Table of Contents

3  Director’s Welcome
5  Teaching
25 Research and Exhibitions
51 Public Programs
57 Fundraising and Special Events

Director's Welcome
As this academic year closes, Bard Graduate Center looks toward its quarter-century celebration. As many of you know, in 1993, I had a vision for creating the first center devoted to scholarly training and inquiry in the decorative arts. Today, we are internationally recognized as one of the finest institutions for research and thinking about the human past through the study of its objects—from those created for obvious aesthetic value to the ordinary things that are part of our everyday lives.

This year, we graduated two PhD students and twenty MA students, instituted the Exhibition Qualifying Paper, in which master’s students can offer their final papers in the form of an exhibition proposal, and inaugurated our new practice of giving a theme to the research year—for 2017–18, it was “What is Distance?” In the fall, John Lockwood Kipling: Arts & Crafts in the Punjab and London, the exhibition I co-curated with Julius Bryant of the Victoria and Albert Museum, opened in the Gallery. In the spring, our Focus Projects, The Codex and Crafts in Late Antiquity and Fabricating Power with Balinese Textiles, continued our commitment to small-scale academically rigorous exhibitions and publications that display the scope of interests and perspectives of our faculty and visiting scholars. Reflecting our remarkable range, these are only a few of the activities highlighted in this annual review.

Our twenty-second annual Iris Awards luncheon in April 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 is invaluable in helping those who will join our alumni in taking up posts at major cultural and academic institutions around the country.

Whether you are considering applying to our graduate program, wish to know more about our past or current exhibitions and public events, or would like to sample the extensive menu of multimedia offerings, our website, at bgc.bard.edu, is an indispensable resource. And, I hope you will visit West 86th Street to experience all that we have to offer.

Susan Weber
Founder and Director
Teaching

The 2017–18 academic year has been one of changes, new initiatives, and new directions under the continuing intellectual stimulus of a lively and inquisitive student body, the diversity of faculty course offerings, and the continuing richness of our seminar series and evening lectures. In the fall we welcomed two new faculty members, who each bring important new disciplinary perspectives to the institution: Dr. Meredith B. Linn is a historical archaeologist whose research field is the archaeology of eighteenth- and nineteenth-century America, and New York in particular; and Dr. Jennifer L. Mass, who, as Andrew W. Mellon Professor of Cultural Heritage Science, part of the ongoing Cultures of Conservation Research Project, has introduced an exciting dimension of material science into the teaching curriculum and the institutional conversation.

As part of our commitment to providing students with curatorial and museological expertise, this year we instituted the Exhibition QP, by which students can now offer their final Qualifying Paper in the form of an exhibition proposal: a portfolio that includes an overall rationale, a themed research essay, a finished exhibition design in SketchUp, labels, and wall text. Together with our continuing Digital QP, it provides another innovative format for presenting new scholarship.

Other initiatives included a new annual invited speaker series, organized and run by the second year master’s students; and a graduate roundtable discussion group, organized by the doctoral students as a means to connect with doctoral students from other programs in the metropolitan area.

This year is also something of a landmark in that, after twenty-five years, Professor Elizabeth Simpson has announced that her retirement will take place at the end of the year. Generations of students will remember with fondness and gratitude Elizabeth’s scrupulous teaching and scholarship in the archaeology of ancient materials and techniques and in issues of cultural property, her detailed critiques of their work, and always, her unstinting generosity and support. We wish her an active and productive retirement.

*Mutatis mutandis*, after a year-long search, we are pleased to announce that Dr. Simpson’s position will be filled by Dr. Caspar Meyer, currently Senior Lecturer in Classical Archaeology, Birkbeck College, University of London. He brings with him expertise in Greek art, especially the extensions of Greek influence into the edges of the Greek world—in the western Mediterranean, Asia Minor, Eurasia, and central Europe—together with other research interests that include the historiography and reception of Greek art, and museum and visual culture studies.

Andrew Morrall  
*Professor and Chair of Academic Programs*
Degrees Granted, May 2018

The titles of dissertations, approved dissertation topics, and qualifying papers appear under the students’ names. Awards are indicated beneath the titles.

**Doctor of Philosophy**
Jorge Francisco Rivas Pérez, Caracas, Venezuela
*Modern Design for Living in Venezuela: Miguel Arroyo and His Circle, 1948–63*
CINOA Award

Mei Mei Rado, Nanjing, China
*The Empire’s New Cloth: Western Textiles and Imperial Identity at the Eighteenth-Century Qing Court*
Lee B. Anderson Memorial Foundation Dean’s Prize

**Master of Philosophy**
Julie Bellemare, Quebec City, Canada
*A New Creation of This Dynasty: Color Technologies and Imperial Taste in Qing China, 1700–1735*

Anne Hilker, New York, NY
*The Legal Lives of Things: The Metropolitan Museum of Art at the Boundary between Public and Private*
Julia Grace Lillie, New York, NY
*Taking Refuge in Print: Exiled Protestant Engravers from the Southern Netherlands in Cologne and the Circle of Johannes Bassemer, 1585–1610*

Xiaoyi Yang, Shanghai, China
*From Obscurity to Celebrity: Zhangzhou Ceramics for Japan*

**Master of Arts**
Daisy Elizabeth Adams, Atlanta, GA
*The Gift That Keeps on Giving: An Interpretation of Nicola da Urbino’s Calini and Valenti-Gamba Credenze*

Lolly Burrows, Los Angeles, CA
*Problems of the Minoan ‘Snake Goddess’: Reconsidering the Faience Figurines from the Temple Repositories at Knossos*

Anne Carlisle, Fairfield, IA
*Kami in the Maker, Kami in the Making: Arts and Crafts, Mingei Theory, and the Spiritualizing of Japanese Woodcraft in the USA*

Cassandra Marie-Simone Celestin, New York, NY
*The Ornament of Nineteenth-Century Athens*

Emily Jill Cormack, Lawrence, KS
*Commercial Ephemera at the Fin-de-siècle: A Study of Au Bon Marché Chromos*

Neil Robert Creveling, Rochester, NY
*Dressing for the Future: Military Uniforms and Nation-Building in Meiji Japan*

Madeline Crispell, Highland Park, IL
*Presenting Identity and Culture in the Era of Exclusion: The Chinese Empire Reform Association and Chinese Restaurants in Butte and New York City*

Jaime Pam Ding, Baton Rouge, LA
*A History of Trash in Sight*
Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Zoe Jil Groomes-Klotz, Philadelphia, PA
*Reading the Queer Photo Book: Tactility and Surface in Catherine Opie’s 700 Nimes Road*

Gray Brockett Horne, Baltimore, MD
*Shaker Packaging: The Design of Patent Medicines*
Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Isabella Gaia Lettere, Hanover, NH
*Forming and Transforming Knowledge: Early Ethnographic Approaches to Understanding Northern Material Culture in Seventeenth-Century Europe*

Meghan Leigh Lynch, Essex, CT
Ambiguous Script: The Efficacy of the Written Word across Twelfth-Century Fatimid Lands

Rebecca Rose Grosser Merriman, Hartsville, SC
The Performative Female Body: Costume and Athleticism at the New York Hippodrome, 1905–1917

Jeanette Marie Miller, Dallas, TX
A Good Craft: Nineteenth-Century Quaker Influence on Occupational Therapy in Twentieth-Century New York City

Sasha Damara Nixon, New York, NY
Statement Jewelry, 1887 BCE–Present: A View from the Jeweler’s Bench

Pallavi M. Patke, Mumbai, India
American Fashion with an Eastern Twist: An Exhibition of Modern Fabrics in Retrospect

Sarah Reetz, New York, NY
Spinning Women in the Bronze and Iron Ages: Using Data to Reveal the Symbolic and Economic Resonance of the Spindle Whorl

Avery Bernice Schroeder, Atlanta, GA
Porcelain, Prestige, and Power: Louis XV’s Sèvres in Diplomacy

Shuning Wang, Shanghai, China
An Imperial Spectacle of Power and Ingenuity: Rudolf II’s 1585 Mechanical Galleon

Carson C. Wos, New York, NY
Kraków to Lausanne: Self-Representation in Polish Tapestry, 1550–1970
Fall 2017 Courses

500  *Survey of the Decorative Arts, Design History, and Material Culture I*
     Elizabeth Simpson

502  *Approaches to the Object*  Abigail Balbale / Jeffrey Collins

565  *Twentieth-Century Fashion*  Michele Majer

679  *Neoclassicism in Europe and America, 1750–1830*  Jeffrey Collins

732  *Design Reform in Britain: From Pugin to Mackintosh*  Paul Stirtion

740  *In Focus: Native Arts of the Northwest Coast—Ethnography, Museums, and Conservation*  Aaron Glass / Jessica Walthew

748  *The Sea Inside: Art and Material Culture of the Mediterranean World*  Ittai Weinryb

795  *Exhibiting Culture/s: Anthropology In and Of the Museum*  Aaron Glass

851  *The Occult and Its Artifact in the Middle Ages*  Ittai Weinryb

866  *Transalpine Renaissances*  Deborah Krohn / Andrew Morrall

932  *The American Civil War: Art and Material Culture*  Ivan Gaskell

956  *In Focus II: Fabricating Power in Twentieth-Century Balinese Textiles*  Urmila Mohan

957  *The Social Life of Islamic Textiles*  Abigail Balbale

958  *Philosophy and Its Objects from Kant to Heidegger*  Peter Miller

959  *Design and Curatorial Thinking*  Deborah Krohn / Nina Stritzler-Levine

960  *From Artifact to History*  Andrea Berlin

961  *American Decorative Arts at the Brooklyn Museum*  Kevin Stayton

962  *MoMA and Modern Living*  Juliet Kinchin


964  *Excavating the Empire City: An Introduction to the Historical Archaeology of New York City*  Meredith Linn

---

Spring 2018 Courses

501  *Survey of the Decorative Arts, Design History, and Material Culture II*  
Freyja Hartzell

566  *Rites of Passage: Love, Marriage, and Childbirth in Renaissance Italy*  
Deborah Krohn

573  *In Focus: Graphic Design in Europe, 1890–1945*  
Paul Stirton

606  *The Colonial Revival*  
Catherine Whalen

675  *Versailles: Palace and People*  
Jeffrey Collins

693  *Craft and Design in the USA, 1945 to the Present*  
Catherine Whalen

894  *Objects of Belief: Iconoclasm and Continuity in the Era of Reformations, 1450–1600*  
Andrew Morrall

965  *Historical Archaeological Approaches to Race and Ethnicity in North America, c.1492–Present*  
Meredith Linn

966  *The Green Hat: Fashion in Word and Image*  
Freyja Hartzell / Michele Majer

967  *Oceania: Art and Material Culture*  
Ivan Gaskell

968  *Polychrome Revolutions: The New Artists’ Media of the Nineteenth and Early Twentieth Centuries*  
Jennifer Mass

970  *Archaeological Lab Methods*  
Meredith Linn

971  *Digital Archaeology: Approaching History through New Media*  
Jesse Merandy

972  *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*  
Alicia Boswell

973  *Sex and Gender in the Ancient World: Objects, Issues, and Case Studies*  
Meredith Nelson

974  *What Is Islam? New Approaches to Religion and Culture*  
Abigail Balbale

975  *Learning to Look: Principles of Connoisseurship*  
Jeffrey Collins / Charlotte Vignon

---

Modern replicas of an ancient sock and sock starter made with cross-knit looping. Acrylic, made by Regina de Giovanni. Photo: Bruce White.
Faculty Year in Review

Susan Weber
This academic year was an eventful one, as my long anticipated exhibition entitled *John Lockwood Kipling: Arts & Crafts in the Punjab and London* (co-curated with Julius Bryant of the Victoria and Albert Museum, London) opened at Bard Graduate Center to great reviews. Its catalogue won the Award for Excellence from the Association of Art Museum Curators (AAMC). In addition to a series of talks at BGC, I lectured on Kipling at the Chrysler Museum, Norfolk, the National Arts Club, New York, and the New York Victorian Society. Work on my upcoming exhibition on majolica continued. We organized an authors’ meeting in London in October and conducted another research trip to the Potteries, Stoke-on-Trent. For American majolica research, trips to Phoenixville, PA, and its historical society, and to the Chester County Historical Society were undertaken; these are two institutions that house large collections of Etruscan majolica produced by Griffen, Smith, and Hill. Other trips to East Liverpool, OH, Trenton, NJ, Tarrytown, NY, and Keene, NH, have furthered our knowledge of American potteries. I very much look forward to next year when BGC will celebrate its 25th anniversary since opening its doors in 1993 to graduate students and the general public for advanced research on the decorative arts, design history, and material culture.

Elissa Author
Highlights of the 2017–18 year include speaking engagements, exhibition openings, and new research projects. For the College Art Association Annual Conference I presented on artist Miriam Schapiro’s hybrid collage-paintings and their relationship to the feminist critique of the hierarchy of art and craft in the 1970s. At the University of California, Berkeley, I had the honor of delivering the 2018 Stoddard Lecture, which drew from new research on the role of ancient textile cultures of the Americas in the formation of the modern Fiber Art Movement. In addition, I presented a paper on the work of the sculptor and performance artist Senga Nengudi for a symposium at the California African American Museum, an event that was held in conjunction with her solo exhibition *Improvisational Gestures*, which I co-curated for the Fisher Art Gallery on the campus of University of Southern California. Most recently, I curated the exhibition *Surface/Depth: The Decorative After Miriam Schapiro* for the Museum of Arts and Design, which opened on March 22. Listen to me talking about the exhibition on WNYC’s *Midday* radio program here: wnyc.org/story/midday-on-wnyc-2018-04-11.

Abigale Balbale
This year, I taught two new classes. “What Is Islam? New Approaches to Religion and Culture,” studied how recent scholarship addresses the long-standing question of the relationship of religious belief to broader cultural practices. The other, “The Social Life of Islamic Textiles,”
was a hybrid seminar-webinar that brought together BGC students and outside scholars via web-link to consider the long lives of textiles produced in Islamic lands. Part of the International Webinar Initiative in Islamic Material Culture, this class built connections among scholars and curators working with textiles around the world. I gave papers and talks at Saint Louis University, Harvard University, and Bard High School Early College; served on a prize committee for the Association of Spanish and Portuguese Historical Studies; and published a volume co-edited with Professor Intisar Rabb of Harvard entitled *Justice and Leadership in Early Islamic Courts* (Harvard University Press, 2017). I also completed an article called “Affiliation and Ideology at the End of the Almohad Caliphate” for a special issue of *al-Masaq*. This May, I travelled to Cyprus as a participant in the Getty-funded “Mediterranean Palimpsests” workshop.

### Jeffrey L. Collins


---


Ivan Gaskell
My courses were “The American Civil War: Art and Material Culture” (fall) and “Oceania: Art and Material Culture” (spring). I supervised two Focus Projects, *Fabricating Power with Balinese Textiles*, and *The Codex and Crafts in Late Antiquity*. I spent the summers of 2017 and 2018 at the Advanced Study Institute, Georg-August University, Göttingen, as a permanent senior fellow. I delivered lectures and gave papers at conferences in Cambridge, College Park (Maryland), Ghent, Glasgow, Göttingen, Ithaca, Oberlin, San Diego, and Santiago (Chile). I gave the Horst Gerson Memorial Lecture at the University of Groningen in October. My publications include “People and Things—Things and People” in *Provenienzforschung zu ethnologischen Sammlungen der Kolonialzeit* (2018).

Aaron Glass
Work continued on my 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, for which I received a major new NEH grant to digitize primary materials. Two of my articles relating to Boas were published in the journals *Museum Worlds* (2017) and *American Anthropologist* (2018). I was invited to lecture on Boas at NYU, Yale, University of Otago, and the National Museum of New Zealand; to speak at conferences in Tulsa, Washington, DC (twice), and London; and to participate in scholarly workshops at the Metropolitan Museum of Art and the American Museum of Natural History. Activities at BGC included fall teaching (including preparation for a 2019 Focus Project on Boas), and service on the Cultures of Conservation planning committees (including programming for the November 2017 “Active Matter” symposium and April 2018 “Indigenous Ontologies” panel discussion and workshop). During the spring semester I was a resident in the BGC Research Institute, which facilitated completion of a book manuscript.

Freyja Hartzell
I spent my pre-tenure leave this fall completing my book manuscript *Living Things: The Modern Art of Richard Riemerschmid*, which will be sent out by Yale University Press for review this summer. I have continued work on my second book project on glass and transparency in modern design, supported by BGC’s Hollister Quasi-Endowment Fund Grant. I have submitted an article on this material for publication in *The Journal of Modern Craft* and am completing a book chapter for an edited volume on Weimar culture forthcoming from Bloomsbury Press in December 2018. I gave an invited lecture, “Des Kaisers neue Kleider: die Politik der Transparenz im modernen Design,” at the Wilhelm Wagenfeld Foundation in Bremen this past March,
and have been awarded a grant to continue my study of modern transparency at an NEH Summer Institute on visual/material culture in Cold War East Germany. I have especially enjoyed teaching a new course, “The Green Hat: Fashion in Word and Image,” with my colleague Michele Majer. This May, I led the Bard Travel Program in Paris for the third consecutive year.

Deborah L. Krohn
During the fall term I had the pleasure of collaborating with Gallery Director Nina Stritzler-Levine in teaching a new course, “Design and Curatorial Thinking,” which inaugurated our Exhibition Qualifying Paper track. Our first student-curated exhibition, a product of this class, will be mounted next year. In November, I participated in an organizational workshop in Cambridge for a 2019 exhibition on food and material culture at the Fitzwilliam Museum, to which I am contributing a catalogue essay. Together with Catherine Whalen and Catharine Dann Roeber from Winterthur, I co-organized and served as respondent for the College Art Association Annual Conference session sponsored by ARIAH on “Material Culture and Art History: A State of the Field(s) Panel Discussion.” In March, I delivered the keynote lecture in the annual graduate student art history symposium, “More than Sustenance: Food in Art,” at Washington University in St. Louis. I returned from a wonderful visit to London and environs with our students as part of the Bard Travel Program in late May, and in June, I spoke at the Metropolitan Museum of Art’s “Feast of Versailles” culinary performance event with chef Yotam Ottolenghi.

Meredith B. Linn
Since joining the faculty this year, I have taught a seminar about the archaeology of New York City, a lab methods course (in which students analyzed artifacts—loaned from the NYC Archaeological Repository—from a nineteenth-century hotel), and a seminar about how archaeologists have uncovered histories of underrepresented groups and used archaeology as a tool for social change. I also created a week-long teen archaeology lab at a historic New Jersey tavern, mentored a high school student in the BGC Lab for Teens, led a ceramics workshop in the BGC’s History of Materials and Making series, and accompanied students on excursions to museums, historic sites, a glass-blowing studio, and a textile center. I also presented a work-in-progress talk about Seneca Village at BGC. With co-authors Nan A. Rothschild and Diana diZerega Wall, I completed the archaeological site report for Seneca Village. We presented a paper about the community at the annual meeting of the Society for Historical Archaeology, incorporating new historical research. An article I wrote about Irish immigrant identity went to press, and this summer I will complete a related book.

François Louis
Since completing the Focus Project Design by the Book, I have resumed research for my long-term book project on the Liao dynasty (907–1125). The Liao aristocracy controlled and reshaped northern China, and although marginalized in Chinese historiography, has come to public attention over the past two decades through a number of major archaeological discoveries. The book focuses on those archaeologi-
Teaching

Michele Majer
I have had a stimulating and entertaining spring semester team-teaching a new course, “The Green Hat: Fashion in Word and Image,” with my colleague, Freyja Hartzell. As our course description states, we explored “two intertwined ideas, the representation of fashion, and fashion itself as a unique mode of representation.” We read excerpts from novels including Samuel Richardson’s Pamela, Honoré de Balzac’s Lost Illusions, Gustave Flaubert’s Madame Bovary, George Eliot’s Middlemarch, Emile Zola’s The Ladies’ Paradise, Edith Wharton’s The House of Mirth, D. H. Lawrence’s Women in Love, Michael Arlen’s The Green Hat, and Irmgard Keun’s The Artificial Silk Girl. We examined how these authors use fashion to create character and evoke emotion, and to convey societal attitudes regarding gender, class, power, consumerism, and fashion itself as a manifestation of modernity. We also considered the ways in which portraits, interior scenes, fashion plates, advertisements, caricatures, and film both document and idealize clothing and wearers. Our journey with the students through these fictional worlds has enhanced our understanding of the complexity of fashion and the rich rewards of its study.

Jennifer L. Mass
This year I contributed a book chapter on science in provenance research to the Provenance Research Handbook published by Lund Humphries. I presented a lecture, “New Paint Degradation Phenomena Revealed: Can Condition Come to the Aid of Authentication?” at the Global Auction House Summit, and participated in a panel on the degradation of contemporary art at TEFAF Maastricht. I also guest lectured at the NYU IFA on glassmaking technology and at Sotheby’s Institute on imaging technologies for paintings. I continued my research with the Barnes Foundation on emerald green pigments in works by Paul Cezanne and on the techniques of Amedeo Modigliani. I spoke at the Rutgers Heritage and the Visual Archive symposium on “The Ongoing Battle of Connoisseurship, Patina, Fashion, and Conservation,” to the New York Microscopical Society on “Painting Methods and Color Changes in Works by Edvard Munch, Henri Matisse, Pablo Picasso, and Amedeo Modigliani,” and continue to lead the Kress Technical Art History Undergraduate Curriculum initiative with C. Richard Johnson, and the scientific vetting committee of the New York TEFAF art fairs.

Peter N. Miller
The ground in Denmark and Sweden is rising, and faster than ever. This is the “rebound,” or after-effect, of the removal of the huge weight of ice that sat there during the recent ice ages. That’s how reading feels after the big writing tasks of the past few years. Heidegger for Historians is one such reading-becomes-research project. It was developed further through a seminar I taught in fall 2017 that, in turn, led me to Heidegger’s un-published papers in June 2018. The Oxford professor of archaeology and philosophy R. G. Collingwood is another focus of reading, as is the polymath Otto Neurath in Vienna. Both will be at the center of the two seminars I will be teaching in 2018–19, in collaboration with Meredith Linn and Freyja Hartzell, respectively. I gave two lectures this year on the history of antiquarianism, one in Chicago in November and one in Odense, Denmark, in March, and I participated in the meetings of NICAS and ARIAH in November and February, respectively. Ahead lies preparation of the “Museumskunde” volume for the BGC book series, Cultural Histories of the Material World, and the “Islamic Antiquarianism” conference for next May.

Andrew Morrall
As part of the 2017 “Lutherjahr,” I gave a talk on Protestant material culture in a symposium: “Luther and His Cultural Impact in the Early Modern Period,” at CUNY Graduate Center, NY; published an article on art and censorship in reformed Zurich in a special Reformation issue of Art History; and in the spring taught the course “Iconoclasm and Continuity in the Era of Reformations, 1450–1600.” In November, I was moderator of the symposium “Jewelry Matters” at the Rijksmuseum, Amsterdam, a connection followed up in July, when I co-led a summer school in Amsterdam: “Museum Objects as Evidence. Approaches to the Material World,” jointly organized by the Rijksmuseum, the University of Amsterdam, and BGC. Other articles published this year have included: “‘On the Picture of King Charles I ... Written in Psalms.’ Devotion, Memory and the Micrographic Portrait”; and a number of essays about early mod-

Elizabeth Simpson
In 2017–18, 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 2018), as well as the proceedings of a conference held in Sri Lanka in 2016, The Kitchen—Culinary Ethnology in Sri Lanka, in collaboration with Dr. Ayesha Abdur-Rahman, a former student of mine who received her MA from Bard Graduate Center. Several articles I have written are in press, including “Food, Kitchens, and Banqueting in Antiquity,” “Luxury Arts of the Ancient Near East,” “Wooden Furniture from Verucchio and Gordion,” “The Throne of King Midas,” and two chapters for A Cultural History of Furniture in Antiquity: “Design and Motifs” (with Geoffrey Killen) and “Types and Uses of Furniture” (with Geoffrey Killen and Stephan Mols).

Paul Stirton
Much of the past year has been devoted to a Focus Project, Jon Tschichold and The New Typography, scheduled for spring 2019. Tschichold is not well known outside graphic design circles, but he is one of the key designer-theorists of Modernism. During his career he assembled a huge collection of graphic ephemera, a substantial part of which (c. 1,000 items) is now in the Museum of Modern Art. I have spent many hours sifting through boxes, partly to select items for the exhibition, but also to gain a broader view of graphic design in central Europe during the 1920s and 1930s. In the summer of 2017 I was awarded a Getty Fellowship in Los Angeles, where I was able to read the correspondence between Tschichold and his various friends and collaborators, some with well-known artist-designers like El Lissitzky, László Moholy-Nagy, and Kurt Schwitters, but also interesting source material from figures like Piet Zwart, Max Burchartz, and Frantisek Kalivoda—all important designers who played a key role in the movement known as “Die neue Typographie.”

Ittai Weinryb
This year I focused my work in preparing for the exhibition Agents of Faith: Votive Objects in Time and Place, which will open in the Bard Graduate Center Gallery in September 2018. From editing the exhibition catalogue to working on design and interpretation, the process has proved a wonderful learning experience. This year, my first book, The Bronze Object in the Middle Ages: Sculpture, Material, Making, was awarded the 2017 International Center for Medieval Art book award. In July, my essay “Hildesheim Avant-Garde: Bronze, Columns, Colonialism” was published in the journal Speculum, and another essay, dealing with artisanal epistemology in the ninth-century monastery of St. Gall, was published in a volume
dedicated to the medieval art of Tuotilo. I presented papers in Germany, France, Italy, and the United States and am currently learning Russian so I can continue to develop my project, *Art and Frontier*, which centers on the material culture of Genoese and Venetian settlements in the Black Sea during the fourteenth and fifteenth centuries.

**Catherine Whalen**

My 2017–18 scholarship included research for a book on material culture, multiculturalism, and the American Revolution Bicentennial; and two projects on reinterpreting the United States studio glass movement: an anthology of essays by noted critic and historian Paul Hollister, and a digital exhibition showcasing his photographs of glass artists. The latter is a collaboration with Bard Graduate Center’s Barb Elam and Jesse Merandy, and alongside a research workshop that I organized with practitioners in the field, the team recorded extensive interviews with renowned glassmakers. Other endeavors brought the work of Bard Graduate Center to a national audience. On behalf of the late Professor David Jaffee, I was honored to implement the BGC’s fourth National Endowment for the Humanities Summer Institute, “American Material Culture: Nineteenth-Century New York.” With Associate Professor Deborah Krohn and Catharine Dann Roeber (Winterthur Program), I co-organized “Material Culture and Art History: A State of the Field(s) Panel Discussion” at the College Art Association Annual Conference. Sponsored by the Association of Research Institutes in Art History, this session sparked a fruitful debate about future directions for object-based studies.

---

**Upper cover of Morgan M.569, 9th–10th century AD.** Leather over papyrus board; parchment, thread. Decorated with cutout openwork, stitching, gilding, and lacing. The Morgan Library and Museum, purchased for J. Pierpont Morgan, 1911. MS M.569A.
Opportunities outside of the classroom are an important part of our curriculum. Our internship program, required of all MA students, plays an influential role in career development, and enables our students to get professional experience with cultural institutions all over the world. Materials Days, site-specific visits to makers’ studios, give students the opportunities to garner the perspectives of the maker, a crucial component of their academic work. This past year, students visited UrbanGlass for a glass blowing workshop; the Textile Arts Center for an introduction to tapestry weaving and block printing; Brooklyn Metal Works, where they made their own silver rings; and the Arm Letterpress, where they printed their own designs on a Vandercook Printing Press. These opportunities allow students to further explore the relationship between making and knowing, so central to the work done at Bard Graduate Center.

Daisy Adams
Ashmolean Museum, Oxford, UK

Lolly Burrows
The Walters Art Museum, Baltimore, MD

Cassandra Celestin
History of Photography Archive, New York, NY

Emily Cormack
Merchant’s House Museum, New York, NY

Neil Creveling
Stein Studios LLC, Have Art: Will Travel! Inc., New York, NY

Madeline Crispell
Metropolitan Opera Archives, New York, NY

Jaime Ding
Ralph Lauren Library, New York, NY

Zoe Groomes-Klotz
Stair Galleries, Hudson, NY

Brockett Horne
Cooper Hewitt Museum, New York, NY

Gaia Lettere
Louvre, Paris, France

Meghan Lynch
Victoria and Albert Museum, London, UK

Rebecca Merriman
New-York Historical Society, New York, NY

Jeanette Miller
Museum of Arts & Design, New York, NY

Sasha Nixon
Jewelry Arts Institute, New York, NY

Pallavi Patke
Museum of the City of New York, New York, NY

Sarah Reetz
Southhold Indian Museum, Southhold, NY

Avery Schroeder
Waddesdon Manor, Aylesbury, UK

Shuning Wang
MOCHE, Inc., Trujillo, Peru

Carson Wos
Hampton Court Palace, London, UK
Admissions

As one year draws to a close another one begins in August with our two-week orientation session. We are delighted to welcome our incoming students for the fall of 2018.

Entering PhD Cohort
Pierre-Jean Desemerie, BA, Ecole de Louvre; MA, Ecole du Louvre/Sciences Po
Lauren Drapala, BA, Smith College; MA, University of Pennsylvania
Amanda Thompson, BA, Pomona College; MA, Bard Graduate Center; MA, Teachers College, Columbia University
Leonie Treier, BA, Maastricht University; MA, Oxford University

Entering MA Cohort
Jordane Birkett, BA, New York University
Nicole Dee-Collins, BA, University of Rhode Island
Emily Hayflick, BA, Barnard College
Elizabeth Koehn, BA, Oberlin College
Chi-Lynn Lin, BA, Shih Chien University; MA, Taipai National University of the Arts
Jinyi Liu, BA, Shanghai University; MA, Ohio University; MA, Chinese University of Hong Kong
Regan Martin, BA, Lawrence University
Jacqueline Mazzone, BA, St. John’s University
William Neibergall, BA, Arizona State University
Yi Rong, BA, Pennsylvania State University
Rachael Schwabe, BA, Loyola University Chicago
Madeline Warner, BA, McGill University
Danielle Weindling, BA, Middlebury College
Caleb Weintraub-Weissman, BA, SUNY Geneseo
Alice Winkler, BA, Boston University
Thomas Wu, BA, Boston University
Coco Zhou, BA, McGill University

Batu saphap (large beaded basket).
Alumni Perspectives

Catherine Stergar, MA ’17
After graduating last May, I began working as the 2017–18 Tiffany & Co. Foundation Curatorial Intern in American Decorative Arts at the Metropolitan Museum of Art in New York. In this position, I have been assisting the museum’s curators of American decorative arts with various curatorial tasks and collections’ research on silver, ceramics, textiles, furniture, and works on paper. I have also assisted with preparation and research for multiple special exhibitions, including an upcoming 2020 exhibition on the life, work, and art collection of Edward C. Moore (1827–1891), an American silversmith who oversaw the silver division of Tiffany & Co. during the latter half of the nineteenth century. My research for this has primarily focused on nineteenth-century Tiffany & Co. silver design, collecting practices and networks, and world’s fairs. Additionally, I have been planning and completing research for two gallery installations of design drawings from the studios of Louis C. Tiffany (1848–1933) in the Met’s collection. The installations will go on view in late spring and fall of this year in the museum’s Deedee Wigmore Gallery in the American Wing. My year at the Met has been a very rewarding experience as it has enabled me to gain wonderful mentors in the museum and decorative arts fields and gain new skills.

Sasha Nixon, MA ’18
The MA class of 2018 was the first to have the opportunity to satisfy their qualifying paper requirement with an exhibition proposal, an opportunity I elected to take. My exhibition, Statement Jewelry 1887 BCE – Present: A View from the Jeweler’s Bench, emphasizes the voices of twelve contemporary jewelers who deliberately appropriate ancient and historical jewelry styles and techniques. Last fall, through generous funding provided by Bard Graduate Center’s Prendergast Fund Travel and Research Grant, I was able to spend a week in Amsterdam and London researching my project. In April, my proposal was selected to be mounted as an exhibition in the BGC Gallery. After graduation, I began working as the Windgate curatorial intern at the Museum of Art and Design, collaborating with curators and internationally renowned jewelry artists on upcoming exhibitions. I presented my paper, “Pixels Bejeweled: Modern Media, Contemporary Jewelry, and the Replication of Desire,” at the Fashion Institute of Technology’s international symposium “Digital Meets Handmade: Jewelry in the 21st Century.” I have also begun work on two exhibitions for New York City Jewelry Week this November. The exhibition Memoria will illuminate memory as a jewelry subject. Antiquemania—co-curated with Ana Estrades (MA ’16)—will spotlight jewelry’s obsession with the past. This year has been rich in new relationships, opportunities, and collaborations with inspiring individuals, which I look forward to continuing in the coming year.
Abraham Flexner founded the Institute for Advanced Study in 1930. That same year, he wrote:

What, then, is research? It is a quiet, painstaking effort on the part of an individual himself, not through someone hired by him, though intellectual cooperation is, of course, not barred, an effort, I say, to reach the truth, the severest that the human mind with all available apparatus and resources, is capable of making at the moment. The subject must be serious or have serious implications; the object must be disinterested; no matter how closely the outcome may affect wealth, income, or appetite, the observer must preserve an objective attitude.

At Bard Graduate Center we speak of the “Research Institute” as if it were the organ that programs the seminar series and symposia, brings in fellows and presents work in progress, publishes books, and edits journals. But, in fact, it does much more than even this. All of our classes but one sit around the seminar table and take the form of a research seminar. Every one of our exhibitions is the outcome of a research project of greater or less scope. The building on West 86th Street, which is really a library housing offices and

Theodore C. Petersen. Facsimile of a Coptic binding pattern from a cover in the Austrian National Library, Vienna, (P. Vindob. G 30501, ca. 8th or 9th century AD) ca. 1940. The Morgan Library and Museum, PCC 93.
classrooms, brings the act of research into nearly every corner of this space. When research events include receptions and dinners at which the formal inquiry glides into the informal pursuit of arguments and evidence, then even daily life is transformed by the animating force of research. Only at this level do we really meet and encounter what Flexner meant by research: a kind of passion for life of the sort that Proust described when he likened the scholar’s desire to know everything about his subject to the lover’s desire to know everything about his love.

This past year the long research project directed by Ittai Weinryb on votive images drew toward its conclusion in the exhibition to open, and the catalogue to be published, in September 2018. It has already generated several classes, a symposium, and a volume of collected essays. Also this year, another research project launched: “Conserving Active Matter,” a collaboration with the Cluster “Image. Knowledge. Design” of the Helmholtz Center of the Humboldt University, Berlin, and the Conservation and Scientific Research Department of the Rijksmuseum, Amsterdam. It aims to bring the BGC’s interdisciplinary perspective to bear on the problems posed for conservation by the turn to “active” materials in the twenty-first century. This project, too, will generate a book and an exhibition, in spring 2022.

This year we launched our first research theme: “What Is Distance?” The themes, which are decided collectively and turn the year’s programming into an abstract principle, are always to be framed as questions so that each year will build toward an institutional self-portrait in the form of a library of fundamental questions. The focus on research also allows for public programming to connect scholars with artists, thus projecting the BGC’s vision along a still broader intellectual spectrum.

Peter N. Miller

Dean
The three exhibitions we presented in the Gallery during the 2017–18 academic year demonstrated our commitment to curatorial thinking that reveals lines of connectivity across cultures, time, and practices. In fall 2017 the polymath John Lockwood Kipling was shown to have been a critical link in the exchange of artistic production between Great Britain and its Indian colony at the end of the nineteenth century. One of our spring 2018 exhibitions showed how the long-standing textile traditions of the Southeast Asian island nation of Bali are inextricably linked with societal mores, political conventions, and gender distinctions there. The other spring exhibition demonstrated the surprising connections between the making of socks and shoes and the making of codices thought to be the world’s first bound books.

This year we were privileged to work with exceptional curators who also helped to further our connections with people and places around the world. Susan Weber, director and founder of the Bard Graduate Center, served as co-curator with Julius Bryant, Keeper of the Word and Image Department at the Victoria and Albert Museum on the Kipling exhibition. Urmila Mohan, curator of the Balinese textile exhibition, came to the BGC as our postdoctoral fellow in museum anthropology from London and has taught previously in Bangalore and Ahmedabad, India. Georgios Boudalis, curator of the Codex exhibition, is head of book and paper conservation at the Museum of Byzantine Culture in Thessaloniki, Greece. While working with the curators of these exhibitions, our in-house curatorial staff forges ahead on a roster of projects scheduled through 2020 that are connecting us to institutions in various cities across the United States, in Paris, Berlin, London, Vancouver, and Dublin.
I am proud to share that this year Bard Graduate Center Gallery Publications received two prestigious awards: *John Lockwood Kipling: Arts & Crafts in London and the Punjab* won the award for best exhibition catalogue from the Association of Art Museum Curators, and *Artek and the Aaltos: Creating a Modern World* won the Philip Johnson Award from the Society of Architectural Historians. In conjunction with the retrospective of Sheila Hicks at the Centre Pompidou in Paris, we reissued the iconic book *Sheila Hicks: Weaving as Metaphor*. These and other catalogues on our extensive booklist are available online through our store and at the Gallery.

I encourage the reader of this yearbook to consult our website for more images of the exhibition installations and to follow us on social media for posts about current Gallery events and activities.

Nina Stritzler-Levine
Director, Bard Graduate Center Gallery
Fall 2017

September 15, 2017–January 7, 2018
Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Julius Bryant, Keeper of Word and Image, Victoria and Albert Museum, London. Organized by Bard Graduate Center Gallery and the Victoria and Albert Museum, London, the exhibition was on view at the V&A from January 14 through April 2, 2017.

*John Lockwood Kipling: Arts & Crafts in the Punjab and London* was 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 had received little attention.

*John Lockwood Kipling: Arts & Crafts in the Punjab and London* was the result of a three-year international research project bringing together scholars from Great Britain, India, Pakistan, and the United States. It focused on Lockwood Kipling’s advocacy for and promotion of the arts and crafts of India through his work at art schools in Bombay (now known as Mumbai) and Lahore, as well as his role as curator 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), some of whose books he illustrated. Nearly three hundred objects—encompassing metalwork and furniture, drawings and paintings, illustrated books and architectural ornaments, as well as ceramics and relief sculpture from the V&A’s collections and lenders across Britain, the United States, and Pakistan—were on view.
The Codex and Crafts in Late Antiquity
Focus Project, February 23–July 8, 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 period between the 3rd and 8th centuries AD.

*The Codex and Crafts in Late Antiquity* examined the structural, technical, and decorative features of the major types of codices—the wooden tablet codex, the single-gathering codex, and the multi-gathering codex. Along with surviving artifacts and iconographic evidence, handmade replicas are used to explore the craft processes applied in the making of these early books. The exhibition presented the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating yet practical development.

Curated by Georgios Boudalis, Head of the Book and Paper Conservation Laboratory, Museum of Byzantine Culture, Thessaloniki, Greece; Research Fellow, Bard Graduate Center, Spring 2015; and Visiting Professor, Bard Graduate Center, Fall 2016

Fabricating Power with Balinese Textiles
Focus Project, February 23–July 8, 2018

Western scholars and artists converged on the tropical island of Bali, Indonesia, in the first half of the twentieth century, attracted by its unique culture and vibrant artistic practices. *Fabricating Power with Balinese Textiles* considered the making and use of textiles as ceremonial objects that operate within a unique Balinese Hindu cosmology while exploring the role of textiles as symbols of cultural resilience and continuity. On view were exquisite and rare pieces assembled from collections in the United States, including examples from the American Museum of Natural History that were collected by anthropologists Margaret Mead and Gregory Bateson during their fieldwork in Bali. Deriving their aesthetic and ritual powers from techniques of fabrication and use in various lifecycle ceremonies, these textiles also serve as records of an important period in Balinese history. Drawing on information from the 1930s and recent research, the exhibition presented an overview of Balinese textiles and encouraged visitors to consider the value of these objects as they are made and used today.

Curated by Urmila Mohan, Bard Graduate Center/American Museum of Natural History Postdoctoral Fellow in Museum Anthropology
Agents of Faith: Votive Objects in Time and Place
September 14, 2018–January 6, 2019

Agents of Faith: Votive Objects in Time and Place, the first large-scale exhibition to provide a broad perspective on votive offerings, will present the practice of votive giving—the use of material objects to communicate with the divine or with spiritual realms. Almost anything regardless of its size, weight, form, or original function can become a votive once charged with sentiment and meaning through a spiritual act such as prayer or meditation. While votives are often made of modest materials such as clay, wood, wax, or metal and can be mass-market goods, they can also take the form of exquisite works of art. Votive objects act as material representatives, as agents of faith, for human participants.

More than 250 works, dating from antiquity to the present, will be on view including a rare ancient anatomical votive from the Louvre; an exquisite mid-fourteenth century Italian sculpture of the Virgin and Child from the Metropolitan Museum of Art along with Buddhist, Hindu, and Islamic votive objects from across the museum’s collections, and more than one hundred votive objects, including magnificent examples crafted in wax, from the Bavarian National Museum in Munich. Contemporary religious and secular objects will include rare votive paintings made by Mexican migrants from the Durand-Arias Collection; Yoko Ono’s Wish Tree, and objects left at the Vietnam Veterans Memorial in Washington, D.C., such as a custom-built Harley Davidson motorcycle, and food rations.

Curated by Ittai Weinryb, Associate Professor, Bard Graduate Center, together with Marianne Lamonaca, Chief Curator, and Caroline Hannah, Associate Curator, Bard Graduate Center Gallery

Exhibitions in Progress

Spring 2019

The Story Box: Franz Boas, George Hunt, and the Making of Anthropology
Focus Project, February 15–July 7, 2019

This exhibition will draw on rarely seen dance regalia, unpublished photographs and manuscripts, and archival media to reveal the hidden history of one of the most influential books on Northwest Coast culture—*The Social Organization and the Secret Societies of the Kwakiutl Indians*—written by Franz Boas, the founding father of North American anthropology, with his Indigenous assistant George Hunt. While one of the first holistic ethnographies, few readers realize the historical conditions under which it was produced, which include the scramble for Northwest Coast collections, the Canadian prohibition of the potlatch, and the participation of Kwakwaka’wakw in the 1893 World’s Columbian Exposition. This exhibit will contribute to a current collaborative effort to reassemble globally distributed collections and fragmented archives, illuminating the book’s legacy while returning long-dormant knowledge to the Indigenous families whose heritage is represented in it.

Curated by Aaron Glass, Associate Professor, Bard Graduate Center

Jan Tschichold and The New Typography: Graphic Design Between the World Wars
Focus Project, February 15–July 7, 2019

Jan Tschichold’s book *Die Neue Typographie*, published in Berlin in 1928, was one of the key texts of modern design. In the years leading up to its publication, Tschichold struck up a correspondence with many European artist-designers, including Kurt Schwitters, El Lissitzky, László Moholy-Nagy, Herbert Bayer, Piet Zwart, and Ladislav Sutnar, among others. In the course of this, Tschichold exchanged and acquired many examples of their design work, some pieces now quite famous (such as El Lissitzky’s *Pro dva kvadrata* [The Story of Two Squares], 1920) while other items are modest and ephemeral, such as tourist brochures, handbills, headed notepaper, product catalogues, and magazine advertisements. This collection, purchased by Philip Johnson and donated to the Museum of Modern Art, will form the basis of this exhibition, tracing the development of the new ideas that revolutionized graphic design in the 1920s.

Curated by Paul Stirton, Associate Professor, Bard Graduate Center
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. In 2018, *Charles Percier: Architecture and Design in an Age of Revolutions* (2016), received the Alice Award, administered by Furthermore grants in publishing, a program of the J. M. Kaplan Fund; *Artek and the Aaltos: Creating a Modern World* (2016), won the Philip Johnson Exhibition Catalogue Award presented by the Society of Architectural Historians; and *John Lockwood Kipling: Arts & Crafts in the Punjab and London* (2017) won the Award for Excellence from the Association of Art Museum Curators for an organization with an operating budget of $5–$15 million. *New York Crystal Palace 1853* received the Outstanding New Media award from the Victorian Society New York.

2017–18 Selected Publications

The Codex and Crafts in Late Antiquity
Georgios Boudalis

Fabricating Power with Balinese Textiles
Urmila Mohan

Edited by Julius Bryant and Susan Weber

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

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

Charles Percier: Architecture and Design in an Age of Revolutions
Edited by Jean-Philippe Garric
The Digital Media Lab (DML) produced two digital interactives for Bard Graduate Center’s Focus Projects: *Fabricating Power with Balinese Textiles*, which explored the role of textiles in Balinese life ceremonies through videos and ceremonial objects (exhibitions.bgc.bard.edu/fabricatingpower) and *The Codex and Crafts in Late Antiquity*, which examined the structural, technical, and decorative features of ancient codices through hand-drawn animations and illustrations (exhibitions.bgc.bard.edu/craftandcodex).

For its Digital Brown Bag speaker series, the DML hosted Jonathan Senchyne’s talk “Type, Paper, Glass, and Screws: Reading Surfaces and the Materialities of Communication” and Micki Kaufman’s “Quantifying Kissinger: Computational Analysis and Data Visualization in Historical Interpretation.” In the spring, the first new media symposium, Disrupting Distance: Evolving Connections and Disconnects in the Digital Age, featured a day of talks by Shannon Mattern, Meryl Alper, David Gagnon, Angel David Nieves, and Jason Farman.

In the classroom, the DML worked with students and faculty on several projects. In Andrea Berlin’s course “From Artifact to History” students developed the Tel Anafa Digital Portal (telanafa.org), which explored artifacts from the Hula Valley of northern Israel. In Deborah Krohn and Nina Stritzler-Levine’s course, “Design and Curatorial Thinking”, students created virtual 3D exhibition models using SketchUp, and in my course “Digital Archeology,” students collaborated to create an online exhibition, *Body of the Poet* (bodyofthepoet.org), which used digital tools to explore items from an upcoming exhibition celebrating Walt Whitman’s 200th birthday. Finally a new digital curriculum initiative will be implemented in fall 2018 that will equip students with a digital skill set for both their scholarly and professional careers.

Jesse Merandy
*Director of the Digital Media Lab*
Library

This year, the Library and Visual Media Resources departments have worked to further advance a number of special projects designed to enhance access to our collections. We continue to make improvements to our online discovery platform, FOLIO, which is now mobile accessible and we are currently working on adding original content from our website into our database.

Phase one of our Digital Archive, an initiative we began last year, has concluded with the launch of ArchivesSpace, our in-house discovery portal for our burgeoning institutional archive. Users can now search for finding aids to a growing number of special collections, including Digital QPs and interactives, exhibition images, institutional newsletters, posters, and other ephemera. This digital effort has developed alongside a renovation and expansion of our physical archives space at Bard Hall, which was finished in May 2018. We will then move all archival collections and auction catalogues into this expanded space, thereby creating more room for our ever-growing monograph collection in the library.

The Visual Media Resources department (VMR) is co-developing an online exhibition tentatively titled: *Making Glass History: Images from the Paul Hollister Collection*. This project will showcase digitized slides of prominent studio glass artists at work during the 1980s and ’90s, taken or collected by glass historian and critic Paul Hollister (1918–2004) and donated to Bard Graduate Center by his widow Irene Hollister (1920–2016). The exhibition will present selected images within a scholarly framework that offers fresh perspectives on these makers and their work, the roles of the historian and the photographer, and the studio glass movement. The Paul Hollister slide collection contains approximately 17,000 images and is housed in the VMR.

Heather Topcik  
Director of the Library
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 2017–18 academic year.

**Fabio Barry**
Visiting Fellow
Stanford University

**Alicia Boswell**
Andrew W. Mellon Postdoctoral Fellow, Cultures of Conservation

**Visa Immonen**
Research Fellow
University of Turku, Finland

**Carol Yinghua Lu**
ARIAH East Asia Fellow
University of Melbourne, Australia

**Jeanette Lynes**
Visiting Fellow
University of Saskatchewan, Canada

**Urmila Mohan**
Bard Graduate Center / American Museum of Natural History
Postdoctoral Fellow in Museum Anthropology

**Jeffrey Moser**
Research Fellow
Brown University

**Elizabeth Rodini**
Visiting Fellow
Johns Hopkins University

**Mark Salber Phillips**
Research Fellow
Carleton University, Ottawa, Canada

**Corinne Thépaut-Cabasset**
Research Fellow
Château de Versailles, France

**Otto von Busch**
Visiting Fellow
Parsons School of Design

**Amanda Wunder**
Research Fellow
Lehman College, City University of New York

---

Mayo School of Industrial Art.
Research Programs

Symposia

September 14
John Lockwood Kipling: The Legacy
Organized in conjunction with the exhibition John Lockwood Kipling: Arts & Crafts in the Punjab and London, the first retrospective of the work of Kipling (1837–1911)—designer, architectural sculptor, curator, educator, illustrator, and journalist—this symposium examined his legacy, specifically his effect on art education and on craft, by looking at continuities, responses, and rejections of his work.

November 27–28
Conserving Active Matter: A Cultures of Conservation Research Project
Over the next five years, Bard Graduate Center, together with the Helmholtz Center for Cultural Techniques of the Humboldt University in Berlin (Cluster Bild. Wissen. Gestaltung) and the Conservation & Scientific Research Department of the Rijksmuseum in Amsterdam, will examine the specific implications of active matter for the theory and practice of conservation. This symposium laid out the landscape of questions that will be the focus of subsequent seminars, conferences, courses, and fellowships, leading up to an exhibition in spring 2022.

February 23
Early Codices: Production, Destruction, and Modern Conservation
This symposium, organized in conjunction with the exhibition The Codex and Crafts in Late Antiquity, gave an overview of the scholarship around the innovation of the codex in late antiquity and its gradual establishment as the standard form of the book until today. Speakers focused on two distinct but complementary aspects—the historical, which derives primarily from the study of codices as texts, and the material, which derives from the study of codices as physical objects.

February 26
Bali and Beyond: Culture, Power, and Indonesian Textiles
Organized in conjunction with the exhibition Fabricating Power with Balinese Textiles, this symposium expanded upon themes of religion, power, and cultural resilience to include textiles from various parts of the Indonesian archipelago. Speakers offered reflections on the agency of Indonesian textiles ranging from spiritual or ritual uses in their culture of origin to their re-contextualization in Western ethnographic and art museums.

April 6
Disrupting Distance: Evolving Connections and Disconnects in the Digital Age
New technologies frequently challenge our notions of distance by shifting perceptions of time and space that, in both subtle and radical ways, alter our relationships to our physical environments and social networks. This symposium focused on recent advances in mobile technologies and new media and the ways that they are complicating, expanding, and disrupting our understanding of temporal, physical, and social distance.
Seminar Series

September 19
Nina Rowe
Associate Professor of Art History, Fordham University
“Satan at the Deluge and in the Streets of Vienna: The Story of Noah in Late Medieval Illuminated Weltchroniken”

September 26
Paul Chaat Smith
Associate Curator, National Museum of the American Indian, Smithsonian Institution
“The Making of Americans”
The Mr. and Mrs. Raymond J. Horowitz Foundation Seminar in New York and American Material Culture

October 3
Basile Baudeau
Associate Professor of Architectural History, Université Paris-Sorbonne
“Inessential Colors: A History of Color in Architectural Drawings, 16th–19th Centuries”
Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

October 10
Andrea M. Berlin
James R. Wiseman Chair in Classical Archaeology, Boston University; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center
“Beyond the Temple: Jewish Households from the Maccabees to the Great Revolt against Rome, Lecture 1: Mediterranean Cosmopolitans and the Maccabees”

October 17
Andrea M. Berlin
James R. Wiseman Chair in Classical Archaeology, Boston University; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center
“Beyond the Temple: Jewish Households from the Maccabees to the Great Revolt against Rome, Lecture 2: Class Divides: Jewish Daily Life in the Time of Herod the Great”
JMC

October 18
Nancy S. Steinhardt
Professor of East Asian Art and Curator of Chinese Art, University of Pennsylvania
“When Muslims Die in China”

Photo: Maria Baranova.

October 24
Andrea M. Berlin
James R. Wiseman Chair in Classical Archaeology, Boston University; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center
“Beyond the Temple: Jewish Households from the Maccabees to the Great Revolt against Rome, Lecture 3: The Great Revolt, and Its Jewish Afterlife”
JMC

November 1
Nelson Graburn
Professor Emeritus of Anthropology and Curator Emeritus, Hearst Museum, University of California, Berkeley
“Canadian Inuit Art: Variation over Space and Time”

November 7
Lisa Corrin
Director, Black Museum of Arts, Northwestern University
“The University Art Museum as a ‘State of Mind’”

November 8
Mark A. Meadow
Professor and Chair, Department of History of Art and Architecture, University of California, Santa Barbara
“Prudently Abandoning Wonder: On Changing the Governing Concept of the Kunstkammer”

November 14
Olivier Hurstel
Curatorial Fellow, European Decorative Arts and Sculpture, Philadelphia Museum of Art
“Rediscovering Édouard Lièvre (1828–1886): A Designer and His Legacy”
Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

November 15
Christina Lodder
Professor of the History of Art, University of Kent
“Russia’s Revolutionary Art School: The Moscow Vkhutemas”
March 27
Wayne Modest
Professor of Material Culture and Critical Studies, Faculty of Humanities, VU University Amsterdam; Head of the Research Center for Material Culture, National Museum of World Cultures, The Netherlands
“Pressing Matter: On Museums, Material Culture Studies, and Questions of the Colonial”

March 28
Laura Arnold Leibman
Professor of English and Humanities, Reed College; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center
“The Art of the Jewish Family: Material Culture in Early New York, Lecture 2: Portrait in Ivory”
JMC

April 12
Laura Arnold Leibman
Professor of English and Humanities, Reed College; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center
“The Art of the Jewish Family: Material Culture in Early New York, Lecture 3: Commonplace Things”
JMC

April 3
Sokratis Georgiadis
Professor of Architecture and Design History, State Academy of Art and Design Stuttgart
“Technology, Wondrous or Fatal: Seventy Years of Giedion’s Mechanization Takes Command”

April 10
Friedrich Stadler
Professor, University of Vienna
“A Viennese Library in Exile: Otto Neurath and the Heritage of Central European Culture in the Anglo-Saxon World”

April 11
Tim Barringer
Paul Mellon Professor in the History of Art, Yale University
“The World for a Shilling: The Panorama as Global Landscape”

April 17
Jason Sun
Brooke Russell Astor Curator of Chinese Art, The Metropolitan Museum of Art
“The First Emperor, the Chinese Empire, and the Wider World: Art and Material Culture of the Qin Dynasty”
The Iris Foundation Awards Lecture

April 18
Panel—“Indigenous Ontologies of Active Matter”
CofC

April 24
Christopher Witmore
Associate Professor of Archaeology and Classics, Texas Tech University
“From Corinth to Keep, or Three Travelers, Two Journeys, One Castle: A Chorography of Greece in the Late Seventeenth Century”

April 25
Luke Syson
Iris and B. Gerald Cantor Chairman, European Sculpture and Decorative Arts, The Metropolitan Museum of Art
“Sculpture in Color: Challenging the European Canon”

May 1
Caroline Hannah
Associate Curator, Bard Graduate Center
“Crossing Boundaries: Adventures in Art, Craft, and Design History”

May 2
Laura Microulis
Research Associate, Bard Graduate Center
“New Discoveries in American Majolica”
The Majolica International Society Lecture
Brown Bag Lunches

August 23
Henry John Drewal
Evjue–Bascom Professor of Art History, University of Wisconsin–Madison; Research Fellow, Bard Graduate Center
“Come to Your Senses! Sensiotics and Understandings of Persons, Arts, Cultures, and Histories”

August 28
Carol Yinghau Lu
PhD Candidate, University of Melbourne; ARIAH East Asia Fellow, Bard Graduate Center
“Revisits and Thick Description: Understanding the Legacy of Socialist Realism in the Historical Process of Contemporary Practice in China through Exhibition Making”

September 14
Joan-Pau Rubiés
ICREA Research Professor, Universitat Pompeu Fabra, Barcelona
“Artistic Skills and the Hierarchy of Civilizations in Medieval and Early Modern Travel Writing: A Chinese Theme through Muslim and European Eyes”

September 18
Jerry D. Moore
Professor, Department of Anthropology, California State University, Dominguez Hills

September 20
Fabio Barry
Assistant Professor of Art and Art History, Stanford University; Visiting Fellow, Bard Graduate Center
“Fresco, Architecture, and the Lithic Imagination from Knossos to Rome”

September 27
Amanda Wunder
Associate Professor of History, Lehman College; Research Fellow, Bard Graduate Center
“Making the Spanish Style: Fashion and Artisans at the Court of Philip IV”

October 4
Corrine Hunt • G’lateeg’lees
Designer
“On Not Becoming an Artifact”

October 9
E. Ulrich Leben
Associate Curator, Waddesdon Manor

October 10
Wolf Burchard
Furniture Research Curator, The National Trust
“The Sovereign Artist: Charles Le Brun and the Image of Louis XIV”

October 11
Alex P. Jassen
Associate Professor of Hebrew and Judaic Studies, New York University
“On the Emergence of Jewish Cultural Practice in the Second Century BCE” JMC

October 18
Karen B. Stern
Assistant Professor of History, Brooklyn College
“Class Divides: Reading, Writing, and Jewish Daily Life through Graffiti” JMC
October 19
Lea S. McChesney
Curator of Ethnology, Maxwell Museum of Anthropology; Director, Alfonso Ortiz Center for Intercultural Studies, University of New Mexico
“Hopi Pottery Tales: Historic Museum Collections and Pueblo Pottery Futures”

October 23
Corinne Thépaut-Cabasset
Research Associate, Château de Versailles; Research Fellow, Bard Graduate Center
“The Material Culture of Trade and Diplomacy in the Early Modern World”

October 24
Alexandra Jaffré
Independent Art Historian, Art Dealer, and Advisor, Twentieth-Century French Decorative Arts
“Jacques Doucet: Couturier of the Belle Époque Stage”

October 25
Azzan Yadin-Israel
Professor of Jewish Studies, Rutgers University
“Material Culture and Rabbinic Isolation: A Cultural Ecology Perspective”
JMC

October 30
Tracy Borman
Chief Curator, Historic Royal Palaces
“The Private Life of Elizabeth I”

October 31
Trinidad Rico
Assistant Professor and Director of Cultural Heritage and Preservation Studies, Rutgers University
“Heritage, Secrecy, and Failure: The Atomic Project Huemul”
CofC

November 2
Samantha Alderson
Conservator, Anthropology Division, American Museum of Natural History
Peter M. Whiteley
Curator of North American Ethnology, Anthropology Division, American Museum of Natural History
“Over Land and Sea: The Journey of a Chief’s Chest back to Haida Gwaii from the American Museum of Natural History”
CofC

November 8
Mark Stephens, CBE
Lawyer, Howard Kennedy LLP
“Greek Parthenon Marbles? Elgin Marbles? British Museum Marbles? Or Will They Become a Brexit Bribe?”

November 13
Claire Heckel
Kalbfleisch Postdoctoral Fellow, American Museum of Natural History
“Archaeological Science in Museum Collections: Re-examining Ethnological Materials and Ethnographic Accounts”

Peg for a bookbinding fastening strap, ca. 5th–7th century AD. Bone; incised, tinted, and inlaid with paint. The Metropolitan Museum of Art, Rogers Fund, 1907, 07.228.45.
November 15
Micki Kaufman
Doctoral Candidate, The Graduate Center, CUNY
“Quantifying Kissinger: Computational Analysis and Data Visualization in Historical Interpretation”

November 29
Jeanette Lynes
Professor of English, University of Saskatchewan; Visiting Fellow, Bard Graduate Center
“‘Are we getting closer? Are we there yet?’ Mapping the Spaces of Poetic Inquiry”

January 17
Noam Osband
Independent Scholar
“Film as Scholarship: My Beautiful Anthropological Dissertation”

January 22
Mark Salber Phillips
Professor of History, Carleton University; Research Fellow, Bard Graduate Center
“Distance and Redistancing as Tools for Retelling the History of European Art”

January 24
Elizabeth Rodini
Teaching Professor, History of Art, Johns Hopkins University; Visiting Fellow, Bard Graduate Center
“Active Objects: Rethinking Mobility, Geography, and the Museum”

February 1
Carolyn Riccardelli
Conservator, The Metropolitan Museum of Art
“After the Fall: The Treatment of Tullio Lombardo’s Adam”
CofC

February 7
Susan Taylor-Leduc
Independent Scholar
“Designing Legacy: Marie-Antoinette and Josephine as Garden Patrons”

February 19
Noémie Etienne
SNSF-Professor, University of Bern
“Exoticizing in the Enlightenment: A Global History of Switzerland in Objects”
CofC

February 28
Jeffrey Moser
Assistant Professor of History of Art and Architecture, Brown University; Research Fellow, Bard Graduate Center
“Ten Meters Down: Antiquarian Geologics in Song China”

March 1
Otto von Busch
Associate Professor of Integrated Design, Parsons School of Design; Visiting Fellow, Bard Graduate Center
“Proximity to Power: Craft Capabilities and Material Empowerment in the Craftwork of William S. Coperthwaite”

March 12
Jonathan Senchyne
Pine Tree Foundation Distinguished Visiting Fellow of the Future of the Book in a Digital Age, CUNY Graduate Center; Assistant Professor of Book History, University of Wisconsin–Madison
“Type, Paper, Glass, and Screws: Reading Surfaces and the Materialities of Communication”

March 15
Ellen Smith
Associate Professor and Director of the Hornstein Jewish Professional Leadership Program, Brandeis University
“The Limits and Possibilities of Jewish Material Culture Studies”
JMC
March 19
Elly Truitt
Associate Professor of History, Bryn Mawr College
“Ingenious Inventions and the Secrets of Nature: The Marvels of Alexander the Great and Roger Bacon in Thirteenth-Century Natural Philosophy”

March 22
Hasia Diner
Paul and Sylvia Steinberg Professor of American Jewish History, New York University
“How America Met the Jews”
JMC

March 29
Barbara Mann
Professor of Cultural Studies and Modern Hebrew Literature, Jewish Theological Seminary
“Between Bukh and Sefer: Holocaust Memorial Books in Material Context”
JMC

April 4
Max Bryant
Fellow, The Metropolitan Museum of Art
“Displaying the Antique in Georgian London: The Houses of Charles Townley and the Earl of Shelburne”

April 9
Visa Immonen
Professor of Archaeology, University of Turku; Research Fellow, Bard Graduate Center
“Folding and Wrapping the Sacred: Living with Late Medieval Relics and Reliquaries in Europe”

April 11
Friedrich Stadler
Professor, University of Vienna

April 16
Alexis Q. Castor
Associate Professor of Classics, Franklin & Marshall College
“Looking at Lionesses: Macedonian Courts and Jewelry in the Fourth and Third Centuries BCE”

April 23
Amanda Wunder
Associate Professor of History, Lehman College
“Fashion and Religion in Seventeenth-Century Spain”

JMC—Indicates that this event is part of the Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by the David Berg Foundation.

CofC—Indicates that this event is part of the Cultures of Conservation initiative, funded by the Andrew W. Mellon Foundation.
Work-in-Progress Seminars

September 13
Aaron Glass
Assistant Professor, Bard Graduate Center
“The Distributed Text: Toward a Critical Digital Edition and Exhibition of Franz Boas’s Groundbreaking 1897 Monograph”

October 2
Ittai Weinryb
Assistant Professor, Bard Graduate Center
“Agents of Faith: Thinking About Making an Exhibition”

November 9
Jeffrey L. Collins
Professor, Bard Graduate Center
“Ship Shape: Incense Boats across the Early Modern Globe”

January 18
Meredith B. Linn
Assistant Professor, Bard Graduate Center
“Seneca Village: The Making and Unmaking of a Distinctive 19th-Century Place on the Periphery of New York City”

January 29
Jennifer L. Mass
Andrew W. Mellon Professor of Cultural Heritage Science, Bard Graduate Center
“Reverse Engineering the Past to Secure a Future for the 1876 Dry Tortugas National Park Harbor Light”

April 12
Abigail Balbale
Assistant Professor, Bard Graduate Center
“Gold, Islam and the Spanish ‘Reconquista’”

Shadow puppet representing Bala Raksasar, servant of the demons. Bought from I Wara, Negara, Bali, 1938. Hide, wood, pigment, and plant fiber. Courtesy of the Division of Anthropology, American Museum of Natural History, 70.0/8217.
Public Programs

Public Programs at Bard Graduate Center provide opportunities for deep reflection with objects. Our programs build dialogue in the hope that we can collectively imagine new ways of seeing. During the past year we have welcomed over two thousand individuals to Bard Graduate Center to enjoy programs ranging from tours and workshops, to talks, conversations, and screenings, to performances and poetry readings. Some programming highlights from our fall exhibition John Lockwood Kipling: Arts and Crafts in the Punjab and London included a film series titled Screen India that opened up questions about visual representations of the colonial encounter in India and its aftermath; and our public festival Lahore on My Mind reflected on the role of visual arts, performative practices, and literary cultures in shaping South Asia’s aesthetics, arts, and cultural politics in a globalized world.

Our educational and engagement programs are committed to providing opportunities for sensory exploration—all K-12 school groups participate in object handling workshops in conjunction with exhibition tours. Our partnership with Arts and Minds provides opportunities for adults with memory impairments to touch and respond to objects from our study collection.

This spring our Gallery was a hive of activity; the Haptic Learning Lab provided audiences with the opportunity to touch materials used to make early codices and ikat textiles. Textile Arts Center took over the 4th floor of our Gallery to present a MakerSpace with monthly hands-on workshops for adults and kids and families that responded to our two exhibitions and featured a rotating artist residency program.
Our resident artists Chi Nguyen, Neil Goss, and Natalie A. Stopka gave visitors opportunities to observe and interact with artists whose work engages with the craft practices explored in our exhibitions.

On the ground floor of the Gallery, Wendy’s Subway returned to the Bard Graduate Center for a second year to present the Reading Room, a platform to promote engagement with artists’ books, periodicals, and other publications. This year’s collection was curated by Some Other Books, a NY-based publisher of artists’ books and multiples founded by artist Kristen Mueller in 2018. This year’s Reading Room was designed by Studio Giancarlo Valle and featured art works by Francesca Capone, lighting fixtures and seating by Matter, and rugs by Kasthall.

The Lab for Teen Thinkers moves into its second year, and select students from last year’s class will be returning to us this summer for paid internships in various departments. The program shapes young minds for future academic and professional success through civic development and mentoring opportunities. A two-year public humanities program, the Lab for Teen Thinkers annually enrolls 12 New York City Public High School students (grades 11 & 12) attending Bard High School Early College Queens and Manhattan, Harlem Children’s Zone Promise Academy High School I and II, and Dream-Yard Preparatory High School in the Bronx.

Emily Reilly
Direcor of Public Programs
Public Programs  
September 2017–August 2018

September 16  
Curator’s Spotlight Tour  
Julius Bryant, Keeper of Word & Image, Victoria and Albert Museum

September 17  
Curator’s Spotlight Tour  
Earl Martin, Associate Curator, Bard Graduate Center

September 21  
Object Talks

September 23  
Threads of Origin: Historic Textiles from India, Pakistan, and Britain  
Antonia Behan, doctoral candidate, Bard Graduate Center

October 05  
BGC’s History of Materials and Making—Week 1: Glass  
Susie Silbert, Curator of Modern and Contemporary Glass, Corning Museum of Glass

October 05  
Object Talks

October 12  
BGC’s History of Materials and Making—Week 2: Paper and Print  
Paul Stirton, Associate Professor, Bard Graduate Center

October 13  
Screen India: Ghare Baire (1984)  
Introduced by Rochona Majumdar, Associate Professor of the departments of Cinema and Media Studies and South Asian Languages and Civilizations at the University of Chicago

October 19  
Curator’s Spotlight Tour  
Susan Weber, Founder and Director, Bard Graduate Center

October 19  
Object Talks  
BGC’s History of Materials and Making—Week 3: Textiles  
Urmila Mohan, Bard Graduate Center/ American Museum of Natural History Postdoctoral Fellow in Museum Anthropology

October 20  
Study Day—Kipling and de Forest: East Indian Craft and Design

October 23  
Evolving Traditions: Architecture, Design and Locale in South Asia  
Dipti Khera, Assistant Professor of Art History, NYU  
Abigail McGowan, Associate Professor of History, University of Vermont

October 23  
Evening for Educators

October 26  
BGC’s History of Materials and Making—Week 4: Silver  
Debra Schmidt Bach, Curator of Decorative Arts, New-York Historical Society

November 02  
Designer’s Spotlight Tour—Drawing Conclusions: Designing the John Lockwood Kipling Exhibition  
Jeremy Johnston, principal, Darling Green Inc.
November 02
Object Talks—The Sounds of India

November 02
BGC's History of Materials and Making—Week 5: Ceramics
Meredith Linn, Assistant Professor, Bard Graduate Center

November 03
Screen India—A Passage to India (1984)
Introduced by Sangita Gopal, Associate Professor of Cinema Studies at the University of Oregon

November 06
Open House for Seniors

November 09
Lahore on My Mind—Poetry Reading by Meena Alexander

November 10
Lahore on My Mind—Openings
Shahzia Sikander, visual artist
Sadia Abbas, Associate Professor of English, Rutgers-Newark
Richard Davis, Associate Professor of Religion, Bard College

November 11
Lahore on My Mind—Empire, Post-Empire, Neo-Empire
Risha Lee, independent curator
Gyan Prakash, Professor of History, Princeton University
Meena Alexander, poet, scholar, and writer
Sabrina Dhawan, screenwriter and producer

November 11
Lahore on My Mind—Outside Kipling’s Wonder House
Tasneem Zakaria Mehta, Honorary Director, Dr. Bhau Daji Lad Museum, Mumbai, India
Nadeem Omar Tarar, Director, National College of Arts, Lahore, Pakistan
Navina Najat Haidar, Curator of Islamic Art, Metropolitan Museum of Art

November 11
Lahore on My Mind—Performance by Alok Vaid-Menon

November 16
Object Talks

November 17
Screen India—The River (1951)
Introduced by Priya Jaikumar, Associate Professor at the Department of Cinema and Media Studies in University of Southern California’s School of Cinematic Arts

November 03
Screen India—Bhowani Junction (1956)
Introduced by Debashree Mukherjee, Assistant Professor in the Department of Middle Eastern, South Asian and African Studies at Columbia University

December 01
Screen India—India: Matri Bhumi (1959)

December 02
Kids’ Workshop—Pictures Come to Life with Jeff Hopkins

December 06
The Art and Craft of Indian Tea

January 05
Screen India—India: Matri Bhumi (1959)

January 06
The Early Music Revival in Arts & Crafts London

January 19
What Is Distance? Festival—Keynote Address
Fred Wilson, artist

January 20
What Is Distance? Festival—Performance of notes on de groat
Choreographed by Catherine Galasso
January 20
*What Is Distance? Festival—Performance Lecture*
Research Service

February 25
*Curator’s Spotlight Tour*
Urmila Mohan, Bard Graduate Center—American Museum of Natural History Postdoctoral Fellow in Museum Anthropology

February 25
*Curator’s Spotlight Tour*
Georgios Boudalis, Head of the Book and Paper Conservation Laboratory, Museum of Byzantine Culture, Thessaloniki, Greece

March 20
*Curator’s Spotlight Tour*
Urmila Mohan, Bard Graduate Center—American Museum of Natural History Postdoctoral Fellow in Museum Anthropology

March 22
*Concert—Gamelan gender wayang*
Gamelan Dharma Swara

March 29
*Wendy’s Subway Reading and Talk series—Writers Who Publish*
Anna Curton-Wachter and MC Hyland, DoubleCross Press
Isabel Sobral Campos, Sputnik & Fizzle
Lee Norton, Ugly Duckling Press

April 04
*BGC’s History of Design and Decorative Arts—Week 1: China 1300–1800*
Francois Louis, Associate Professor, Bard Graduate Center

April 05
*Live Taping—Person, Place, Thing with Randy Cohen*
Michael Bierut, graphic designer

April 11
*BGC’s History of Design and Decorative Arts—Week 2: Arts of the Lands of Islam*
Abigail Krasner Balbale, Assistant Professor, Bard Graduate Center

April 18
*BGC’s History of Design and Decorative Arts—Week 3: Renaissance and the Early Modern Period*
Andrew Morrall, Professor, Bard Graduate Center

April 18
*Evening for Educators—Haptic Workshop*

April 21
*Adult Workshop—Embroidery*
Textile Arts Center at BGC

April 21
*Kids Workshop—Drawing with Thread*
Textile Arts Center at BGC

April 25
*BGC’s History of Design and Decorative Arts—Week 4: United States 1900–2000*
Catherine Whalen, Associate Professor, Bard Graduate Center

April 26
*Wendy’s Subway Reading and Talk series—Artists’ Archives*
Sarah Hamerman, Princeton University Library Special Collections
Hailey Loman, Los Angeles Contemporary Archive
Shawn(ta) Smith-Cruz, Lesbian Herstory Archives / The Graduate Center Library

May 02
*BGC’s History of Design and Decorative Arts—Week 4: Europe 1800–1930*
Freyja Hartzell, Assistant Professor, Bard Graduate Center
May 07
DIY@BGC—Creativity, Choreography, and Embodied Knowledge
Anthropologist Timothy Ingold and choreographer Stephen Petronio in conversation, moderated by Dean Peter N. Miller

May 10
DIY@BGC—Resistance, Power, and Transformation,
Artists Tanya Aguiñiga and Sheila Pepe in conversation, moderated by Elissa Author

May 11
DIY@BGC—Some Methodologies of Making
Author Thomas Thwaites, journalist Janine di Giovanni, and poet Nomi Stone in conversation

May 12
DIY@BGC—Biocentric Interconnectedness: We All Contribute to the Web
Participatory performance with artist-in-residence Neil Goss

May 16
Adult Workshop—Bookbinding
Textile Arts Center at BGC

May 17
Live Taping—Person, Place, Thing with Randy Cohen
Adi Shamir-Baron, NYC Landmarks Preservation Commissioner

May 19
Kids Workshop—Handmade Suminagashi Notebooks
Textile Arts Center at BGC

May 31
Wendy’s Subway Reading and Talk series—Women in Art Publishing: Collaborative Networks
Corina Reynolds, Small Editions Karen Kelly and Barbara Schroeder, Dancing Foxes Press Tammy Nguyen, Passenger Pigeon Press Sonel Breslav, Blonde Art Books

June 16
Kids Workshop—Woven Beaded Jewelry
Textile Arts Center at BGC

June 16
Adult Workshop—Bead Weaving
Textile Arts Center at BGC

June 23
Kids Workshop—Woven Wall Hangings
Textile Arts Center at BGC

June 26
Adult Workshop—Tapestry Weaving
Textile Arts Center at BGC

June 28
Wendy’s Subway Reading and Talk series—Language Weavers
Francesca Capone, Martha Tuttle, and Sarah Zapata

June 30
Ice Cream Social

June 30
Kids Workshop—Weaving Paper Artist Books
Led by Esther K Smith
During the academic year ending June 30, 2018, Bard Graduate Center received more than $3.2 million in contributions from over 300 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...

Endowed Funds: 58%
Designated and general-purpose endowments

Contributions and Special Events: 22%
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: 9%
Publication and Gallery shop sales; Facility and residential rentals

What BGC Resources are Used For...

Academic Programs: 29%
Faculty, curriculum expenses, programs, independent research

Gallery and Exhibitions: 14%
Exhibition research, production, and publications

General Management and Operations: 17%
Maintenance, security, technology, website, design, and finance

Research Activities: 8%
Research events, publications, fellowships

Administration and Fundraising: 18%
Director’s Office, Development, Human Resources, Finance & Administration

Financial Aid: 8%
Tuition assistance, stipends, work study

Public Programs: 3%
Continuing education and outreach

Residence Hall: 3%
Management of Bard Hall
Scholarships and Financial Aid

Since its founding, Bard Graduate Center has offered scholarship and fellowship packages to its students. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to support over forty-one master’s candidates and thirty-three PhD candidates with $1.2 million in tuition assistance and stipends.

The true value of these scholarships is reflected in the words of the students themselves:

“It has been a wonderful experience to study with professors whose works I explored during my undergraduate research. The program’s relationships with museums and curators have allowed me to study and interact with objects in a museum setting in a way that is unique to the BGC.”

– Daisy Adams (MA ’18)

“These past two years have trained me to consider objects, people, and cultures ... from a unique, and complex, interdisciplinary lens — one that I know will be essential and highly valued in my future career. This was precisely the training I hoped for when enrolling in the Bard Graduate Center.”

– Meghan Lynch (MA ’18)

“BGC encouraged me to explore new areas of scholarship, think creatively about material and digital aspects of exhibitions, and bring my academic work into the public arena. I feel privileged to have worked with the wonderful team at the Bard Graduate Center Gallery, as well as the innovative faculty.”

– Darienne Turner (MA ’17)

Wrapper for a Nekubulanin (baby’s three-month ceremony), Bali, Indonesia, 1936–38. Cotton; handwoven plain-weave weft ikat, songket (extra weft embellishment). Division of Anthropology, American Museum of Natural History, 70.0/8279.
Donor Profile

Ann Pyne
(MA ’07)

As president of the renowned New York firm McMillen, Inc., an avid collector of nineteenth-century decorative arts, and daughter of legendary designer Betty Sherrill, Ann Pyne needs almost no introduction among those in the design world. Her interior designs have earned her much critical acclaim, and under her leadership, McMillen has cemented its distinguished place in design history. Indeed, Ann presented a retrospective exhibition on the firm for the New York School of Interior Design in 2014. But beyond her work as an accomplished designer, Ann is also a generous philanthropist and a dear friend to Bard Graduate Center.

In 2007, she earned a master’s degree in Decorative Arts from BGC. Since then, she has embraced the institution’s mission, supporting both our academic work and publications. In 2010, she gave us an invaluable gift to fund the landmark publication, History of Design: Decorative Arts and Material Culture, 1400–2000, which has become essential reading for students and professors in the field.

Ann also holds an MFA in Writing and an MA in English and American Literature from Columbia University. This familiarity with higher education and the arts in general informs her philanthropy: in addition to supporting Bard Graduate Center, she has made generous gifts to the New York School of Interior Design and the Morgan Library and Museum.

In 2009, Ann extended her family’s legacy of leadership by taking on her mother’s role as a member of the Executive Planning Committee, which has since transitioned into the Board of Trustees. Next year will mark Ann’s tenth anniversary as a member of this leadership committee.

Bard Graduate Center would not be the institution it is today without Ann. We are grateful for her service, leadership, and generosity.
Iris Foundation Awards

The 22nd Annual Iris Foundation Awards Luncheon, held on April 18, 2018, honored outstanding contributions to patronage and scholarship in the decorative arts. More than 150 guests attended to celebrate Benoist F. Drut, Outstanding Dealer; John C. Waddell, Outstanding Patron; Dr. Jason Sun, Outstanding Mid-Career Scholar; and Dr. Aileen Ribeiro, Lifetime Achievement in Scholarship. All funds raised benefit the Bard Graduate Scholarship Fund.
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!

Endowed Funds

American Members of CINOA Award
Sybil Brenner Bernstein Scholarship
Bonnie Cashin Fund for Study Abroad
Mr. and Mrs. Raymond J. Horowitz Foundation Institute for the Arts of the Americas
Paul and Irene Hollister Lectures on Glass
Iris Foundation
Eugenie Prendergast Fund
Françoise and Georges Selz Lectures on 18th- and 19th-Century French Decorative Arts and Culture
Peter Jay Sharp Scholarship
Marilyn M. Simpson Scholarship
Trehan Fund for Islamic Art and Material Culture
Annual Giving

$50,000 and Above
Anonymous
Edward Flower
Leon Levy Foundation
The Henry Luce Foundation
Bernard Malberg Charitable Trust
Alexander Soros
Gregory Soros

$10,000–$49,000
Lee B. Anderson Memorial Foundation
The David Berg Foundation
Camilla D. Bergeron
Sybil Brenner Bernstein
Edward Lee Cave
Coby Foundation, Ltd.
Gus N. Davis
Samuel H. Kress Foundation
The Gladys Krieble Delmas Foundation
Maison Gerard/Benoist Drut
Frank D. Brown Charitable Trust/
Deborah and Philip D. English
Mr. and Mrs. Philip D. English
J. M. Kaplan Fund, Inc.
Bernard and Maryanne Leckie
David Mann
National Endowment for the Humanities
Barbara Nessim
Newman’s Own Foundation
PECO Foundation
Ann Pyne
Ruddock Foundation for the Arts
Selz Foundation
Bernard L. Schwartz
John C. Waddell
Windgate Charitable Foundation

$1,000–$9,999
Anonymous
1stdibs
Mr. and Mrs. Warren J. Adelson
Arnhold Foundation/Henry H. Arnhold*
Michele Beiny-Harkins
Carolyn M. Blackwood
Mark Brownawell
Constance Caplan
Suzanne Clary

Andrea Soros Colombel and Eric Colombel
Anthony M. Corso
Cowles Charitable Trust
Dr. Arnold J. Davis
Annette de la Renta
Drake/Anderson LLC
Nancy Druckman
Carol Egan
Antonio Foglia*
William Georgis
Amy C. Griffin
A G Foundation/Agnes Gund
James and Carol Harkess
Philip Hewat-Jaboor
Fernanda Kellogg
Peter Lane and Emmanuel Barbault
Martin P. Levy
Vera Mayer
Grace K. Morgan
Peter A. Nadosy
Melinda Florian Papp
Hon. Kimba Wood and Frank E. Richardson, Ill
May and Samuel Rudin Foundation, Inc.
Paul Simon
Strawser Auction Group, Inc.
Michael and Judy Steinhardt
Susan Jaffe Tane
William and Ellen Taubman*
Barbara and Donald Tober
Count Nicholas Wenckheim
Barrie and Deedee Wigmore

Contributors
Caroline and Stephen E. Adler*
Irene B. Aitken
Mehdi Alami
John Allen and Ann Scharffenberger Allen*
Robert Amsterdam
Dr. Jacqueline M. Atkins
Georgette F. Ballance
Edward L. Barlow
Mr. and Mrs. George E. Beitzel
Yvette Bendahan
Dr. Barry Bergdoll
Robert and Helen Bernstein
Paul Bird and Amy Parsons
James K. Breene, Ill
Elizabeth A. Brown*

62 Fundraising and Special Events
John V. Calcagno
Joan Canter Weber
Iris Cantor
Jay E. Cantor*
Leigh L. Carleton
Amy M. Coes
Lisa Cohen
Rita Cohen
Mr. and Mrs. Arthur Collins, II
Roy F. Coppedge
Mr. and Mrs. John B. Corcoran
Joan K. Davidson
Ernest de la Torre
Marybeth De Filippis (MA ’06)
John DiSantis
Mary Doehne (MA ’04)
Paul Donzella
Mr. and Mrs. James F. Duffy
Robert Einenkel
Mark Epstein
Elizabeth Essner
Tim Ettenheim*
Geraldine Fabrikant Metz
Judy Farkas*
Kirk Ferguson*
Charlie Ferrer
Heidi S. Fiske
Jeffrey Forrest
Jacqueline Fowler
The Andrew J. and Anita G. Frankel Family Foundation/ Elizabeth Frankel (MA ’01)
Rina Fujii (MA ’08)
Mr. and Mrs. Harry M. Geary
Mr. and Mrs. Larkin Glazebrook
Vera Julia Gordon
Barbara Gottlieb
Mr. and Mrs. Matthew Grant
Peter Greenwood
Carol Grossman
George P. Grunebaum
Nicholas J. Gutfriend
Lewis Haber and Carmen Dubroc
Victoria Hagan
Vivian Haime Barg
Titi Halle
Dr. Evelyn J. Harden
Hedy Hartman*
Dr. Morrison H. Heckscher
Ariel Herrmann*
Roger J. Herz*
Susan Hilty*
Berit Hoff Lavender (MA ’11)
Anna Hoffman (MA ’08)
Mr. and Mrs. James Howard
Alexander Jakowec
Kathryn Johnson (MA ’07)
Holly Kempner
Mr. and Mrs. Jack Kennedy
Robin and Dr. Thomas Kerenyi
Elizabeth Kerr-Fish (MA ’97)
Sara Jane King*
Mr. and Mrs. Scott Klares
Janet Koplos
Trudy Kramer
Benjamin Krevolin* and John Sare
Barbetta Krinsky
Madame Phyllis B. Lambert
Amy Lau
Mr. and Mrs. Denis Leary
Charles LeDray*
Dr. Arnold Lehman
Will Leland*
Istvan Leovits*
Paige Levine
Melissa Cohn Lindbeck (MA ’03)
Mr. and Mrs. Michael D. Lockwood
Suzanne Lovell
Mr. and Mrs. Joseph Lunny
Ellen Lupton
Reeva Mager
Matthew J. Mallow and Dr. Ellen J. Chesler
Kimberly and Brenden Maloof
Brenda Martin
Forrest C. Mas
Steven Maserjian
Brian McCarthy
Mr. and Mrs. Patrick K. McManus
Beatrix and Gregor Medinger
Erica Millar
Rebecca Mir (MA ’12)
Dr. Jeffrey Munger
Mr. and Mrs. Rob Murray
Katherine Newman
Heidi Nitze
Sandra Nunnerley
Mr. and Mrs. Matthew I. Ocken
Rick O’Leary
Anne Pasternak
Liliane A. Peck*
Lisa Podos
Anne Riker Powell (MA ’11)
Prelle & Verzier Associates, Inc.
Gail Rentsch
Trudi Richardson
Dr. Irwin and Susan Richman*
Richard E. Riegel, Ill
Shax Riegler (MPHil ‘09)
Barry and Leilani Rigby
Terry Rosen
Enid K. Rubin
Daniel Sager
James Salomon
Barbara Shulman*
Suzanne Slesin
Christine Smith*
Mr. and Mrs. Luke W. Sobocinski
Charles Stendig*
Robert A. M. Stern Architects
Molly Stockley (MA ’96)
Stephanie Stokes
Evangeline Ann Strimboules
Mr. and Mrs. William M. Swenson
Lee Talbot (MA ’01)
C. Thomas Tenney, Jr.
Nora Tezanos
Phillip Thomas
Neal Thomas
Kristin Trautman
Seran Trehan
Haruko Uramatsu*
Mr. and Mrs. Ralph E. Van Kleeck
Vassar College, Class of 1975
James and Donna Viola

Lise Vogel*
Mr. and Mrs. Ernest L. Vogliano, Jr.
Dr. Stefanie Walker
Walsh Associates, Ltd.
Joan Canter Weber
Lenore M. Weber*
Deborah Webster (MA ’00)
Hadassah Weiner
Courtney C. Wemyss
Shelby White
Gabriel Wiesenthal
Gavin T. Sommerville Wright
Mr. and Mrs. Gary Zegras

Gifts in Kind
Elaine Berger
Cora Ginsburg, LLC
Isadora Jaffee
Claude A. Saucier

*Bard Graduate Center Member

Gifts were made in honor of the following:
Daniel Ryniec
Dr. Jacqueline Atkins

Gifts were made in memory of the following:
Seena Davis
Dr. David Jaffee
Jamie Treanor (Bard College, BA ’75)
Camillia D. Bergeron