



Year In Review  
2014–2015



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Two-piece dress made for Madame Hadenge on the occasion of her honeymoon. France, 1881. Cotton Vichy fabric, bodice lined in white cotton. Les Arts Décoratifs, collection Union française des arts du costume, Gift Madame L. Jomier, 1958, UF 58-25-1 AB. Photographer: Jean Tholance.

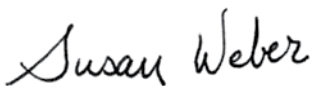


# Director's Welcome

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](http://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*



# 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*

# 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

*Skinmed 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

*An Abstract Documentarian: Photography as Design Process in Jan Yoors Tapestries, 1956–1977*

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

John Bachmann.  
*New York and  
Environ's*, 1859.  
Lithograph.  
Courtesy of  
the New York  
Historical Society.  
Following page  
Photo:  
Alex Weiss Hills



Bard  
Graduate  
Center: Decorative  
Arts, Design  
History, Material  
Culture



## 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

## Spring 2015 Courses

- 501 *Survey of the Decorative Arts, Design History, and Material Culture II*  
François Louis
- 544 *The Rediscovery of Antiquity* Elizabeth Simpson
- 564 *In Focus: Design and Ritual in Imperial China—A Case Study*  
François 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 Stirton
- 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
- 835 *Charles and Ray Eames: Design, Architecture, Exhibitions, Films, and  
Multimedia Presentations, ca 1940–1978* 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 theoretic-

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](http://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 Chipps 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

My research on the wooden artifacts from the royal Phrygian tombs at Gordion, Turkey, has continued—making summer 2014 my thirty-fourth year of fieldwork in the Museum of Anatolian Civilizations, Ankara. The museum reopened in 2014 with new displays throughout, including new cases for the artifacts from Gordion. The 2014 summer season was dedicated to final research and photography for *The Gordion Wooden Objects*, Volume 2: *The Furniture and Wooden Artifacts from Tumulus P, Tumulus W, and the City Mound* (Leiden and Boston: Brill, forthcoming). Also in progress is *The Adventure of the Illustrious Scholar: Papers Presented to Oscar White Muscarella*, of which I am editor. My new drawings of the parasol from Tumulus P at Gordion appeared in my article for the *Engin Özgen Festschrift, Armizzi: Engin Özgen’e Armağan* (Ankara, 2014). In November I gave the James Beck Memorial Lecture for ArtWatch International in New York: “King Midas’s Furniture: A Tale of Archaeological Conservation.”

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

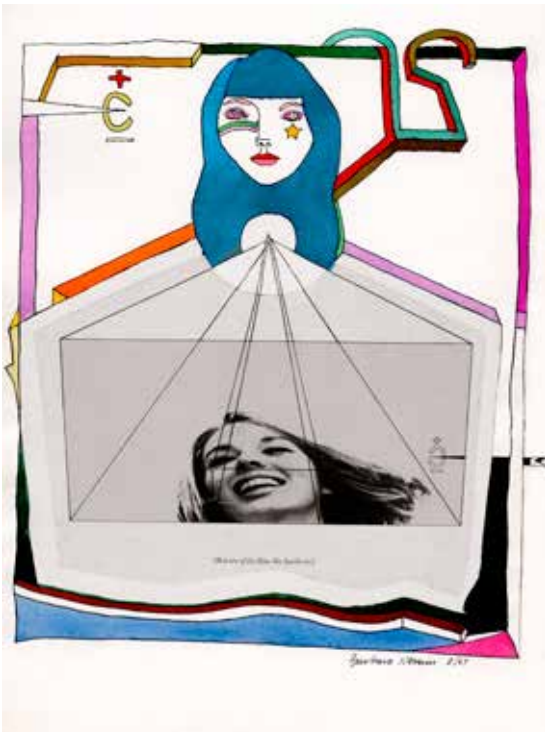
This year I was a fellow at the Forum for Trans-regional Studies in Berlin, where I have completed my first book, entitled *The Bronze Object in the Middle Ages: Sculpture, Material, Making*, which will appear in December 2015 with Cambridge University Press. The book focuses on the varied aspects of 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](http://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.



Barbara Nessim.  
*Beware of the Blue Sky Syndrome*, 1967. Pen and ink, watercolor, collage.  
Courtesy of the artist.

# Admissions, Internships, and Career Development

## Incoming Students, Fall 2015

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, Illinois Wesleyan University  
Leela Outcalt, Reed College  
Michael Parker, Hampshire College  
Grace Reff, East Tennessee State University  
Catherine Dickson Stergar, Davidson College  
Darien Turner, Stanford University  
Alyssa Velazquez, Washington College  
Nadia Westenburg, Fordham University

# Internships, Summer 2014

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



# Research

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*

# Fall 2014–Spring 2015 Research Programs

## CofC

Indicates this is part of our “Cultures of Conservation” initiative, supported by the Andrew W. Mellon Foundation. For more information, please go to [bgc.bard.edu/cultures](http://bgc.bard.edu/cultures).

## 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.

## CofC

March 20

### Symposium: Extreme Conservation

This one-day symposium addressed the problem of “Extreme Conservation”—both the extremity of the general situation and extremely dif-

ficult 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.



This exhibition was organized by Les Arts Décoratifs, Paris, and curated by Dr. Denis Bruna, curator, Fashion and Textile department, Musée des Arts Décoratifs, and professor at the École du Louvre.



*Fashioning the Body* was made possible in part by The Coby Foundation, The Selz Foundation, Liliane and Norman Peck, Iris Cantor, Fernanda Kellogg and Kirk Henckels, Deborah Miller and William D. Zabel, and other generous donors.

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*.



Commodore 64 with 1702 monitor, 1982. Photographer: Bruce White.

## Scholars' Days

September 29

*Visualizing New York*

November 17

*Barbara Nessim*

March 27

*Fashioning the Body*

April 6

*Experiencing the Interface*

*Experiencing the  
Interface Scholars'  
Day Gallery Tour*  
Photo: Hue Park



## 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

CofC

February 25

**Miriam Clavir**

*Conservator Emerita and Research  
Fellow, UBC Museum of Anthropology,  
Vancouver*

**Jim Enote**

*Executive Director, A:shiwi A:wam  
Museum and Heritage Center*  
Conservation Conversation: Conserving  
Indigenous Objects and Cultures

CofC

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

CofC

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

**Dilys 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



Matthew Dripps,  
drawn by John F.  
Harrison. Map of  
the City of New-  
York Extending  
Northward to  
Fiftieth St., 1852.  
Hand-colored  
lithograph,  
published by  
Matthew Dripps,  
New York. David  
Rumsey Map  
Collection.



Barbara Karl  
Brown Bag Lunch  
Photo: Erica Lai

\*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

**C&C**

**October 27**

**Alexis Hagadorn**

*Head of Conservation, Columbia University Libraries*

Unbinding Conservation: Observations on the Past, Present, and Future of Rare Book Treatment



Barbara Nessim.  
*Ode to the Statue  
of Liberty*, 1982–  
84. Cibachrome  
photograph of  
computer screen.  
Courtesy of  
the artist.

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*  
Postmodern Propaganda? Culture,  
Environment and Memory in Soviet  
Experimental Design 1973-1984

November 6

**Anne Kraatz**

*Independent Scholar*  
Fashion and Philosophy, or the Influ-  
ence 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, Interdisciplin-  
ary 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

C&C

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 Author**

*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 of  
*Fashioning the  
Body* exhibition  
Photo: Hollis  
Barnhart

## 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

Urban Glass workshop



# Learned Publications

Bard Graduate Center publishes scholarly books and journals including the series Cultural Histories of the Material World, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, and beginning in 2015–2016, the journal *SOURCE: Notes in the History of Art*. We publish in all fields pertaining to material culture, design history, and the decorative arts.

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

# Digital Media Lab

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](http://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*

# Library

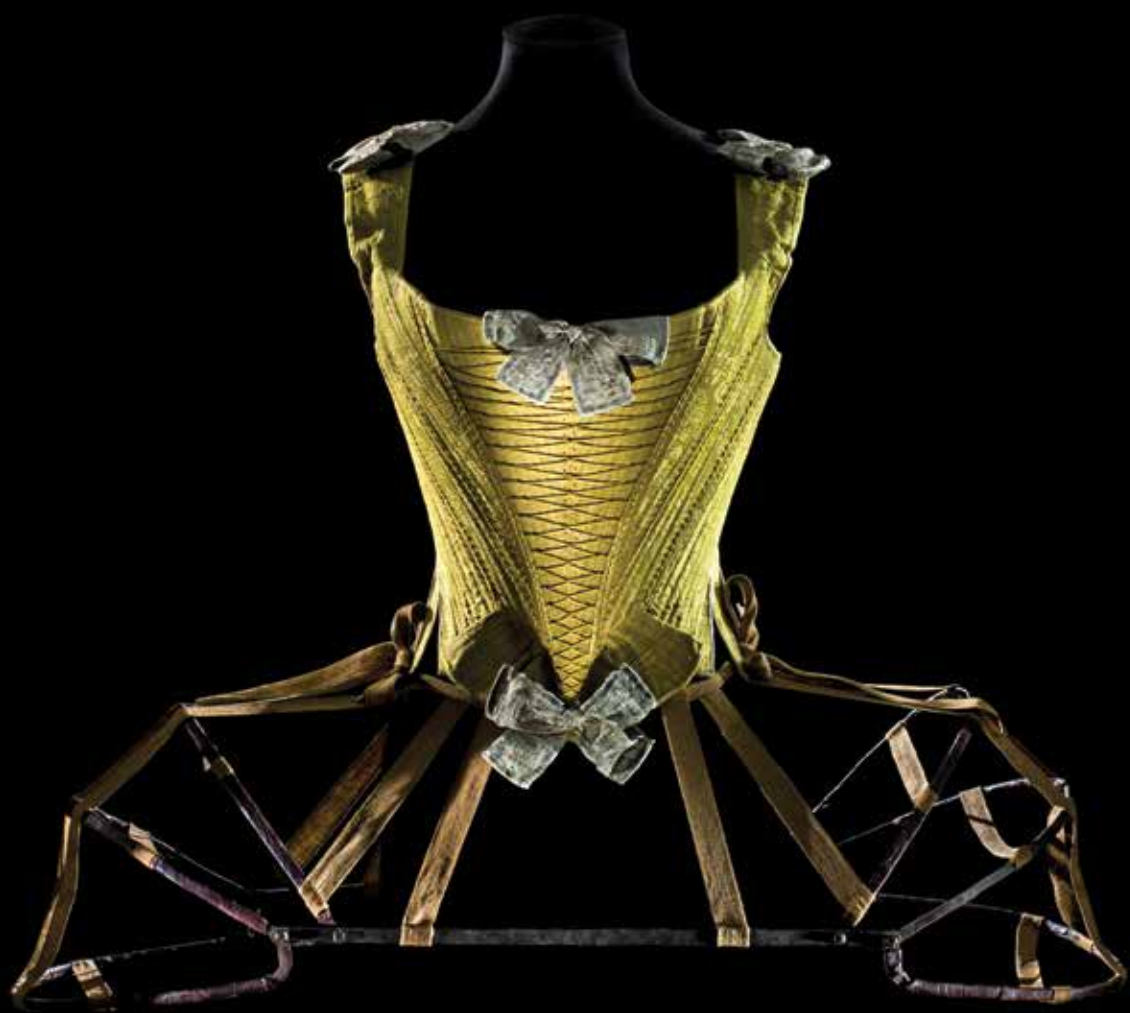
The Library began the academic year with the launch of our new custom-built library discovery platform using the open-source software Blacklight, which gives researchers enhanced access to our book collection. This year, we are continuing to develop this platform to include article results into the search 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.







# Exhibitions

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](http://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

Whalebone stays. France, ca. 1740-60. Musée des Arts Décoratifs, département Mode et Textile. Articulated pannier with hoops. France, ca. 1770. Musée des Arts décoratifs, dépôt du Musée de Cluny—Musée national du Moyen Âge.  
Photographer: Patricia Canino.

Barbara Nessim.  
*Star Girl Banded with Blue Wave*,  
1966. Silk screen  
on canvas. Courtesy  
of the artist.



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*

# 2014–15 Exhibitions

## Barbara Nessim: An Artful Life

September 19, 2014–January 11, 2015

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

September 19, 2014–January 11, 2015

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 panniers, 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.



Made possible in part by The Coby Foundation, The Selz Foundation, Liliane and Norman Peck, Iris Cantor, Fernanda Kellogg and Kirk Henckels, Deborah Miller and William D. Zabel, and other generous donors. Special thanks to Stephen Jones, Titi Halle, and Antonin Baudry, President, Institut français, Ambassador for French Culture.



■ Installation view, *The Interface Experience: Forty Years of Personal Computing*

## 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.

Gemla Leksaksfabrik AB.  
Race car, 1928. Wood.  
© Roma Capitale—  
Sovrintendenza  
Capitolina ai Beni  
Culturali—Collezione di  
giocattoli antichi, CGA  
LS 4034. Photographer:  
Bruce White.



Fall 2015

## 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 Mécanique 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 Martín, 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.

# Education

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.



A student exploring detail and form during a workshop



# 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 7

**The Art of Corsetry and Binding**

Lecture and demonstration by Camilla Huey, atelier, couturier & artist

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

Museum of the City of New York  
Next Page  
North Brooklyn Development Corporation- OST After School Program and Day Camp  
On Art  
Parsons The New School for Design PS46K  
Pratt Institute  
Project Ore  
Senior League of Queens Valley  
Transition Network  
Warbasse Senior Center

## Senior and Family Programs

## Spring 2015

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**

### 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  
Kent State University  
Lace Embrace Atelier Inc.  
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

## 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

## 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!

## Endowed Funds

American Members of CINO Award  
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    19th-Century French Decorative Arts and Culture  
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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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■ Douglas Dodds and Barbara Nessim

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 The Frick Collection  
 The Cora Ginsberg Gallery  
 Dr. David Jaffee  
 Dr. Pat Kirkham  
 Dr. Ulrich Leben  
 Patricia and Martin Levy  
 Dr. Francois Louis  
 Maison Gerard  
 Maria Cecilia Loschiavo dos Santos  
 MR Architecture + Decor  
 Michelle Majer  
 Dr. Andrew Morrall  
 Museum of Applied Arts, Budapest  
 Rachel Perik  
 Robert S Pirie  
 Mary E. Ryniec  
 Milton Sondag/Ratti Center  
 Dr. Susan Weber  
 James Zemaitis



\*BGC Alumni/ae



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.



# 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.



Top Left: Dr. Susan Weber and Barbro S. Osher. Top Right: Dr. Ian Wardropper, Irene Aitken and Edward Lee Cave. Bottom: Dr. Peter N. Miller, Deedee Wigmore, Dr. Susan Weber; Professor Nicholas Thomas and Barbro S. Osher. Photos: Russ Livanov





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