Year In Review
2014–2015
About Bard Graduate Center

Founded in 1993 by Dr. Susan Weber, Bard Graduate Center is a research institute in New York City. Its MA and PhD programs, research initiatives, and Gallery exhibitions and publications, explore new ways of thinking about decorative arts, design history, and material culture. A member of the Association of Research Institutes in Art History (ARIAH), Bard Graduate Center is an academic unit of Bard College.

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This is the fifth edition of Bard Graduate Center’s *Year in Review*. In looking at previous issues, it is remarkable to note how far we have travelled—and flourished—in four years. 2010-11 was notable for being the first year of our now well-established Focus Gallery project. In 2011-12, we received major grants from the National Endowment for the Humanities and the Raymond J. Horowitz Foundation. 2012-13 saw the launch of our Andrew W. Mellon “Cultures of Conservation” initiative; and in 2013-14, our twentieth anniversary, we published the landmark survey book, *History of Design: Decorative Arts and Material Culture, 1400–2000*. All along, the Gallery continued to garner acclaim with exhibitions as diverse as *Cloisonné* and *Knoll Textiles* (2010-11); *Hats* (2011-12); *Circus and the City* and *Georges Hoentschel* (2012-13); and *William Kent* and *Waterweavers* (2013-14).

This year—from our collaboration with the Chipstone Foundation, the topics of our students’ Qualifying Papers and dissertations, the research interests of the faculty, the depth of our academic courses, the scope of our seminar series, to the range of our exhibitions and public programming—we continued to chart new territory. In the Main Gallery, we presented *Barbara Nessim: An Artful Life* and the hugely popular *Fashioning the Body: An Intimate History of the Silhouette*. The fall and spring Focus Gallery projects were both notable: *Visualizing 19th-Century New York* produced our first digital publication while *The Interface Experience: Forty Years of Personal Computing* emphasized that technology and the digital world are part of the world of material culture.

However, what never changes at Bard Graduate Center is our commitment to learning. In the classroom and in the Gallery, this is what defines us. As we learn, we grow, and we change. I hope you will enjoy reading about our recent activities and achievements. Do not hesitate to visit our website, bgc.bard.edu, to deepen your familiarity with our programs. And remember—the year ahead promises to be as growth-filled and accomplished as the last.

Susan Weber  
Founder and Director
Director's Welcome
Teaching

Bard Graduate Center’s degree programs thrived in 2014–15, with a record twenty-six arriving MA students and four PhDs, including three MA graduates. We inaugurated a new collaboration with the Chipstone Foundation with a seminar on “Curatorial Practice as Experiment,” culminating in a student-curated exhibition—“Behind the Glass”—that opened in April. Joyce Denney led our 2014–15 Doctoral Prize Seminar on the textiles of China and Japan, and Ivan Gaskell led a seminar in which students helped prepare the forthcoming Oxford Handbook of History and Material Culture.

Fourteen new seminars investigated topics ranging from excavations at China’s Tang-period Famen Temple to the impact of the car and car travel in the USA and the designs of Charles and Ray Eames. Focus Project courses investigated a tenth-century Chinese dictionary of ritual objects, interactions between indigenous populations and settlers in Oceania, and Fluxus art. A record seven team-taught courses tackled subjects ranging from world furniture (Weber and Leben) to Renaissance artists and craftsmen (Krohn and Morrall) to the links between antiquarians and modern design thinking (Miller, with Stanford professor Michael Shanks). For the first time, we offered two Bard Travel Programs: Deborah Krohn accompanied fourteen students to London, where they worked closely with the collections of the Victoria and Albert Museum, and François Louis accompanied nine students to Paris for a seminar on materials and museology organized by the École du Louvre.

Bard Graduate Center graduates secured plum positions: Donna Bilak (PhD 2014) began a postdoctoral fellowship in the history of science at Columbia, and four MA graduates are joining prestigious doctoral programs: Cabelle Ahn (Harvard, art history), Robert Gordon-Fogelson (USC, art history), Erica Lome (University of Delaware, American civilization), and Sarah Pickman (Yale, history of science and medicine). Abigail Balbale, who previously held the Center’s Islamic postdoctoral fellowship, will join the faculty next fall as assistant professor of Islamic art and material culture; and Freyja Hartzell, who earned her MA here in 2005 before completing her PhD at Yale, will be assistant professor of modern and contemporary design history. We are sad to mark the retirement of Pat Kirkham, who joined the faculty in 1996 and has helped to make the Center the success it is.

Jeffrey Collins
Professor and Chair of Academic Programs

Photo: Michael Nagle.
Degrees Granted, May 2015

**Doctor of Philosophy**
Debra Schmidt Bach, Brooklyn, New York  
*Makers, Masters, and Manufacturers: Early Industrialization of the Silver Trade in Antebellum New York*

**Master of Philosophy**
William Michael DeGregorio, Danbury, Connecticut  
*Objectifying Dress: Collecting Historic Costume in the United States, 1920–1960*

Joyce A. Denney, New York, New York  
*The Story of Troy Finds a Home in Macau: A Set of Intercultural Embroidered Hangings of the Seventeenth Century*

Mei Mei Rado, Fuzhou, China  
*Xiyang Textiles in the Eighteenth-Century Qing Imperial Court: Fabrication, Display, and Representation of the West*

**Master of Arts**
Lisa M. Adang, New York, New York  
*At the Nexus of a Nebula: Where Phenomenology and Material History Meet in Virtual Reality*

Jaeun Cabelle Ahn, Richmond, Canada  
*Skinned Sculptures: Paper, Plaster, and Pose in Jean-Galbert Salvage’s Anatomie du Gladiateur combattant (1812)*

Emily Anne Banas, Brunswick, Maine  
*Art or Culture? Interpretation and Display of Islamic Objects in the Museum*

Virginia Fister, St. Louis, Missouri  
*From the Studio to the Salon: Artists, Craftsmen, and Collaborative Environments in Eighteenth-Century France*

Andrew Edward Gardner, Diablo, California  
*From Suburban Kitchen to Pop Art Canvas: Women and American Domesticity in Tom Wesselmann’s Still Life #30, 1950–1963*

Robert Jacob Gordon-Fogelson, Providence, Rhode Island  
*Sunar, Graves, and the Heyday of the Furniture Showroom, 1979–1983: Building a Link between Producers and Purchasers of Corporate Design*

Linden J. Hill, Highland Park, Illinois  
*“Mod”-ifying the Medieval: Yves Saint Laurent and Roland Petit’s Notre Dame de Paris*
Linnea Perrin Johnson, Kansas City, Missouri
*Easy Care for Durable Beauty: The Formica Pavilion at the 1964 New York World’s Fair*

Annabel Frassinelli Keenan, Easton, Connecticut
*Swid Powell: A Case Study in Celebrity Product Design with Special Reference to Richard Meier*

Jane Therese Killmar, Memphis, Tennessee
*Avant-Garde Feminism: The Fashion Images and Shows of Rei Kawakubo and Comme des Garçons, 1975–1990*

Erica Lome, South Egremont, Massachusetts
*“A Place of Demonstration”: Israel Sack’s “King” Hooper Mansion and the Business of American Antiques in the 1920s Colonial Revival*

Jaimie Nicole Luria, Miami, Florida
*Diné 'Iikááh: Mediating Materiality and Meaning of Navajo Medicinal Practice*

Claire Elizabeth McRee, Lancaster, Pennsylvania
*The Debutante Slouch: Fashion and the Female Body in the United States, 1912–1925*

Julia Pastor, Kenosha, Wisconsin
*From E-tail to Retail: Warby Parker’s Visionary Quest for Cool*

Sarah Mendoza Pickman, White Plains, New York
*“Not a Trouser Button Must Be Missing”: Dress, Image, and Cultural Encounter in the Heroic Age of Polar Exploration*

Kirstin Purtich, Santa Monica, California
*The Gentleman and the Bachelor: Fashioning the Male Consumer in 1920s Paris and Berlin*

Ariel Rosenblum, Worcester, Massachusetts
*Tekhelet: The Biblical Colorant and Its Contemporary Revival*

Minda Bond Stockdale, Albuquerque, New Mexico
*The Companionate Marriage: Tracing an Iconographic Theme on English Embroidered Furnishings under the Restoration*

Beatrice Victoria Thornton, San Francisco, California

Lanzhen Wang, Shenyang, China
*Extravagance Refurnished: Interior Display in the Jin Ping Mei Illustrations of the Early Qing Era, 1650–1750*
Dissertation Writing Awards/Prizes/Assistantships/Fellows

Final Year Award
Mei-Ling Israel

Research Award
Joyce Denney
Mei Rado

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Dissertation Writing Award
Erin Eisenbarth

CINOA Dissertation Award
Debra Schmidt Bach

Clive Wainwright Award
Sarah Pickman

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award
Robert Gordon-Fogelson
Claire McRee

Teaching Assistantships
Christine Griffiths
Meredith Nelson-Berry

Bard Hall Resident Assistant
Christine Griffiths

Curatorial Fellows
Martina D’Amato
Robert Gordon-Fogelson
Lara Schilling

Editorial Fellow
Christine Griffiths

Research Fellow
Antonia Behan

Digital Media Lab Fellow
Andrew Gardner
Fall 2014 Courses

500 Survey of the Decorative Arts, Design History, and Material Culture
Deborah Krohn

502 Approaches to the Object
Ivan Gaskell, Catherine Whalen

526 Arts of China (Decorative Arts of Later Imperial China, 1000–1900)
François Louis

530 English and American Ceramics
Kenneth Ames

565 Twentieth-Century Fashion
Michele Majer

567 Art and Material Culture of the Tang Period, 618–907: Famen Temple
François Louis

601 Western Furniture: From Antiquity to 1830
Ulrich Leben, Susan Weber

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

730 The Social Lives of Things: The Anthropology of Art and Material Culture
Aaron Glass

778 Islamic Art and Material Culture from Early Islam to the Ottoman Period
Rachel Parikh

801 Other Europes: Design and Architecture in Central Europe, 1880–1956
Paul Stirton

863 Objects of Colonial Encounter
Aaron Glass, David Jaffee

872 Design and Interior Architecture in Germany, 1700–2000
Ulrich Leben

895 Cultures of Conservation: From Objects to Subjects—On Sites, Rites, and Paradigms
Hanna Hölling

903 In Focus: The Interface Experience Design Tutorial
Kimon Keramidas

904 The Art of French Eighteenth-Century Gilt Bronze
Charlotte Vignon

905 Commerce and Culture in the Modern City
David Jaffee

906 Vernacular New York: Architecture / Landscapes / Tradition
Gabrielle Berlinger

907 Textiles of China and Japan: Highlights from the Ancient World to the Early Twentieth Century
Joyce Denney

908 Artists, Craftsmen, and the Pursuit of Nature in Renaissance Europe
Deborah Krohn, Andrew Morrall

909 On the Road in the USA
Kenneth Ames

910 The Antiquarian Foundations of Contemporary Design Thinking
Peter Miller, Michael Shanks (Classics, Stanford University)

911 From Ditch to Nitch: Making the Vatican Museum
Jeffrey Collins

10 Teaching
Spring 2015 Courses

501 Survey of the Decorative Arts, Design History, and Material Culture II
Francois Louis

544 The Rediscovery of Antiquity
Elizabeth Simpson

564 In Focus: Design and Ritual in Imperial China—A Case Study
Francois Louis

613 Ancient Jewelry and Metalwork
Elizabeth Simpson

655 Markets to Manners: Cooking and Eating in Early Modern Europe
Deborah Krohn

732 Design Reform in Britain: From Pugin to Mackintosh
Paul Storton

754 Film and Design in Hollywood
Pat Kirkham

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

799 Domestic Material Culture of Nineteenth-Century America
Kenneth Ames

Pat Kirkham

844 Interpretation of the Artifact in the Age of New Media
David Jaffee, Kimon Keramidas

878 French Furniture—Paris, 1650–1830
Ulrich Leben

877 Picturing Things: Photography as Material Culture
Aaron Glass, Catherine Whalen

912 Curatorial Practice as Experiment: A Chipstone Foundation-Bard Graduate Center Collaboration
Catherine Whalen

913 The Arts of Design in France, 1780–1815: Interiors, Objects, and Fashion between the Revolution and the First Empire
Ulrich Leben, Michele Majer

914 In Focus: Frontier Shores—Ethnography, Colonialism, and Oceania from the Eighteenth to the Early Twentieth Century
Shawn Rowlands

915 History and Material Culture: New Directions
Ivan Gaskell

916 History, Culture, and Material Culture of Wine, 1700–2000
Kenneth Ames

917 In Focus: Revisions—Art, Materiality, and Continuity in Fluxus (1960s–1970s)
Hanna Hölling

918 Material Culture and Social Life in the Early Modern Home, 1500–1700
Andrew Morrall
Faculty Year in Review

Kenneth L. Ames
Something old, something new. In the category of old, my final bit of scribbling about folk art, written for the catalog of a forthcoming exhibition at the New-York Historical Society. Also, wonder of wonders, yet another (admittedly modest) royalty check for *Death in the Dining Room*. Who knew? In the category of new were two first-time courses, one on car culture and automobility in the U.S., the other on the history and material culture of wine. The first proved a rich topic, involving far more than we could possibly explore in a semester. The second proved just the opposite. It turns out that wine’s many attractions are more sensory than intellectual. The culture of wine is steeped in mystification, but, in the end, wine is but fermented grape juice. Otherwise, a few posts on the *West 86th* website, occasional manuscript reviews, and e-mail contacts with old friends and former students. And always, attentiveness to the conflicts and complexities that continue to afflict this messy world in which we live.

Gabrielle Berlinger
In this last year as postdoctoral fellow in the “Cultures of Conservation” initiative, I have enjoyed a range of scholarly activities. I began by sharing research on the Tenement Museum’s preservation efforts at a heritage conference in Portugal and later expanded the discussion at the American Folklore Society meeting and the fifth Forum on China–US Folklore and Intangible Cultural Heritage. Concurrently pursuing research on contemporary Jewish ritual, I presented fieldwork on Sukkot observance at the Harry Friedman Society and YIVO Institute for Jewish Research. I also had the privilege of teaching a new seminar—Vernacular New York: Architecture / Landscapes / Tradition—that examined the city’s natural and built environments as expressions of cultural value, social history, and heritage production. I joined the board of the New York Folklore Society and am collaborating on an oral history project with Domestic Workers United. I am sad to leave the community, but I hope to stay connected from Chapel Hill, where I will begin as assistant professor and Tanenbaum Fellow in UNC’s Department of American Studies next fall.

Jeffrey Collins
Having often admired colleagues who successfully combined teaching and research, I experimented in the fall with a new course—From Ditch to Nitch—that studied the early modern afterlife of antique sculpture in connection with my ongoing project on the intersections of archeology, antiquarian scholarship, and museum display in eighteenth-century Rome. Ancients and moderns remained a focus in November, when I lectured at the Bruce Museum on the Italianate furniture designs of William Kent, and in December, when I was invited to give a keynote address at the fifteenth David Nichol Smith Conference on Eighteenth-Century Studies at the University of Sydney. January found me studying
sixteenth-century Augustinian monasteries at Ixmiquilpan and Actopan (Hidalgo), and in February I was invited back to Mexico to lecture at the Museo Franz Mayer and consult on the reinstallation of their permanent galleries. In March I returned to the trenches with a talk on the Italian entrepreneur/excavator Domenico de Angelis in the panel “Digging Italy” at the annual meeting of the American Society for Eighteenth-Century Studies held in Los Angeles.

Ivan Gaskell
In addition to supervising this year’s two Focus Gallery exhibitions, I taught Approaches to the Object (fall, with Catherine Whalen) and History and Material Culture: New Directions (spring). I spent the summer as a senior fellow at the Lichtenberg-Kolleg (Advanced Study Institute), Georg-August University, Göttingen, where I returned in December 2014 and May 2015 and joined its international advisory board. In December, I lectured at the Max Planck Institute for the History of Science, Berlin. In March, I served on the vetting committee of the European Fine Art Fair, Maastricht. I organized the symposium Revitalizing University Museums at Bard Graduate Center in April and was appointed to the College Art Association’s Museum Committee. In May and June, I spoke at symposia in Glasgow, Göttingen, and Oxford. Besides book reviews in West 86th and The Philosophical Quarterly, I published “Being True to Rubens,” in Art, Music, and Spectacle in the Age of Rubens (Brepols, 2014), and with co-authors Laurel Thatcher Ulrich, Sara J. Schechner, and Sarah Anne Carter, Tangible Things: Making History through Objects (Oxford University Press, 2015).

Aaron Glass
Last year was the centennial of Edward S. Curtis’s landmark 1914 silent film, In the Land of the Head Hunters, which I participated in restoring. I introduced and discussed the film in theaters or at academic conferences in Portland, Oregon; Santa Fe; Washington, D.C.; Seattle; Vancouver; Montreal; and New York. I also helped produce a number of bonus features—including a 40-minute documentary—that accompany the film on DVD (distributed by Milestone Films). I delivered invited lectures at Columbia University, Concordia University, and the American Museum of Natural History. My essay, “Indigenous Ontologies, Digital Futures,” was published in Museum as Process: Translating Local and Global Knowledges (Routledge), and a 2004 essay, “‘The Thin Edge of the Wedge’: Dancing around the Potlatch Ban, 1922–1951,” was anthologized in the forthcoming Reading Cultural Anthropology (Oxford). My long-term collaborative project on Franz Boas was awarded a three-year grant from the NEH Scholarly Editions and Translations Program. Activities included a full course load of teaching and service on the Cultures of Conservation planning committee.

Hanna Hölling
Changeable artworks, their nature and behavior, were at the center of my research this year. In particular, I concentrated on the ongoing life of Fluxus objects, ephemera, and performance in preparation for my upcoming Focus Gallery exhibition Revisions—Zen for Film (September 2015–January 2016). My preparatory course Revisions: Art, Materiality, and Continuity in Fluxus (1960–1970s) (spring 2015) exposed students to the theoreti-
cal and historical aspects of Fluxus materiality while involving them in curatorial decisions and the design of the exhibition’s digital component. I spent much of this year writing and editing two books: *Against Gravity* (under contract with the University of California Press), which grows from my doctoral thesis and concerns the multiplicity of existence of multimedia installations; and *Revisions*, the catalogue accompanying the exhibition. I again taught Cultures of Conservation in the fall and gave several presentations, including a keynote lecture in the conference Authenticity in Transition at Glasgow University (December 2014) and a presentation in the opening session of the Annual Conference of American Institute for Conservation in Miami (May 2015).

David Jaffee
I was busy during 2014–15 with my exhibit *Visualizing 19th-Century New York*, which opened this fall in the Focus Gallery. Completing work begun last year, my students and I produced the Center’s first all-digital Focus Gallery publication (www.visualizingnyc.org), using a wonderful 1852 map by Mathew Dripps as the interface through which to locate the objects and essays. Inspired by my teaching, the exhibition and my own ongoing research examines a new middle-class visual and material culture, centered around the domestic parlor and diffused in the form of the lithographs, stereoviews, and illustrated newspapers produced by New York City’s cultural entrepreneurs. I will explore this question further in a future Focus Gallery project examining how those objects were exhibited at venues such as the 1853 New York Crystal Palace. Finally, in the wake of our extremely successful 2011 and 2013 institutes, in July 2015 the Center will again host an NEH Summer Institute for College and University Teachers, devoted to “American Material Culture: 19th-Century New York.”

Kimon Keramidas
The past year has been full of activity for me personally and in the Digital Media Lab. April saw the opening of my Focus Gallery exhibition *The Interface Experience: 40 Years of Personal Computing*, which investigates the development of home computers and the changing (and very personal) roles these devices play in our lives. Five years in development, the exhibition features working devices visitors are encouraged to use, as well as a tactile display of landmarks in interface design; it is supported by a comprehensive web application and a book designed like a 1980s user’s guide. Along the way I presented this work at the annual gatherings of the Society for the History of Technology, Museum Computer Network, and Museums and the Web. In February, I gave a paper at the College Art Association’s annual gathering on changing notions of publication in the digital age. I also began work on a collaborative project between the Center and the Smithsonian’s Freer and Sackler Galleries to develop a digital exhibition about the Sogdian culture of Central Asia.

Pat Kirkham
In spring 2015, I taught two classes, on Charles and Ray Eames 1941–1978 and Design and Film in Hollywood, topics I will join in my new book project, *Charles and Ray Eames: The Hollywood Connection*. In November 2014, I lectured at Kingston University, UK, about recently
catalogued Eames documents now available at the Library of Congress, and in February I gave papers at a symposium organized by the Americas Society on “Modern Design in Latin America,” and in Paul Stirton’s panel on “The Global History of Design and Material Culture” at the College Art Association conference, focusing on the Bard Graduate Center/Yale History of Design. In May 2015, I spoke on “Eva Zeisel’s Vienna, Budapest, New York: Wanderlust, Imprisonment, Exile and Emigration” at the Papanek Symposium on Émigré Design Culture: Histories of the Social in Design and, with my colleague Catherine Whalen, on “Teaching Histories of Design in the United States from the Mid-Nineteenth Century to Today, and Beyond” at The Domain of Design History—Looking Back, Looking Forward conference at the Open University, UK.

Deborah L. Krohn
My return to teaching after a sabbatical year, with the new role of Director of Masters Studies, saw the completion of my book manuscript, Food and Knowledge in Renaissance Italy: Bartolomeo Scappi’s Paper Kitchens, now in production with Ashgate and scheduled to appear later in 2015. I traveled to Berlin twice—in September to give a talk at a conference called “Reading How-To” at the Max Planck Institute, and in March for the Renaissance Society of America’s annual meeting, where I organized two sessions and gave a talk. In early January I was in Paris, where I spoke at the INHA (Institut national de l’histoire de l’art), and in May I spoke at a conference in Cambridge, England, organized in conjunction with the exhibition Treasured Possessions from the Renaissance to the Enlightenment at the Fitzwilliam Museum. The year ended with ten days in London with members of our first-year MA class, visiting museums and historic houses and exchanging ideas with students at the Royal College of Art’s postgraduate program in the history of design.

Ulrich Leben
During 2014–15, I taught two classes on German and French furniture and design, supplemented by several field trips to study the material first hand. I also worked with the French Heritage Society to arrange internships in French museums for Bard Graduate Center students. The monograph on Palais Beauharnais, to which I contributed, will appear with Flammarion in 2016. Since fall 2014 I have collaborated with colleagues in Paris on the reweaving of fabrics for the Salon of the Four Seasons, a project featured in my class with Michele Majer on design in France between 1785 and 1815. In summer 2014, I participated in a symposium on Leo von Klenze, architect of the king of Bavaria. I published further research on Georges Hoentschel in the journal of the Furniture History Society and on the furnishings of the Smoking Room at Waddesdon Manor in the Journal of the History of Collections—my first e-publication. In collaboration with Waddesdon and the Wallace Collection, I am curating an exhibition on furniture by the French cabinetmaker Riesener, scheduled for 2016.

François Louis
Chinese material culture of the ninth to the eleventh centuries remained central to my work this year. A final burst of editorial work last fall resulted in the publication of a volume...
on the Liao dynasty (907–1125), entitled *Perspectives on the Liao*, which I co-edited with Valerie Hansen and Daniel Kane. The volume is the fruit of a 2010 Bard Graduate Center /Yale interdisciplinary conference and contains ten articles that present this dynasty in a new light, focusing specifically on its indigenous Kitan culture and language, as well as on its global connections. My contributions include an article that reexamines imperial Kitan ancestral worship and a peculiar funerary custom that employed metal face masks and wire mesh body wrappings. With students I explored the period through two new courses: a seminar on one of China’s great archaeological discoveries, the Famen Temple Buddha relic deposit buried in 874; and the first of two courses in preparation for a Focus Gallery exhibition. At the core of the exhibition will be a long-forgotten tenth-century illustrated dictionary of classical ritual objects.

**Michele Majer**

This year I co-taught a new class with my colleague Ulrich Leben on *The Arts of Design, 1780–1815: Interiors, Objects, and Fashion between the French Revolution and the First Empire*. This was a richly rewarding and decidedly enjoyable collaboration for us and, we trust, for the students. In February I was invited to speak at the Providence Athenaeum, where I presented a talk based on my 2009 article “La Mode à la Girafe: Fashion, Culture, and Politics in Bourbon Restoration France.” In March I reprised my 2012 conference paper, “Esther Williams and the Swimming Pool as Spectacle,” for the Cooper-Hewitt’s Master’s Program. My article “Plus que Reine: Napoleonic Costume at the Théâtre de la Porte Saint-Martin” will be published shortly as an e-book by Interdisciplinary.net as part of the proceedings of a 2013 conference.

In preparation for a conference in the United Kingdom in July, I am researching L’Hôtel des Modes, an eighteenth-century townhouse in Paris that served as a venue for exhibiting fashion and paintings in the early twentieth century.

**Peter N. Miller**

My fall was spent responding to copyeditors’ queries and my winter reading page proofs. In the spring, the French translation of *Peiresc’s Europe* was published by Albin Michel, and *Peiresc’s Mediterranean World* by Harvard. I began working on Peiresc in the spring of 1993, so these publications bring to a close a long cycle of scholarship. In October, I represented Bard Graduate Center at a conference sponsored by the Andrew W. Mellon Foundation on connecting graduate training in art history with museum work and lectured to the Global Forum of the National Library of Israel on the history of national libraries. In November, I was the Center’s delegate to a meeting of the Association of Research Institutes in Art History at the Clark Institute. In December, I gave the keynote address at the annual Barnard Medieval-Renaissance conference. In January, at the annual meeting of the American Historical Association, I chaired a session on research institutes in the humanities. In March, at the annual meeting of the Renaissance Society of America, I chaired a panel discussion on antiquarianism.
Andrew Morrall
Activities this year have included publication of an article, “Jonas Silber’s Universe Cup and its Sources” (in Jeffrey Chipp Smith, ed., Visual Acuity and the Arts in Early Modern Germany, Ashgate), and several talks and conferences. These included keynote lectures at a conference in Warsaw on The Agency of Things: New Perspectives on European Art 1300–1600 and at the conference Artistes à la ville et artistes à la cour, at INHA, Centre André Chastel, Paris; a lecture on the Kunstkabinett at Temple University; a talk on Protestant family portraits at the AHA conference in January; and a talk at the conference Cultural Production in Early Modern England held at Birmingham University’s Shakespeare Institute. I also participated in workshops on Renaissance Colour Practices, at the Max Planck Institute, Berlin, and on “The Paston Treasure,” organized in Norwich, England, by the Paul Mellon Centre for Studies in British Art. I co-organized and chaired three sessions on “The Extended Narrative of the Object” at the annual conference of the Renaissance Society of America in Berlin.

Shawn Rowlands
At the end of July 2014, I finished cataloguing the Australian Aboriginal collection held at the Peabody Museum of Archaeology and Ethnology at Harvard. This included hundreds of photographs, 1,100 objects, and associated archives. The project is ongoing, and besides contributing my research to two major Harvard exhibitions, I have submitted or am about to submit numerous publications based on this work to journals. I have presented my research at multiple conferences this academic year, including the Stickley Museum Emerging Scholars Symposium in October 2014 and the Horniman Museum and Gardens conference on Weapons and Anthropology in February 2015. Since arriving at Bard Graduate Center in August 2014, I have been researching and writing for my upcoming Focus Gallery exhibition, entitled Entangled Frontiers and scheduled to open in 2016. This has involved research at several major American museums, the examination of numerous objects and archives, and liaising with indigenous groups. As part of this project, I have taught the first of two In Focus courses entitled Frontier Shores.

Elizabeth Simpson

Teaching 17
Courses taught include seminars on ancient art and culture: Ancient Jewelry & Metalwork and The Rediscovery of Antiquity.

Paul Stirton
For much of this year I have been preoccupied with old research, attempting to complete projects that should have been left behind by now. Twelve years ago I was commissioned to write an essay on the Hungarian art historian Frederick Antal for a book being prepared by the INHA. As the years passed, I assumed this publication had been abandoned; but it was suddenly revived last year. Unable to find my original text, I have been revising an earlier draft that was translated into French. There is a lesson here I am sure we can all recognize.

I have also been translating and editing articles by the nineteenth-century French critic Pedro Rioux de Maillou on “The Decorative Arts and the Machine,” which will appear in West 86th. This has kept me away from my main research project on the political and social meanings of the Neo-Baroque in post-World War I Central Europe, on which I gave a paper at the 2014 Annual Design History Society Conference in Oxford, devoted to “Design for War and Peace.”

Susan Weber
One of the highlights of this past academic year has been returning to my teaching roots at Bard Graduate Center after more than ten years. This fall, along with Dr. Ulrich Leben, I had the pleasure to present the history of Western furniture from antiquity to 1830 to our students. In addition to teaching, I focused my work on three upcoming exhibitions: Swedish Wooden Toys (opening in fall 2015), John Lockwood Kipling (fall 2017), and Boucheron Jewelry (fall 2018). Co-curator Amy Ogata and I finalized exhibition labels and design work for the Swedish Wooden Toys exhibition. We were greatly honored that the exhibition catalogue was awarded the 2015 award for distinguished publication by the Association of Art Museum Curators. Now that research on John Lockwood Kipling has reached its final stage, with manuscripts due in the summer of 2015, my research and writing will shift to Boucheron, the French jewelry dynasty. My co-curator Christophe Guy and I are thrilled to be able to showcase some of the firm’s gems in our galleries in 2018.

Ittai Weinryb
This year I was a fellow at the Forum for Trans-regional Studies in Berlin, where I have completed my first book, entitled The Bronze Object in the Middle Ages: Sculpture, Material, Making, which will appear in December 2015 with Cambridge University Press. The book focuses on the varied aspects of bronze making, from mining, smelting, and alloy-making through the various techniques of lost-wax casting. The study focuses both on large-scale objects made in bronze, such as doors and basins, as well as self-moving devices, such as automata, water-clocks, and fountains. This year also marks the completion of an edited volume on votive objects, or ex-votos, which are made and given by devotees either as a means of soliciting assistance from a deity or as a token of gratitude. The volume will appear in the Bard Graduate Center monograph series Cultural Histories of the Material World in September 2015. I am currently developing a new
project that focuses on astrolabes and on the practice of the scientific object within the broader context of material culture in medieval Europe.

Catherine Whalen
In addition to completing my book Material Politics: Francis P. Garvan, American Antiques, and the Alchemy of Collecting in the Interwar United States for University of Massachusetts Press, I presented on material culture studies methodology and pedagogy at six conferences and symposia, with the aim of promoting material culture scholarship across multiple fields. These included the annual meetings of the American Historical Association, the College Art Association, and the American Studies Association, along with symposia at the Smithsonian’s Renwick Gallery, the North Eastern Public Humanities Consortium at Yale, and the Open University, Milton Keynes, UK. With the American Studies Association’s Material Culture Caucus, I co-authored “Twenty Questions to Ask an Object,” an object-based exercise for use in classrooms and museums, available at theasa.net/caucus_material. As part of Bard Graduate Center’s new partnership with the Chipstone Foundation, a Milwaukee-based institution dedicated to the study of American material culture and decorative arts, I developed and taught a new course, Curatorial Practice as Experiment, in which students curated an exhibition with objects from Chipstone and the Bard Graduate Center Study Collection.
After a very successful recruitment season, which included four open houses and trips to more than twenty-five graduate school fairs and information sessions all over the country. The admissions cycle ended with Accepted Students Day on March 18, 2015. Students attended classes, had lunch with faculty, staff, and current students; went to workshops and a faculty roundtable on the Center’s Gallery exhibitions; and had a coffee hour with faculty and current students. This culminated in an entering class for fall 2015 that will include three new PhD students and eighteen new MA students. Work begins with new student orientation on August 24, 2015. We are delighted to welcome the following students to our community:

**Entering PhD Cohort**
Julie Bellemare, McGill University; MA, Oxford University
Sarah Scaturro, Colorado College; MA, Fashion Institute of Technology
Xiaoyi Yang, Minzu University of China; MA, Columbia University

**Entering MA Cohort**
Persephone Allen, University of Edinburgh
Alexandra Beuscher, Connecticut College
Anne Carlisle, Iowa State University
Michael Dewberry, Trinity College
Ana Matisse Donefer-Hickie, University of King’s College
Emily Field, Michigan State University
Maggie Frick, The College of Wooster
Amanda Hinckle, College of William and Mary
Irene Jaramillo-Velez, Fashion Institute of Technology
Elizabeth Muir, Illinoise Wesleyan University
Leela Outcalt, Reed College
Michael Parker, Hampshire College
Grace Reff, East Tennessee State University
Catherine Dickson Stergar, Davidson College
Darienne Turner, Stanford University
Alyssa Velazquez, Washington College
Nadia Westenburg, Fordham University
MA students are required to do an internship for which they receive three credits. In 2014, students worked in the following institutions:

- **Cabelle Ahn**
  - Cooper-Hewitt, National Design Museum: Department of Drawings, Prints, and Graphic Design
- **Emily Banas**
  - The Sterling and Francine Clark Art Institute
- **Virginia Fister**
  - Musee Carnavalet, Paris
- **Andrew Gardner**
  - Cooper-Hewitt, National Design Museum: Krueger Fellowship Program
- **Robert Gordon-Fogelson**
  - Knoll and Dwell Magazine
- **Linden Hill**
  - Metropolitan Museum of Art—Costume Institute
- **Susan Hunter**
  - Metropolitan Museum of Art—European Sculpture and Decorative Arts
- **Linnea Johnson**
  - Morris-Jumel Mansion
- **Annabel Keenan**
  - Victoria and Albert Museum, London
- **Jane Killmar**
  - Metropolitan Opera Costume Archives
- **Erica Lome**
  - New-York Historical Society
- **Jaimie Luria**
  - New York State Council on the Arts
- **Claire McRee**
  - Bartow-Pell Mansion
- **Julia Pastor**
  - Whitney Museum, Education Department
- **Kirstin Purtich**
  - Los Angeles County Museum of Art
- **Ariel Rosenblum**
  - Danish National Research Foundation, Centre for Textile Research
- **Mary Sauerwein**
  - Metropolitan Museum of Art, Department of Medieval Art, The Cloisters
- **Minda Stockdale**
  - Park City Museum
- **Beatrice Thornton**
  - The Frick Collection, Art Reference Library
- **Lanzhen Wang**
  - The Brooklyn Museum, Asian Art Department

Workshops offered to Students

- **August 28**
  - Faculty Assistant
- **September 12**
  - Watson Library Trip
- **September 23**
  - Image Research
- **October 1**
  - Photoshop
- **October 15**
  - PhD Application
- **October 17**
  - Writing Tutor: Paper-writing Skills
- **October 20**
  - Internship
- **October 22**
  - Powerpoint
- **October 17**
  - Writing Tutor: Proof-reading Skills
- **October 23**
  - PhD Fellowship Application
- **October 24**
  - Writing Tutor
- **November 5**
  - Conference Paper
- **December 1**
  - Zotero, DML
- **January 20**
  - Public Speaking
- **March 4**
  - Qualifying Paper
- **May 13**
  - Museum Grants
Career Development and Alumni Events

The Career Development Wiki has now been available to current students and alumni for three years. Each month jobs are posted in the areas of academia, museums, historic houses, development and fund-raising, digital arts, auction house galleries, and other opportunities. Information about grants, internships, and calls for papers for conferences is also posted. Our students and alumni can always avail themselves of a session to improve their CVs and make an appointment for a career-counseling session.

I also meet with second-year students both for an exit interview and to talk about the start of a job search. Students who would like to be in contact with an alum in their particular field are given one to three names to contact. This is part of a new alumni mentor network that we are building. The alumni networking masterlog, for those who graduated from 2006 through 2014, became available in June. By late fall, we expect to have extended it to the first graduating class of 1996.

Elena Pinto Simon  
Dean for Academic Administration and Student Affairs

Photo: Kate DeWitt
If we were to describe Bard Graduate Center as a “think tank,” what would it mean? Rather than think about training students or planning and executing projects, as a “think tank” this is a place of sustained focus and experimentation on the objects that mediate our experience of time’s passage. This “think tank” function emerged clearly this year, the first of our Research Fellowship program. Like all the other members of the Association of Research Institutes in Art History, we committed to a new funded fellowship program. This year we hosted scholars from Vienna (Barbara Karl), Palermo (Ruggero Longo), Thessaloniki (Georgios Boudalis), and Santa Cruz (Amy Lonetree), whose work ranged from Ottoman war booty in Habsburg collections to medieval mosaic tile decoration in the Mediterranean and from late antique book-binding to early twentieth-century photographs of Native Americans. Our new relationship with the Museum of Arts and Design down the street brought its research curator Elissa Auther into the Research Center, offering a new in-house perspective on contemporary craft.

“Cultures of Conservation,” already in year three, provided a steady diet of serious thinking about the collaboration between humanists and conservators, most notably in the conversations program, and in a revelatory day discussing the problems posed by “extreme conservation.” Outer space, Holocaust death camps, stuffed animals, historic buildings renewed, conservation in public—all of these topics led rapt audiences to new ways of thinking about the place and possibilities of conservation.

Perhaps most exciting in all this were the serendipitous interconnections. One week revealed itself as a deep-dive into experiential learning, with Monday, Tuesday, and Thursday talks, each scheduled separately and in vastly different areas of study, enriching our understanding of how and why objects were made as they were hundreds, even thousands, of years ago. Then there were the two close reflections on the material dimension of books. There was the animal mini-series, as well, with talks in successive weeks on the meaningfulness of crocodiles and elephants in their times and places and media.

Peter N. Miller
Dean
Symposia

September 29
Visualizing 19th-Century New York
Held upon the occasion of the Focus Gallery exhibition, Visualizing 19th-Century New York, which explored the role of New York and other cities as models for new ways in which an exploding urban scene might be understood in visual terms, this symposium brought together distinguished scholars incorporating the perspectives of art history, history, and American studies.

November 17
The New York Graphic Design Scene in the 1970s: A Symposium in Association with the Exhibition Barbara Nessim: An Artful Life
This symposium examined several aspects of advertising, publishing, and print technology in the 1970s, with a particular focus on the role of illustration in the New York design scene.

March 20
Symposium: Extreme Conservation
This one-day symposium addressed the problem of “Extreme Conservation”—both the extremity of the general situation and extremely difficult but information-rich cases of conservation.

March 27
Symposium: Fashioning the Body: An Intimate History of the Silhouette
The exhibition Fashioning the Body: An Intimate History of the Silhouette presented the many devices and materials that have altered natural body forms from the seventeenth century to today. Convened in conjunction with the exhibition, the symposium featured presentations by experts in the subject area.

April 6
Symposium: Experiencing the Interface
As new technologies become an increasingly important part of everyday life they beg new questions for museum presentation and exhibition design. This half-
day symposium considered these questions in relationship to the Focus Gallery exhibition *The Interface Experience: Forty Years of Personal Computing.*

**April 7**

**Symposium:**

**Digital Interpretation: Screens and Devices as Didactic Media**
This symposium juxtaposed the work of leaders in museum technology with efforts being made in the Bard Graduate Center’s Focus Gallery Project to pose a variety of different approaches and models that engage with these new developments, and to open up discourse about the best ways to integrate digital technology in the interpretive and didactic missions of educational and cultural heritage institutions.

**April 17**

**Symposium:**

**Revitalizing University Museums**
Many new uses of university and college collections involve lowering the barriers that separate them, and the encouragement of connections among them in the light of new, transdisciplinary scholarship. What is to be done? This is a question that several universities and colleges in North America and Europe are addressing in various ways. This symposium examined some recent and emerging developments, and provided a forum for discussing possible future uses of university and college museums.

Made possible in part through a grant from the Samuel H. Kress Foundation, and financial support from *The Antioch Review.*
Scholars’ Days

September 29  
Visualizing New York

November 17  
Barbara Nessim

March 27  
Fashioning the Body

April 6  
Experiencing the Interface

Seminar Series

September 17  
Zhao Feng  
Director, China National Silk Museum, Hangzhou  
Silks from West and East: A Study on the Textiles from TAM170, Astana, Turfan, Xinjiang

October 1  
Francesca Trivellato  
History, Yale University  
Material Culture as the Economic History of Demand: Pre-industrial Europe and Global Trade

October 7  
Roisin Inglesby  
Word & Image Department, Victoria & Albert Museum  
Blending Handwork and Thought: Henry Wilson’s Designs for Silver  
*Sponsored by the New York Silver Society

October 8  
Castle McLaughlin  
North American Ethnography, Peabody Museum of Archaeology and Ethnology, Harvard University  
Dog Soldiers Don’t Need Picasso: Recovering the Indigenous Materiality of Plains Indian ‘Ledger Art’
October 14
Kathleen Curran
Art History, Trinity College, Hartford, CT
Atmosphere and Art: Kulturgeschichte, Period Display, and the Invention of the American Museum, 1870–1930
*Sponsored by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts

October 15
Graham Beal
Director, Detroit Institute of Arts
What’s the Big Idea? The Museum, the Collection and the Public

October 21
Clare H. Crowston
History and French, University of Illinois at Urbana-Champaign
Paying for the Sultan’s Pouf: The Asynchronous Time of Fashion and Credit in 18th-Century France
*Sponsored by the Françoise and Georges Selz Lectures on 18th- and 19th-Century French Decorative Arts and Culture Fund

November 5
Amanda Wunder
History, Lehman College; Art History, CUNY Graduate Center
The Spanish Farthingale: Women, Fashion, and Politics in Baroque Spain

December 3
Sandy Isenstadt
Art History, University of Delaware
Turned on by a Touch: The Light Switch and Everyday Life

January 28
Ross Parry
Museum Studies, University of Leicester
The Postdigital Museum

February 4
Shira Brisman
Art History, University of Wisconsin-Madison
Relay and Delay: Triumphal Processions in the Era of the Post

February 24
Monika Kopplin
Director, Museum für Lackkunst, Münster, Germany
Vernis Martin: French Lacquer of the 18th Century
*Sponsored by the Françoise and Georges Selz Lectures on 18th- and 19th-Century French Decorative Arts and Culture Fund

February 25
Miriam Clavir
Conservator Emerita and Research Fellow, UBC Museum of Anthropology, Vancouver
Jim Enote
Executive Director, A:shiwi A:wan Museum and Heritage Center
Conservation Conversation: Conserving Indigenous Objects and Cultures

March 3
Pamela H. Smith
Seth Low Professor of History and Director of the Center for Science and Society, Columbia University
Andrew Lacey
Artist and Independent Scholar
Conservation Conversation: Knowledge in the Making: Reconstructing Historical Materials and Techniques

March 5
Jeremy Johns
Professor of the Art and Archaeology of the Islamic Mediterranean, Director, Khalili Research Centre for the Art and Material Culture of the Middle East, University of Oxford
‘The Magnificent Seven’: The Great Fāṭimid Rock Crystal Ewers
*Sponsored by the Trehan Lectures in Islamic Art and Material Culture Fund
March 17
Gretchen Townsend Buggeln
Art History and Humanities,
Christ College, Valparaiso University
Architecture, Art, and Liturgical Space in Postwar America
*Sponsored by the Mr. and Mrs. Raymond J. Horowitz Foundation Fund

March 31
Salvador Muñoz Viñas
Universitat Politècnica de València,
Departamento de Conservación y Restauración de Bienes Culturales
Paul Eggert
Martin J. Svaglic Endowed Chair in Textual Studies, Department of English,
Loyola University, Chicago
Conservation Conversation: Conservation and the Future

April 1
Diliys Blum
Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles,
Philadelphia Museum of Art
From Industry to Art: Collecting and Exhibiting Textiles at the Philadelphia Museum of Art

April 8
Paula Findlen
History, Stanford University
Is a Crocodile a Work of Art? Seeing Objects in the Early Modern Cabinet of Curiosities

April 14
Martina Droth
Associate Director of Research and Curator of Sculpture, Yale Center for British Art
Elephant in the Room? Majolica in the Context of Sculpture
*Sponsored by the Majolica International Society Fund in Honor of Joan Stacke Graham

April 21
Nicholas Thomas
Professor of Historical Anthropology, and Director of the Museum of Archaeology and Anthropology, University of Cambridge
The Return of Curiosity: What Museums Are Good for in the Twenty-First Century

April 29
Peter Baldwin
History, University of California, Los Angeles
Global, Comparative, International, Transnational, and Connected Histories: Is the Methodological Tail Wagging the Historical Dog Again?

May 5
Amy Ogata
Art History, University of Southern California
The Metallic in Second Empire France
*Sponsored by the Françoise and Georges Selz Lectures on 18th- and 19th-Century French Decorative Arts and Culture Fund

May 6
**Paul Tapsell**  
Maori Studies, University of Otago, New Zealand  
(Post)musings from the Edge: Being an Indigenous Curator in Pacific Paradise

Brown Bag Lunches

September 8
**Yannick Chastang**  
Specialist Furniture Conservator  
Conserving Royal Treasures: Secrets of the Workshop

October 6
**Barbara Karl**  
Textiles and Carpets, MAK—Österreichisches Museum für angewandte Kunst/Gegenwartskunst  
Rarity-Booty-Furnishing: Textiles from the Islamic World and Habsburg Collecting (16th to 18th Century)

October 8
**Steven Leuthold**  
Art History, Northern Michigan University  
Design History and the Discourse of Desire

October 13
**Jordan Sand**  
History, Georgetown University  
Intimate Heritage: Recent Trends in Japanese History Museums

October 16
**Jilly Traganou**  
Spatial Design Studies, School of Art and Design History and Theory, Parsons The New School for Design  
The Olympic Design Milieu

October 27
**Alexis Hagadorn**  
Head of Conservation, Columbia University Libraries  
Unbinding Conservation: Observations on the Past, Present, and Future of Rare Book Treatment
October 28
Richard Taws
History of Art, University College London
Signal Images: Art and Telegraphy in Post-Revolutionary France

October 29
Ronald T. Labaco
Marcia Docter Curator, Museum of Arts and Design
Out of Hand at the Museum of Arts and Design: The Inside Story

October 30
Tom Cubbin
Russian and Slavonic Studies, University of Sheffield, and School of Design, Royal College of Art

November 6
Anne Kraatz
Independent Scholar
Fashion and Philosophy, or the Influence of a System of Thought on a System of Dress at the End of the 15th Century

November 10
Daniel Hershenzon
Literatures, Cultures, and Languages, University of Connecticut
Ransom in the Early Modern Mediterranean: Exchanging Muslim for Christian Captives

November 19
Paula Hohti, Eva Andersson Strand, Luise Ørsted Brandt, and Miguel Ángel Andrés-Toledo
The Danish National Foundation’s Centre for Textile Research
From Ancient to Modern, Interdisciplinary Approaches to Textile Research

December 3
Ruggero Longo
Research Assistant, Dipartimento di Scienze dei Beni Culturali, Università della Tuscia, Viterbo
Interchanges, Workshop Dynamics and Material Matters: The Case of Norman Palermo
January 21
Christopher Mulé
Folk Arts Director, Brooklyn Arts Council (BAC)
Trouble the Water: Superstorm Sandy and the Preservation of Place

February 23
Valerie Taylor
Santa Monica and Pasadena City College
Isabella d’Este’s Painted Service by Nicola d’Urbino: From Creation to Display

March 2
Georgios Boudalis
Head of Book Conservation, Museum of Byzantine Culture of Thessaloniki, Greece
The Making of the Early Codex and the Crafts of Late Antiquity

March 16
Lee Prosser
Historic Buildings Curator, Historic Royal Palaces
Two Royal Kitchens: Discovery, Conservation, Interpretation

March 25
Andrew S. Dolkart
Professor of Historic Preservation, Columbia University
Hiding in Plain Sight: The 20th-Century Apartment House in New York

April 8
Randall McLeod
English, University of Toronto
The Birth of Italics

April 28
Elissa Auther
Windgate Research Curator, Museum of Arts and Design | Bard Graduate Center
Straddling Worlds: Working Across Art and Craft, and the Museum and the Academy

August 26
Amy Lonetree
History, University of California, Santa Cruz
Historic Photography and the Ho-Chunk Nation: Visualizing the Legacies of Colonialism and Survivance, 1879–1942

Work-in-Progress Seminars

October 14
Shawn Rowlands
BGC-AMNH Postdoctoral Fellow in Museum Anthropology
Staging Aboriginality

February 26
Aaron Glass
Assistant Professor, Bard Graduate Center
The Potlatch Ethic and the Spirit of Cannibalism: Ethnographic Mediation and the Making of a Northwest Coast Icon

Videoconference Series: Technical Art History

The Bard Graduate Center’s Videoconference Series: Technical Art History is part of a new initiative, under the auspices of “Cultures of Conservation,” to connect our educational experience with partner institutions around the globe. The series is presented in conjunction with the Max Planck Institute for the History of Science (MPIWG), the Freie Universität Berlin, and the University of Glasgow. The talks take place at the MPIWG in Berlin; however, the audience in New York is able to watch the lectures and join the discussion live by means of a two-way video feed.
November 17
Marta Ajmar
Victoria and Albert Museum, London
Technical Art History: “‘Held up to the light’: Material Mimesis and Cross-Cultural Technologies in Italy, c.1400-c.1600”

December 8
Arjan de Koomen
Universiteit van Amsterdam
Technical Art History: “A Farewell to the Humanities?”

December 15
Ivan Gaskell
Bard Graduate Center, New York
Technical Art History: “Damage”

January 12
Georg Josef Dietz
Kupferstichkabinett, SMB, Berlin
“Technical Art History and its Relation to the Conservation of Art on Paper”

January 26
Erma Hermens
University of Glasgow
“Technical Art History and Materials as Markers, a 16th-Century Material Travel Log”

Other events

November 13
Roundtable Discussion:
“Design History: Where Are We Now?”
Paul Stirton (Bard Graduate Center) led a roundtable discussion on the topic “Design History: Where Are We Now?” with several of the Center’s Research and Visiting Fellows: Steven Leuthold (Northern Michigan University), Richard Taws (University College London), Jilly Traganou (Parsons The New School for Design), and Anne Kraatz (Independent Scholar).

February 10
Panel Discussion:
The Future of Making and Knowing
Published by the University of Michigan Press in 2014 as part of Bard Graduate Center’s ongoing book series, Cultural Histories of the Material World, Ways of Making and Knowing: The Material Culture of Empirical Knowledge, edited by Pamela H. Smith (Seth Low Professor of History at Columbia University), Amy R. W. Meyers (Director of the Yale Center for British Art), and Harold J. Cook (John F. Nickoll Professor of History at Brown University), was the culmination of a project that began as a five-day conference in London in 2005. On February 10, the editors of the book, together with Glenn Adamson (Director of the Museum of Arts and Design), Edward S. Cooke, Jr. (Charles F. Montgomery Professor, History of American Decorative Arts in the Department of the History of Art at Yale), Martina Droth (Associate Director at the Yale Center for British Art), Florence Grant (Postdoctoral Research Associate, Yale Center for British Art), and Lisa O’Sullivan (Director, Center for the History of Medicine and Public Health at the New York Academy of Medicine) explored the future of making and knowing from the varying perspectives of the museum, the classroom, and the research institute.

April 15
Alumni Spotlight
Donna Bilak, (PhD, Bard Graduate Center, Columbia University, History) The Art of Encryption: Music-Image-Text in Michael Maier’s Alchemical Emblem Book, Atalanta fugiens (1618)
Installation Workshop

March 23
Installation Workshop for Fashioning the Body

Gallery Walkthrough

September 15
Main Gallery walkthrough for faculty, staff, and students

September 30
Focus Gallery walkthrough for students

December 2
MoMa walkthrough for faculty, staff, and students

Other

October 23
Lindsey Schneider (ex-Bard Graduate Center staff, now MMA) conducted a grant-writing and application workshop.

April 16
Americas Society Exhibition Tour with guest curator Jorge Rivas
Exhibition: Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978

Salons

November 13
Digital Media Lab Salon

February 25
Digital Media Lab Salon
Doctoral Forum

September 25
Work in Progress by Elizabeth St. George entitled: Krásná jizba: Modern Design for the Masses in Interwar Czechoslovakia

October 9
Hadley Jensen presented a talk entitled: Visualizing Craft: James Mooney and the Cultures of Collecting and Display in the American Southwest, preparatory to a conference paper.

November 6
Sonya Abrego presented her latest research into the marketing of postwar Western-style dress.

December 11
Masako Shinn presented on her work in progress on modern Japanese interior design.

April 6
Amy Bogansky gave an overview of her recent dissertation research into the role of textiles and dyes in the Atlantic slave trade during the eighteenth century and the impact of the trade on the textile industry in Britain.

April 23
Rebecca Sandler Perten presented her current research with a talk entitled The Tobe Pascher Workshop 1956–1988: Reaching Spirituality through Good Design.

May 11
Doctoral Progress Symposium

Materials Days

October 19 and 26
All-day glass-making workshops for first-year students, held at Urban Glass in Brooklyn, New York
Learned Publications


Published twice annually, *West 86th* reaffirms Bard Graduate Center’s commitment to expanding the conversation on the content, meaning, and significance of objects. *West 86th* continues to focus on the wider crossroads where scholarship in the decorative arts meets design history and material culture studies. It aims to enlarge the traditional canon to embrace the material culture of all periods and regions while maintaining the highest standards of scholarship. (Published by the University of Chicago Press.)

Published quarterly, *SOURCE: Notes in the History of Art* will mark its thirty-fifth year of publication and its first as part of Bard Graduate Center publications. *SOURCE* publishes short articles, limited to 2,500 words and three illustrations per article.

2014–2015 Selected Publications:

*The Technical Image: A History of Styles in Scientific Imagery*  
(co-published with the University of Chicago Press)  
Horst Bredekamp, Birgit Schneider, Vera Dünkel, editors

*The Interface Experience: A User’s Guide* (a Focus Project publication)  
Kimon Keramidas

*The Anthropology of Expeditions: Travel, Visualities, After-Lives*  
Erin Hasinoff, Joshua Bell, editors

Forthcoming titles include:

*Revisions: Zen for Film* (a Focus Project publication)  
Hanna B. Hölling

*Ex Voto: Votive Giving Across Cultures*  
Ittai Weinryb, editor

*In Space We Read Time*  
Karl Schlögel
The Digital Media Lab (DML) fosters the integration of digital media throughout academic programs, gallery exhibitions, and publishing endeavors by providing a well-equipped space for students and faculty to work on projects, a suite of online tools and resources, and collaborative relationships with institutions doing similar work throughout New York and across the country.

The Focus Gallery provided a strong impetus for work done in the lab, as both the fall and spring shows involved significant digital components. Professor David Jaffee and his students produced a digital publication and two gallery interactives for the fall opening of Visualizing 19th-Century New York, which allowed users to navigate the content created for the project both online and on touchscreens in the gallery.

A second Focus Gallery project, The Interface Experience: Forty Years of Personal Computing, gave students the opportunity to develop scripts for interactions with five computing devices at the core of the exhibition. In addition, a web application, conceived for this exhibition by students and staff, was created to function as both a free-standing website and gallery accompaniment, providing a dynamic media-rich complement to the objects on view.

For more information about the DML, visit dml.wikis.bgc.bard.edu. The DML is administered by Kimon Keramidas, assistant professor and director of the Digital Media Lab, and David Jaffee, professor and head of new media research.

Kimon Keramidas
Assistant Professor and Director of the Digital Media Lab
The Library began the academic year with the launch of our new custom-built library discovery platform using the open-source software Blacklight, which gives researchers enhanced access to our book collection. This year, we are continuing to develop this platform to include article results into the search environment and will launch phase two in the fall of 2015. Along with improving digital access to our collections, the Visual Media Resources department has been collaborating with the Gallery to preserve and digitize early exhibition images, which are now accessible through our online digital image database, Shared Shelf.

We continue to develop our collections both physically and digitally, giving specific focus this year to American Material Culture, Museum Anthropology, and Conservation to support our fellowship programs. As we move into the new year, we will persist in our efforts to enhance access to our library collections while also pursuing our digital preservation and archiving goals.

Heather Topcik
Chief Librarian

Photo: Michael Nagle.
This past year was enormously exciting for Bard Graduate Center Gallery. We collaborated with the Victoria and Albert Museum on an exhibition devoted to the pioneering artist and illustrator Barbara Nessim who was among the first to use the computer as an artistic tool. We also further enhanced our partnership with the Musée des Arts décoratifs in Paris with Fashioning the Body: An Intimate History of the Silhouette. This is the exhibition that Roberta Smith, in her New York Times review, cited for its “exquisite detail, historical depth and structural clarity.”

Scholarship remained a hallmark of our practice, perhaps best exemplified through Gallery publications. Among the highlights was our first digital publication that professor and head of new media research, David Jaffee, in collaboration with assistant professor and head of the Digital Media Lab, Kimon Keramidas, produced in conjunction with the exhibition Visualizing 19th-Century New York. This groundbreaking Focus Gallery project furthered the Gallery’s role in educating our students who wrote the interpretation and the publication texts. It also revealed our commitment to using new technology to broaden access to our publications. I hope you will visit visualizingnyc.org where the online publication has a permanent home.

Our touring exhibition program continued to expand. Waterweavers: The River in Contemporary Colombian Visual and Material Culture travelled not only to the Centro Conde Duque in Madrid but also to the Art Museum of the Americas in Washington, DC, where it received considerable acclaim. In addition, Design Observer selected the book cover, designed by Irma Boom, as one of the fifty best of 2014.

Next year, we will continue our commitment to examining lesser known aspects of the arts of the Nordic world while moving in new programmatic directions, particularly with the Focus Gallery projects. Future exhibitions will bring new institutional partnerships. We are thrilled to be working with two preeminent organizations in France: the Centre Pompidou, Musée national d’art moderne (Eileen Gray), and the Musées nationaux de France, Château de Fontainebleau (Charles Percier). I like to think of this programmatic diversity as being limitless in time.
and without cultural boundaries. The material world that grounds our realm of investigation resonates with numerous possibilities for developing new approaches to curatorial thinking and exhibiting.

I hope you will enjoy the various ways in which we have made our program available to you through the website, and that you will come to know first hand the truly unique experience that the Bard Graduate Center Gallery provides.

Nina Stritzler-Levine
Director, Bard Graduate Center Gallery/Gallery Publications
Barbara Nessim: An Artful Life
Barbara Nessim’s distinctive graphics have appeared on the covers of numerous American magazines, including *Time*, *Rolling Stone*, *Esquire* and the *New York Times Magazine* since the 1960s. In the early 1980s Nessim was one of the first professional illustrators to master the computer as an artistic tool. Her work ranges from provocative drawings (some for men’s magazines) and paintings that represent her underlying feminist views (Gloria Steinem was once her roommate), to advertising campaigns for major corporations (Levi’s and Ralph Lauren were among her clients) and large-scale commissions for public buildings.
Curated by Douglas Dodds, Senior Curator, Word and Image Department, Victoria and Albert Museum, London.

Visualizing 19th-Century New York
Nineteenth-century New York City was a visual experience, a spectacle for residents and visitors alike. This exhibition examined how New York’s cultural entrepreneurs turned to the production of woodcuts, aquatints, lithographs, and photographs in order to make sense of their booming metropolis and to promote their own manufactures to national and international markets.
Curated by David Jaffee, Professor and Head of New Media Research, Bard Graduate Center, with Bard Graduate Center students.

Fashioning the Body: An Intimate History of the Silhouette
April 3–July 26, 2015
The extraordinary ways in which women and men have shaped their bodies into distinctive silhouettes in the name of fashion were examined in this exhibition. Having garnered high acclaim at the Musée des Arts décoratifs in Paris in 2013, *Fashioning the Body* presented the many devices and materials that women and men have used from the seventeenth century to today, including paniers, corsets, crinolines, bustles, stomach belts, girdles, and push-up brassieres, alongside examples of period garments that were molded by these distinctive understructures. It also looked at
how lacing, hinges, straps, springs, and stretch fabrics have been used to alter natural body forms.

Organized by Les Arts Décoratifs, Paris, and curated by Dr. Denis Bruna, Curator, Pre-19th Century Fashion and Textile Collections, Musée des Arts décoratifs, and Professor at the École du Louvre.


The Interface Experience: Forty Years of Personal Computing
April 3–July 19, 2015
Computer technology provides us with constant opportunities to try new things, and with each new device we get a peek at what the future has in store. But the history of that technology is just as important as the future. This exhibition presented the story of that past through tactile and interactive displays that stimulated new questions about how we interact with and use computers.
Curated by Kimon Keramidas, Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center.
Swedish Wooden Toys
September 18, 2015–January 17, 2016

Swedish Wooden Toys is the first in-depth study of the history of wooden playthings in Sweden from the seventeenth to the twenty-first centuries. Remarkable doll houses, puzzles and games, pull toys, trains, planes, automobiles, and more are featured in this colorful exhibition. Although Germany, Japan, and the United States have historically produced and exported the largest numbers of toys worldwide, Sweden has a long and enduring tradition of designing and making wooden toys—from the simplest handmade plaything to more sophisticated forms. This exhibition not only reviews the production of Sweden’s toy industries but also explores the practice of handicraft (slöjd), the educational value of wooden playthings, and the vision of childhood that Swedish reformers have promoted worldwide.

Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Amy F. Ogata, Professor of Art History, University of Southern California.

Revisions—Zen for Film
September 18, 2015–January 10, 2016

This exhibition focuses on Zen for Film (also known as Fluxfilm no.1), one of the most evocative film works created by the Korean-American artist Nam June Paik in 1962–64. It seeks to uncover some of the inspirations, transitions, remediations, and residues that have occurred in the course of that artwork’s existence. It also examines how firsthand awareness of the materiality of an object enhances visual knowledge. Revisions strives to revise standard notions about an artwork that has undergone a rich history of display and reveals that an artwork is a complex sum of its transitions rather than a static entity with a single interpretation. By putting Zen for Film on display and inviting an interdisciplinary dialogue, this exhibition asks precisely what—and when—the artwork might be.

Curated by Hanna Hölling, Andrew W. Mellon Visiting Professor, Cultures of Conservation, Bard Graduate Center.
Gallery Publications

Swedish Wooden Toys
Edited by Susan Weber, Founder and Director, Bard Graduate Center, and Amy F. Ogata, Professor of Art History, University of Southern California. Published by the Bard Graduate Center Gallery in collaboration with Yale University Press.

A superbly illustrated book, including specially commissioned photography, that looks at over 200 years of Swedish toys, from historic heirlooms to the latest in design and educational value. Special attention is given to educational toys and their social value, as well as to individual manufacturing companies with famous names such as BRIO and Gemla.

Fashioning the Body: An Intimate History of the Silhouette
Edited by Dr. Denis Bruna, Curator, Pre-19th Century Fashion and Textile Collections, Musée des Arts décoratifs, and Professor at the École du Louvre. Published by the Bard Graduate Center Gallery in collaboration with Yale University Press.

This book, a translation of Les Mecanique des Dessous published by the Musée des Arts décoratifs, Paris, in 2013, offers fascinating insights into the convoluted transformations employed by both men and women to accommodate the fickle dictates of fashion. With high design, wit, and style, this unique survey tracks the evolution of these sartorial devices—from panniers, crinolines, and push-up bras to chains, zippers, and clasps—concealed beneath outer layers in order to project idealized figures. Women’s corsets constricted waists; exaggerated buttocks and hips counterbalanced jutting bust lines; and chic, aerodynamic silhouettes compressed breasts and flattened bellies. Yet masculine fashion has been no stranger to these tortuous practices. Men flaunted their virility by artificially broadening their shoulders, applying padding to their chests, and slipping codpieces over their groins.
Gallery Touring Exhibitions

Fall 2014
Swedish Wooden Toys
This exhibition premiered in Paris at the Musée des Arts décoratifs, Paris
June 18, 2014–January 11, 2015
Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Amy F. Ogata, Professor of Art History, University of Southern California.

Spring 2015
Waterweavers: The River in Contemporary Colombian Visual and Material Culture
Centro Cultural Conde Duque, Madrid
February 25–April 12, 2015
Art Museum of the Americas | Organization of American States, Washington, DC
June 24–September 27, 2015
Curated by José Roca and Alejandro Martin, this exhibition was presented in Madrid in conjunction with the 2015 ArcoMadrid International Contemporary Art Fair in which Colombia was the featured country. Both presentations were generously supported by the government of Colombia.

Exhibitions in Progress

Spring 2016
Artek and the Aaltos: Furnishing the World
February 26–July 31, 2016
Curated by Nina Stritzler-Levine, Director, Bard Graduate Center Gallery, and Juhani Pallasmaa, architect, educator, and author.

Entangled Frontiers
February 26–July 24, 2016
Curated by Shawn Rowlands, Bard Graduate Center-American Museum of Natural History Post-doctoral Fellow in Museum Anthropology.
During the past year, the Education Department served nearly 4,000 people across a wide range of public programs. These included lectures, conversations, family days, senior programs, study days, gallery talks, guided tours, and community outreach programs. Broad thematic ideas that anchored programming were those of craft and place.

In our Sketch Night program, a new initiative, professional artists led drawing sessions in the galleries for participants of all ages and skill levels. Education expanded the popular interactive Suitcase Outreach Program by adding Illustrating New York City: From the 19th Century to Today. Bridging both fall exhibitions, this topic allowed students to explore the connection between New York’s past and present through photography, printmaking, and current-day digital technology.

Journalist and activist Gloria Steinem and artist Barbara Nessim touched on friendship, memory, and practice and how it influenced their work before a capacity audience. Artist Camilla Huey, in conjunction with the exhibition, *Fashioning the Body: An Intimate History of the Silhouette*, captivated program participants by creating a pop-up exhibition for the evening by which she facilitated a dynamic discussion on form, materiality, and method. In concert, singers Robert Osborne and Minda Larsen performed songs tied to New York City. The ensemble Nouveau Classical Project integrated music and art in unexpected ways. Dressed in costume that embodied the concepts and power drawn from *Fashioning the Body* the ensemble performed both canonical works and rarely heard modern pieces.
Gallery Programs

September 20
A Walk up Broadway through Lower Manhattan
Walking tour with Andrew Dolkart, director of the Historic Preservation Program and professor of historic preservation, Columbia University

October 9
Evening for Educators

October 16
Nessim on Nessim
Gallery talk with Barbara Nessim, American artist, illustrator, and educator

October 23
The Illustrator’s Cabinet of Wonders: Changing Practices Then and Now
Panel discussion moderated by Steven Heller, co-chair of the MFA design program, School of Visual Arts with George Bates, illustrator, part-time professor of illustration, Parsons School of Design; Peter de Sève, American artist who has worked in the illustration and animation fields, and Barbara Nessim, American artist, illustrator, and educator

October 25
On Broadway: Past to Present
Walking tour with Matthew A. Postal, architectural historian, New York City tour guide

October 30
Panic in the Parlor: Reporting and Reading Pictorial Newspapers in Gilded Age America
Lecture by Joshua Brown, executive director of the American Social History Project/Center for Media and Learning at The Graduate Center, City University of New York

November 7
Nineteenth-Century Prints and Photographs at the New-York Historical Society
Study day led by Marilyn Kushner, curator and head, Department of Prints, Photographs and Architectural Collections, at the New-York Historical Society

November 14
Sketch Night
Instruction by Joan Chiverton, illustrator

November 18
From Analogue to Digital: Documenting the History of Computer-generated Art and Design
Lecture by Douglas Dodds, senior curator in the Word and Image department, Victoria and Albert Museum, and curator of Barbara Nessim: An Artful Life

December 4
Gloria Steinem in Conversation with Barbara Nessim
Gloria Steinem, writer, lecturer, editor and feminist activist
Barbara Nessim, American artist, illustrator, and educator

December 11
Hidden Bemusements of Nineteenth-Century New York: A Curator’s Perspective
Gallery talk with David Jaffee, professor and head of new media research, Bard Graduate Center, and curator of Visualizing 19th-Century New York

December 12
Sketch Night
Instruction by Joan Chiverton, illustrator
December 14
Sounds of the Metropolis: Popular songs of 19th-Century New York
Concert with Robert Osborne, bass-baritone; Minda Larsen, mezzo-soprano, and Seth Weinstein, pianist

April 16
Creating the Ideal: Dressing and Installing Costume Exhibitions
Lecture and dressing by Tae Smith, costume and textile expert

April 22
Sketch Night
Instruction by Joan Chiverton, illustrator

April 25
The Ladies’ Mile
Walking tour with Matthew A. Postal, architectural historian, New York City tour guide

April 28
Evening for Educators

April 29
Fashioning the Body: A Curator’s Perspective
Gallery talk with Ann Marguerite Tartsinis, associate curator, Bard Graduate Center Gallery and project coordinator for Fashioning the Body: An Intimate History of the Silhouette

April 30
Between You and Me: Interfaces as a Door into Another Dimension
Lecture by Paola Antonelli, senior curator, The Museum of Modern Art, New York

May 3
Sounds and Silhouettes
Concert with The Nouveau Classical Project, a fashion-minded musical ensemble

May 14
Historical Depictions of Information Technology in Popular Culture
Lecture and film presentation with Howard Besser, professor, cinema studies, New York University

May 20
Sketch Night
Instruction by Joan Chiverton, illustrator

May 21
Fabricating a Dream: the Dandy's Silhouette
Conversation with Kate Irvin, curator of costume and textiles, Rhode Island School of Design Museum
Laurie Brewer, associate curator of costume and textiles, Rhode Island School of Design Museum

May 30
Midtown: Garments and Glamour
Walking tour with Matthew A. Postal, architectural historian, New York City tour guide

June 4
Striking Poses: Bodies and Objects in 18th-Century French Interiors
Lecture by Mimi Hellman, associate professor, art history, Skidmore College

June 9
Reading On Screens
Panel discussion moderated by Kate DeWitt, art director, Bard Graduate Center, with Dan Michaelson, founding partner, Linked by Air, and Alexander Proven, editor, Triple Canopy

June 11
Stuffed and Stiffened: How X-radiography Reveals the Secrets of Multilayered Garments
Lecture and dressing by Jenny Tiramani, Tony award winning costume and stage designer
June 23

The Interface Experience: Forty Years of Personal Computing
Gallery talk with Kimon Keramidas, assistant professor and director of the Digital Media Lab, curator of The Interface Experience: Forty Years of Personal Computing

June 24

Sketch Night
Instruction by Joan Chiverton, illustrator

Senior and Family Programs

October 20 and December 8
Open House for Seniors

October 18
Family Day: Wild with Color! New York Graffiti Arts

May 18 and June 29
Open House for Seniors

June 6
Family Day Beyond the Seams: Fashioning Wearable Art

Fall 2014

Gallery Tours
Students & Adults Served: 624

Groups served:
American Friends of the Victoria and Albert Museum
American Historical Association
Baruch College
Carter Burden Senior Center
Damsels in Design
The Gatabouts
Health Advocates for Older People
Hunter College
John Bard Society
MS 54

Spring 2015

Gallery Tours
Students & Adults Served: 700

Groups served:
Advisory and Education in Design
Association of Art Museum Curators
Bard College, Parent Advisory Council
Bartow-Pell Mansion Museum
Carter Burden Senior Center
City University of New York
Health Advocates for Older People
Historic Royal Palaces
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Museum of Fine Arts, Boston, Fashion Council
New York University
Parsons The New School for Design
University of Alabama
Valley Stream Adult Education
Consular Women's Club
Sotheby's Institute of Art
Young Israel Senior Center
Warbasse Senior Center
Bard College Alumni Association
Petite Tours
The Gilder Lehrman Institute of American History
Suitcase Outreach Program Visits

**Fall 2014**

Students & Adults Served: 434
NYC Public Schools served:
- PS 306
- PS 21
- PS 149
- PS 156
- PS 149
- IS 392

Community Centers and Libraries served:
- Port Washington Library
- Spuyten Duyvil Library
- Woodside Senior Center

**Spring 2015**

Students & Adults Served: 300
NYC Public Schools served:
- PS 65
- PS 150
- Nest + m

Community Centers served:
- Woodside Senior Center
- Ron Wilkins Park, Southern Queens
- Park Association

Educator-led student gallery tour.
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!

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On Thursday, September 18, 2014, Bard Graduate Center hosted the opening reception for Barbara Nessim: An Artful Life. Guests visited the galleries to enjoy the exhibition and mingled over drinks and hors d’oeuvres at the reception. Left: Dr. Susan Weber, Norman and Liliane Peck.
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Donors and Special Events 53
On Thursday, April 2, 2015, Bard Graduate Center hosted the opening reception for *Fashioning the Body: An Intimate History of Silhouette* and *The Interface Experience: Forty Years of Personal Computing*. Top: Aya Rodriguez-Izumi and Ayesha Williams. Bottom: Dr. Matthew Gold, Jesse Merandy, Olgu Merandy, and Dr. Kimon Keramidas.

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*BGC Alumni/ae
Special Events

On Monday, March 23, 2015 Bard Graduate Center hosted an exclusive first look for *Fashioning the Body: An Intimate History of the Silhouette* for exhibition donors and special guests. Attendees visited the galleries to preview the exhibition, followed by a private dinner and a cabaret performance at 54 Below. Fernanda Kellogg, Hilary Block and William Hamilton served as event co-chairs.

Clockwise from top left: Molly Schaefer, Fernanda Kellogg, John and Hilary Block; Ann Tartsinis, Denis Bruna and Nina Stritzler-Levine; Clark Halstead and Melinda Florian Papp; Deborah Hughes, Kevin Ryan, Bill Hamilton and Gene Meyer; Melanie Talkington and Kirsten Pedersen; Harold Koda and Denis Bruna. Photos: © Patrick McMullan
The 19th Annual Iris Foundation Awards Luncheon was held on Wednesday, April 22, 2015 to honor outstanding contributions to patronage and scholarship in the decorative arts. Approximately 150 guests attended to celebrate Barbro S. Osher, Sir Mark Jones, Professor Nicholas Thomas and Deedee Wigmore. All funds raised benefit the Bard Graduate Center Scholarship Fund.