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Right: Wine Cup with Cover (*jue* 角).
Vessel: Late Shang–Early Zhou
dynasty, ca. 1200–1000 BCE
Cover: Qing dynasty, 1644–1911.
Bronze. The Metropolitan Museum
of Art, Rogers Fund, 1943
(43.27.1a, b). Image copyright ©
The Metropolitan Museum of Art.
Image source: Art Resource, NY.



Bard
Graduate
Center

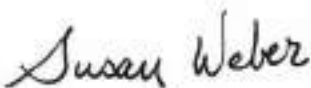
Director's Welcome

Almost twenty-five years ago, I founded Bard Graduate Center with the aim of creating the first center devoted to scholarly training and inquiry in the decorative arts. Since then, our graduates have become leaders in major museums, academic institutions, galleries, and auction houses around the world, and the scope of our research and scholarship has expanded so that we are now a preeminent international institution for research and thinking about the cultural history of the material world.

Our remarkable range is reflected in our faculty's research, in our students' Qualifying Papers and dissertations, in our symposia, lectures, and programs, and in our exhibitions. In the Gallery, the fall exhibition was the critically acclaimed *Charles Percier: Architecture and Design in an Age of Revolutions*. In the spring, we celebrated the expansion of our Focus Projects with *Design by the Book: Chinese Ritual Objects and the Sanli tu* and *New York Crystal Palace 1853*. Other highlights included the conclusion of the first phase of our "Cultures of Conservation" initiative and the launch of a five-week survey course for the general public. These and more are highlighted in the following pages.

With sadness, we note the death of Professor David Jaffee in January. Our Digital Media Lab and the study of the material culture of New York City are just two of the lasting records of his tenure here. In May, we proudly graduated eighteen MA students and two PhD students. In April, our annual Iris Awards celebrated scholars, patrons, and professionals who have made outstanding contributions to the decorative arts. To those who attended or made donations to our scholarship fund, thank you. Your support for our students is invaluable.

Please visit our redesigned website, bgc.bard.edu, to learn about our thoughtful programs, groundbreaking exhibitions—and more. And I hope you will visit us on West 86th Street.



Susan Weber
Founder and Director



Teaching

This year's entering cohort of twenty-two masters students and three doctoral students was offered a lively and varied roster of thirty-nine courses on topics ranging from ancient jewelry and metalwork to modern textiles, from medieval materiality to Art Nouveau, from the Renaissance rediscovery of the world to late nineteenth- and early twentieth-century Central European design and architecture, from the arts of Al-Andalus to the Aesthetic Movement, from the anthropology of art and culture to early modern culinary culture and food-ways, and from the Artifact in the Age of New Media to the Arts of the Kitan-Liao Empire. Sixteen of these were new offerings and in all included topics on garden cultures of China and Japan (François Louis), American craft and the counterculture (Elissa Auther), early modern concepts of hygiene and the body (Deborah Krohn), history and theories of ornament (Abigail Krasner Ballbale and Freyja Hartzell), and "The Art of Eighteenth-Century Gilt Bronze," taught by Frick curator and Visiting Associate Professor Charlotte Vignon in connection with her exhibition on Gouthière at the Frick. This year's doctoral student teaching seminar was "Reorienting Fashion: Dress, Culture, and East Asia," led by Mei Rado.

We also welcomed two new Andrew W. Mellon Fellows as part of our ongoing "Cultures of Conservation" project. They taught classes based on their respective research: Alicia Boswell on the archaeology of ancient Peru, and Jessica Walthew, who co-taught "Damage, Decay, Conservation" with Ivan Gaskell.

Fitzgibbon Daguerreotype
Gallery token, 1853. Brass.
Courtesy of the American
Numismatic Society,
0000.999.57047.



A striking number of courses were organized around the planning or development of exhibitions, a testament to BGC's commitment to providing students with curatorial and museological expertise. These included Ittai Weinryb's *Agents of Faith: Material, Place, Memory*, scheduled to open the fall 2018 Gallery season, and the spring 2018 Focus Project exhibitions: *The Codex and Crafts in Late Antiquity* by former visiting faculty member Georgios Boudalis; and a new project on twentieth-century Balinese textiles, led by Urmila Mohan, the Bard Graduate Center/AMNH Postdoctoral Fellow in Museum Anthropology. Elissa Auther, visiting associate professor and Windgate Research Curator at the Museum of Arts and Design, offered "Craft and the Decorative in Contemporary Art," based on her forthcoming exhibition focusing on the work of Miriam Schapiro. A class on curatorial practice and American art, convened by Ivan Gaskell in collaboration with the Chipstone Foundation, used the expertise of curators and conservators at the Metropolitan Museum of Art to explore ideas for the redesigning of its American galleries. In May, Deborah Krohn led a study group of students to London and environs, and Freyja Hartzell accompanied a second group to Paris for a seminar hosted by the École du Louvre.

The year was overshadowed by the death of our colleague David Jaffee. David continued to teach in the fall, even while battling illness, and he showed his characteristic devotedness and commitment to his students and colleagues by seeing through the final stages of his Focus Project on the New York Crystal Palace. A central pillar of our American Studies component and the leading faculty member concerned with the development of digital humanities in teaching and research, he is sorely missed by his colleagues and students.

Andrew Morrall
Chair of Academic Programs

Charles Percier and Pierre Fontaine.
Arc du Carrousel, south side
view, 1806-15. Watercolor and
pen. Bibliothèque nationale de
France, département Estampes et
photographie, RESERVE FOL-VE-53 (C).





■ Photo: Casey Kelbaugh.

Degrees Granted, May 2017

Doctor of Philosophy

Caroline Margaret Hannah, New York, New York
Henry Varnum Poor: Crow House, Craft, and Design

Masako H. Shinn, New York, New York
Case Studies in Critical Regionalism: Takashi Sugimoto, Kuma Kengo, and Hiroshi Sambuichi

Master of Philosophy

Martina A. D'Amato, New York, New York
Lyon and the Revival of the French Renaissance, 1877–1917

Marjorie L. Folkman, Boston, Massachusetts
Dancing Imprints: Choreographic Persistence of Interwar European Avant-Garde Visual Culture

Master of Arts

Persephone Allen, Providence, Rhode Island
The Metallic Sphere as Mechanical Eye: Reflected Identities at the Bauhaus

Alexandra Grey Beuscher, Westwood, Massachusetts
Portals, Vessels, and Seams: The Seal in Yup'ik Material Culture

Michael Herkimer Dewberry, Dallas, Texas

The Birth of 'Millionaire's Taste': Famille Noire in Western Collections

Ana Matisse Donefer-Hickie, Harrowsmith, Canada

Art and Imperial Allegory: The Glass Deckelpokal of Archduke Ferdinand II

Anna Mikaela Ekstrand, Stockholm, Sweden

The Presence of the Past: Influence of Porcelain Production on Contemporary Art from Jingdezhen

Emily Sumner Field, Tecumseh, Michigan

The History and Continuing Impact of the Native American Graves Protection and Repatriation Act

Margaret Stauffer Frick, Springboro, Ohio

Cooking for the Masses: An Examination of 18th-Century Tavern Cookbooks and the Urban Metropolis

Amanda Joan Hinckle, Richmond, Virginia

"Who Tells Your Story?" Online Audiences and Museums of Early American History

Susan J. Hunter, New York, New York

The Rustiques Figulines of Bernard Palissy

Irene Jaramillo-Vélez, Manizales, Colombia

Prosthetic Bodies in Public Space: The Reception and Perception of the Crinoline in France, 1856–67

Aleena Malik, Lahore, Pakistan

The Qur'an of 'Uthmān: From Religion to Political Legitimacy



Interior View of South Nave of Crystal Palace in its second year of exhibition, with statues, windows, stairs and other structural elements of building, 1854. Daguerreotype. New-York Historical Society, Cased photograph file, PR 5507.



■ Tielsch Porzellan-Manufaktur, Altwasser, Prussia. Coffeepot, cup and saucer, ca. 1853.
Porcelain. New-York Historical Society, 1944.331cd, k, dd.

Sheila Margaret Moloney, Brockton, Massachusetts
Crystal Palaces, Glass Houses, and Geodesic Domes: The VSI Study House Nr. 1 and Its Antecedents

Michael Austin Parker, Montclair, New Jersey
Zippos at the Wall: Engraved Lighters in the Vietnam Veterans Memorial Collection

Grace Reff, Nashville, Tennessee
From Mexico to Black Mountain College: Josef Albers, Clara Porset, and the Butaque

Catherine Dickson Stergar, Columbia, South Carolina
"The Everlasting Fire of Achievement": An Examination of the Life and Career of Ceramic Artist Mary Chase Perry (1867–1961)

Darienne Turner, Baltimore, Maryland
Women as Flock, Woman as Shepherd: Croziers and Gender Performance in the Middle Ages

Alyssa Velazquez, Vineland, New Jersey
The Makings of a Character: Aging, Gender, and Sexuality in Gilbert and Sullivan's Operetta Patience

Nadia Westenburg, Redding, Connecticut
A New Deal for the Parks: Interpretation and Poster Advertising for the National Park Service, 1938–41



Awards/Prizes/Assistantships/Fellows

CINOA Award for Outstanding Dissertation

Caroline Hannah

Dissertation Writing Award

Antonia Behan
Hadley Jensen

Dissertation Research Award

Christine Griffiths
Antonio Sánchez Gómez

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Dissertation Research Award

Rebecca Perten

The Lee B. Anderson Memorial Foundation Dean's Prize

Persephone Allen

Clive Wainwright Award

Ana Matisse Donefer-Hickie

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Alexandra Beuscher

Teaching Assistantships

Amy Bogansky
Martina D'Amato

Bard Hall Resident Assistant

Alyssa Velazquez

Curatorial Fellows

Daisy Adams
Christina De León
Darienne Turner

Digital Media Lab Fellow

Avery Schroeder

Editorial Fellow

Gaia Lettere

Education Fellow

Persephone Allen

Research Fellow

Antonia Behan



John Chandler Moore.
Pitcher, 1834-51.
Manufactured by Ball,
Tompkins & Black. Silver.
Museum of the City of
New York, 42.469.20.

Fall 2016 Courses

- 500 *Survey of the Decorative Arts, Design History, and Material Culture I*
Elizabeth Simpson
- 502 *Approaches to the Object* Aaron Glass / Deborah Krohn
- 601 *Western Furniture: From Antiquity to 1830* Susan Weber
- 613 *Ancient Jewelry and Metalwork* Elizabeth Simpson
- 621 *The Renaissance Discovery of the World: Collecting and Collections in the Early Modern Era* Andrew Morrall
- 655 *Markets to Manners: Cooking and Eating in Early Modern Europe*
Deborah Krohn
- 691 *Nineteenth-Century Fashion* Michele Majer
- 697 *A Cultural History of Gardens in China and Japan* François Louis
- 730 *The Social Lives of Things: The Anthropology of Art and Material Culture*
Aaron Glass
- 764 *The Material Culture of New York City: The Nineteenth Century*
David Jaffee
- 772 *The Aesthetic Movement: Designing Modernity, 1865–1905*
Paul Stirton
- 778 *Islamic Art and Material Culture from Early Islam to the Ottoman Period*
Abigail Balbale
- 802 *The Arts of the Kitan-Liao Empire, 907–1125* François Louis
- 883 *Damage, Decay, Conservation* Ivan Gaskell / Jessica Walthew
- 938 *“Ornament and Crime”: Decoration and Its Discourses from Late Antiquity to Today* Abigail Balbale / Freyja Hartzell
- 940 *The Material Culture of Jerusalem* Ittai Weinryb / Cynthia Hahn, CUNY
- 941 *In Focus: The Making of the Early Codex and the Crafts of Late Antiquity*
Georgios Boudalis
- 942 *Tales of Seduction: Architecture and Design in Fiction* Freyja Hartzell
- 943 *Craft and the Decorative in Contemporary Art* Elissa Auther
- 944 *In Focus II: Ex Voto: Agents of Faith* Ittai Weinryb
- 945 *Collaboration: Perspectives on the Modernist Interior* Juliet Kinchin
- 946 *Textiles in America, 1650-1980* Amelia Peck

Spring 2017 Courses

- 501 *Survey of the Decorative Arts, Design History, and Material Culture II*
Freyja Hartzell
- 584 *Survey of European Ceramics, 1400-1900* Andrew Morrall
- 774 *The Material Culture of New York City: The Twentieth Century*
Catherine Whalen
- 801 *Other Europes: Design and Architecture in Central Europe, 1880-1956*
Paul Stirton
- 833 *Modern Textiles, 1850-1970* Michele Majer
- 904 *The Art of Eighteenth-Century Gilt Bronze* Charlotte Vignon
- 912 *Curatorial Practice and American Art at the Metropolitan Museum:
A Chipstone Foundation–Bard Graduate Center Collaboration*
Ivan Gaskell
- 947 *Excavation-Conservation-Display* Elizabeth Simpson
- 948 *The Inca and Their Ancestors: Andean Objects, Technologies, and Issues of
Conservation* Alicia Boswell
- 949 *Material and Materiality: Medieval Problems, Contemporary Answers*
Ittai Weinryb
- 950 *Cleaning Up in Early Modern Europe: Intellectual, Social, and Material
History* Deborah Krohn
- 951 *Reorienting Fashion: Dress, Culture, and East Asia* Mei Rado
- 952 *British Furniture, 1830-1915* Susan Weber
- 953 *Seize the Stem! Art Nouveau in Europe* Freyja Hartzell
- 954 *In Focus: Fabricating Power in Twentieth-Century Balinese Textiles*
Urmila Mohan
- 955 *Craft and the Counterculture* Elissa Auther



Charles Percier, Pierre Fontaine, and Jean Thomas Thibault. Set design for "Elisca, or Maternal Love," Act I, 1799. Pen and watercolor. Bibliothèque-musée de l'opéra, Bibliothèque nationale de France, Paris, BMO ESQ 19-30.

Faculty Year in Review

Elissa Auther

In the fall I taught “Craft and the Decorative in Contemporary Art,” which incorporated the development of my forthcoming exhibition for the Museum of Arts and Design (MAD) focusing on the work of Miriam Schapiro. In the spring, I taught “Craft and the Counterculture,” which examined the revival of craft in the 1960s and 1970s as an ideology, a material practice, and a lifestyle rooted in the handmade. In addition, I welcomed the appearance of a number of publications, including a piece on the consecration of fiber art in *Re-Envisioning the Contemporary Art Canon: Perspectives in a Global World*; the currency of gender in contemporary textile art practice for *Textile: An Iconology of the Textile in Art and Architecture* (University of Zurich); and the relationship between decorative and minimalist languages of abstraction in the ceramic sculpture of Kim Dickey. At MAD this year I curated an unusual exhibition of the work of Françoise Grossen, which featured the artist’s groundbreaking, large-scale sculptures made exclusively of rope. For the 2017 College Art Association conference, I organized a panel on the topic of puppets and performing objects (the subject of a forthcoming exhibition at MAD). Last, but not least, I thoroughly enjoyed seeing the retrospective of artist Marilyn Minter (which I curated in another life) open at the Brooklyn Museum, the last leg of the exhibition’s national tour.

Abigail Krasner Balbale

In summer 2016, I participated in a conference called “Gold: The Universal Equivalent of Global Dreams, Desires, Arts, and Values in Early Modern History,” at Harvard’s Villa I Tatti in Florence, and conducted research in Spain supported by the Medieval Academy of America’s Olivia Remie Constable Award. In the fall, I taught “Islamic Art and Material Culture” and together with Freyja Hartzell, co-taught a new class, entitled “Ornament and Crime: Decoration and Its Discourses from Late Antiquity to Today,” which examined how ornament has been used and interpreted in several global contexts across centuries. On leave in the spring, I was hard at work on an article based on the gold conference presentation “Gold, Islam and the Spanish ‘Reconquista,’” which examines how attitudes toward Islam in early modern Spain were interwoven with ideas about the purity and value of gold. I also completed an article on Morisco amulets and the power of the Arabic word in sixteenth- and seventeenth-century Spain for a volume on early modern religious materiality.

Alicia Boswell

As an Andrew W. Mellon Cultures of Conservation Postdoctoral Fellow during the 2016–17 academic year, I have been deeply engaged in my collaborative research project on ancient Andean metalwork with Metropolitan Museum of Art curators and conservators in the departments of Arts of Africa, Oceania, and the

Americas, Objects Conservation, and Scientific Research. I presented initial research findings at the Society for American Archaeology and the Metropolitan Museum of Art Fellows symposium. I am preparing this research for publication in a peer-reviewed journal and moving forward with several publications from my dissertation research. In the spring, I taught “Inca and their Ancestors: Andean Objects, Technologies, and Issues of Conservation.” With DML resources, students created digital 3-D models of vessels from the Paracas culture of Peru, which are part of a digital exhibit on the BGC website, inca.commonsbgc.bard.edu. This summer with fellow Cultures of Conservation fellow Jessica Walthew, I will co-direct the MOCHE, Inc. Conservation Field School in Peru, where students will be instructed in archaeological excavation, conservation, and analysis of archaeological materials. Finally, I became a member of the Institute of Andean Studies.

Jeffrey L. Collins

A deferred research leave allowed me to make my first trip to China in September as a delegate to the 34th World Congress of Art History (CIHA) in Beijing, where I contributed to the panel on “Display.” Participation in a second, smaller symposium at the China Academy of Art in Hangzhou was complemented by visits to Shanghai, Suzhou, Hong Kong, and Macau. In December and January, I traveled in India, with an emphasis on early European outposts (Goa, Pondicherry) and British presidency towns (Madras/Chennai, Bombay, Calcutta), as well as older Hindu, Buddhist, and Muslim sites. Drawing in part on those experiences, in April I presented new work (as the

Norman L. and Rosalea J. Goldberg Lecturer at Vanderbilt University) on the global circulation of ship-shaped incense boats during the age of European exploration. Besides completing numerous neglected projects, in May I spoke in symposia on “Sculpture Collecting and Display, 1600–2000” at the Frick’s Center for the History of Collecting and on “Reportage and Representation: View Painting as Historical Witness” at the J. Paul Getty Museum.

Ivan Gaskell

My courses were “Damage, Decay, Conservation,” and “Curatorial Practice and American Art at the Metropolitan Museum.” I supervised two Focus Projects, *New York Crystal Palace 1853* and *Design by the Book: Chinese Ritual Objects and the Sanli tu*. I spent the summers of 2016 and 2017 at the Advanced Study Institute, Georg-August University, Göttingen, as a permanent senior fellow. I was appointed to the Visiting Committee of the American Wing of the Metropolitan Museum of Art. I delivered lectures and gave papers at conferences in Beijing, Denver, Göttingen, Groningen, Hangzhou, Hyderabad, Munich, Philadelphia, San Francisco, Seattle, and Uppsala. My publications include *Sturm der Bilder: Bürger, Moral und Politik in den Niederlanden, 1515–1616* (2016); “The Museum of Big Ideas” in *Philosophy and Museums: Essays on the Philosophy of Museums* (2016); “Fooled Again: Trompe l’Oeil Revisited” in *Cambridge and the Study of Netherlandish Art* (2016); book reviews in *The Burlington Magazine*, *Essays in Criticism*, and *Historians of Netherlandish Art Review of Books*; and exhibition reviews in *The Burlington Magazine* and *West 86th* online.

Aaron Glass

Much of this year was focused on continuing research for and administration of my NEH-funded collaborative project to produce a critical, annotated edition (in print and digital media) of Franz Boas's 1897 monograph on Kwakwaka'wakw ritual and social organization. Toward this end, I co-convoked a group seminar at the School for Advanced Research in Santa Fe and spent three months of research leave in the spring term as a Visiting Scholar at the Getty Research Institute in Los Angeles under their annual theme "Art and Anthropology." I was invited to lecture on Edward Curtis at the Soho Photo Gallery, to speak at "The Politics of Classification" conference at UCLA, and to

participate in two scholarly workshops: "Thinking through the Museum" at Concordia University and "Indigenous New York, Curatorially Speaking" at the New School/Vera List Center for Art and Politics. Activities at Bard Graduate Center included a full course load of teaching in the fall and service on the Cultures of Conservation and website redesign planning committees.

Freyja Hartzell

This year I presented material from my book manuscript *Designs on the Body: The Modern Art of Richard Riemerschmid* as an invited lecturer at the Germanisches Nationalmuseum in Nuremberg, Germany; at the annual conference of the Munch Museum in Oslo, Norway; and at the German Studies Association Conference in San Diego. I will be completing and submitting my manuscript for review this summer. I have also been preparing two publications on my new research on modern design and the concept of transparency: a book chapter entitled "The Emperor's New Clothes: The Modern Myth of Transparency" for *New Challenges to Conventions: Innovation in the Weimar Republic* (Peter Lang, German Visual Culture Series Volume 6), and an article for a special issue of *The Journal of Modern Craft* forthcoming in the fall of 2017. I have taught three new courses: "Tales of Seduction: Architecture and Design in Fiction," "'Ornament and Crime': Decoration and Its Discourses from Late Antiquity to Today" (with Abigail Balbale), and "Seize the Stem! Art Nouveau in Europe." In May, I led the Bard Travel Program in Paris for the second consecutive year.



Charles Percier. Medal cabinet. Made by François-Honoré-Georges Jacob-Desmalter, mounts by Martin Guillaume Biennais after drawings by Dominique Vivant Denon, ca. 1809-19. Mahogany, applied and inlaid silver. The Metropolitan Museum of Art, New York, Bequest of Collis P. Huntington, 1900, 26.168.77. © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Deborah L. Krohn

This spring I had the chance to put together a new course, which I called “Cleaning Up in Early Modern Europe: Intellectual, Social, and Material History.” We looked at “matter out of place” in a variety of contexts across Europe between 1400 and 1800, from concepts of purity and corruption to bathing and laundry. In December, I was invited to examine a dissertation at the University of Antwerp, providing a fascinating window into a different academic culture. Over the course of the year, I delivered talks at the Institute for Advanced Study in Princeton, Gettysburg College, and the Renaissance Society of America annual meeting in Chicago. My ongoing research on European table decoration and carving manuals from the late Renaissance continues. In May, I led the annual Bard Travel Program in London, an action-packed ten days during which we visited a variety of museums and historic sites.

François Louis

For most of the past year I have been preoccupied with the preparation of the Focus Project exhibition and accompanying publication, *Design by the Book: Chinese Ritual Objects and the Sanli tu*. The exhibition opened on March 23 and was arranged and beautifully designed by Marianne Lamonaca, Ian Sullivan, Kate DeWitt, Jesse Merandy, and their amazing teams. The book, too, was beautifully produced by BGC, a process diligently overseen by Dan Lee. I am very grateful to be offered this extraordinary institutional support. My spring activities included the preparation of my old papers on Han birdsript and

the Belitung shipwreck for reprint in new publications. In April I also participated in a symposium on the Belitung wreck in conjunction with the current exhibition of this find at the Asia Society in New York. And for May I organized an exhibition-related symposium at BGC, “Picturing the Ritual Classics in Middle-Period China.”

Michele Majer

In the fall semester, I conducted a Work in Progress session to present my recent research that investigates intertwining relationships between art, fashion, and commerce in the periodical *Les Modes* and the magazine’s exhibition venue, l’Hôtel des Modes, between 1901 and 1920. I subsequently presented some of this material in March at the conference “New Perspectives on Parisian Haute Couture, from 1850 until today,” organized by the Institut National de l’Histoire de l’Art and the Institut Français de la Mode. I was invited to be the keynote speaker at the Southeastern Theatre Conference symposium “In Other Habits: Theatrical Costume,” held at Agnes Scott College in Decatur, Georgia, in April. The subject of that talk was “*Plus que Reine*: The Napoleonic Revival in Belle Époque Theatre and Fashion.” I served as a reader for MA students completing their qualifying papers, and I continue to work with doctoral students in the process of taking exams and writing their dissertations. Finally, I had the honor of presenting this year’s Iris award for outstanding dealer to my longstanding colleague, Titi Halle, director of Cora Ginsburg LLC.

Peter N. Miller

My book *History & Its Objects: Antiquarianism and Material Culture since 1500* was published in April (Cornell University Press). It not only brought the year to a close but it also completed a two decade long “project” that began with my interest in the history of cultural history (the subject of the first course I ever offered at BGC) and then turned into a study of the kind of cultural history performed with artifacts, or antiquarianism and its afterlives. The major piece of writing I did this year was an assessment of Marx and material culture in a forthcoming Festschrift for the late historian of political economy, my friend and teacher Istvan Hont. Then there were several small things: commenting on a talk by Horst Bredekamp at Columbia University in October; talking about the Portuguese *converso* diamond merchants who show up in Peiresc’s correspondence in Barcelona in November; discussing “Archaeology as a Mediterranean Inquiry” in Haifa in December; talking about Winckelmann as an antiquarian at New York University later in December, about antiquarianism and visual culture at the University of Southern California in January, and about the antiquarian’s Mediterranean and research institutes and humanities research, both at the College Art Association in February; and finally on the legendary administrator Clemens Heller in Berlin in May. But my main activity for the year was preparing and writing the proposal for the renewal and expansion of our Mellon grant, which took from October to February and involved both extensive internal planning and discussion with collaborators in Berlin and Amsterdam. It was approved at the end of March.

Andrew Morrall

This year I taught the following courses: “The Renaissance Discovery of the World” and “Survey of European Ceramics, 1400-1900.” I gave a number of talks, including a plenary lecture in a conference on “The Image in Late Medieval and Early Modern England” at Zurich University, a work-in-progress on Renaissance craft knowledge, a lecture on craftsmen and mathematics at Columbia, and a contribution to a Renaissance Society of America session on “Biblical Paratexts” in Chicago. In May, I was in Cambridge as part of a doctoral examination committee and to give a paper on the Renaissance search for origins at the conference “Ingenuity in the Making: Materials and Technique in Early Modern Europe.” I submitted three articles for publication and had the following appear in print: “The Family at Table: Protestant Identity, Self-Representation and the Limits of the Visual in Seventeenth-Century Zurich” in a special issue of *Art History*, edited by Bridget Heal and Joseph L. Koerner; “The Power of Nature and the Agency of Art” in *The Agency of Things: New Perspectives on European Art of the Fourteenth-Sixteenth Centuries*; and two book reviews, for *Print Quarterly* and *Renaissance Quarterly*.

Elizabeth Simpson

In 2016–17, I continued my research on the royal wooden artifacts from the Phrygian tumulus burials and City Mound at Gordion, Turkey, which I am preparing for publication (*The Gordion Wooden Objects*, Volume 2: *The Furniture and Wooden Artifacts from Tumulus P, Tumulus W, and the City Mound*, Brill). I am also editing a Festschrift, *The Adventure of the Illustrious Scholar: Papers Presented to Oscar White Muscarella* (Brill,

forthcoming 2017). I was fortunate to be invited to give the keynote address at a four-day conference “The Kitchen–Culinary Ethnology” in Sri Lanka, speaking on “Food, Kitchens, and Banqueting in Antiquity” (the proceedings will be published in 2018). In Sri Lanka, I visited the archaeological sites of Anuradhapura and Polonnaruwa and joined a jeep safari to Minneriya National Park, where we saw elephants, butterflies, Siberian black-headed ibis, jungle fowl (the national bird of Sri Lanka), and a green bee eater, a very rare bird. I then toured the magnificent Ajanta and Ellora caves in India and traveled to other spectacular archaeological sites, temples, and palaces there.

Paul Stirton

During this past year, I have given talks in New York, Rutgers, Boston, London, and Prague on various aspects of my work. I have also been involved in organizing workshops and conferences, the most significant being the College Art Association annual conference in New York, where I chaired two sessions for the Historians of German, Scandinavian, and Central European Art on “Revivalism in Twentieth-Century Design.” In June, I published an essay on Frederick Antal in *Histoires sociales de l’art*, a critical anthology published by the Institut National de l’Histoire d’Art in Paris, and I completed an essay on the Hungarian illustrator and poster designer Gyula Tichy, which will appear in the summer of 2017. As ever, two issues of *West 86th* appeared during the year under my editorship. In this connection, I came across an unpublished talk by John Maynard Keynes from 1909 on “The Influence of Furniture on Love,”

which will appear in the next issue of the journal. Finally, my doctoral student Masako Shinn successfully defended her dissertation on “Critical Regionalism” in relation to three contemporary Japanese architect-designers.

Charlotte Vignon

This year was particularly fruitful for me, as it culminated in November 2016 with the opening of *Pierre Gouthière: Virtuoso Gilder at the French Court* at the Frick Collection, accompanied by the publication of the first monograph ever published on the artist. Focusing on one of the greatest French artists of the eighteenth century, this project was the result of five years’ worth of research and collaborative effort. I participated in the subsequent study days organized at the Frick, the Wallace Collection, and the Musée des arts décoratifs, Paris, where the exhibition is currently presented in a different version. This spring, I taught a course on French eighteenth-century gilt bronze for a group of seven students. The year has also been rich in acquisitions. I was particularly pleased to acquire for the Frick a beautiful pair of candelabra by Gouthière in time for the exhibition. The Frick also received a donation of fourteen pieces of Du Paquier from the Sullivan Collection, which was included in the exhibition, *Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection*, that I organized and that opened on June 8.

Jessica Walthew

In the fall I cotaught “Damage, Decay, Conservation” with Ivan Gaskell while delving deep into the American Museum of Natural

History (AMNH) archives to research the conservation history of the Northwest Coast Indians Hall and its totem poles. This spring, in addition to presenting at several conferences on topics related to conservation imaging, I attended the Society of American Archaeology meeting (with Alicia Boswell) and traveled around Seattle, Victoria, and Vancouver in support of my AMNH research. I continue to work closely with AMNH conservators to examine totem poles and to determine optimal cleaning strategies for removing old coatings that dramatically darken and obscure the totem poles. My work is contributing to a greater understanding of the history of the AMNH Northwest Coast Indians Hall and is also linked to my research interest in the history, theory, and ethics of conservation as a discipline. I will be codirecting the Conservation Field School in Peru this summer with Alicia Boswell for MOCHÉ, Inc., and I plan to teach a course this fall with Aaron Glass on the collecting, conservation, and museum display of Northwest Coast art.

Susan Weber

My first semester of fall 2016–17 was devoted to the completion of the John Lockwood Kipling catalogue with co-editor Julius Bryant, Keeper of Word & Image at the Victoria and Albert Museum (V&A). The accompanying show, *John Lockwood Kipling: Arts & Crafts in the Punjab and London*, opened in January at the V&A in London to record crowds and rave reviews. The show will travel to Bard Graduate Center in September. A rethinking of the show's installation and interpretation to suit the needs of an American audience is now under

way. One of the highlights of the year was the establishment of a joint curatorial program between Bard Graduate Center and the Brooklyn Museum in American decorative arts and curatorial practice to begin in fall 2017. Student research and curatorial thinking will produce end-of-semester redisplay of Brooklyn Museum collections and complementary publications. A "Made in Brooklyn" series of exhibits that highlight photographs and objects made in Brooklyn, which are well represented in the collection, is a pet project of mine now being explored. Curatorial work continues on the *Majolica Mania* show, which is slated to open here in 2020 and then travel to our partner, the Walters Art Museum in Baltimore. A scientific meeting was held at the V&A in October to lay the groundwork for the show and its catalogue; a day was then spent with curator Rebecca Wallis studying the majolica collection there. Co-curator Jo Briggs of the Walters and consultant Nicholas Boston, with the rest of the majolica team, then accompanied me to Stoke-on-Trent. Known as "the Potteries," we worked in the Wedgwood Museum, the Potteries Museum & Art Gallery, and the Minton Archive at the City Archives. Visits to private collections throughout the United States continue. A second scientific committee meeting will be held in the fall at the Walters to refine the project. A visit to the Textilmuseum in St. Gallen, Switzerland, in March brought a new working affiliation between Bard Graduate Center and this significant institution. Founded in 1878 along the lines of the South Kensington model, it holds sizable textile collections and industry archives. The museum remains

dedicated to its founding concept as a “source of inspiration for designers and innovators.” A lace show is under discussion for travel to Bard Graduate Center.

Ittai Weinryb

This year I focused my work in preparing for the exhibition *Agents of Faith: Material, Place, Memory*, which will open at Bard Graduate Center in September 2018. This preparation included finalizing the loan list, sending out formal request letters, editing a fourteen-chapter exhibition catalogue, and work on the design of the actual show. This year I also participated in a number of conferences in China, Germany, and the United States, culminating in a two-day workshop I held at Harvard University entitled “Breaking the Mold: Metals as Material, Medium, and Message in the Middle Ages.” This year I was also awarded the Franklin Research Grant by the American Philosophical Society, which will enable me to continue my research on my second book, *Art and Experience in the Age of the Astrolabe*.

Catherine Whalen

This year, in concert with my ongoing research and teaching interests in U.S. craft and design history, I took part in the Center for Craft, Creativity, and Design’s think tank, “Supporting the Future of Craft in Academia.” Here scholars from diverse fields brainstormed about ways to nurture and expand the field of craft history. Likewise, I continued to support new work in American material culture studies by chairing and commenting on the session “American Outsiders and the Material Culture of Home”—entirely composed of emerging scholars—at the American Studies

Association’s annual conference. Like the whole Bard Graduate Center community, I was greatly saddened by the passing of our dear colleague Professor David Jaffee. On his behalf, I am honored to implement the National Endowment for the Humanities Summer Institute program “American Material Culture: Nineteenth-Century New York.” This four-week program, which David originated in 2011, offers eighteen college and university instructors the opportunity to explore the use of material culture, both in their research and as an instructional medium, with New York City as their lab.



Bell. China, Northern Song dynasty, early 12th century. Bronze. Yale University Art Gallery, Gift of Mr. and Mrs. George Hopper Fitch B.A. 1932, 1958.82.

Admissions, Internships, Career Development, and Alumni Events

We held three open houses at 38 West 86th Street this fall, each hosted by a small group of faculty who talked about their research and our program to prospective students. We also held an open house in Boston (hosted by an alumnus) where a faculty member delivered a lecture. In addition, we participated in more than twenty-five graduate school fairs and information sessions at college campuses all over the country. The admissions cycle ended with Accepted Students Day on March 20, 2017. Accepted students attended classes; had lunch with faculty and current students; attended workshops and panels; and ended the day at a coffee hour. The entering cohort for 2017 will include four PhD students and eighteen MA students. Our new year will begin with orientation on August 21, 2017.

Elena Pinto Simon

Dean for Academic Administration, Student and Alumni Affairs

We are delighted to welcome the following students into our community:

Entering PhD Cohort:

Michael Assis, BA, Tel Aviv University; MA, Tel Aviv University
Colin Fanning, BFA, Syracuse University; MA, Bard Graduate Center
Rebecca Matheson, BA, Rice University; JD, University of Texas School
of Law; MA, Fashion Institute of Technology
Courtney Stewart, BA, Western University; MA, University of Toronto;
MA, Bard Graduate Center

Entering MA Cohort:

Laura Allen, BS, Bates College
Jessica Boven, BA, Boston University
Dylan Brekka, BA, McGill University
Taryn Clary, BA, Amherst College
Tessa Goldsher, BA, Smith College
Lauren Bates Jaffe, BA, New York University
Drew Jepson, BA, Denison University
Sybil Johnson, BA, Vassar College; MA, Sotheby's Institute of Art
Laura Mogulescu, BA, American University; MSW, Hunter College
Clara Puton, BA, McGill University
Alexandra Rodriguez, BA, Swarthmore College
Skylar Smith, BA, Oklahoma State University; MA, Dartmouth College

Sophie Swanson, BA, Yale University
Christianne Teague, BA, Southern Methodist University
Colleen Terrell, BA, Stanford University; PhD, University of Pennsylvania
Bailey Tichenor, BA, Belmont University
Patricia Urban, BS, University of South Florida
Yusi Zhou, BA, Washington University

Internships, 2016

MA students are required to complete a three-credit internship.
In summer 2016, our students worked in the following institutions:

Persephone Allen

Victoria and Albert Museum,
Research Department, London, UK

Alexandra Beuscher

Ashmolean Museum,
Oxford University, UK

Anne Carlisle

The Center for Art in Wood,
Philadelphia, PA

Michael Dewberry

The Crow Collection of Asian Art,
Special Projects, Curatorial
Department, Dallas, TX

Ana Matisse Donefer-Hickie

Urban Glass, Brooklyn, NY

Anna Mikaela Ekstrand

The Marks Project, American Studio
Ceramics, New York, NY

Emily Field

The Hearst Museum of Anthropology,
UC Berkeley, Berkeley, CA

Margaret Frick

Waddesdon Manor, Aylesbury, UK

Amanda Hinckle

Hampton Court, Historic Royal
Palaces, London, UK

Irene Jaramillo-Vélez

The Lave Museum of Chantilly,
Chantilly, France

Sheila Moloney

Wilderstein Historic Site,
Rhinebeck, NY

Elizabeth Muir

The Metropolitan Museum of Art,
Modern and Contemporary
Decorative Art, New York, NY

Michael Parker

New-York Historical Society,
Curatorial Department, New York, NY

Grace Reff

Cooper Hewitt, Smithsonian Design
Museum, New York, NY

Catherine Stergar

Cooper Hewitt, Smithsonian Design
Museum, Curatorial Department,
New York, NY

Darienne Turner

The Walters Museum, Curatorial
Intern, Baltimore, MD

Alyssa Velazquez

Columbia Museum of Art,
Columbia, SC

Nadia Westenburg

Musée d'Art moderne de la Ville de
Paris, Paris, France

Alumni and Career Development

We now have four active alumni chapters in Chicago, Boston, Philadelphia/Washington, DC, and London and an expanding network that helps our students connect once they graduate. Each chapter hosts a couple of events each year and we hope to add a chapter in Los Angeles in the coming year. Alumni receive a weekly jobs mailing of appropriate positions in the field from all over the country and abroad. Job listings cover positions in the areas of academia, museums, historic houses, development, fundraising, digital humanities, auction houses, galleries, and other opportunities. We also offer help with résumés, cover letters, and job searches. The Alumni at Work series brings alumni “back” to Bard Graduate Center via video conferencing for career talks from their offices. Evening workshops offer alumni the opportunity to learn new skills. Panels and other sessions offer opportunities to meet with other alumni and to make new friends. Together we are building the BGC network!

Alumni at Work

October 20

Shax Riegler (MA, 2007; MPhil, 2009)
Executive Editor, *Architectural Digest*
Lunchtime talk, “Beyond Words:
How Editors Make Magazines.”

December 8

Monica Obniski (MA, 2006)
Demmer Curator of 20th and
21st Century Design, Milwaukee
Art Museum
Lunchtime talk, “Making Design
Relevant.”

April 6

Scott N. Perkins (MA, 2003; MPhil,
2012)
Director of Preservation, Fallingwater
Lunchtime talk, “Frank Lloyd Wright’s
Fallingwater: Preserving an Historic
House in the Forest.”

April 24

Jonathan Tavares
(MA, 2007; PhD, 2013)
Associate Curator of Arms and Armor
and European Decorative Arts Before
1600, Art Institute of Chicago
Lunchtime talk, “Paint Colors to
Feather Panaches: The Making of a
New Arms and Armor Gallery.”

Alumni Spotlight

Our Alumni Spotlight speaker this year was Ezra Shales (PhD, 2007), Professor, Massachusetts College of Art and Design. His talk was entitled “Keep the Research on Your Right: Teaching, Writing, and Curating as Tributaries.”



■ Photo: Casey Kelbaugh.

Alumni Workshops and Panels

October 17

Introduction to
WordPress

October 26

Career Explorations:
Auctions Houses

March 2

Presenting your
Personal Archives

October 20

Alumni Book Panel

November 14

Archives and Special
Collections

April 5

WordPress

October 24

Auction and Provenance
Research

February 28

SketchUp

April 20

Archives and Special
Collections in New York
City and Beyond



Research and Exhibitions

Research is the activity at the core of Bard Graduate Center and it generates the knowledge we produce. That knowledge, in turn, takes many forms: events, exhibitions, publications and is embodied in faculty, fellows, and staff. From this perspective, the entire *Year in Review* documents our research. Here we will focus on a few specifics.

This has been another vibrant year around the seminar table, as the Research Institute hosted four symposia, twenty-three evening lectures and seminars, thirty-five lunchtime talks, and two book launches. The subjects of these talks ranged from Johannes Kepler's relationships with artisans to the genre of the interview in historical research to teaching game design for museums to the use of aluminum in Second Empire France to "The Great Cosmos of All Armenia" to the art and politics of the Native American artist Mary Sully. The Research Center hosted eleven new Visiting and Research Fellows this year from as near as Harvard University and as far away as the University of California, Berkeley, and the Aalto University, Helsinki. Fellows came here to work on contemporary art, prehistoric Peru, Renaissance interiors, eighteenth-century French sculpture, and first millennium cities in the Indian sub-continent. Historians Mark Mazower and Karl Schlögel discussed ways of writing about the past through things to celebrate the publication of an English translation of Schlögel's *In Space We Read Time* in our book series, Cultural Histories of the Material World.



Image: Ceremonial vestments, 1914. China. Silk, gold. Jordan Schnitzer Museum of Art, University of Oregon, Murray Warner Collection of Oriental Art, MWCH 45:61-62, 45:9a-b.

Our “Cultures of Conservation” initiative, which attempts to connect the perspective of conservation to an interdisciplinary notion of the “human sciences,” continued its “keyword” panels focusing this year on New York City. Panels examined the material history of Central Park and the physical situation at Ground Zero and the 9/11 Museum. New this year, and celebrating the conclusion of the first phase of this project, which has been generously supported by a grant from the Andrew W. Mellon Foundation, was a series of events programmed around Mark Dion’s installation of “The Conservator’s Cupboard,” which included a panel discussion on the history of displaying natural objects.

These events involving a living artist represented part of a new turn in research programming at Bard Graduate Center. As part of a rethinking of our public-facing events, we are expanding offerings that communicate the seriousness and freshness of scholarly exploration but in formats that bridge the gap between academic and non-academic audiences. This began in December with the residency and lectures by the performance duo Pearson|Shanks. Pearson is a professor of performance studies and Shanks a classicist. It continued with Mark Dion’s events in the winter, the new Focus Festival in April, and concluded in a moderated discussion with the philosopher David Kishik in May.



Window shade, New York Crystal Palace, 1853. Machine printed on continuous paper. Cooper Hewitt, Smithsonian Design Museum, New York, Museum purchase through gift of Eleanor and Sarah Hewitt, 1944-66-1. Photo credit: Cooper Hewitt, Smithsonian Design Museum / Art Resource, NY.



Clock. Made by Sèvres Porcelain Manufactory, 1813. Bisque porcelain, gold highlights. Cité de la céramique, Sèvres, MNC 13022. © RMN-Grand Palais / Art Resource, NY. Photo: Martine Beck-Coppola.

Part of the year was devoted to preparing another initiative for launch in fall 2017: our pilot project in Jewish Material Culture. Each year will feature a visiting professor who will teach a graduate seminar and deliver a series of public lectures that will be published in *Cultural Histories of the Material World*. This fall, Andrea M. Berlin will focus on Jewish household life in Roman Palestine and, in the spring, Laura Leibman will teach and talk about Jewish life in eighteenth- and nineteenth-century New York.

As summer rolled around we hosted the fourth National Endowment for the Humanities Summer Institute devoted to American Material Culture with a focus on nineteenth-century New York. Like its predecessors, it was organized by David Jaffee as part of his ongoing work on the material culture of New York City. His death gave this last institute, ably co-directed in his stead by Catherine Whalen and Katherine Grier, something of a valedictory air.

Peter N. Miller
Dean



Portrait of a man in a dark coat and white cravat, framed in gold.

Gallery

Internationalization, a word that I have adopted from the domain of economics, can be used as the defining theme of Bard Graduate Center Gallery this year. As many of our readers know, we have been collaborating with institutions abroad since our founding. This year, the exhibition *Charles Percier: Architecture and Design in an Age of Revolutions* furthered our international engagement with the highly successful partnership we established with the Réunion des musées nationaux–Grand Palais, and the château de Fontainebleau. After its presentation in New York this past fall, the Percier exhibition moved on to Fontainebleau, where it was shown in a substantially expanded form in a glorious exhibition space. For the first time, Gallery publications produced two editions of the Percier exhibition catalogue, one in English and one in French. Barbara Glauber, designer and proprietor of the firm Heavy Meta, received numerous accolades for the magnificent and lucid book design she created for both volumes.

Our identity as one of the world's leading college galleries was clearly evident as two members of our faculty, Professors David Jaffee and François Louis, each curated a Focus Project exhibition in the spring. Professor-Curators Jaffee and Louis demonstrated how academic research and scholarship foster curatorial thinking, and both used the classroom as a forum for developing ideas about exhibition making, working closely with students to develop and execute their respective exhibitions. For his spring Focus Project exhibition Professor Jaffee published his second digital book, which can be accessed on the Gallery website, and Professor Louis's book appeared in print.

Enhancing public access to our exhibition history is an area of ongoing development in the Gallery. This year we worked with our colleagues in the Bard Graduate Center library and with Artstor to bring many photographs of our past exhibition installations into the public domain. These images, together with the past exhibition history on the Gallery website, are unique resources that I hope will benefit scholars and the general public.

Installation view, *Charles Percier: Architecture and Design in an Age of Revolutions*.
Photo: Bruce White.

It is impossible for me not to mention the passing of Professor Jaffee, who died shortly before the opening of the *New York Crystal Palace 1853* exhibition. I would like to acknowledge the many contributions he made to our exhibitions and publications. He was one of the most loved members of our faculty, and he will be missed. The Focus Project exhibitions he curated and the related digital books he published are an enduring legacy of his scholarship as well as evidence of his incomparable commitment to teaching.

I would like to thank the faculty, students, and staff whose efforts contributed substantially to the success of the Gallery exhibitions and publications last year, and I conclude by extending a warm welcome to our Gallery visitors.

Nina Stritzler-Levine
Director, Bard Graduate Center Gallery



John Bachman. *Birds Eye View of the New York Crystal Palace and Environs*, 1853. Hand-colored lithograph. Museum of the City of New York, 29.100.2387.

2016–17 Exhibitions

Fall 2016

Charles Percier: Architecture and Design in an Age of Revolutions

November 18, 2016–February 12, 2017

On view at château de Fontainebleau: March 18–June 19, 2017

Organized by Bard Graduate Center Gallery, New York, in association with the château de Fontainebleau and the Réunion des musées nationaux–Grand Palais, Paris. Curated by Jean-Philippe Garric, Professor of the History of Architecture at the University of Paris I, Panthéon-Sorbonne.

Charles Percier: Architecture and Design in an Age of Revolutions was the first large-scale exhibition to survey the magnificent range of projects undertaken by the French architect and designer Charles Percier (1764–1838) from the end of the eighteenth century to the beginning of the nineteenth. Although largely remembered for his close collaboration with Pierre François Léonard Fontaine (1762–1853)—together they defined the Empire style and created the decorative program of Napoleon’s reign—Charles Percier’s artistic style was unique, complex, and ever-evolving.

The exhibition broke with the tradition of considering Percier and Fontaine together. The decision to focus on Percier alone, shaped by the discovery of new documents relating to the production of the two partners, allowed a better understanding of Percier’s multifaceted artistic practice. More than 130 art works were featured, including his designs for furniture, porcelain, and metalwork, as well as the renovation of the rue de Rivoli, the construction of which transformed the center of Paris. By focusing on Percier’s seminal works, the exhibition demonstrated the diverse and extraordinary creations of an artist whose work brilliantly bridged ancien-régime court culture and the industrial production of the nineteenth and early twentieth centuries.

Spring 2017

Design by the Book: Chinese Ritual Objects and the *Sanli tu*

Focus Project, March 24–July 30, 2017

Design by the Book: Chinese Ritual Objects and the Sanli tu focused on a medieval Chinese book that is the oldest extant illustrated study of classical Chinese artifacts. Completed in 961 by Nie Chongyi (fl. 948–964) and surviving in a printed edition from 1175, *Xinding Sanli tu* (Newly Determined Illustrations to the Ritual Classics), or *Sanli tu* for short, functions much like a dictionary. Its 371 entries discuss and illustrate objects mentioned in the Ritual Classics, from musical instruments, maps, archery equipment, and court insignia to sacrificial jades, ceremonial dress, and all manner of mourning and funerary paraphernalia. The Focus Project brought to light the significance of this long-overlooked book, which served as a guide both to the material culture of the Classics and to the design of Confucian ritual paraphernalia in post-classical imperial China.

Design by the Book: Chinese Ritual Objects and the Sanli tu also addressed themes that go beyond the book itself, including Confucian ritual as a means to legitimize the monarchy, the birth of antiquarian scholarship in the late eleventh and early twelfth centuries, Emperor Huizong's ritual reforms, and the role of the art market in driving the reproduction of artifacts illustrated in the book.

Curated by François Louis, Associate Professor, History of Chinese Design and Visual Culture, Bard Graduate Center

New York Crystal Palace 1853

Focus Project, March 24–July 30, 2017

The New York Crystal Palace that opened in 1853 (formally known as the Exhibition of the Industry of All Nations) was the first world's fair held in the United States. It was housed in an impressive cast-iron and glass structure on the site of what is now Bryant Park. Like its namesake, held in London in 1851, the Crystal Palace showcased an enormous range of manufactured consumer goods and technological marvels of the age, a sampling of which was presented in this Focus Project—works from carved furniture to one of the earliest Singer sewing machines—as well as a range of souvenirs. *New York Crystal Palace 1853* was accompanied by a digital publication that built upon the 2015 Focus Project *Visualizing 19th-Century New York* and contains essays on such topics as the food and drink available to Crystal Palace visitors and the police who patrolled the display areas—the first appearance of uniformed police in New York.

Gallery interactives provided more information about some of the fascinating objects exhibited in the Crystal Palace building and the wider range of public activities that went on outside the exposition. Audio tours offered first-hand accounts by well-known New Yorker Walt Whitman—an enthusiastic and frequent visitor—as well as suggesting how others might have experienced the exhibition.

Curated by the late David Jaffee, Professor and Head of New Media Research, Bard Graduate Center

Fall 2017

John Lockwood Kipling: Arts & Crafts in the Punjab and London

September 15, 2017–January 7, 2018

On view at Victoria and Albert Museum, London: January 14–April 2, 2017

Organized by Bard Graduate Center and the Victoria and Albert Museum in London. Curated by Susan Weber, Director, Bard Graduate Center, and Julius Bryant, Keeper of Word & Image, Victoria and Albert Museum.

This is the first major exhibition to examine John Lockwood Kipling (1837–1911)—designer, architectural sculptor, curator, educator, illustrator, and journalist—whose role in the nineteenth-century Arts and Crafts revival in British India has received little attention. John Lockwood Kipling started his career as an architectural sculptor at the South Kensington Museum (later renamed the Victoria and Albert Museum) in 1861. He then spent a decade teaching at the Sir Jamsetjee Jeejeebhoy School of Art in Mumbai and a further eighteen years as principal of the Mayo School of Industrial Arts in Lahore (today Pakistan’s National College of Arts) and as curator of the Lahore Museum.

John Lockwood Kipling: Arts & Crafts in the Punjab and London is the result of a three-year international research project that brought together scholars from Mumbai, Lahore, London, New York, Vermont, and Hawaii. It will focus on Lockwood Kipling’s design, his curatorship of the Lahore Museum, his journalism over twenty-five years in India, and his influence on his son, the writer and poet Rudyard Kipling (1865–1936). Nearly three hundred objects—encompassing metalwork and furniture, drawings and paintings, as well as ceramics and relief sculpture—from lenders across Britain as well as the United States and Pakistan, will be on view.

Exhibitions in Progress

Spring 2018

The Codex and Crafts in Late Antiquity

Focus Project, February 23–June 24, 2018

The transition from roll to codex as the standard format of the book is one of the most culturally significant innovations of Late Antiquity. *The Codex and Crafts in Late Antiquity* examines surviving evidence in order to better understand how this transition took place. Placing the codex into the general cultural, religious, and technological context of Late Antiquity, the exhibition and its accompanying book examine the major types of codices—the wooden tablet codex, the single-quire codex and the multi-quire codex—in all their structural, technical, and decorative features. Georgios Boudalis argues that the codex was not an ingenious invention but rather an innovation that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks, shoes, and baskets, revealing that the codex was a fascinating, yet practical, development.

Curated by Georgios Boudalis, Museum of Byzantine Culture in Thessaloniki, Greece; Research Fellow, Bard Graduate Center, February–May, 2015.

Fabricating Power with Balinese Textiles

Focus Project, February 23–June 24, 2018

Anthropologists Margaret Mead and Gregory Bateson were pioneers in using visual anthropological techniques to study the aesthetics of bodily motion in Bali. What is less well known is that they also collected textiles, paintings, puppets, and carvings, most of which are collected at the American Museum of Natural History in New York. This exhibition and its accompanying book explore the Mead-Bateson textiles as forms of power. Some textiles in the exhibition are valued for their magical powers derived from techniques of fabrication and contexts of use; other cloths are important for the stories that surround them as records of a period in Balinese history. An added layer of meaning is introduced as these fabrics are curated and exhibited in Western countries. The exhibition and book explore how the “power” of Balinese textiles depends upon the efficacies attributed to these objects as they journey from fabrication and ritual use in their native context to curation and display in the West.

Curated by Urmila Mohan, Bard Graduate Center/AMNH Postdoctoral Fellow in Museum Anthropology

Publications

Bard Graduate Center publishes scholarly books and journals, including our Focus Project publications, exhibition-related publications, the book series Cultural Histories of the Material World, the journals *West 86th: A Journal of Decorative Arts, Design History and Material Culture* and *Source: Notes in the History of Art*, as well as innovative digital publications, such as David Jaffee's *New York Crystal Palace 1853*. We publish in all fields pertaining to material culture, design history, and the decorative arts.

2016–17 Selected Publications



John Lockwood Kipling: Arts & Crafts in the Punjab and London
Edited by Julius Bryant and Susan Weber



New York Crystal Palace 1853
David Jaffee
Available at nycp.digital



Design by the Book: Chinese Ritual Objects and the *Sanli tu*
François Louis



Charles Percier: Architecture and Design in an Age of Revolutions
Edited by Jean-Philippe Garric



Artek and the Aaltos: Creating a Modern World
Edited by Nina Stritzler-Levine and Timo Riekko



Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania
Shawn C. Rowlands



In Space We Read Time: On the History of Civilization and Geopolitics
Karl Schlögel, translated by Gerrit Jackson



West 86th Vol. 23 No. 2



West 86th Vol. 24 No. 1

Digital Media Lab

The Digital Media Lab (DML) was involved with an inspiring array of projects this year. In the Gallery, two Focus Projects incorporated significant digital elements that were conceptualized and developed by students in concert with faculty curators and the DML. *New York Crystal Palace 1853* featured a digital publication (nycp.digital) that explored the goods, sculptures, and exhibits on display during New York's first World's Fair, as well as its visitors' experiences. The publication was comprised of an interactive engraving of the Crystal Palace interior, a visitor's companion modeled after nineteenth-century illustrated newspapers and guidebooks, a series of three audio tours, and a collection of student essays. The interactive for *Design by the Book: Chinese Ritual Objects and the Sanli tu*, offered visitors a unique opportunity to try their hand at illustrating ritual objects using only text descriptions. The illustration process helped highlight the complicated transition from textual to visual that confronted the original authors of this little-known Chinese text.

In the classroom, the DML worked with Alicia Boswell, Andrew W. Mellon Postdoctoral Fellow, Cultures of Conservation, and the students in her course "The Inca and Their Ancestors: Andean Objects, Technologies, and Issues of Conservation" to examine issues of conservation, access, and curation through photogrammetry and the 3D modeling software Agisoft. The course culminated in a website that displayed models developed from scans of Paracas ceramic vessels from the Nathan Cummings collection at the Metropolitan Museum of Art.

Finally, this year marked the inaugural season for the DML's Digital Brown Bag Lunch talks. Elyse Mallouk, from the Whitney Museum of American Art, offered insights into digital storytelling in a museum context through her talk "Whitney Stories: Humanizing the Museum through Digital Storytelling." Matt Parker, from the NYU Game Center, Barry Joseph, from the American Museum of Natural History, and Marco Castro Cosio, from the Brown Institute for Media Innovation, based at the Columbia University School of Journalism, conducted a panel discussion "Teaching Game Design for Museums," which looked at games and their potential for enhancing museum experiences.

Jesse Merandy
Director of the Digital Media Lab

Library

Last fall, the Library launched the first phase of our digital archive. Working with institutional stakeholders, we crafted a Digital Preservation Policy meant to ensure the protection of Bard Graduate Center's digital assets. So far, our archivist has captured and preserved digital publications, gallery interactives, digital qualifying papers, institutional newsletters, and academic event and exhibition poster images. We will continue to ingest and preserve institutional digital content alongside the archiving of nearly twenty years of physical files that are housed at Bard Hall. We also partnered with Artstor to make over 2,600 exhibition installation photographs available to the scholarly community. The collection spans the first twenty-two years of exhibitions at our Gallery, beginning with *Along the Royal Road* (1993) and ending with *Fashioning the Body* and *The Interface Experience* (2015). These images can be viewed through the Artstor Digital Library.

Alongside these special projects, we continue our mission to support scholarship at BGC through our commitment to individualized bibliographic instruction and research support. Each semester, our librarians meet with students individually to help them with specific research questions and we offer a wide range of workshops each year. This year, we expanded to include evening workshops for alumni. Topics included "Auction and Provenance Research," "Archives and Special Collections in New York City and Beyond," and "Preserving Your Personal Archives." We have also continued to develop our online library discovery tool, Folio, which allows users to simultaneously search our library collections and full-text subscription resources. We are currently working to make this resource accessible on mobile devices and are adding new features each year. Another part of this mission is providing access to our growing Object Study Collection. Founded in 2011, this collection has grown to over 1,400 discrete objects given by twenty-two donors. Its purpose is to provide the opportunity for a close examination of a variety of objects as part of the classroom experience. These artifacts are selected by faculty and housed in our Object Lab. This collection has been cataloged and photographed by the Visual Media Resources staff and can be accessed through Shared Shelf.

Heather Topcik
Director of the Library

Fellows

Bard Graduate Center, a member of the Association of Research Institutes in Art History (ARIAH), offers long- and short-term fellowships for researchers working on the cultural history of the material world, whether through art history, architecture and design history, economic and cultural history, history of technology, philosophy, anthropology, or archaeology. The following Fellows were in residence at Bard Graduate Center during the 2016–17 academic year.

Christina Anderson

Research Fellow
Ashmolean Museum, University of
Oxford

Malcolm Baker

Research Fellow
University of California, Riverside

Alicia Boswell

Andrew W. Mellon Postdoctoral
Fellow, Cultures of Conservation

Henry John Drewal

Research Fellow
University of Wisconsin-Madison

Paula Sofia Hohti

Visiting Fellow
Aalto University, School of Arts,
Design and Architecture, Helsinki

Maggie Jackson

Visiting Fellow
Independent Scholar

Pat Kirkham

Research Fellow
Bard Graduate Center; Kingston
University, London

Tobias Locker

Visiting Fellow
Pompeu Fabra University, Barcelona

Urmila Mohan

Bard Graduate Center/AMNH
Postdoctoral Fellow in Museum
Anthropology

Beth H. Piatote

Visiting Fellow
University of California, Berkeley

Stephanie Sadre-Orafai

Visiting Fellow
University of Cincinnati

Uthara Suvrathan

Visiting Fellow
Independent Scholar

Jeffrey Quilter

Research Fellow
Peabody Museum of Archaeology &
Ethnology, Harvard University

Jessica Walthew

Andrew W. Mellon Fellow,
Cultures of Conservation



Charles Percier, Pierre Fontaine, and Antoine Denis Chaudet. Fan representing Bonaparte crowned by Peace and Victory. Engraved by Adrien Pierre François Godefroy, 1797. Engraving printed on silk. Cooper-Hewitt, Smithsonian Design Museum, New York, Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf, 1962-58-4. © Cooper Hewitt, Smithsonian Design Museum / Art Resource, NY. Photo: Matt Flynn.

Research and Academic Programs

Symposia

October 14

Art and Ideology in the Twelfth-Century Western Mediterranean

This symposium explored how the rulers of this region deployed art (conceived in the broadest sense) to legitimate new claims, how they asserted their authority through the construction of palatial and liturgical spaces, and what kinds of objects their kingdoms produced, traded, or coveted.

**Sponsored by the Trehan Research Fund for Islamic Art and Material Culture*

November 18

Percier: Antiquity and Empire

This symposium was organized in conjunction with the exhibition *Charles Percier: Architecture and Design in an Age of Revolutions* and brought together experts and scholars in the fields of architecture, design, art history, and history to explore themes related to the exhibition.

March 24

New York on Display:

1853 New York Crystal Palace

This symposium was held on the occasion of the Focus Project exhibition *New York Crystal Palace 1853*, curated by the late David Jaffee. A panel of faculty, staff, and alumni discussed the process of creating faculty-student curated exhibitions, and distinguished historians and art historians explored the age of metal and engaged in comparison with other world's fairs.

May 5

Picturing the Ritual Classics in Middle-Period China

This symposium was organized in conjunction with the Focus Project exhibition *Design by the Book: Chinese Ritual Objects and the Sanli tu*, curated by Professor François Louis. Speakers addressed various aspects of the pictorial genre, from its significance for the study of antiquity and antiquities to its position in the history of painting and its utility for designing classical ritual paraphernalia.



Charles Percier. Washstand. Mounts by Martin-Guillaume Biennais, 1800-14. Legs, base and shelf of yew wood; gilt bronze mounts; iron plate beneath shelf. The Metropolitan Museum of Art, Bequest of James Alexander Scrymser, 1918, 26.256.1. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.



Maria Judith Feliciano
President, [illegible]

Gail [illegible]
[illegible]

Seminar Series

CofC indicates this event is part of our “Cultures of Conservation” initiative, supported by the Andrew W. Mellon Foundation.

September 14

Philip Deloria

*Collegiate Professor,
University of Michigan*

“Toward an American Indian Abstract:
The Art and Politics of Mary Sully”

September 28

Lisa E. Fischer

*Director of Digital Initiatives,
Jamestown Rediscovery Foundation*

“Jamestown and Beyond: Using Digital
Technologies to Visualize and Explore
the Past”

October 19

Viola König

Director, Ethnological Museum, Berlin

“Real and Metaphoric Spaces:
Perspectives and Positions in the
Making of the Future Humboldt
Forum at Berlin”

November 1

Cultures of Conservation “Keyword”
Panel: Digging into Central Park’s
Layered Past

Hilary Ballon

*University Professor and Professor of
Urban Studies and Architecture, Robert
F. Wagner Graduate School of Public
Service, New York University*

Richard W. Hunter

President, Hunter Research, Inc.

Nan A. Rothschild

*Professor of Anthropology, Barnard
College, Columbia University*

Jessica Walthew

*Andrew W. Mellon Fellow, Cultures of
Conservation, Bard Graduate Center*

Marie Warsh

*Director of Prevention Planning
Central Park Conservancy*

CofC

November 2

Salvatore Settis

*Former Director, Getty Research
Institute; Former Director, Scuola
Normale Superiore, Pisa; Chairman,
Scientific Council, Louvre Museum, Paris*

“The Protection of Cultural Heritage
in Italy: A Short History and Some
Current Issues”

November 9

Ulrich Leben

*Associate Curator, Waddesdon Manor;
Research Scholar and Visiting Professor,
Bard Graduate Center*

“A Parisian Residence of the Early
Empire: The Hôtel Beauharnais—A
Singular Manifestation of Early Empire
Style in Paris”

**Sponsored by the Françoise and
Georges Selz Lectures on Eighteenth-
and Nineteenth-Century French
Decorative Arts and Culture*

November 15

Jean-François Bédard

*Associate Professor, School of
Architecture, Syracuse University*

“Between Construction and Invention:
Theories of Ornament in Eighteenth-
Century Architecture”

**Sponsored by the Françoise and
Georges Selz Lectures on Eighteenth-
and Nineteenth-Century French
Decorative Arts and Culture*

December 7

Pat Kirkham

*Professor Emerita and Research Fellow,
Bard Graduate Center; Professor of Design
History, Kingston University, London*

“Charles and Ray Eames: The Hollywood
Connections”

December 13

Jack Tchen

Associate Professor, New York University
“Foreign Phobia and the American Republic—Spinning Loss and Fear in Campaign Election Cycles”

*Sponsored by *The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts*

January 18

Benjamin Anderson

Assistant Professor of the History of Art, Cornell University

“The Great Kosmos of All Armenia: On the Sarcophagus of Isaac”

January 24

Book Launch—*In Space We Read Time: On the History of Civilization and Geopolitics*

Karl Schlögel

Professor Emeritus of Eastern European History, European University Viadrina, Frankfurt/Oder

Mark Mazower

Ira D. Wallach Professor of History, Columbia University

Peter N. Miller

Dean and Professor, Bard Graduate Center



Charles Percier. *Italian villa at the seaside*, 1797. Pencil, pen, black and brown ink, black chalk, watercolor on paper. Musée du Louvre, Paris, RF3994. © Musée du Louvre, Dist. RMN-Grand Palais / Michèle Bellot / Art Resource, NY.

January 31

Marisa Bass

Assistant Professor of Renaissance Art, Yale University

“Insect Artifice: The Making of Joris Hoefnagel’s *Four Elements*”

February 1

Cultures of Conservation “Keyword”
Panel: Conserving 9/11

Zainab Bahrani

Edith Porada Professor of Ancient Near Eastern Art and Archaeology, Columbia University

Jan Seidler Ramirez

Senior Vice President of Collections and Chief Curator, National September 11 Memorial & Museum

Mark Wagner

Associate Partner, Davis Brody Bond, LLP

Steven Weintraub

Conservation Consultant, Art Preservation Services

Ittai Weinryb

Assistant Professor, Bard Graduate Center

C of C

February 21

Howard Morphy

Professor of Anthropology, Australian National University

“From the Antipodes to the Met—Transformative Processes in Yolngu Art”

February 22

Louise Purbrick

Principal Lecturer in the History of Art and Design, University of Brighton

“Keys to the H Blocks: The Materiality of Conflict and Imprisonment in Northern Ireland”

March 1

Nigel Wood

Emeritus Professor, University of Westminster, London; Academic Visitor, School of Archaeology, University of Oxford

“Some New Perspectives on China’s Gongyi Kilns”

March 21

Ezra Shales

Professor, Massachusetts College of Art and Design

“Keep the Research on Your Right: Teaching, Writing, and Curating as Tributaries”

March 28

Anke te Heesen

Professor of the History of Science, Humboldt University, Berlin

“Getting Art and Science Together in the 1970s and 1980s: An Exhibition History”

April 4

Marie-Louise B. Nosch

Director, Danish National Research Foundation's Centre for Textile Research, University of Copenhagen

“Texts and Textiles”

*Sponsored by the Iris Foundation

April 13

Susie J. Silbert

Curator of Modern and Contemporary Glass, Corning Museum of Glass

“Blue Chip Artists, Glassy Thinkers, and Boro Boys: Navigating Contemporary Glass”

*Sponsored by the Paul and Irene Hollister Lectures on Glass

April 25

Lesley Miller

Acting Keeper of Furniture, Textiles and Fashion Department, Victoria and Albert Museum, London; Professor of Dress and Textile History, University of Glasgow

“From Design Studio to Marketplace: Products, Agents, and Methods of Distribution in the Lyons Silk Manufactures, 1660–1789”

*Sponsored by the Françoise and Georges Selz Lecture on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

April 26

Steven Conn

Professor of History, Miami University
“Do Universities Still Need Museums?”

May 3

Julius Bryant

Keeper of Word & Image, Victoria and Albert Museum, London

“From Maiolica to Majolica:

The Decoration of the Victoria and Albert Museum”

May 8

Frédéric Joulian

Professor, School for Advanced Studies in the Social Sciences, Paris

“Journey into a French Material Culture Journal (*Techniques & Culture*, 1976–2016)”

*Sponsored by the Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

June 6

Book Launch—*History and Its Objects: Antiquarianism and Material Culture since 1500*

Bernard L. Herman

George B. Tindall Professor of Southern Studies, University of North Carolina at Chapel Hill

Peter N. Miller

Dean and Professor, Bard Graduate Center

Alessandra Russo

Associate Professor, Columbia University

Michael Shanks

Professor of Classics, Stanford University

William Stenhouse

Assistant Professor of History, Yeshiva University

Brown Bag Lunches

August 24

Kay Wells

*Assistant Professor of Art History,
University of Wisconsin-Milwaukee;
Research Fellow, Bard Graduate Center*
“Weaving Modernism: Postwar Tapestry
between Paris and New York”

September 15

Malcolm Baker

*Professor of Art History, University of
California, Riverside; Research Fellow,
Bard Graduate Center*
“Multiple Authors: Ceramics, Celebrity,
and Shaping Notions of Authorship in
Eighteenth-Century Britain”

September 27

Beth H. Piatote

*Associate Professor of Native American
Studies, University of California, Berkeley;
Visiting Fellow, Bard Graduate Center*
“Legal Landscapes and Contracting
Worlds in James Welch’s *Fools Crow*”

October 5

Alicia Boswell

*Andrew W. Mellon Postdoctoral Fellow,
Cultures of Conservation, Bard Graduate
Center*
“Luxury Object Artisans in the Ancient
Andes: Coca and Metal Producers in
Northern Peru, AD 200–1532”
C of C

October 13

Pat Kirkham

*Professor Emerita and Research Fellow,
Bard Graduate Center; Professor of
Design History, Kingston University,
London*
“Re-thinking Charles and Ray Eames
and Hollywood”

October 19

Robert van Langh

*Head of Conservation and Scientific
Research, Rijksmuseum, Amsterdam*
“Netherlands Institute for Conservation
Art and Science: An Integrated
Approach Towards Understanding and
Preserving Cultural Heritage”
C of C

October 26

Elyse Mallouk

*Senior Digital Content Manager,
Whitney Museum of American Art*
“Whitney Stories: Humanizing the
Museum through Digital Storytelling”

October 27

Maggie Jackson

*Independent Scholar; Visiting Fellow,
Bard Graduate Center*
“Mind in the Making: Reflection and the
Artisanal in the Material World”

November 2

Jessica Watthew

*Andrew W. Mellon Fellow, Cultures of
Conservation, Bard Graduate Center*
“Issues of Conservation and Display
in the American Museum of Natural
History’s Hall of Northwest Coast
Indians”
C of C

November 3

Ulrich Leben

*Associate Curator, Waddesdon Manor;
Research Scholar and Visiting Professor,
Bard Graduate Center*
“Redefining Color at Hôtel Beauharnais:
The Restoration of the Furniture and
Fabrics from a Private Mansion in Paris
of the Empire Period”

November 10

Paula Hohti

Assistant Professor of the History of Art and Culture, Aalto University, Helsinki; Visiting Fellow, Bard Graduate Center
“Beyond the Renaissance Palace: The Material World of Sixteenth-Century Artisans and Shopkeepers”

November 29

Jesse Merandy

Director, Digital Media Lab, Bard Graduate Center
“Walking with Whitman: Mobile Learning in Brooklyn Heights”

November 30

Deborah Lee Trupin

Principal and Textile/Upholstery Conservator, Trupin Conservation Services, LLC
“Textiles in the Historic Interior— A Look at Curatorial, Conservation, and Interpretive Issues”
CofC

December 7

Christina Anderson

Research Fellow in the Study of Collecting, Ashmolean Museum, University of Oxford; Research Fellow, Bard Graduate Center
“Diamonds, Sugar, and Art: Flemish Merchants in the Early Modern World”

January 26

Frances Sands

Curator of Drawings and Books, Sir John Soane’s Museum, London
“My Late Friend Mr. Robert Adam”

January 30

Uthara Suvrathan

Visiting Fellow, Bard Graduate Center
“And One King to Rule Them All? Investigating Religious and Political Landscapes in Pre-modern South India through Archaeology, Inscriptions, and Maps”

February 15

Amy F. Ogata

Professor and Chair of Art History, University of Southern California
“Industry, Aluminum, and Orfèvrerie in Second Empire France”

February 16

Christopher Long

Professor, School of Architecture, University of Texas at Austin
“Jock Peters and the Varieties of Modernism”

February 21

Caitlin Earley

Assistant Professor, University of Nevada, Reno; Fellow, The Metropolitan Museum of Art
“In Enemy Hands: Captive Bodies in Ancient Mesoamerican Art”
CofC

February 23

Jeffrey Quilter

Director, Peabody Museum of Archaeology and Ethnology, Harvard University; Research Fellow, Bard Graduate Center
“The Archaeology and History of Colonial Peru: The Case of Magdalena de Cao Viejo”

March 21

Brian I. Daniels

Director of Programs and Research, Penn Cultural Heritage Center, University of Pennsylvania
“Thinking About Cultural Heritage Now: The Work of the Penn Cultural Heritage Center”
CofC

March 23

Georgios Boudalis

Head of the Book and Paper Conservation Laboratory, Museum of Byzantine Culture, Thessaloniki, Greece
“Where Books and Fabrics Merge: The Endbands of the Eastern Mediterranean Bookbindings”

March 27

“Teaching Game Design for Museums”

Marco Castro Cosio

Research Fellow, Brown Institute for Media Innovation, Columbia University

Barry Joseph

Associate Director of Digital Learning, American Museum of Natural History

Matt Parker

Assistant Professor of the Arts, NYU Game Center

March 28

Minjee Kim

Independent Scholar

“Hanbok in Modern and Postmodern Times: Fashion, Counter-Fashion, and Anti-Fashion”

March 29

Anke te Heesen

Professor of the History of Science, Humboldt University, Berlin

“Earwitness Thomas Kuhn: The Interview in Historical Research”

March 30

Noam Andrews

Fellow, The Metropolitan Museum of Art

“What’s the Matter with Johannes Kepler?”

April 13

Stephanie Sadre-Orafai

Associate Professor of Anthropology, University of Cincinnati; Visiting Fellow, Bard Graduate Center

“Making Faces: New York Type Ephemera and the Visual Encoding of Difference”

Jacob-Desmalter, after Charles Percier. Gondola chair from the Salon d'Argent of the Elysée Palace, 1805. Carved and silver gilt wood. Mobilier national, GME 18590

April 19

Susan Hiner

Professor of French and Francophone Studies, Vassar College

“Behind the Seams: Women, Fashion, and Work in Nineteenth-Century France”

April 20

Philipp Schorch

Marie Curie Fellow, Ludwig-Maximilians University Munich; Honorary Fellow, Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, Australia

“Mapping Mat ~ Con”

April 27

Joanna Marschner

Senior Curator, Historic Royal Palaces, London

“Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World”

May 9

Frédéric Jouliau

Professor, School for Advanced Studies in the Social Sciences, Paris

“Non-Human Aesthetics: A Trans-Species Perspective”



Work-in-Progress Seminars

October 25

Michele Majer

Assistant Professor, Bard Graduate Center

“Fashion and Art in Les Modes and at the Hôtel des Modes, 1901–1920”

November 9

Urmila Mohan

*Bard Graduate Center/AMNH
Postdoctoral Fellow in Museum Anthropology*

“Out of Whole Cloth:
Exploring Balinese Textiles in the Mead-Bateson Collection”

November 15

Andrew Morrall

Professor, Bard Graduate Center

“The Cosmos of the Urban Craftsman”

November 28

Paul Stirton

Associate Professor, Bard Graduate Center

“Style and Politics in Central European Design after the First World War”

Workshops for Students

Workshops cover a range of topics from learning new digital platforms to career development to improving research and writing skills.

September 8

Introduction to WordPress

October 21

Internships

September 1

Applying to PhD Programs

October 24

Prezi

September 20

Social Media

October 31

PowerPoint

September 28

Image Research

November 1

Public Speaking

October 2

Sketch Up

November 4

Research and Writing (QP)

October 7

Photoshop

November 16

Research and Writing (QP)

October 11

Doctoral Dissertation Proposals

December 4

Conference Paper Submissions

October 17

Academic Productivity:
Zotero & Evernote

April 7

Presentation Preparation (QP)

Materials Days

Hosted by Bard Graduate Center faculty and staff.

October 9 and November 6

All-day glass-making workshop for first-year students, held at UrbanGlass in Brooklyn

April 9

Fiber Jewelry Workshop, held at Textile Arts Center in Manhattan

February 5

Tapestry Weaving Workshop, held at Textile Arts Center in Manhattan



Mountain Jar. China, Ming dynasty, Jiajing mark and period, 1522–1567. Porcelain. Private collection.

Installation Workshops and Gallery Walkthroughs

September 12

Walkthrough for *Artek and the Aaltos: Creating a Modern World*

March 31

Walkthrough for *Design by the Book: Chinese Objects and the Sanli tu*

November 14

Installation Workshop for *Charles Percier: Architecture and Design in an Age of Revolutions*

April 26

Walkthrough for *New York Crystal Palace 1853*

Exhibition Walkthroughs

December 14

Walkthrough for *Jerusalem 1000–1400: Every People Under Heaven*, The Metropolitan Museum of Art

April 7

Walkthrough for *The Secret Life of Textiles: Synthetic Materials*, The Metropolitan Museum of Art

February 24

Tour of *For Art's Sake: The Aesthetic Movement and Beyond*, The Grolier Club

Object Hours

September 7
Deborah Krohn
Associate Professor

October 12
Paul Stirton
*Associate Professor, Editor of West 86th:
A Journal of Decorative Arts, Design
History, and Material Culture*

November 17
Michele Majer
Assistant Professor

March 20
Freyja Hartzell
Assistant Professor

April 10
Urmila Mohan
*Bard Graduate Center/AMNH
Postdoctoral Fellow in Museum
Anthropology*

Doctoral Forums

September 27
Meredith Nelson
“Sex and Death: Searching for Eroticism
in the Myth of Dirce”

October 25
Rebecca Perry
“Addressing the Awkward Body:
Situating Pre-Adolescent Girls in
Twentieth-Century Fashion History”

December 6
Antonia Behan
“Ethel Mairet and Pevsner”

February 14
Hadley Jensen
“Navajo Weavers and the Photography of
Making in the American Southwest”

March 16
Rebecca Perten
“Ludwig Y. Wolpert: Pioneer of Modern
Jewish Ceremonial Art”

April 18
Christine Griffiths
“Spoiled Corks and Counterfeit Musk:
Discerning the Material Truth of Early
Modern Perfumes”

May 9
Lindsay Schneider
Grant Application Workshop

Chime Stone. China, Qing
dynasty, Kangxi era, dated
1716 Jade with incised and
gilded decoration. The
Metropolitan Museum of
Art, Gift of Major Louis
Livingston Seaman, 1903
(03.15.1). Image copyright ©
The Metropolitan Museum
of Art. Image source: Art
Resource, NY.





Public Programs

During the past year, Public Programs welcomed more than two thousand individuals to Bard Graduate Center to enjoy programs ranging from talks and conversations to performances, family programs, classes, and poetry readings. Highlights included the launch of our first survey course for the general public, the launch of an artist-in-residence program with a special commission from celebrated artist Mark Dion, the introduction of new Gallery programs—Thursday evening Object Talks, and Second Sundays—and a family-friendly open house. In conjunction with our fall exhibition *Charles Percier: Architecture and Design in an Age of Revolutions*, Bard Graduate Center Research Scholar and Visiting Professor Ulrich Leben led a four-week seminar series, and we welcomed the acclaimed duo Pearson|Shanks into the Gallery for a series of performances responsive to the exhibition. This spring, in conjunction with our Focus Project exhibitions *Design by the Book: Chinese Ritual Objects and the Sanli tu* and *New York Crystal Palace 1853*, we held our inaugural Focus Festival: Ritual and Capital, a weekend of interdisciplinary programming that drew thinkers and artists together to explore how themes raised by the two exhibitions, notably ritual and capital, resonate in our contemporary moment. The weekend’s keynote conversation, “Ways of Seeing the City,” with 2016 MacArthur Fellow, poet, essayist, and author Claudia Rankine and essayist Garnette Cadogan, was a particular highlight. Our spring artists-in-residence, Wendy’s Subway, a Brooklyn-based literary organization, installed a Reading Room in the ground floor of the Gallery to promote engagement with artists’ books, periodicals, and other publications selected for their relationship to the spring exhibitions and public programs. They also curated a monthly poetry series that included some of the country’s boldest voices in poetry, literature, and performance. Finally, in July, Bard Graduate Center proudly launched the BGC Lab for Teen Scholars, a paid pipeline program that gives a diverse group of New York City public school teens a meaningful introduction to the study, display, and cultural importance of objects.

Emily Reilly
Director of Public Programs

Public Programs Fall 2016

September 6

Architecture as Identity in Finland
Peter MacKeith, Dean, Fay Jones
School of Architecture, University of
Arkansas

September 12

Irma Boom: Bookmaker
Irma Boom, acclaimed graphic designer
and bookmaker

September 22

Gender, Sexuality, and Modern Design
Alice T. Friedman, Grace Slack McNeil
Professor of American Art, Wellesley
College
Mary McLeod, Professor of
Architecture, Planning and
Preservation, Graduate School of
Architecture, Columbia University
Jasmine Rault, Assistant Professor,
Culture and Media, The New School

October 27

**The Modern Interior: A View from
Bard Graduate Center**
Pat Kirkham, Professor Emerita and
Research Fellow, Bard Graduate Center
Marianne Lamonaca, Associate
Gallery Director and Chief Curator, Bard
Graduate Center
Luke Baker (MA, 2010), Curatorial
Assistant, Department of Architecture
and Design, Museum of Modern Art

November 17

Keynote Lecture
**Charles Percier: Architecture and
Design in an Age of Revolutions**
Jean-Philippe Garric, Professor of
Architecture, University of Paris I,
Panthéon-Sorbonne

November 20

Curator's Spotlight
Jean-Philippe Garric, Professor of
Architecture, University of Paris I,
Panthéon-Sorbonne

November 29, December 1, 6, 8

**Charles Percier and the Invention of the
Empire Style**
Seminar series with Bard Graduate
Center Research Scholar and Visiting
Professor Ulrich Leben

December 5–9

World premiere of *Staging Evidence*,
three newly commissioned
performance pieces by UK-based
artist duo Pearson|Shanks. All events
featured Mike Pearson, RSC, National
Theatre of Wales, and Stanford
archaeologist Michael Shanks.

December 5: Performance

Staging Evidence: Classical Antiquity

December 6: Panel

Scene of a Crime: Mobilizing Evidence

December 7: Performance

Staging Evidence: Encountering Locale

December 8: Panel

**Revisiting Loss: Reenactments in
the Gallery**

December 9: Performance

*Staging Evidence: Working With What
Remains*

Family Events

December 10

Kids' Workshop: Mask Makers!

January 21

Kids' Workshop: Model Builders

Special Events

December 13

Evening for Educators

January 23

Gallery Open House for Adults

Public Programs Spring 2017

January 25

An Evening with Mark Dion

Mark Dion, visual artist
Ruth Erickson, curator, Institute of Contemporary Art, Boston
Jason Simon, filmmaker and artist
Big Dance Theater, Brooklyn-based performance ensemble

February 8

From the Wunderkammer to the Museum of Nature: Exhibiting the Anthropocene

Mark Dion, visual artist
Joanna Ebenstein, co-founder of Brooklyn's Morbid Anatomy Museum
Earle Havens, Johns Hopkins University
David Harvey, former Senior Vice President, American Museum of Natural History
Bill Sherman, Head of Collections, Victoria and Albert Museum

April 19–May 17

Public Learning Program:

History of Design and Decorative Arts

Week 1 (April 19)

China 1300–1800

With Associate Professor François Louis

Week 2 (April 26)

Renaissance and the Early Modern Period

With Professor Andrew Morrall

Week 3 (May 3)

Europe 1800–1930

With Assistant Professor Freyja Hartzell

Week 4 (May 10)

United States 1900–2000

With Associate Professor Catherine Whalen

Week 5 (May 17)

The Arts of the Lands of Islam

With Assistant Professor Abigail Krasner Balbale



Unknown (body); C.C. Harrison, New York (lens).
Daguerreotype camera, ca. 1853–54. George Eastman Museum, 1974.00037.2330.

Bard Graduate Center's inaugural Focus Festival, April 8–9, 2017, brought thinkers and artists together for a weekend of interdisciplinary programming that drew inspiration from the key themes of our two spring Focus Project exhibitions: *New York Crystal Palace 1853* and *Design by the Book: Chinese Ritual Objects and the Sanli tu*.

April 8

Curator's Spotlight Tour:

New York Crystal Palace 1853

Caroline Hannah, Associate Curator,
Bard Graduate Center

Kids' Workshop: Writing the City

Presented by artists-in-residence,
Wendy's Subway

Walking Tour: Seneca Village and the Making of Central Park

Cynthia Copeland, Adjunct Professor,
New York University, and co-founding
director of the Seneca Village Project
Justin Hicks, Composer
Jennifer Newman, Choreographer

Performance: Love Story

Aaron Landsman
Todd Griffin, composer
Frank Harts, actor
Janet Wong, video design

Keynote: Ways of Seeing the City

**Claudia Rankine and Garnette
Cadogan in Conversation**

Claudia Rankine, 2016 MacArthur
Fellow, poet, essayist, playwright
Garnette Cadogan, essayist and
journalist, and editor-at-large for
*Nonstop Metropolis: A New York City
Atlas*

April 9

Curator's Spotlight Tour:

**Design by the Book: Chinese Ritual
Objects and the *Sanli tu***

François Louis, Associate Professor,
Bard Graduate Center

Walking Tour: Branding Fifth Avenue & the Other NY

Jack Tchen, cultural historian at NYU
and co-founder, Museum of Chinese in
America

Kids' Workshop: We Built this City

Led by Bard Graduate Center student
educators

Keynote Lecture: Ritual and Representation in Classical China

Michael Puett, Walter C. Klein
Professor of Chinese History, East
Asian Languages and Civilizations,
Harvard University

May 11

Marginalized Histories of NYC

Lorin Thomas, PhD, Professor of
History at Rutgers University
Sarah Schulman, writer and activist
Todd Fine, preservationist and historian
Tia Powell Harris, President and
Executive Director of the Weeksville
Heritage Center

May 25

Cities Visible, Invisible, and Fantastic

David Kishik, author of *The Manhattan Project: A Theory of a City*
Peter N. Miller, Dean, Bard Graduate
Center

June 1

Black Americans in the World of Fairs

Mabel O. Wilson, Associate
Professor, Columbia Graduate
School of Architecture, Planning and
Preservation (GSAPP)

Second Sundays

On the second Sunday of each month, Bard Graduate Center Gallery hosts a family-friendly open house. Second Sundays took place on the following Sundays:

April 9
May 14

June 11
July 9

Object Talks

Object Talks are a new Gallery program in which graduate student educators present in-depth, animated explorations of select exhibition objects. Object Talks take place on the first and third Sundays of the month and included the following Thursdays:

April 6
April 20
May 4
May 18

June 1
June 15
July 6
July 20

Special Events

May 15
Gallery Open House for Adults

May 18
Evening for Educators

Gallery Tours

Select Groups Served

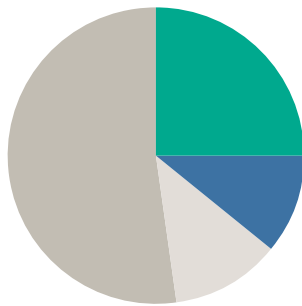
American Friends of the Louvre
Andrew W. Mellon Foundation
Bard Trustees
Columbia University
Friends of the Watson Library
Greenwich Decorative Arts Society
Historic Districts Council
Historic Royal Palaces
Lenox Hill Neighborhood House
MECA high school students (9th grade)
Met Museum Docents – European
Sculpture and Decorative Arts
Department

NYSID Design Theory class
NYU Tisch
P.S. 166
Parsons/The New School continuing
education course: Decorative Arts in
New York Collections
Pratt Institute
Robert A.M. Stern Architects
Studio in a School
West End Elementary
YPA (Young Professionals in the Arts)

Fundraising and Special Events

During the academic year ending June 30, 2017, Bard Graduate Center received more than \$3.3 million in contributions from more than 250 private and public sources. These resources were combined with the income from endowed funds and other revenue to provide the institution with the stability and the opportunity to deliver the valuable programs detailed in this publication.

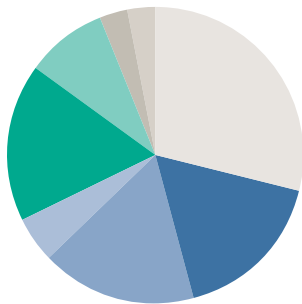
Where BGC Resources Come From...



Sources and their percentage of total raised/earned.

- Endowed Funds: 52%**
Designated and general-purpose endowments
- Contributions and Special Events: 25%**
Contributed income from alumni, friends, foundations, and corporations; Government grants; Income from the Iris Foundation Awards Luncheon and other special events
- Tuition and Fees: 11%**
Tuition; Application, housing, and usage fees
- Other Earned Revenue: 12%**
Publication and Gallery shop sales; Facility and residential rentals

What BGC Resources are Used For...



- Academic Programs: 29%**
Faculty and academic staff, curriculum expenses, programs, and independent research
- Gallery and Exhibitions: 17%**
Exhibition research, Gallery staff, production, and publications
- General Management and Operations: 17%**
Maintenance, security, technology, website, design, and finance
- Research Activities: 5%**
Research events, publications, fellowships
- Administration and Fundraising: 17%**
Director's Office, Development, Human Resources, Finance & Administration
- Financial Aid: 9%**
Tuition assistance, stipends, work study
- Public Programs: 3%**
Continuing education and outreach
- Residence Hall: 3%**
Management and upkeep of Bard Hall

Scholarships and Financial Aid

Since its founding, Bard Graduate Center has offered generous scholarship and fellowship packages to its degree candidates. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to continue that tradition during the 2016–17 academic year. Forty MA students and thirty-six PhD candidates received a total of \$1,355,735 in tuition assistance and stipends.

The training I received at Bard Graduate Center has had significant impact on the way I see and understand art, design, and material culture. While in school, the financial support I received from the institution allowed me to focus on my academic studies and scholarship and concentrate on developing my professional career.

– Grace Reff, MA, 2017

Our commitment to scholarships at BGC is not only about the study of decorative arts, design history, and material culture; it is about the future of the field. Our graduates go on to assume leadership positions at top museums and academic institutions throughout the country and the world.

In 2017 alone, Bard Graduate Center celebrated many prestigious appointments of its alumni including the following:

Kelsey Brow (MA, 2014), Assistant Curator at the Morris-Jumel Mansion
Brandy Culp (MA, 2004), Richard Koopman Curator of American
Decorative Arts at the Wadsworth Atheneum Museum of Art
Marybeth De Filippis (MA, 2006), Executive Director of Historic
Huguenot Street
Virginia Fister Laidet (MA, 2015), Curatorial Research Assistant at the
Chrysler Museum of Art
Michelle Hargrave (MA, 2004), Deputy Director of the New Britain
Museum of American Art
Jorge Rivas Pérez (MPhil, 2012, PhD candidate), Frederick & Jan Mayer
Curator of Spanish Colonial Art at the Denver Art Museum
Linnea Seidling (MA, 2015), Curatorial Assistant at the J. Paul Getty
Museum
Irene Sunwoo (MA, 2004), Director of Exhibitions and Curator of
the Arthur Ross Architecture Gallery at Columbia School of
Architecture

Donor Profile

Lee B. Anderson

Memorial Foundation

Photo: Courtesy of the
Lee B. Anderson Estate



In 2015, the Lee B. Anderson Memorial Foundation generously established a named fellowship for Bard Graduate Center students seeking their master's degrees with interest in eighteenth- and nineteenth-century American and European decorative arts. Four talented and deserving students have thus far received the fellowship and gone on to enroll in doctoral programs or to begin rewarding careers in the arts.

Lee Anderson, who worked for a time as an arts education teacher, has been referred to as the godfather of the Gothic revival in America. It is largely because of his impressive personal collection that the style has been rekindled among designers and other tastemakers. In 1976, the collection was included in a landmark exhibition entitled *The Gothic Revival Style in America, 1830–1870* at the Museum of Fine Arts in Houston, and objects from the collection have been featured in such publications as the *New York Times*, *House & Garden*, and *Art & Antiques*.

Lee passed away in 2010, but he left a legacy of philanthropic support through the Lee B. Anderson Memorial Foundation, whose mission is to support programs and organizations that advance an appreciation for the decorative arts. In addition to Bard Graduate Center, the Foundation has supported master's students at Parsons School of Design and Cooper Hewitt, Smithsonian Design Museum, and has lent vital support to the publishing of *Partners in Design: Alfred H. Barr Jr. and Philip Johnson*, a seminal text edited by David A. Hanks about the influence of the German Bauhaus on American aesthetics.

The Foundation's gifts to Bard Graduate Center in the form of The Lee B. Anderson Memorial Foundation Fellowship in the Decorative Arts and The Lee B. Anderson Memorial Foundation's Dean's Prize have supported the development of the next generation of decorative arts scholars, and we remain immensely grateful.

Iris Foundation Awards

The 21st Annual Iris Foundation Awards Luncheon was held on April 5, 2017 to honor outstanding contributions to patronage and scholarship in the decorative arts. Approximately 150 guests attended to celebrate Alvar González-Palacios, Marie-Louise Bech Nosch, Titi Halle, and Sir Nicholas Goodison, who was unable to attend. All funds raised benefit the Bard Graduate Center Scholarship Fund.



1. Alvar González-Palacios, Susan Weber, Marie-Louise Bech Nosch, Titi Halle, Leon Botstein, and Peter N. Miller; 2. Alvar González-Palacios, Ian Wardropper, and Susan Weber; 3. Philip Hewat-Jaboor and Lucy Lang; 4. Marie-Louise Bech Nosch and Peter N. Miller; 5. Harold Koda, Holly Hotchner, and Harriet Schloss; 6. Michele Majer and Titi Halle.

Donors

We deeply appreciate the generosity of the donors who have helped to sustain Bard Graduate Center's core program of teaching, research, and exhibitions during the past year. Contributions and grants provide vitally needed funds for financial aid to our MA and PhD students, special exhibitions, publications, and a wide range of programs for the academic and general public alike. Thank you!



■ Wendy Moonan, David Mann, and Fritz Karch

Endowed Funds

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Paul and Irene Hollister Lectures on Glass
Iris Foundation
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