



Year In Review
2013–2014



About the BGC

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

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Alvaro Catalán de Ocón.
PET Lamp project, 2013.
Recycled plastic, metal,
paja de tetera fiber,
wool. Courtesy of the
artist / PET Lamp.



Director's Welcome

As this edition of Bard Graduate Center's *Year In Review* goes to press, our twentieth anniversary draws to a close. While this has been an especially momentous time that you will find described in detail in the pages that follow, I am particularly proud that two of my earliest ambitions for the Center were realized this year.

The first is the publication of *History of Design: Decorative Arts and Material Culture, 1400–2000*. From the start, we had envisioned a survey book for a new field of study. Spanning 600 years of humankind's material record, this volume will serve as an essential resource not just for BGC's degree candidates, but for students, teachers, and all interested readers far beyond the Center's walls.

The second dream I had some two decades ago was of a William Kent exhibition. So it is with special pride that this year we presented the first comprehensive exhibition devoted to the man many consider Britain's most versatile designer. After premiering at the BGC Gallery in September, *William Kent: Designing Georgian Britain* went on view at the Victoria and Albert Museum in the spring of 2014 to much critical and media acclaim.

The anniversary year began with our second NEH Summer Institute for Educators and the first full year of the Cultures of Conservation initiative, funded by the Andrew W. Mellon Foundation. In the autumn, we introduced BGCTV, by which the majority of our seminars, symposia, and programs are now live-streamed and then archived on our website. The spring brought a record number of symposia and the invitation to join the prestigious Association of Research Institutes in Art History. The Gallery explored new territory with a contemporary exhibition of Colombian art, craft, and design for which we developed a pilot project testing the delivery of interpretive content to the museum visitor through Google Glass. In May we conferred twenty-two MA and four PhD degrees, and a year of celebration concluded in June with the opening of our newest exhibition, *Swedish Wooden Toys*, at the Musée des Arts décoratifs in Paris. Throughout, long-standing partnerships with institutions such as the American Museum of Natural History and the V&A deepened, while new collaborations, most notably with the Chipstone Foundation and the Museum of Arts and Design, developed. Looking back to the autumn of 1993 when BGC's first class of venture-some students commenced their studies, I could never have imagined

the extraordinary trajectory the institution would take. Fifty-seven exhibitions have opened and closed, as many world-class publications have been produced, and more than 360 outstanding students have earned advanced degrees. Hundreds of experts have visited as guest lecturers and teachers, and innumerable intellectual projects of all dimensions have been launched and seen to fruition. Our real estate has expanded dramatically, with all the opportunities and headaches growth entails. We have added new lines of inquiry, changed our name (twice), incorporated new technologies, and expanded our library almost beyond what even the renovated buildings can hold.

But what hasn't changed is our commitment to the learning that happens inside these walls, whether in the galleries or the classrooms or both. Learning is what the BGC is all about. Our accomplished faculty inspire students to strive for excellence, knowing that this will prepare them for the intellectual and professional rigors of careers in academia, in museums, and in the private sector. This same high standard is the hallmark of the exhibitions presented in the Gallery and the programming that takes place in the Lecture Hall. Indeed the BGC is well known for being an intellectually adventurous arena for all those ready to challenge and be challenged.

I hope you will enjoy reading about the most recent activities and accomplishments of the Center's three axes—teaching, research and exhibitions. And please join us on West 86th Street as we embark on another fascinating year of “Learning from Things.”

Susan Weber

Susan Weber
Founder and Director

Right: Photographer,
Laura Grey. Following
Page: Michael Nagle





Teaching

Birthdays are welcome opportunities for assessing the past, scrutinizing the present, and plotting desired futures. All three went on in earnest this year as Academic Programs invited an external visiting committee to review our operations in conjunction with the BGC's twentieth anniversary. The committee's report, together with our internal data gathering and self-study, will help direct our steps over the next years. Among the immediate outcomes are improved admissions procedures, a new faculty handbook, a streamlined doctoral timetable, revisions to the August Orientation Program, the appointment of Deborah Krohn as the inaugural Director of Masters' Studies, and the formation of a new curatorial committee, chaired by Nina Stritzler-Levine, to coordinate the BGC's exhibition and academic missions.

In curricular terms, 2013–14 saw the addition of the new, fall-term core course “Approaches to the Object,” co-taught by Ivan Gaskell and Catherine Whalen as a complement to our existing, year-long historical survey. By introducing incoming students to the wide range of disciplines and methodological perspectives on which the BGC draws, “Approaches” grounds the study of things in its historical, technical, and theoretical bases and offers a gateway to subsequent elective courses. The historical survey course, led by Amy Ogata and François Louis with doctoral assistants Joyce Denney and Sonya Abrego, embraced the new possibilities opened by the publication of the BGC's magisterial *History of Design: Decorative Arts and Material Culture, 1400–2000*—described by one early reviewer as “absurdly overambitious. . . . Exhaustive—not exhausting.” The first of its kind, this comprehensive history provides the long-desired scaffolding for our survey as it facilitates new kinds of teaching the world over.

The core curriculum was rounded out by a record number of thirty-eight electives covering fields as diverse as the material world of Al-Andalus; early modern print culture; European graphic design; French furniture; American silver; nineteenth-century fashion; ancient ceramics and glass; Chinese interiors; and the American colonial revival. Thematic courses included “Readings in Design History”; “Objects of Knowledge” (held jointly via videolink with the Centre for Research in the Arts, Social Sciences, and Humanities at the University of Cambridge, England); “Exhibiting Culture/s”; and “Court Culture Compared,” focusing on the medieval Mediterranean. Focus Project courses brought students behind the scenes on upcoming exhibitions on nineteenth-century New York as a cultural

capital and on the role of coca bags (*chuspas*) in Andean life; other classes were closely linked to temporary exhibitions on the global textile trade in the Age of Exploration (held at the Metropolitan Museum’s Ratti Textile Study Center), and on William Kent’s England, held at the BGC Gallery in conjunction with the fall exhibition. The Mellon “Cultures of Conservation” initiative also bore fruit, with multiple courses addressing the theory and practice of conservation of objects and spaces ranging from household objects to ephemeral performances to historic structures such as New York’s Tenement Museum, the focus of a course in cultural conservation. Finally, our annual teaching prize course, taught by doctoral candidate Tom Tredway, introduced students to “Arts of the Table in Postwar America.” Teaching moved into the field during the annual Materials Day workshop at Urban Glass in Brooklyn. Other study trips were made to sites that included Newport, Rhode Island, and London, where Amy Ogata and François Louis led students on an intensive ten-day Bard Travel Program in May.

2013–14 saw increasing success and visibility for our students, many of whom participated in prestigious academic conferences. Doctoral candidate Joyce Denney represented the BGC at the annual Frick/IFA Symposium in the History of Art; other masters’ and doctoral students presented their work at professional meetings, including the eleventh Material Culture Symposium for Emerging Scholars at Winterthur, the annual meeting of the American Society for Eighteenth-Century Studies in Williamsburg, the Furniture History Society in New York, and conferences at the University of Chicago and the Palace Museum in Beijing. Many of these trips were partially financed through generous donations to our graduate travel and research funds. The year culminated in our third annual Qualifying Paper Symposium in May, where graduating MA students made brief presentations of their scholarly masterworks. This year’s Wainwright Prize went to Antonio Sánchez-Gómez; the CINOA prize for an outstanding doctoral dissertation was shared by Donna Bilak—who has also won a prestigious postdoctoral fellowship at Columbia—and Eleanor Dew. A new award, the inaugural Horowitz Prize for an outstanding QP on an American subject, was awarded to Sophia Lufkin.

Numbers, meanwhile, continue to grow. BGC conferred twenty-two MA and four PhD degrees in May. Three BGC MAs will join the doctoral program in the fall; Hannah Kinney will begin the PhD program in art history at Oxford, and Yitzchak Schwartz will begin the doctoral program in history and Judaic studies at New York University. Our task now is to find room for the bumper crop of thirty highly qualified students entering next fall, a testament to the BGC’s ever-rising reputation.

Jeffrey Collins
Professor and Chair of Academic Programs

BGC Degrees Granted, May 2014

Doctor of Philosophy

Donna Bilak, Toronto, Canada

The Chymical Cleric: John Allin, Puritan Alchemist in England and America (1623–1683)

Eleanor Sarah Dew, Cirencester, England

Lenygon & Morant (ca. 1904–1943): “Period Style” Interior Design and the Transatlantic Market for English Antiques

Ellen Cohen Fisher (posthumous), New York, NY

The Life and Work of Mary McFadden with Special Emphasis on the Ancient and Ethnic Sources of Her Design

Sarah A. Lichtman, Brooklyn, NY

“Teenagers Have Taken Over the House”: Print Marketing, Teenage Girls, and the Representation, Decoration, and Design of the Postwar Home, ca. 1945–1965

Master of Philosophy

Mei-Ling Israel, New York, NY

Circles, Bees, and Threads: Traditional Craft Communities and the Digital

Shannon Bell Price, Berkeley, CA

Fashion in Motion: The Emerging Genre of the Fashion Film and Redefinitions of Fashion Imaging, Representation, and Consumption in the Twenty-First Century

Master of Arts

Alizzandra Baldenebro, Lodi, CA

Flowers, Figures, Fragments: Revisiting André Charles Boulle’s Marquetry Cabinets-on-Stands

Antonia Behan, Toronto, Canada

Looking At, Looking Through: A Conserved Panel Painting at the Met

Tenann June Bell, New York, NY

Charming the Senses: Alexandre-François Desportes, Still Life, and Porcelain in Early Eighteenth-Century France

- Corinne Melissa Brandt, Haddonfield, NJ
The Meschianza and the Chew Family: How a Family Remembers and Commemorates Personal and National History
- Kelsey Patricia Brow, Westminster, CO
Writing Vegetarianism in Seventeenth-Century London: Thomas Tryon's Wisdom's Dictates and Ethical Consumption
- Alexandra J. Casser, Haworth, NJ
The Art of the Deal: Education and Marketing in American Museums
- Danielle Lauren Charlap, Newton, MA
Plan-a-Room: Paul MacAlister's Kits for Three-Dimensional Visual Education
- Erin Fabian, Los Angeles, CA
From the Silver Screen to the Department Store: How Hollywood Fashioned American Women
- M. Zahava Friedman-Stadler, Monsey, NY
Faith and Fear: A Contemporary Israeli Evil Eye Charm
- Ana M. Gutierrez-Folch, Santiago, Chile
The Neoclassical Klismos Chair: Early Sources and Avenues of Diffusion
- Maeve Madelyn Hogan, Clifton Springs, NY
Patchwork: Myth and Industry—A Study of Late Nineteenth-Century Printed Patchworks in Context
- Laura C. Kelly-Bowditch, Bedford, MA
Exhibiting the Process of the Past: A Recent History of Museum Conservation on Display
- Hannah Wirta Kinney, Duluth, MN
Material of Memory: The Doccia Porcelain Factory's statue a grandezza naturale (1745–1757)
- Alison L. Kowalski, Toledo, OH
Art in Everyday Life and the Do-It-Yourself Soviet Fashion of Nadezhda Lamanova
- Jennifer Ashley Levy, Melville, NY
Hunting for Legitimacy: The Morgan Casket and the Court of Roger II

Julia Grace Lillie, New York, NY

The Cult of Dürer in First World War German Printed Propaganda: From War Loan Posters to Simplicissimus

Sophia Consuelo Lufkin, Lincoln, MA

From Fifth Avenue to Faith Avenue: Mausoleum Design and Decoration at Temple Emanu-El's Salem Fields Cemetery, 1890–1945

Anna Marie McDonald, New York, NY

Calder Jewelry: A Case Study of a Lost Necklace

Antonio Sánchez-Gómez, Bogota, Colombia

Chronicles of the Chuspas: The Life of Two Objects in Three Acts

Yitzchak Schwartz, New York, NY

Building the Religious Future: Popular Modernism and Progressivism in Post-Civil War Cong. B'nai Jeshurun, Newark, and Trinity Church, Boston

Emma Scully, New York, NY

A Reinterpretation of the 1941 Indian Arts of the United States Exhibition

Virginia A. Spofford, Cohasset, MA

Mid-Nineteenth-Century Collegiate Class Albums and George Kendall Warren

Dissertation Writing Awards/Prizes/Assistantships

Final Year Award

Heather Jane McCormick

Maude Bass-Krueger

Research Award

Elizabeth St. George

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

Dissertation Writing Award

Tom Tredway

CINOA Dissertation Award

Donna Bilak

Eleanor Dew

Clive Wainwright Award
Antonio Sánchez-Gómez

**Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award
For an Outstanding Qualifying Paper on an American Subject**
Sophia Lufkin

Teaching Assistantships
Sonya Abrego
Joyce Denney

Bard College Teaching Assistant
Caroline Hannah

Bard Hall Resident Assistant
Christine Griffiths

Curatorial Fellows
Robert Gordon-Fogelson
Martina D'Amato
Sophia Lufkin

Editorial Fellow
Christine Griffiths

Digital Media Lab Fellow
Andrew Gardner



Coca Bag. Q'ero village.
Atahuaycco, Bolivia, 20th
century. Wool; double -faced
warp pattern, braided warp
ends. Collected by Grace
Goodell, accessioned
1969, American Museum of
Natural History, 40.1/3542

Fall 2013 Courses

- 500 Survey of the Decorative Arts, Design History, and Material Culture I
François Louis
- 502 Approaches to the Object *Ivan Gaskell / Catherine Whalen*
- 523 Ornament, Primitivism, and the Idea of Decoration *Amy Ogata*
- 542 Ancient Ceramics and Glass *Elizabeth Simpson*
- 568 American Silver *Kenneth Ames*
- 573 Graphic Design in Europe, 1890–1945 *Paul Stirton*
- 606 The Colonial Revival *Catherine Whalen*
- 627 Western Luxuries and Chinese Taste *François Louis*
- 691 Nineteenth-Century Fashion *Michele Majer*
- 738 Readings in Design History *Amy Ogata*
- 775 In Focus: Envisioning Nineteenth-Century New York *David Jaffee*
- 799 Domestic Material Culture of Nineteenth-Century America
Kenneth Ames
- 844 Interpretation of the Artifact in the Age of New Media *David Jaffee /
Kimon Keramidas*
- 849 Visual and Material Cultures of the Middle Ages: An Introduction
Ittai Weinryb
- 850 Ancient House and Garden *Elizabeth Simpson*
- 851 The Occult and Its Artifact in the Middle Ages *Ittai Weinryb*
- 872 Design and Interior Architecture in Germany, 1700–2000 *Ulrich Leben*
- 888 Interwoven Globe: The Worldwide Textile Trade, 1500–1800
Jeffrey Collins
- 891 The England of William Kent *Jeffrey Collins*
- 892 The Arts of the Table in Postwar America *Tom Tredway*
- 893 Al-Andalus *Abigail Balbale*
- 894 Objects of Belief: Religion and the Arts of Northern Europe
1450–1600 *Andrew Morrall*
- 895 Cultures of Conservation: From Objects to Subjects—On Sites, Rites,
and Paradigms *Hanna Hölling*
- Tut In Focus: Carrying Coca Design Tutorial *Nicola Sharratt*

Spring 2014 Courses

- 501 Survey of the Decorative Arts, Design History, and Material Culture II *Amy Ogata*
- 591 American Furniture of the Nineteenth Century *Kenneth Ames*
- 646 Interiors in China *François Louis*
- 772 The Aesthetic Movement: Designing Modernity, 1865–1905 *Paul Stirton*
- 795 Exhibiting Culture/s: Anthropology In and Of the Museum *Aaron Glass*
- 823 American Consumer Culture *David Jaffee / Catherine Whalen*
- 827 Issues in the Study of Ancient Art *François Louis / Elizabeth Simpson*
- 846 Objects of Knowledge: Renaissance Ornament and Society in Northern Europe, 1500–1650 *Andrew Morrall*
- 847 Fashion and Theatre, ca. 1780–1920 *Michele Majer*
- 878 French Furniture-Paris, 1650–1830 *Ulrich Leben*
- 883 Damage, Decay, Conservation *Ivan Gaskell*
- 896 Court Culture Compared *Abigail Balbale / Ittai Weinryb*
- 897 “Cultural Conservation”: Preserving Place and Practice (Mellon Curriculum) *Gabrielle Berlinger*
- 898 In Focus: Warburg as Curator *Peter N. Miller*
- 899 The Culture of Prints in Early Modern Europe *Andrew Morrall*
- 900 From Versailles to Fifth Avenue: Collecting French Period Furniture and Objets d’Art *Ulrich Leben*
- 901 In Focus: Beyond the Object Principle: Object-Event-Performance-Process (Mellon Curriculum) *Hanna Hölling*
- 902 In Focus: Envisioning Nineteenth-Century New York II *David Jaffee*

Faculty Year in Review

Kenneth L. Ames

I have come to see that travel, broadly understood, is the central phenomenon around which most of my academic life has revolved. For me, travel takes three distinct but overlapping forms: geographic, temporal, and sensory. The first involves bodily movement; the other two require only the engagement of the imagination or of the senses. For all three, material culture can be end, means, or both. To these definitions of travel, add the voyage of life. That journey only goes one direction, but travel otherwise defined allows repeated visits. Last year, geographic travel took me back to the familiar—Maine nearby, Florence and Rome farther afield—and to the idea of the iconic. A short piece on Wootton desks for a forthcoming reader on iconic objects was the academic parallel. Another essay, which sketched changing meanings of the term “decorative arts,” involved the recognition of changing assessments of once iconic texts. A third project took me back yet again to pondering folk art. I have always found the concept deeply flawed, but the fact that it exists at all is a fascinating example of the triumph of ideology over objectivity. One does what one can.

Gabrielle Berlinger

Following my doctoral defense in September 2013, I began ethnographic research at the Lower East Side Tenement Museum as part of the BGC’s new Cultures of Conservation initiative. This project examines the Tenement Museum’s current reassessment of their preservation philosophy and con-

servation treatment of the 1863 apartment building that is their main artifact. I participated in summer and winter Preservation Advisory Committee meetings with the architects, conservators, structural engineers, historians, and museum staff who must reconcile the Museum’s social mission with the needs of the building’s physical structure, and I am conducting interviews with these specialists. I presented my research at a Work-in-Progress Seminar at the BGC in late fall and plan to present it again at the Heritage 2014 conference in Portugal this coming July. In Fall 2013, I also presented a paper at the American Folklore Society Meeting in Providence, Rhode Island, entitled “Home-making and the Search for Belonging: Sukkot in South Tel Aviv,” based on my dissertation research, and I served as a panelist for the Community Arts Granting Panel and the Folk Arts Granting Panel at the Brooklyn Arts Council. This spring I am teaching a course entitled “Cultural Conservation: Preserving Place and Practice,” which examines the tangible and intangible elements of preservation projects in and around contemporary New York. I also reviewed books on Jewish folklore and religious material culture for *Journal of Folklore Research Reviews* and *Museum Anthropology Review*, and I continue to write exhibit announcements for Onishi Gallery, a gallery of Japanese art in Chelsea, New York City.

Jeffrey Collins

2013–14 was busy on both administrative and scholarly fronts. I welcomed the publication of the BGC *History*

of *Design*, to which I contributed two chapters covering Europe from 1600 to 1830 and three on Spanish and Portuguese America from European contact through independence—a book within a book, as it were. I finalized an essay on the gallery of sculptural casts created at Bologna's Institute of Sciences and Arts in the 1750s, forthcoming in *The Enlightenment and Benedict XIV: Art, Science, and Spirituality*, and another, on papal models of artistic exhibition, in *The Display of Art in the Roman Palace, 1550–1750*, forthcoming from the Getty. I published two reviews, one of *The English Prize: The Capture of the Westmorland, An Episode of the Grand Tour*, an exhibition at the Ashmolean and the Yale Center for British Art (*caa.reviews*), and the other of *The Cultural Aesthetics of Eighteenth-Century Porcelain*, edited by Alden Cavanagh and Michael Yonan (*Winterthur Portfolio*). Besides co-organizing the BGC's fall symposium "Representing William Kent," I co-chaired (with Meredith Martin) a panel on "New Approaches to Eighteenth-Century Gardens" at the American Society for Eighteenth-Century Studies Annual Conference in Williamsburg. Two new courses made the most of temporary exhibitions: a fall seminar on "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," co-taught at the Metropolitan Museum's Ratti Center with Amelia Peck, Melinda Watt, and members of curatorial team; and another, held at 18 West 86th Street, on "The England of William Kent," in connection with BGC's fall exhibition.

Ivan Gaskell

In the fall semester, I collaborated with Catherine Whalen to teach "Approaches to the Object." My spring semester seminar was "Damage, Decay, Conservation." I supervised two Focus Gallery exhibitions and their accompanying

publications, *An American Style* (fall), and *Carrying Coca* (spring). I served as spring semester critic-in-residence at the Maryland Institute College of Art in Baltimore, and in July, I gave the keynote address at a philosophy of museums symposium at Glasgow University. In October I chaired the colloquium "Aura, Authenticity, and Artistic Reproduction" at the American Society for Aesthetics annual meeting in San Diego. I contributed a paper to the Bard Graduate Center anniversary symposium in November. In December, I spoke at the symposia on Enlightenment studies and material culture history in Göttingen and Gotha. I also spoke at the College Art Association annual meeting in Chicago in February and served on the Vetting Committee of the European Fine Art Fair at Maastricht in March. In April I gave the keynote address at a symposium on museum ethics at the Ashmolean Museum, University of Oxford, and chaired a session at the symposium "Materiality in Japan" at the Institute of Fine Arts, New York University. I was awarded a fellowship at the Lichtenberg-Kolleg of the Georg-August-Universität Göttingen from mid-May through July. I published three chapters in edited volumes: "Museum Display, an Algonquian Bow, and the Ship of Theseus," in *Cultural Histories of the Material World*, edited by Peter N. Miller (2013); "Historical Distance, Historical Judgment," in *Rethinking Historical Distance*, edited by Mark Salber Phillips, et al. (2013); and "'Making a World': The Impact of Idealism on Museum Formation in Mid-Nineteenth-Century Massachusetts," in *The Impact of Idealism: The Legacy of Post-Kantian German Thought*, edited by Nicholas Boyle and Liz Disley (2013). I published reviews in the *Historians of Netherlandish Art Review of Books* and *West 86th* online.

Aaron Glass

I took a sabbatical in the fall semester, during which time I was a visiting scholar in the Anthropology Department at the University of Hawai'i at Manoa. There I completed copyediting my new book, *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema* (University of Washington Press), published in April 2014. This year marks the 100th anniversary of Curtis's film, and I have been screening the film and giving conference presentations to promote the book. While on leave, I also wrote two extended book review essays, finalized two book chapters for publication, and contributed to the development of video bonus features for the forthcoming DVD release of the Curtis film. In addition, I completed work on an interactive prototype to model a new critical digital edition of Franz Boas's seminal 1897 monograph on the Kwakwaka'wakw, my current long-term collaborative project, for which I also prepared an NEH Scholarly Editions and Translations grant proposal. I returned to New York in January and taught my core course, "Exhibiting Culture/s: Anthropology in and of the Museum," while serving on the BGC Graduate Admissions Committee.

Hanna Hölling

I began this academic year teaching the course "Cultures of Conservation" within the eponymous curricular initiative supported by the Andrew W. Mellon Foundation. The course examined conservation as a cultural phenomenon, attitude, and set of institutional and individual practices. My spring course, "Beyond the Object Principle," challenged the notion of traditional conservation by introducing post-Cagean aesthetics to its repertoire. In a sense, both courses approached materiality through the

lens of duration and impermanence of artworks and artefacts. Outside the BGC, I published my book *Re:Paik; On Time, Changeability and Identity* (PhD thesis, University of Amsterdam, BOXPress 2013) and publicly defended my thesis in Oude Lutherse Kerk in Amsterdam. In the past few months, I gave lectures and presentations at several conferences, including Media Art Histories in Riga, Latvia, and Estrategias de conservación de arte contemporáneo in Mexico City (keynote, April 2014). I also gave guest seminars at the Department of the Arts of Rensselaer Polytechnic Institute (October 2013), at New York University's Institute of Fine Arts (April 2014), and the University of Lausanne (May 2014). Since last summer, five essays have seen the daylight, as well as an interview dealing with the aspects of understanding how artworks change as they move through space-time. Two more essays are forthcoming. I am currently working on a new project on the aesthetics of Fluxus, which will open as a BGC Focus Gallery exhibition in the fall of 2015.

David Jaffee

In the summer of 2013, the BGC hosted another extremely successful NEH Summer Institute for College and University Teachers on "American Material Culture: 19th-Century New York." Selected from a record number of applicants, a wonderful group of faculty and graduate students spent four weeks with us and our guest faculty leaders, including Catherine Whalen, Bernie Herman, Kasey Grier, and Josh Brown, as we visited museums and collections in the New York region. After my leave in 2012–13, working on my project "Envisioning Nineteenth-Century New York," I have plunged into developing a fall 2014 Focus Gallery exhibit on this topic with our students. We are putting together a gallery exhibit and three digital components, including our

first Focus Gallery digital publication. The exhibit will use engravings, lithographs, daguerreotypes, stereoviews, and woodcuts, among other objects, to promote an understanding of how New York City entered visual and material consciousness in the nineteenth century. The exhibit features New York as a case study of how urban manufacturers as well as residents made sense of the city and its new spatial organization through these compelling visual forms.

Kimon Keramidas

This was my first year as both faculty member and director of the Digital Media Lab, so it made for an exciting year. My Focus Gallery exhibition on interface experience will open in spring 2015, and I have spent the year researching the history of personal computing, conceiving of designs for the interactive and physical experiences of the exhibition, and acquiring working computers to be used in the show. The goal will be to create a performative and didactic display that will cause people to reflect on their memories of using computers over the past thirty years and get them to think more critically about how they use computing devices in the present and future. I have also worked in collaboration with other faculty on Focus Gallery projects, including helping Dr. Nicola Sharratt conceive of a digital interactive for her *Carrying Coca* exhibition and working with Professor David Jaffee on the innovative digital components of his New York project. I have been able to share this digital and pedagogical work in a short piece coauthored with Dr. Sharratt for *The New Everyday*, an NYU web publication, and a paper written for and presented as part of Museums and the Web 2014.

Pat Kirkham

2013–14 saw the publication of a major BGC project, *History of Design: Decorative Arts and Material Culture, 1400–2000* (2013, BGC and Yale University Press), edited by BGC director Susan Weber and me. It also saw the publication of a more modest project on which I had been working since 1999, namely the life and work of designer Eva Zeisel, whom I met during research for the BGC Women Designers project (1998–2000). My overview of her life and work opens *Eva Zeisel: Life, Design, and Beauty* (2013, Chronicle Books), which includes essays by my BGC colleagues Earl Martin and Tom Tredway. During my much-appreciated research leave, I have begun researching and writing a book on Charles and Ray Eames, focusing on their homes and how they used them, their linking of good design with being a good host, their networks, and their relationship to Hollywood. I introduced a film about the Eameses at the Royal Institute of British Architects in London in November 2013 and in February 2014 spoke at a symposium on design collaboration in Stockholm.

Deborah L. Krohn

I was fortunate to be on sabbatical leave during 2013–14. The year began with a stint as visiting faculty at the summer school of the European Institute for the History and Culture of Food in Tours, France. This annual week-long program brings together advanced doctoral students and scholars from all over the world working on food history or culture, and it afforded a great opportunity to meet both colleagues and students with shared interests. The week included student and faculty presentations, discussion, and site visits in and around Tours, a beautiful old city in the Loire valley. During the spring term, I was a fellow at

the Italian Academy for Advanced Study at Columbia University. Weekly seminars left me enough time to complete a book manuscript with the working title *Food and Knowledge in Renaissance Europe: Bartolomeo Scappi's Paper Kitchens*, as well as two articles that will appear in the forthcoming year. I enjoyed having an office at Columbia and meeting the other fellows, whose varied interests made for lively and informative discussions. It was a pleasure to welcome colleagues to New York for the Renaissance Society of America's annual conference, for which I organized and chaired a double session called "At Your Service: Servants and Serving at Table in Early Modern Europe." I look forward to returning to active duty at BGC in the fall of 2014.

Ulrich Leben

In the spring of 2014 I participated in a symposium at the Fine Arts Museums of San Francisco on the reopening of their period room (the Salon Doré) from the Hôtel de La Trémoille in Paris. Currently I am preparing a loan list for an upcoming exhibition on Charles Percier, a French architect and designer who worked for Napoléon I, which is scheduled to take place at the BGC Gallery in 2016. I have also contributed to a forthcoming book on the restoration of the historic furniture and interiors at the Hôtel Beauharnais, residence of the German Ambassador in Paris, a project on which I have worked as a consultant since 2002.

François Louis

I am continuing research for a book on the material culture of the Liao dynasty (907–1125). This project aims to present a significant but little-known period in the history of China's northern frontier in light of archaeological finds and transmitted paintings. The artifacts speak to a cultural side of the Liao elite

that challenges traditional sinocentric views found in numerous source texts, which present the Liao elites as crude barbarian nomads. Issues of cultural and dynastic identity, the formation of a sino-nomadic Liao elite, and its reception in the Chinese states south of Liao are thus at the core of this study.

Michele Majer

This past year I taught "Nineteenth-Century Fashion" and "Fashion and Theatre, 1780–1920." In May 2013, I presented "Dressing for the Faubourg Saint-Germain: Fin de Siècle Fashion in Proust" as part of the lecture series in conjunction with the BGC exhibition, *Salvaging the Past: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art*. The same month, I was an invited speaker at Ventfort Hall in Lenox, Massachusetts, where I lectured on the subject of my 2012 BGC Focus Gallery exhibition, *Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, Billie Burke*. During the fall, I delivered two conference papers, "Bedazzled: Bead Embroidery in 20th-Century Haute Couture" at the 52nd Annual Seminar on Glass at the Corning Museum of Glass, and "Plus que Reine: Napoleonic Dress at the Théâtre de la Porte Saint-Martin" for the Inter-Disciplinary Net meeting at Mansfield College, Oxford. I reprised my 2012 conference paper, "Esther Williams and the Swimming Pool as Spectacle," as a guest lecturer in the Cooper-Hewitt Master's Program, and I contributed a unit on "Exoticism in Fashion and Fancy Dress in the Eighteenth Century" for the BGC class "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," taught in conjunction with the exhibition at the Metropolitan Museum. My review of *Color Moves: Art and Fashion by Sonia Delaunay* (Cooper-Hewitt, National Design Museum, 2011) appeared in *Design and Culture* in March 2013.

Peter N. Miller

The twin foci of this academic year were my long book, *Peiresc and the Mediterranean*, and my short book *An Intellectual History of Material Culture*. Each was the subject of a seminar in which the text was circulated, followed by a day of discussion. The day on Peiresc was held in July 2013 at the Kunsthistorisches Institut in Florence, and the day on material culture was at the Forschungszentrum Gotha in October. During the year, I spoke about the merchants of Marseille at the University of Indiana (Bloomington), the American Historical Association's annual convention, and the Institut national d'histoire de l'art, and about S. D. Goitein as a scholar of the Mediterranean at Brandeis. A studyday organized at the BGC around my upcoming Warburg show and my spring course on Warburg made me realize that my initial concept needed to be scrapped—that's what research is about. In fact, I spent a lot of my time this year thinking about what research means for both scholars and their institutions—another happy crossover between my two professional lives. The year ended with the Peiresc book being accepted by Harvard University Press and the material culture book by Cornell. Both ought to be published before the next edition of this review is in people's hands.

Andrew Morrall

A new course offering in the fall, "Objects of Belief," dealt with religious life and its objects at the cusp of the Reformation, a theme continued in the spring with the symposium "Material Reformations," which fruitfully brought together a number of European and American scholars to discuss the material aspects of early Protestant-

ism. Another new course in the spring on "Renaissance Print Culture" complemented a co-teaching initiative via videolink with colleagues and students in Cambridge, which gave a stimulating new dimension to the "Objects of Knowledge" course. Culminating in a face-to-face meeting here in New York, it suggested new possibilities for collaborative teaching. Otherwise, a busy year of lecturing and symposia included talks at the Blanton Museum of Art in Austin on Imperial Augsburg and on early modern colour practices at the Max Planck Institute in Berlin. I chaired sessions on the "'Object' in the Renaissance" at the College Art Association and on ornamental prints and religious materiality at the Royal Society of Arts conference; this was followed by two further symposia and here at the BGC: "The Inscribed Text," co-organized with post-doctoral fellow Sean Leatherbury; and the Majolica Society Conference in May. Publications included the Northern Renaissance section of the BGC's *History of Design*, an essay for the exhibition *Albrecht Dürer: His Art in Context* at the Städel Museum in Frankfurt, and a review of Evelin Wetter's volume on late medieval Hungarian metalwork.

Elizabeth Simpson

My research on the wooden artifacts from the royal Phrygian tombs at Gordion, Turkey, has continued—with the successful completion of year thirty-three of fieldwork in the Museum of Anatolian Civilizations, Ankara, and the Archaeological Museum, Istanbul. My second monograph on the collection is in progress: *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). I published a discussion and reconstruction of an early Anatolian ivory chair (19th–18th centuries B.C.)

based on the Pratt ivories in the Metropolitan Museum of Art (in Robert Koehl, ed., *Amilla: The Quest for Excellence, Studies Presented to Guenter Kopcke in Celebration of His 75th Birthday* [Philadelphia: INSTAP Academic Press, 2013]). Also in progress is *The Adventure of the Illustrious Scholar: Papers Presented to Oscar White Muscarella*, of which I am editor. BGC courses taught include seminars on ancient art and culture: “Ancient Ceramics & Glass,” “Ancient House & Garden,” and “Issues in the Study of Ancient Art.”

Paul Stirton

Much of this year has been spent writing up old research, but one small project that has given me some satisfaction is the discovery of an uncollected essay by Le Corbusier from the 1930s. In fact, I came across it while browsing in the BGC library stacks. I am sure we are all familiar with the experience of finding books nearby on the shelf more interesting than the ones we are supposed to be reading. On this occasion, I noticed an obscure journal on glass entitled *Tchéco Verre*. The Czechs have a long history of glassmaking, so it was not unusual to open a trade journal on this material with articles on furnace temperatures and chemical formulae. I was slightly surprised, however, to find an article in Czech and French entitled “Glass—Fundamental Material of Modern Architecture” by Le Corbusier. A few inquiries soon ascertained that the Fondation Le Corbusier had the typescript of this article but did not know where, or even if, it had been published. I could have pursued this further but I am not a Le Corbusier specialist. Thinking it would be suitable for *West 86th*, I contacted Tim Benton, who agreed, and wrote a short introduction. The translation appeared in Volume 19, No. 2.

Susan Weber

This was a very big year in terms of all the projects that culminated in our twentieth-year celebrations. The William Kent retrospective that I curated with Julius Bryant, Keeper of Word and Image at the Victoria and Albert Museum in London, opened in our gallery in the fall and then went on to the V&A in March. The accompanying catalogue was finally completed and published. Our textbook, *History of Design*, co-edited with Professor Pat Kirkham, was realized and launched in the fall as well. The *Swedish Wooden Toys* show, co-curated with Professor Amy Ogata, and its accompanying catalogue, was also finished. The show opens at the Musée des Arts décoratifs in Paris in June before coming to the BGC in the fall of 2016. Research continues on the John Lockwood Kipling show, slated for 2017, including time spent at the Asian department of the V&A and the University of Sussex that houses the Kipling archives. The high point of this research project was a trip to India to trace Kipling’s footsteps as man of letters, artist, curator, and teacher.

Ittai Weinryb

The advancement of technology has long been associated with new forms of embodiment, especially in relation to material “things.” Recently, anthropologists, sociologists, art historians, and historians of science have all come to the realization that an amplified type of vitality lies within strategies of technological creativity. This type of vitalism was inherent both to the objects made and to the tools which helped craft them. In the past year, I was concerned with the medieval attitudes toward the inherent vitalism found within crafted objects. My investigation advances in two separate

avenues of research. First, through my study of bronze objects and techniques of casting, I question the cultural currency of the creation of objects that are, so to speak, created ex nihilo. Second, in my study of ex votos (material votive offerings) I focus on the projection of psychological sentiment onto the material object, whether as aspiration, hope, or gratitude.

Catherine Whalen

Currently I am working on two projects concerning craft and design in the United States since the 1960s. The first is a forthcoming book entitled *Paul Hollister: Collected Writings on Studio Glass*, co-edited with Irene Hollister. This volume brings together important published work by this noted critic and historian of the studio glass movement, accompanied by essays on his significance to the field and an annotated bibliography. This work is supported by a Craft Research Fund Grant from the Center for Craft, Creativity and Design. Secondly, I have initiated the Bard Graduate Center Craft, Art and Design Oral History Project, bgccraftartdesign.org, a new digital archive of interviews with contemporary craftspeople and designers. This project responds to the growing academic interest in this subject area, in which oral histories are a key resource for scholarship. The interviews are conducted by graduate students in the seminar I teach regularly on post-war American craft and design, providing them with training in an important methodology for research on current practitioners in these fields.



Women's Two-Hide Dress. Blackfoot. Glacier County, Montana. Acquired 1952. Hide, fur, "Hudson Bay" beads, appliqued flannel, cloth, sinew, thread, pigment. 52 x 40 1/8 x 1 1/4 in. (132 x 122 x 3 cm) Division of Anthropology, American Museum of Natural History, 50.2/5828

Admissions, Internships, and Career Development

Incoming Students, Fall 2014

After a very successful recruitment season, which included three open houses at the BGC in the fall and trips to more than twenty graduate-school fairs all over the country, the admissions cycle ended with a wonderful Accepted Students Day on March 20, 2014. Indeed, this was the largest Accepted Students Day we have ever held at the BGC. Students attended classes; had lunch with faculty, staff, and some current students; went to workshops and a faculty roundtable; and had a coffee hour with faculty and current students. The outcome of all this culminated in an entering class for the fall of 2014 that will include four new PhD students and twenty-six new MA students. Work begins in the fall with new student orientation on August 18, 2014. We are delighted to welcome the following students to our community:

Entering PhD Cohort

Antonia Behan, University of Toronto (BA); Bard Graduate Center (MA)

Anne Hilker, Northwestern University (BS); University of Southern California (MA and JD);
Cooper-Hewitt, Parsons (MA)

Hadley Jensen, Colorado College (BA); Bard Graduate Center (MA)

Antonio Sánchez-Gómez, National University of Colombia (BA and MA); Bard Graduate
Center (MA)

Entering MA Cohort

Shayla Black, Spelman College

Clara Boesch, Union College

Caitlin Dichter, Brandeis University (BA);

George Washington University (MA)

Ana Estrades, University of Granada (BA);

University of Girona (MA)

Carrie Fishgold, University of Rochester

Erin Freedman, University of Toronto

Roberta Gorin, Bard College

Jordan Hallmark, Portland State University

Alana Jiwa, Savannah College of Art and

Design (BFA); Cooper-Hewitt, Parsons
(transfer)

Marietta Klase, Pratt Institute

Cindy Kok, University of California, Berkeley

Aleena Malik, Lahore School of Economics

Sheila Moloney, Bard College (BA); School
of the Art Institute of Chicago (MA)

Kaitlin McClure, American University

Elizabeth Neill, Dartmouth College

Caroline O'Connell, Williams College

Summer Olsen, Scripps College

Rebecca Sadtler, Central St. Martin's,
London

Lara Schilling, Barnard College

Carlín Soos, Maine College of Art

Sarah Stanley, College of William & Mary

Garrett Swanson, Hillsdale College

Andrew Taggart, University of Florida

Amanda Thompson, Pomona College

(BA); Teacher's College, Columbia
University (MA)

Angelik Vizcarrondo-Laboy, University
of Florida

Zhonglin Zhang, Mount Holyoke College

Internships, Summer 2013

BGC MA students are required to do an internship for which they receive three credits toward the degree. In the summer of 2013, students worked as interns in the following institutions:

Lisa Adang

Rhizome at the New
Museum, New York, NY

Alizzandra Baldenebro

The Metropolitan Museum
of Art, New York, NY;
Musée du Louvre, Paris

Antonia Behan

Ralph Lauren Library,
New York, NY

Corinne Brandt

Cliveden, Philadelphia, PA

Kelsey Brow

Mount Vernon Hotel
Museum & Garden,
New York, NY

Alexandra Casser

Merchant's House
Museum, New York, NY

Danielle Charlap

Museum of Arts and
Design, New York, NY

Erin Fabian

Marvel Entertainment,
Los Angeles, CA

Ana Gutierrez-Folch

Brooklyn Museum,
Brooklyn, NY

Maeve Hogan

New-York Historical
Society, New York, NY

Laura Kelly-Bowditch

Brooklyn Museum,
Brooklyn, NY

Alison Kowalski

Bard Graduate Center
Focus Gallery,
New York, NY

Jennifer Levy

Gene Shapiro Auctions,
New York, NY

Julia Lillie

New-York Historical
Society, New York, NY

Sophia Lufkin

Herbert & Eileen Bernard
Museum of Judaica,
New York, NY

Antonio Sánchez-Gómez

Museum of Arts and
Design, New York, NY

Emma Scully

The Metropolitan Museum
of Art, New York, NY

Virginia Spofford

Diplomatic Reception
Rooms at the
Department of State,
Washington, DC

BGC Career Development and Alumni Events

The BGC Career Development Wiki has now been available to current students and alumni for two 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. BGC 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 met with second-year students both for an exit interview and to talk about the start of a job search. New this year: each student who would like to be in contact with an alum in their particular field of expertise was given one to three names to contact. This is part of a new alumni mentor network that we hope to build on for the future. On the academic front, BGC students have been accepted to PhD programs at Oxford University, the University of Texas at Austin, the University of Toronto, the University of Rochester, and here at the Bard Graduate Center.

Elena Pinto Simon

Dean for Academic Administration and Student Affairs



Research

This, the very first full year of “Cultures of Conservation,” was kicked off by an enchanting dialogue between Carlo Ginzburg and David Bomford on the subject of connoisseurship, the first of four public evening events that paired conservators and humanities professors on the same subject. Connoisseurship was followed by fashion, time, and history. The fourth highlighted an existing and exemplary collaboration devoted to the recovery of Hebrew manuscripts stuffed into the binding of early modern European books. Also beginning this year were the appointments of visiting professor Hanna Hölling and postdoctoral fellow Gabrielle Berlinger, who taught new courses on conservation’s relationship with humanities issues and organized a lunchtime seminar series of six talks on topics ranging from conservation of contemporary exterior murals to the safeguarding of living cultural heritage. “Cultures of Conservation” is supported by a generous multiyear grant from the Andrew W. Mellon Foundation. The Ginzburg-Bomford dialogue was also the first of our events to be live-streamed. All research events, the Wednesday seminars, and the symposia are now live-streamed and then archived on YouTube. This extends the reach of BGC’s extraordinary programming to a global audience. Remote visitors are, in turn, able to tweet their questions to #BardGradCenterTV.

From fall to spring, the Research Institute hosted nine symposia. One celebrated the twentieth anniversary of the BGC by examining its three axes, “Exhibitions, Teaching, Research.” Two symposia marked the opening of exhibitions: “Re-presenting William Kent” in the fall and “Woven Worlds: The Social Lives of Andean Textiles” in the spring. “Mapping New York” in April looked forward to the fall 2014 Focus Gallery exhibition on *Visualizing New York*. The Trehan Research Fund sponsored “Objects and Power: An Interdisciplinary Approach to Medieval Islamic Material Culture,” the first of the annual workshops it will support going forward. “Material Reformations: Towards a Material Culture of Protestantism” and “The Material Text in Pre-Modern and Early Modern Europe,” in March and April, constituted a two-part investigation of different forms of materialization of the immaterial.

A collaboration with the Chipstone Foundation and Oxford University Press led to a workshop in which contributors to the forthcoming *Oxford Handbook of History and Material Culture* came to the BGC to present their arguments for discussion. The year concluded with a world-first symposium on the varieties of majolica in nineteenth-century Europe, sponsored by the Majolica International Society.

The BGC's new Research Center hosted ten visiting scholars this year, from as close as Queens College and Princeton University and as far away as Los Angeles, Vienna, and Paris. In 2014–15 we will add an “open field” research fellowship in order to bring more scholars from around the world to the BGC. Even as we bid farewell to Nicola Sharratt and Abigail Balbale, our outgoing research fellows, the end of the year saw the appointment of the new holders of our BGC/AMNH Fellowship in Museum Anthropology and our Fellowship in Islamic Arts and Material Culture. Shawn Rowlands comes from Harvard to work with the curator of Pacific Ethnology and to teach and curate an exhibition on Oceania, and Rachel Parikh will come from Cambridge University with a PhD on Indo-Persian arts of the book.

The BGC's identity as a research-driven institution was acknowledged this year by its being invited to join ARIAH, the Association of Research Institutes in Art History, the premier organization devoted to art historical scholarship. Some of its member institutions are free-standing and others are part of universities or museums. BGC's membership alongside the Getty Research Institute, the Clark Art Institute, and Center for Advanced Studies in the Visual Arts, among others, is an acknowledgment of what we have accomplished in our first two decades. The BGC is the only degree-granting member of the group.

The year ended with planning for a new long-term relationship with the Chipstone Foundation, which is designed to bring its famed “Object Lab” concept to the BGC, to be integrated into our teaching program in order to help train students in curatorship.

Finally, in 2015 we will launch our new imprint, BGC Books, marking the consolidation of monograph and journal publishing, with editorial work on our books now occurring internally and with distribution being taken over by the University of Chicago Press.

Peter N. Miller
Dean

Cultures of Conservation: An Andrew W. Mellon Foundation Funded Initiative

Now in its second year, the Andrew W. Mellon “Cultures of Conservation” initiative connects the specialist perspective of conservation to an interdisciplinary notion of the “human sciences” at the level of current students, emerging humanities scholars, and conservators. During 2013–14, visiting professor Hanna Hölling and postdoctoral fellow Gabrielle A. Berlinger offered new courses devoted to “Cultures of Conservation: From Objects to Subjects—On Sites, Rites, and Paradigms”; “Infocus: Cultural Conservation: Preserving Place and Practice”; and “Infocus: Beyond the Object Principle: Object-Event-Performance-Process.” Professor Ivan Gaskell also linked the study of materiality to conservation with his course “Damage, Decay, Conservation.” Students in all classes contributed to the newly launched Cultures of Conservation website, whose blog page is now teeming with reviews of visits to museums and public memorials, analytic reflections on class discussion, and vibrant photographs from site visits to exhibitions, archives, and conservation labs.

Outside of class, David Bomford and Carlo Ginzburg inaugurated the evening “Conservation Conversations,” a dynamic dialogue between a conservator and scholar on an issue of concern within conservation. This first event addressed the relationship between connoisseurship and conservation, while the remaining evenings focused on fashion (with Giorgio Riello and Sarah Scaturro), time (Francesca Bewer and Laurent Olivier), and history (Judith Olszowy-Schlanger and Michelle Chesner). Conversation continued more informally in a series of brown bag lunchtime talks, covering such topics as the conservation of street murals, intangible heritage preservation, conservation within music composition and performance, and the preservation of culturally significant sites in New York City.

Scholarly research has also progressed. Gabrielle Berlinger has initiated a two-year ethnographic project in partnership with the Lower East Side Tenement Museum to document the ongoing preservation process at 97 Orchard Street, the 1863 tenement-turned-museum that is the museum’s primary artifact. In collaboration with the museum’s conservators, interpretive staff, and architectural historians, Gabrielle and her students are addressing the dynamic intersection of historic preservation, museum anthropology, and social history in a setting where increasing visitorship also increases deterioration of the landmarked building. Hanna Hölling, in turn, focuses on the cultural legacy of artworks and objects that emerged in the spirit of Fluxus in the 1960s and ’70s, with particular emphasis on the Lilla and Gilbert Silverman collection at New York’s Museum of Mod-

ern Art (MoMA). She has also begun preparing her upcoming Focus Gallery exhibition (fall 2015), which aims to engage with the reciprocal relations of materials and meanings in Fluxus media, ephemera, events, and performance.

The Mellon initiative's future direction has been discussed during the regular meetings of its steering committee, which includes Professors Peter N. Miller, Jeffrey Collins, Ivan Gaskell, Aaron Glass, Ittai Weinryb, and the current visiting fellows.



■ Photo: Kate DeWitt

Symposia

October 7

Re-presenting William Kent

Organized in conjunction with the exhibition *William Kent: Designing Georgian Britain*, this international symposium brought together scholars and curators to examine the life and career of one of the most influential designers of eighteenth-century Britain, William Kent.

November 8

Exhibitions Research Teaching:
The Bard Graduate Center at Twenty

Marking the occasion of the BGC's twentieth birthday, this symposium examined the elements of practice and theory that have come to define the Bard Graduate Center. An array of speakers from across the national, disciplinary, and institutional spectrum put the achievements of the past twenty years in context and outlined paths into the future.

March 5

The Material Text in Pre-Modern and Early Modern Europe

This symposium explored the topic of inscribed texts from antiquity to the modern period with the aim of articulating shared problems and issues related to materiality, legibility, and literacy and forging connections between readership in different cultures and contexts.

April 3

Material Reformations:
Towards a Material Culture of Protestantism

The aim of this symposium, which received generous funding from The Samuel H. Kress Foundation, was to revisit questions of Protestant identity from the perspective of a specifically material history of the Reformation. It examined Protestant attitudes to the material aspects of the ecclesiastical, civic, and domestic spheres for the light they can shed on the changing nature of religious experience and on the broad social and cultural changes brought about by the Reformation.

April 11

Objects and Power: An Interdisciplinary Approach
to Medieval Islamic Material Culture

This symposium brought together several of the leading scholars of Islamic material culture from around the world for a series of interdisciplinary conversations about the relationships between people in power and the objects they produced, commissioned, or collected.

April 14

Woven Worlds: The Social Lives of Andean Textiles

Examining the “social lives” of woven cloth in the Andean past and present, this symposium treated textiles as objects that intersect with human experience in Andean South America. The symposium incorporated perspectives from archaeologists, ethno-historians, and art historians to explore the vital cultural, political, economic, and ritual roles of cloth in the Andes.

April 25

Mapping New York

New York has long fascinated image-makers in all genres of the visual and textual record. This symposium was devoted to thinking and talking about visual representations of New York over several centuries and into the future.

May 2

Qualifying Paper Symposium

The third annual Qualifying Paper Symposium provided an opportunity for graduating MA students to give short presentations on their final capstone projects to faculty, staff, students, family, and friends.

May 9–10

History and Material Culture: World Perspectives

This two-day workshop and the associated future publication received generous support from The Chipstone Foundation, The Gladys Kriebel Delmas Foundation, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and Oxford University Press. The workshop, conducted jointly by the Bard Graduate Center and The Chipstone Foundation, featured discussion of thirty-two pre-circulated draft papers and abstracts that will form the basis of the *Oxford Handbook of History and Material Culture*, to be edited by the workshop conveners, Ivan Gaskell (BGC) and Sarah Anne Carter (Chipstone).

May 15-16

Majolica: A World View

This two-day symposium, which was generously underwritten by the Majolica International Society, examined the production of late nineteenth- and early twentieth-century majolica as a global phenomenon and explored aspects of its manufacture, marketing, consumption, and taste from an international perspective.

Seminar Series

C of C

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.

C of C

September 10

David Bomford

*Director of Conservation,
Museum of Fine Arts, Houston*
Connoisseurship:

The Rembrandt Paradigm

Carlo Ginzburg

*History, University of California,
Los Angeles*

Small Differences:

Ekphrasis and Connoisseurship

October 2

Amy de la Haye

*Dress History and Curatorship,
University of the Arts London*

Objects of a Passion:

Exhibiting Fashion and Dress
in the Museum

October 8

Allison Stielau

History of Art, Yale University
Flux: On Silver and Time

October 30

Arundhati Virmani

*Centre Norbert Elias, École des
Hautes Études en Sciences Sociales*

Indian Wedding Cards:

Publicizing the Intimate

November 5

Ann Fabian

*History and American Studies,
Rutgers University*

Collecting Frogs and Toads

C of C

November 12

Giorgio Riello

History, University of Warwick
Ghost of Fashion Past: Material
Culture and the Debris of History

Sarah Scaturro

*The Costume Institute,
The Metropolitan Museum of Art*

The Materiality of Fashion:

A Subjective View

November 13

Robert Nelson

History of Art, Yale University
The Gold of Icons

November 20

Femke Speelberg

*Drawings and Prints,
The Metropolitan Museum of Art*

Towards Autonomous Design:

The Ornament Print in the Early

Modern Art World

December 3

Laura Kalba

Art, Smith College

Polychromatic Pleasures:

Decorating with Color in Nineteenth-
Century France

December 10

Marla C. Berns

*Shirley and Ralph Shapiro Director,
Fowler Museum at UCLA*

Fowler at Fifty: Museum Collections
and the Challenge of the Contemporary

December 11

Shannon Dawdy

Anthropology, University of Chicago
Patina: Object Trauma and Human

Narrative

January 29

Michael Conforti

*Director, The Sterling and
Francine Clark Art Institute*

The Clark—Next



February 11

Francesca Bewer

Research Curator, Straus Center for Conservation and Technical Studies, Harvard Art Museums

Material Matters: Early Scientific Inquiry in Archaeology and Art

Laurent Olivier

Celtic and Gaulic Archaeology, Musée d'Archéologie Nationale, Saint-Germain-en-Laye

Henri Hubert Between Durkheim and Mauss: The Visual Reconstruction of Archaeological Time

February 12

William Stenhouse

History, Yeshiva University

Conserving Relics of the Classical Past: Civic Bodies and the Preservation of Antiquities in the Renaissance

February 19

Lara Penin

Transdisciplinary Design, School of Design Strategies, Parsons The New School for Design

Design Futures: Service Design for Social Innovation

February 25

Birgitt Borkopp-Restle

Art History,

University of Bern, Switzerland

How To Do Things with Textiles: Marie Antoinette at the Courts of Vienna and Versailles

March 18

Bess Williamson

Art History, Theory, and Criticism, School of the Art Institute of Chicago

Problems in Design History Research: The Body, Disability, and Modern Industrial Design

March 25

Alexander Marr

History of Art, University of Cambridge
Early Modern Instrument Aesthetics

April 1

Max Tillmann

Research Associate,

Staatliche Kunsthalle Karlsruhe

Les derniers goûts de France:

Electeur Max Emanuel and French

Decorative Arts about 1715

April 2

Susan Heuck Allen

Classics, Brown University

Classical Spies: American

Archaeologists with the OSS in World

War II Greece

April 8

Finbarr B. Flood

Institute of Fine Arts and Department of Art History, New York University

Twelfth-Century Architecture as

Incipient Globalism: Egypt, India, and

Medieval Ethiopia

April 9

Glenn Wharton

Museum Studies, New York University

The Painted King: Art, Activism, and

Authenticity in Hawai'i

April 23

Nathan Schlanger

Institut National de Recherches

Archéologiques Préventives

'Material Culture': The Concept and its

Use in Historical Perspective



April 24

Judith Olszowy-Schlanger

Historical and Philological Sciences,

École Pratique des Hautes Études

Michelle Chesner

Norman E. Alexander

Librarian for Jewish Studies,

Columbia University Library

Case Study in Collaboration: Conserving

Thousands of Lost Medieval Hebrew

Manuscripts

April 29

Ines Rotermund-Reynard

Art History, University of Cologne
Beads and Buttons from Briare: A
Global Industrial Success Story from
19th-Century France

Brown Bag Lunches

September 16

Julius Bryant

*Keeper of Word and Image Department,
Victoria and Albert Museum*
William Kent: Designing an Exhibition
for the V&A

October 22

Mats Rosengren

Rhetoric, Södertörn University, Sweden
Cave Art, Perception, Knowledge:
A Doxic Investigation

CofC

October 29

Will Shank

Consultant, Fine Art Collections
The Plight of the Exterior Contemporary
Mural: A Bold, But Vulnerable, Child of
Contemporary Culture

October 31

Jean Boutier

*History, École des Hautes Études
en Sciences Sociales*
The Grand Tour of European Nobilities:
New Questions for a History of Material
Culture, 1680–1780

November 1

Shih-Shan Susan Huang

Art History, Rice University
Daoist 'Imagetext' in Context

November 13

Giorgio Riello

History, University of Warwick
Material Culture, Design and the
Global Challenge

November 14

Ulrich Leben and Deborah L. Krohn

Bard Graduate Center
Georges Hoentschel Postmortem:
Reflecting on an Exhibition Project

CofC

December 4

Molly Garfinkel

Director, Place Matters Project, City Lore
History Happens Here: Community-
Based Approaches to Preservation

January 28

José Roca

*Estrellita B. Brodsky Adjunct Curator of
Latin American Art, Tate, London*
Waterweavers: The River in
Contemporary Colombian Visual and
Material Culture

January 29

Wolfgang Brückle

*Senior Lecturer,
Lucerne Art Academy, and Guest
Lecturer, University of Zürich*
Displays for Medieval Art in
Eighteenth-Century Collections:
Strawberry Hill and Beyond

CofC

February 12

Laurent Olivier

*Celtic and Gaulic Archaeology,
Musée d'Archéologie Nationale,
Saint-Germain-en-Laye*
The Memory of Things

CofC

February 17

Robert Baron

*Folk Arts and Music Program Director,
New York State Council on the Arts*
Safeguarding Living Cultural Heritage:
Around the World and Around the Corner

February 20

Peta Motture

Sculpture, Metalwork, Ceramics and Glass, Victoria and Albert Museum
Researching Renaissance Bronzes—
Work in Progress

C of C

March 4

Sherri Irvin

Philosophy, University of Oklahoma
Norms and the Ontology of
Contemporary Art

C of C

March 24

Michael Century

Music and New Media, Rensselaer Polytechnic Institute
Diagramming Intensities: Instrument,
Score, and Code in Contemporary Music
and Media Art

March 31

Tessa Murdoch

Sculpture, Metalwork, Ceramics and Glass, Victoria and Albert Museum
The Triumph of Music over Time: George
Frideric Handel and Musical Clocks by
Charles Clay

April 17

Monica L. Smith

Anthropology, University of California, Los Angeles
Urbanism and Abundance: An
Archaeological Perspective

May 5

Alison Clarke

University of Applied Arts in Vienna
Design Activism and the Cultural Cold
War: Critical Design Discourse in late
1960s Scandinavia and USA

Work-in-Progress Seminars

November 7

Hanna Hölling

Bard Graduate Center
On the Aspects of Time, Continuity,
Archive and Identity in the Conservation
of Multimedia Works of Art

November 19

Gabrielle Berlinger

Bard Graduate Center
‘Sometimes, Only Memory Holds It Up!’:
Historic Preservation of The Lower East
Side Tenement Museum

December 10

Kimon Keramidas

Bard Graduate Center
Interface Design: Thinking
About Technology in Daily Life and
in the Gallery

February 25

Andrew Morrall

Bard Graduate Center
Landscapes of Ruination and the Idea
of Nature in the Sixteenth-Century
German Intarsia Design

March 6

David Jaffee

Bard Graduate Center
Visualizing Nineteenth-Century
New York

March 17

Marc LeBlanc

Bard Graduate Center
Royal Ritual Performance and Costume
at the Ancient Egyptian Sed Festival

April 22

François Louis

Bard Graduate Center
Liao-Dynasty Elites in Light of Recent
Archaeological Finds

Scholars' Days and Installation Workshops

September 12

Installation Workshop: "William Kent: Designing Georgian Britain"

October 7

Scholars' Day: "William Kent: Designing Georgian Britain"

January 27

Scholars' Day: "An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928"

April 7

Installation Workshop: "Waterweavers: The River in Contemporary Colombian Visual and Material Culture"

April 14

Scholars' Day: "*Carrying Coca: 1,500 Years of Andean Chuspas*"

Workshops, Panel Discussions, Digital Projects

September 11

BGC Visiting Fellows Panel: **Sean Leatherbury** (University of Oxford), **Susannah D. Fisher** (Rutgers, The State University of New Jersey), **D. Graham Burnett** (Princeton University), and **Hannah Rogers** (Cornell University)

September 17

Digital Media Lab Salon

October 17

Digital Archive Site Launch: *Bard Graduate Center Craft, Art and Design Oral History Project*

January 30

Workshop: Warburg as Curator: Arguing in Space

February 7

Alex in the City: Thinking Through Dmitri Tcherniakov's 'Prince Igor' at the Metropolitan Opera (co-sponsored by The Opera Quarterly, Oxford University Press, the University of Chicago, and the Bard Graduate Center)

April 17

Digital Media Lab Salon

Doctoral Forum

October 22, 2013

Presentation of work in progress by Matthew Keagle

November 19, 2013

Dissertation writing workshop with guest appearances from recent graduates Sarah Lichtman and Donna Bilak

April 15, 2014

Presentation of work in progress from Christine Brennan

April 22, 2014

Bibliographic and Research Software Tools Workshop by Assistant Professor and Director of the Digital Media Lab Kimon Keramidas

Materials Days

October 13 and 20

All-day glass-making workshops for first-year students, held at Urban Glass in Brooklyn.

Learned Publications

*West 86th: A Journal of Decorative Arts,
Design History, and Material Culture*

West 86th reaffirms the BGC'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.

Articles have included subjects that ranged from the knowledge systems of traditional Chinese craftsmen to a cultural history of glass that considered the meanings of this material from a short story by Cervantes to the Gläserne Mensch (Glass Man) first shown at the German Hygiene Museum in 1927. New translations of rare and important design texts included Le Corbusier on his ideas regarding the role of glass in modern architecture, and the Brazilian architect-designer Lina Bo Bardi—one of the key figures of Latin American modernism—on her interests in the folk arts and indigenous culture. We have also seen the completion of Debora Silverman's magisterial analysis of Belgian art nouveau and the colonial experience of the Congo, which continues to stimulate debate on the political underbelly of elite consumption in the modern world.

Published biannually by the University of Chicago Press, *West 86th* is available in print and digitally through JSTOR. In addition, the BGC website (west86th.bgc.bard.edu) not only includes a range of digital projects, debates, and related material that expand upon the articles but also serves as a free-standing forum for new scholarship. The editorial team comprises Paul Stirton, editor in chief, and Daniel Lee, managing editor, who rely on assistance from other members of BGC faculty and staff. As an additional benefit, individual subscribers can now download current issues to read on their iPad, iPhone, Kindle, Android, or computer.

Praise for *West 86th*:
“a splendid addition to scholarship in all its facets”
—*Times Literary Supplement*

2012 First Prize for the best-designed scholarly journal
—American Alliance of Museums

Cultural Histories of the Material World

The series *Cultural Histories of the Material World* is centered on the exploration of the material turn in the study of culture. It examines the ways human beings have shaped and interpreted the material world from a broad range of scholarly perspectives and shows how attention to materiality can contribute to a more precise historical understanding of specific times, places, ways, and means.

Academic Year 2013–14 saw the publication of the eponymous volume, *Cultural Histories of the Material World*, edited by Peter N. Miller and featuring contributions from Glenn Adamson, Philippe Bordes, Brigitte Miriam Bedos-Rezak, Ivan Gaskell, Sabine MacCormack, Daniel Miller, Lynn Meskell, Michael Shanks, Bernard L. Herman, Ruth B. Phillips, Alain Schnapp, Robert E. Harrist Jr., Jaś Elsner, Ittai Weinryb, Bill Brown, Juliet Fleming, Nancy Troy, Pamela H. Smith, Deborah L. Krohn, Elaine Sisman, Jonathan M. Bloom, Horst Bredekamp, and Peter N. Miller.

We also published *Ways of Making and Knowing: The Material Culture of Empirical Knowledge*, edited by Pamela H. Smith, Amy R.W. Meyers, and Harold J. Cook and featuring contributions from Glenn Adamson, Malcolm Baker, Horst Bredekamp, Karen Bridgman, Mary M. Brooks, Suzanne B. Butters, Harold J. Cook, Lisa L. Ford, Joel T. Fry, Ian Hankey, Sachiko Kuskawa, Mark Laird, Amy Meyers, Alisha Rankin, Pamela H. Smith, Patrick Wallis, Alicia Weisberg-Roberts, Catherine Wright, and Elizabeth Yale. This volume shows that the history of science is not a history of concepts, or at least not that alone, but a history of the making and using of objects to understand the world.

These are the last two books in the series that will be published by the University of Michigan Press. Moving forward, BGC Books will be marketed and distributed by the University of Chicago Press.

Forthcoming titles include

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

This book explores the enormous significance the act of rendering visible has in the sciences, as well as the technological and media conditions on which scientific knowledge is based.

The Anthropology of Expeditions: Travel, Visualities, After-Lives

Erin Hasinoff, Joshua Bell, editors

This volume draws together contributions from North American and British anthropologists and historians of science working on the anthropology of expeditions from the perspective of their collected natural and cultural materials now held in museums and archives. The book sheds light on expeditions carried out in diverse geographies: Burma, China, India, North America, and Papua New Guinea.

Praise for books in the series:

“This book brings into focus an important new approach to understanding cultural artifacts which emphasizes their various contexts of creation and multiple aspects of their materiality. Leading scholars from a variety of disciplines explore how this approach can yield new insights into the history of material culture around the world. More broadly, this inspiring collection of essays points the way to a critical rethinking of the traditional research categories and canons in the humanities.” —Thomas Gaetgens, Getty Research, on *Cultural Histories of the Material World*

“*Ways of Making and Knowing* represents an interesting experiment in creating an interdisciplinary conversation about the material construction of knowledge. It critiques the division between ‘making’ and ‘knowing’ to explore how making things is not simply a precondition to knowledge but a kind of knowledge which raises questions about the distinctions between practical and theoretical knowledge.” —Paula Findlen, Stanford University, on *Ways of Making and Knowing*

“This splendid collection of essays is at once a major addition to the literature on the history of scholarship in Western Europe, a burgeoning field in its own right, and a model effort at comparative cultural history. . . . The collection as a whole sheds light on areas little known even to erudite scholars.” —Anthony Grafton, Princeton University, on *Antiquarianism and Intellectual Life in Europe and China, 1500–1800*

“No one has written such a book, and the book’s *raison d’être* is wholly warranted. The essays together are intriguing. They make important points—collectively a very important historiographical point—and they highlight for scholars the importance of such work and its potential for extension.” —David Hancock, University of Michigan, on *The Sea: Thalassography and Historiography*

Dean Peter N. Miller serves as the series editor, and Daniel Lee oversees editorial functions.

History of Design: Decorative Arts and Material Culture, 1400–2000

Edited by Pat Kirkham and Susan Weber
Heather Jane McCormick, Project Editor

Contributors: John Robert Alderman, Marcus B. Burke, Silke Bettermann, Jeffrey Collins, Aimée E. Froom, Annette Hagedorn, David Jaffee, Rose Kerr, Pat Kirkham, Patricia Lara-Betancourt, Christian A. Larsen, Dana Leibsohn, Sarah A. Lichtman, Andrew Morrall, George Michell, Barbara E. Mundy, Amy F. Ogata, Jorge F. Rivas Pérez, Maria Ruvoldt, Tomoko Sakomura, Enid Schildkrout, Lee Talbot, Sarah Teasley, Carol Thompson, Tom Tredway, Norman Vorano, Catherine L. Whalen

More than a decade in the making, this work, spanning six centuries of global design, is the first to offer an account of the vast history of decorative arts, design, and material culture produced in Africa, the Americas, Asia, Europe, the Indian subcontinent, and the Islamic world from 1400 to the present. Extensively illustrated, the volume covers interiors, furniture, textiles and dress, glass, graphics, metalwork, ceramics, exhibitions, product design, landscape and garden design, and theatre and film design. In four chronological sections, each of which is organized geographically, twenty-seven contributing authors elucidate the evolution of style, form, materials, and techniques, and address vital issues such as gender, race, patronage, cultural appropriation, continuity versus innovation, and high versus low culture.

Contributors include BGC faculty and alumni, as well as other leading authorities working on the history of design and the decorative arts today, who present hundreds of objects in their contemporary contexts, demonstrating the extent to which the applied arts have enriched customs, ceremony, and daily life worldwide over the past six hundred years. The first and only book of its kind, this landmark publication is a foundational text in the fields of design, the decorative arts, and material culture, presenting these subjects to new and seasoned readers alike in a comprehensive, erudite book with widespread appeal.

The Tiffany & Co. Foundation provided leadership support for this publication. Additional funds were generously given by The Sherrill Foundation and Fundación Cisneros/Colección Patricia Phelps de Cisneros.

Reviews

“Scholarly yet generally readable, close attention is paid to the style, form, materials, and techniques associated with interiors, furniture, textiles and

dress, glass, and so on. Exhaustive—not exhausting. Rather like walking through the front door of an imaginary museum of design and letting the artistic wealth of the ages overwhelm.”—Norman Weinstein, *Designers & Books*

“Nearly a decade in the making, *History of Design* is right for both the design maven and novice. Organized by historical era (1400–1600, e.g.) and by various areas of the world (East Asia, Europe, etc.), this heavyweight is dotted with gorgeous images. The knowledgeable commentary by various design writers lets interested readers delve into the details, but flipping through the book’s 700 pages is fun too.”—*Kirkus*

“This ambitious survey, which has been produced by the Bard Graduate Center in New York, grew out of the perceived lack of a satisfactory introduction to the applied arts that spanned historical and geographical borders. It looks set to fix that, gathering together ‘adventurous scholars’ and illustrating their incisive contributions with an excellent range of high-quality images.”—*Apollo*



Decorated Fish Skin Coat. Nivkhi. Siberia. Acquired 1898. Salmon Skin, pigment, reindeer sinew, hair Cut out, applique, painted 50 7/8 x 42 5/8 x 2 3/8 in. (129 x 108 x 6 cm) Division of Anthropology, American Museum of Natural history, 70/83.

Digital Media Lab

The Bard Graduate Center is increasingly committed to fostering the integration of digital media throughout its academic programs, gallery exhibitions, and publishing endeavors. The Digital Media Lab (DML) plays a central role in these explorations 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 lab continues to be home to a wide variety of projects in a number of courses. In the fall, students in Professor Whalen's "Colonial Revival" course coauthored a website that used new web design techniques to create a visually rich and intellectually compelling experience. Each student contributed a section based on a topic of their choice and balanced the use of text, images, and moving images. Visitors to the site can navigate the project linearly or can choose to read sections in whatever order they choose. Material is also navigable by themes, and visitors are able to travel through the document and read about instances where dominant themes such as temporality, value, and gender appear.

The Focus Gallery once again generated a flurry of activity in the lab. Courses in both semesters involved students in the process of conceiving of and prototyping digital interactives for upcoming Focus Gallery exhibitions. Professor Nicola Sharratt led students through the development of an interactive for the *Carrying Coca* exhibition that highlighted the transhistorical and global importance of coca leaves. Students devised a visualization that used a quipu, an Incan textile used for accounting, to highlight objects and events that significantly represented the role of coca leaves in cultural life.

For his *Visualizing Nineteenth-Century New York* project, Professor David Jaffee led students through two semesters of work developing content and designs for a digital publication and two gallery interactives. Students created prototypes for all three digital aspects of the piece, incorporating the research and writing of content they had done for the project. In both Focus Gallery projects, students benefited from being able to work on these projects within the production schedules of the exhibitions and made presentations and took part in meetings with BGC exhibition staff and digital software developers.

The year finished with two days that furthered the Digital Media Lab's investigations into 3D technologies. In May, faculty, staff, and students were given a tour of the Museum of Arts and Design's show *Out of Hand: Materializing the Postdigital* by exhibition curator and BGC alumnus Ron Labaco. The following day, the DML was open for a day-long scan- and print-athon, during which the various scanning, photography, and printing techniques we use for 3D projects at the BGC were on display.

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

Kimon Keramidas

Assistant Professor and Director of the Digital Media Lab



■ Photo: Alex Hills

Library

The Library has undergone a period of exciting growth this past year, as we have both added to our holdings and developed new ways to enhance access to our collections. While continuing our mission to support the institution's curricular goals, this year we have placed special emphasis on developing our monograph collection to support the BGC's Cultures of Conservation initiative, working with faculty and our Mellon fellows to identify the titles that best reflect our unique and interdisciplinary approach to the field. We have also collaborated closely with the Gallery to support exhibitions research and have mounted a display of contemporary artists' books from Colombia to complement the spring 2014 *Waterweavers* exhibition.

We have also started testing the waters with e-books, setting up a trial subscription with Ebrary that added more than 2,500 unique titles to our collection, and we are working on improving our digital infrastructure to allow us to take on more digital materials as they inevitably become available. Although we will remain committed to printed matter, electronic books will allow us to expand our collections in areas that are secondary to our core collection strengths without sacrificing shelf space.

As we made our way through the cataloguing of monographs from the Ted Dell collection, we came across a number of rare titles that have made wonderful additions to our collection, some of the most notable being a folio of Piranesi's *Diversi Maniere d'Adornare i Cammini* (1769); Jean Bérain's *Ornemens Inventez par J. Bérain* (ca. 1710–11); and *A Description of the Works of Art forming the Collection of Alfred de Rothschild* (1884). These titles were featured in a pop-up exhibition highlighting our special collections in October when we celebrated Ex Libris Day.

One of our more exciting projects of the past year has been the development of a customized discovery tool using the open-source software, Blacklight, and we are soon to launch a beta version of our library catalog that is searchable in a variety of ways that have been unavailable to us until now. This foundational project is the first of a series of digital projects in the library designed to enhance access to our physical collection and allow for us to take on a larger number of digital collections in the future.

The Visual Media Resources department launched a new image management system this fall, and it has been a huge success. Shared

Shelf allows the BGC to integrate its image collection with the holdings of ARTstor, allowing students, faculty, and staff to search, present, and organize material from a wide range of material from our own exhibitions images to the vast and growing collections held by ARTstor. We have also embarked upon the digitization of our exhibition images to add to our own holdings this year.

The Library hosted two notable events this year for students, alumni, faculty, and staff. In October we celebrated the second annual Ex Libris Day, and in April we held the third annual BGC Edible Book Festival. For Ex Libris Day, we planned a day-long series of workshops and displays to celebrate research and show off the Library's treasures. Events included special collections exhibitions and paper crafts made out of recycled book material, capped off with a pizza and movie lunch featuring selections from our video collection. For Edible Books Day, participants created "books" out of edible materials, which were displayed, judged, and subsequently eaten. A highlight of the afternoon was the creation of two versions of the BGC's new *History of Design*, along with many other delicious examples of works from our collection.

Heather Topcik
Chief Librarian



Photo:
Michael Nagel



Exhibitions

This year marks the twentieth anniversary of the Bard Graduate Center Gallery. As a member of the original Gallery staff, I feel a tremendous sense of pride for having participated in this remarkable history. As one often does on such occasions, I recently reflected on the past two decades, incredulous at the amount of time that has passed and at the scope of our achievements. The clearest indications of what we have accomplished are undoubtedly the exhibitions we organized, which number more than fifty, and the books we published, many in collaboration with Yale University Press.

Leading up to our inauguration in the fall of 1993, and for many years afterward, we confronted challenges one might expect in establishing a new institution. The field of decorative arts, then our primary focus, was a marginalized discipline. However, the Gallery proceeded to build an impressive reputation by securing loans for our exhibitions in collaboration with major international museums, such as the Victoria and Albert Museum in London, Musée des Arts décoratifs in Paris, the Museum of Applied Arts in Vienna, the Iparművészeti Múzeum in Budapest, the Design Museum in Helsinki, the Nationalmuseum in Stockholm, and the Metropolitan Museum of Art, our neighbor in New York City. Many of these institutions became long-term partners. We also garnered respect by demonstrating a steadfast commitment to display practices of the highest quality and to innovative curatorial thinking. From the start, we tackled uncharted subjects, and we have never turned away from this approach. Our exhibitions have examined topics such as E. W. Godwin, the nineteenth-century British architect and designer; modernism in Sweden; connections between architectural and urban design and the decorative arts in Berlin during the first quarter of the nineteenth century; Hungarian modern ceramics; Le Corbusier's career before 1925; Knoll textiles; the miniature weavings of Sheila Hicks; medieval aquamanilia; and the American circus.

For twenty years, the Gallery has had a considerable impact on the BGC's institutional mission to enhance scholarship and research in the decorative arts, design history, and material culture. This impact is evident in the widespread acceptance and recognition of these disciplines in academia, across the international cultural spectrum, and by the general public.

Installation view, *Waterweavers: The River in Contemporary Colombian Visual and Material Culture*.

To mark this anniversary, we embarked on various activities this past year, some reflecting on the past and others demonstrating how we continue to innovate and expand Gallery practices. In the fall, Dean Miller and I co-chaired a twentieth-anniversary symposium with an international slate of speakers examining the elements of practice and theory that have come to define the BGC. The Gallery organized four exhibitions, each of which brought a new dimension of curatorial thinking to our program. Our ongoing commitment to research and new scholarship was reflected in the publication of five books on topics ranging from British architect and designer William Kent to contemporary Colombian visual and material culture. In addition we organized three exhibition tours to the Victoria and Albert Museum in London; the Cranbrook Art Museum in Bloomfield Hills, Michigan; and the Musée des Arts décoratifs in Paris. Another development this year was the initiation of a pilot project using Google Glass, in which the Gallery developed an app for exhibition interpretation normally found on wall labels that visitors could access through Glass.

I feel privileged to work with a remarkable staff, all of whom have showed great dedication to achieving the vision that Susan Weber initiated and continues to shape.

Nina Stritzler-Levine

Director, Bard Graduate Center Gallery/Gallery Publications

William Kent. Chandelier, for the Leineschloss, Hanover, 1736–37. Made by Balthasar Friedrich Behrens. Cast and openwork, strapwork, appliqué, repoussé, and chased silver. Museum of Fine Arts, Boston, William Francis Warden Fund, Anonymous Gift in Memory of Zoë Wilbour, Gift of Henry H. Fay, and Gift of W. K. Flint, by exchange, 1985.854.



2013–14 Exhibitions

Main Gallery

William Kent: Designing Georgian Britain

On view at the BGC, September 20, 2013–February 9, 2014, and at the V&A, March 22–July 13, 2014

Organized by the Bard Graduate Center and the Victoria and Albert Museum, *William Kent: Designing Georgian Britain* explored the art of William Kent (1685–1748) over four decades, from 1709 to 1748, when Britain was defining itself as a nation. The exhibition examined his versatility and artistic inventiveness which set the style of his age and asserted the status of the modern British artist at a time when most patrons and collectors looked to Italy for their art and design. An invitation-only Scholars Day for international academics in the field along with public programs exploring the context of Georgian Britain were organized in support of the exhibition. *William Kent* garnered extensive critical praise from the *New York Times*, *Guardian*, *Spectator*, *Huffington Post*, *Wall Street Journal*, *Art Newspaper*, *Apollo*, and the *Times Literary Supplement*, among others. The exhibition was curated by Susan Weber, BGC Founder and Director, and by Julius Bryant, V&A Keeper of Word and Image. Marianne Lamonaca, Chief Curator, was project coordinator.

Waterweavers: The River in Contemporary Colombian Visual and Material Culture

On view April 11–August 10, 2014

This was the first exhibition to examine contemporary crosscurrents in Colombian visual and material culture. In Colombia, the confluence of the image of the river and the act of weaving is present both metaphorically and literally across contemporary practices. Using the river as a conceptual device to explore the intersections between design, craft, and art in the country's culture today, the Gallery provided the backdrop for a curatorial strategy in which immersive environments presented on the walls framed three-dimensional pieces at the center of each room. The exhibition included drawings, ceramics, graphic design, furniture, textiles, video, and installations. Unexpected juxtapositions created a critical and conceptual friction between works and practices that are seldom shown together. José Roca, Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate Modern and Artistic Director of FLORA ars+natura in Bogotá, and independent writer and editor Alejandro Martín were the co-curators. A separate interactive website was produced by Alejandro Martín and BGC

Digital Designer and Website Manager Alex Hills. Gallery Director Nina Stritzler-Levine was project director. Associate Curator Earl Martin was project coordinator.

Focus Gallery

An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928

[On view September 27, 2013–February 2, 2014](#)

Beginning in 1915, New York’s American Museum of Natural History (AMNH) embarked on a mission to inspire and energize the American design industry by giving textile designers and manufacturers unprecedented access to the museum’s ethnographic collections. The movement was sparked by the disruption in creative direction from Europe caused by World War I. Drawing upon the notion that Euro-American culture could lay special claim to indigenous artifacts from the Americas, AMNH anthropology curators sought to innovate a distinctly “American” design idiom based on the museum’s vast collections of Native American, Mesoamerican, Andean, and South American objects. By examining the disciplinary intersection of early twentieth-century anthropology and American industrial design, as well as the influence of modernist (or American) primitivism, *An American Style* examined four major themes: the AMNH’s promotion of “American” sources for design inspiration; global sources and fashion designs; the 1919 *Exhibition of Industrial Art*; and the legacy of this effort into the 1920s. BGC graduate and Gallery Associate Curator Ann Maguerite Tartsinis was the curator.

Carrying Coca: 1,500 Years of Andean *Chuspas*

[On view April 11–August 3, 2014](#)

This exhibition considered how two components of Andean life—coca leaves and hand-woven textiles—are brought together in small woven bags called *chuspas*—and examined these traditional objects in changing cultural and economic contexts. It portrayed the history of *chuspas* as a consequence not only of variations in Andean textile traditions but also of the story of the sacred and contested substance they carry. Featuring thirty-three coca bags, fiber samples, looms, spinning implements, and documentary expedition photographs, *Carrying Coca* demonstrated the importance of *chuspas* to social relationships, ritual activity, and political negotiation. Juxtaposing *chuspas* made more than 1,500 years ago with bags produced as recently as 2013, the exhibition presented a story of tradition and transformation. BGC-AMNH Postdoctoral Fellow Nicola Sharratt was the curator.

Gallery Publications

William Kent: Designing Georgian Britain

The groundbreaking catalogue, edited by Susan Weber, and published by the BGC Gallery in collaboration with Yale University Press, brought together an international team of the foremost experts in the field, including John Harris, John Dixon Hunt, Frank Salmon, David Watkins, and Julius Bryant, to examine the entire spectrum of Kent's oeuvre, including the interiors at Kensington Palace and Houghton Hall. The copiously illustrated essays illuminate issues about the authorship of Kent's furniture and metalwork, situate his contributions in relation to architectural discourse, and classify the characteristics of his designs.

Waterweavers: The River in Contemporary Colombian Visual and Material Culture

Edited by José Roca and Alejandro Martín, this unprecedented anthology of contemporary and historical texts (many printed for the first time in English) was published by the BGC Gallery. A range of Colombian authors who have used the river as a conceptual and metaphorical device in their writings are represented, including the world-renowned writer Gabriel García Márquez and the authors Fernando Zalamea, Tomás González, Héctor Abad, and Alfredo Molano. The book, which also documents the work of the seventeen artists featured in the exhibition, was designed by Irma Boom, an internationally acclaimed book designer.

An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928

Published by the BGC Gallery and distributed by Yale University Press, *An American Style* by Ann Marguerite Tartsinis positions the AMNH project in the broader narrative of early twentieth-century design culture in New York, which includes the roles played by the Metropolitan Museum of Art and the Brooklyn Museum. Two photographic essays utilize a trove of previously unpublished negatives from the AMNH Special Collections Archive, featuring documentary images of models in ethnographic garments taken at the museum about 1916 and the fashion designs created for the *Exhibition of Industrial Art* in 1919. The book includes examples of work by designers who went on to become celebrated professionals in their respective fields and also highlights under-recognized designers deserving of further investigation. To give proper attribution and recognition to individuals who left an indelible imprint on the project, the catalogue concludes with a selection of short biographies and profiles of key designers, manufacturers, department stores, and curators.



Carrying Coca: 1,500 Years of Andean *Chuspas*

A fully-illustrated catalogue, published by the BGC Gallery and distributed by Yale University Press, features previously unpublished examples of archaeological, historic, and contemporary *chuspas* from Peru and Bolivia. This book, by Nicola Sharratt, explores the vital role of both textiles and coca in Andean culture and demonstrates how both products are central components in recent global interactions, albeit in very different ways—with textiles increasingly consumed as tourist souvenirs, and coca recognized as a maligned symbol of international anti-drug campaign.

Swedish Wooden Toys

Published by the BGC and Yale University Press, this groundbreaking book examines over 200 years of Swedish toys, from historic dollhouses to the latest designs for children. Featuring rattles, full-size rocking horses, dollhouses, and building blocks to skis, sleds, and tabletop games with intricate moving parts, *Swedish Wooden Toys* also addresses images of Swedish childhood, how the beloved red Dala horse became a symbol of Swedish national identity, the vibrant tradition of educational toys, and the challenges of maintaining craft manufacturing in an era of global mass-production. This eleven-essay volume was edited by Amy F. Ogata, Professor, University of Southern California, and Susan Weber, BGC Founder and Director, and accompanies a BGC-organized exhibition opening at our Gallery in September 2015.

Exhibitions in Progress

Artek and the Aaltos: Design, Domesticity and the Public Sphere

[Scheduled for Spring 2016](#)

Long associated with Alvar and Aino Aalto's architectural practice, Artek was a thriving company devoted to the production of their designs, particularly Alvar Aalto's furniture. International in scope, it was the most successful producer of progressive modern furniture in the world between the World Wars. Under the direction of Nina Stritzler-Levine, this project brings to the forefront of public attention new research. An international group of experts have unearthed corporate documents, drawings, photographs and related papers that will form the basis of a groundbreaking exhibition and publication.

John Lockwood Kipling: Exploring Asian Art and Design, from Mumbai to the Punjab

Scheduled for Spring 2017

Over the past year, Susan Weber and Julius Bryant have initiated research for a forthcoming exhibition and publication on John Lockwood Kipling (1837–1911), perhaps best known today for illustrating books by his son, Rudyard. A collaboration with the Victoria and Albert Museum, this will be the first comprehensive exhibition to reveal the full spectrum of J.L. Kipling's impact as an artist, author, scholar, and teacher. Kipling was an Arts and Crafts pioneer; man of letters, artist, teacher and heritage activist in the nineteenth-century struggle between art and industry. Between 1865 and 1875 he taught at the Sir Jamssetjee Jeejeebhoy School of Art in Mumbai. In 1875 he was appointed Principal of the new Mayo School of Art (today Pakistan's National College of Art) and curator of its museum in Lahore, known locally as the Ajaib-Gher—or the 'Wonder House'. An international team has been assembled to contribute to the publication. In addition to the curators, authors include Deborah Swallow, Nadhra Kahn, Peter Hoffenberg, Christopher Marsden, Sandra Kemp, and Abigail McGowan.

BGC Gallery Films

Media Producer Han Vu created films for two of our exhibitions this year. *William Kent* was the most ambitious film project to date, with on-location footage of Houghton Hall and Kent-designed gardens in the United Kingdom. The *Waterweavers* exhibition instigated an unprecedented use of video; in two of our galleries we projected full-scale video installations by Monika Bravo and Clemencia Echeverri. The Gallery also produced a series of promotional films for all four of the exhibitions mounted this year. For the forthcoming exhibition *Swedish Wooden Toys*, the BGC digitized and produced a film on the history of BRIO, a Swedish toy company, for French- and English-speaking viewers.

New Gallery Initiatives

Exhibition Tour Program

This year the Gallery sent three exhibitions on the road as part of an ambitious initiative seeking to expand the mission of the Gallery to a broader national and international audience:

The Islands of Benoît Mandelbrot: Fractals, Chaos, and the Materiality of Thinking
Cranbrook Museum of Art, Bloomfield Hills, Michigan
November 16, 2013–March 30, 2014

William Kent: Designing Georgian Britain
Victorian and Albert Museum, London
March 22–July 13, 2014

Swedish Wooden Toys
Musée des Arts décoratifs, Paris
June 18, 2014–January 11, 2015

Google Glass Exhibition Interpretation Pilot Project

The BGC Gallery initiated a pilot program that aims to solve a longstanding conundrum in art education. Museums and galleries have long struggled to balance the direct experience of artwork and the need to provide information to better understand and appreciate it. Educational text panels, however, break up the flow of the exhibition as viewers are forced to shift their attention from looking at the artwork to reading the wall text. Utilizing the image recognition technology of Google Glass, Han Vu, Media Producer at BGC and independent developer Zack Freedman came up with an innovative solution to this problem. BGC's spring exhibition *Waterweavers: The River in Contemporary Colombian Visual and Material Culture* served as a test for this new application of Google Glass. On April 28, the BGC Gallery hosted over 100 members of the Glass NYC community to explore the new application in the gallery.

Exhibition Archive Project

Spearheaded by Alexis Mucha, Manager Rights and Reproductions, and Heather Topcik, Chief Librarian, this project seeks to document and conserve the materials associated with our past exhibitions. The project was initiated by scanning and cataloguing more than one thousand images, including color transparencies and slides from the first fifteen years of BGC history. Mike Satalof, a trained archivist, is cataloguing and processing the images and will develop finding aids with the goal of creating a comprehensive Gallery archive.

Online Catalogue Sales

Our long awaited Gallery online bookstore launched in the spring with *Waterweavers: A Chronicle of Rivers* and *Carrying Coca: 1,500 Years of Andean Chuspas*. Many Main and Focus Gallery catalogues, as well as other institutional publications, are available for online purchase.

Education

During 2013–2014, the BGC’s Education Department welcomed more than 2,500 constituents to a broad range of exhibition-related programs including lectures, conversations, study days, concerts, family days, and guided tours as well as outreach activities. Public programs organized by the Education Department foster a deeper engagement with exhibitions in the BGC Gallery by connecting visitors with scholars, curators, artists, designers, and other specialists in the decorative arts and design history. In addition to programs for adult, senior, student and family audiences, our popular Outreach Suitcase Program continues to travel to new venues both within and beyond New York City.

In the Gallery, BGC educators and graduate student docents lead exhibition tours for adult and school groups. BGC docents are actively involved in Gallery teaching and receive mentoring from Education staff while gaining first-hand experience in best practices for museum educators. They learn to interpret objects and make thought-provoking connections between exhibition content and curriculum standards in history, language arts, visual and performing arts, and science.

This year we added two new suitcases to our Outreach Suitcase Program for K-12 students: *Waterweavers: Global Rivers Inspiring Artists and Designers* and *Marvelous Materials: Learn How Things are Made*. I am happy to report that teachers at all grade levels continue to request Suitcase programs from current as well as past exhibitions. These experiences support their curriculum goals and enrich their teaching in history, language arts, science, and visual and performing arts.

Rebecca Allan
Head of Education

Bag, Chancay, Central Coast of Peru. AD 1000-1476. Camelid Fiber cotton; complementary weft patterning, braiding, chainstitch embroidery, plied fringe. Gift of the Ernest Erickson Foundation Inc., accessioned 1988 American Museum of Natural history, 41.2/8974.



Gallery Programs

October 3

Cesare's Palace: Handel and the Music of Burlington House

Bradley Brookshire, harpsichord;
Christopher Dylan Herbert, baritone;
Katie Rietman, cello

October 10

William Kent: Creating the Grand Tour Taste

Julius Bryant, Keeper of Word and Image, Victoria and Albert Museum and co-curator of *William Kent: Designing Georgian Britain*

October 31

Rousham: Sitting in and Sauntering through a Pleasure Ground

Magda Salvesen, independent garden and landscape historian

November 14

The Fabric of Activism: The Design Works of Bedford-Stuyvesant

Donald Albrecht, curator of architecture and design, Museum of the City of New York; Phyllis Ross, specialist in 20th-century design and decorative arts history; Seth Tillett, designer

November 21

The Well of Inspiration: Sources for William Kent's Furniture Designs

Susan Weber, BGC founder and director, and co-curator of *William Kent: Designing Georgian Britain*

December 5

An Evening with Laurie Olin, Landscape Architect

December 12

The Royal Court, Political Culture, and the Art of Friendship in the Age of William Kent

Clarissa Campbell Orr, historian, Anglia Ruskin University.

December 19

Men of Labor and Leisure: Defining Masculinity in Georgian Portraiture and Fashion

Kimberly Chrisman-Campbell, independent art historian,
Jason Kelly, associate professor of British history at Indiana University-Purdue University, Indianapolis

January 9

Village Vanguard: The Karasz Sisters, Djuna Barnes, and their Milieu

Ashley Callahan, independent scholar
Drake Stutesman, editor of *Framework: The Journal of Cinema and Media*

January 16

Eighteenth-Century Architectural Drawings in Context: A Study Day at the Yale Center for British Art, New Haven, CT

Madeleine Helmer, architectural drawings cataloguer and researcher, Yale Center for British Art

January 23

"Intimately and Unquestionably Our Own": A Curator's Perspective on An American Style

Ann Marguerite Tartsinis, associate curator, BGC Gallery and curator, *An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928*.

April 11

Figure/Ground: Curating Waterweavers

José Roca, Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate Modern in London and artistic director of FLORA ars+natura, Bogotá; Susana Mejía, artist; Gregory Volk, art critic and associate professor at Virginia Commonwealth University School of the Arts; Jorge Lizarazo, designer and founder, Hechizoo

April 22

Reflections of Rulership in Wari Tapestry-woven Tunics

Susan Bergh, curator of Pre-Columbian and Native North American Art, Cleveland Museum of Art; Nicola Sharratt, BGC-AMNH postdoctoral fellow in museum anthropology and curator, *Carrying Coca: 1500 Years of Andean Chuspas*

April 30

Evening for Educators

May 6

Containing Many Meanings: *Chuspas*, *Coca Leaf*, and Andean Culture

Catherine Allen, professor emeritus of anthropology and international affairs, The George Washington University

May 20

Design for a Better World

Paul Makovsky, editorial director, *Metropolis*; Lucy Salamanca, founder, Salamanca Design & Co.; Andreas Vaa Bermann, director, Norsk Form: The Foundation for Design and Architecture, Norway

May 29

Sonidos amazónicos: An Evening of Colombian Music and Poetry

Juan Carlos Galeano, poet and professor, Department of Modern Languages and Linguistics, Florida State University; Francisco Roldán, classical guitarist; Olfary Gutiérrez, soprano

June 5

Two Rivers: An Evening with Filmmaker Peter Hutton

Peter Hutton, Charles Franklin Kellogg and Grace E. Ramsey Kellogg Professor of the Arts and director of the Film and Electronic Arts program, Bard College; Joshua Siegel, assistant curator in the department of film and media, Museum of Modern Art

June 19

Restoring Troubled Water: Andrew Revkin in Conversation with Mary Miss and Charles Vörösmarty

Mary Miss, artist and director of *City as a Living Laboratory*; Charles Vörösmarty, professor of civil engineering, The City University of New York; Andrew Revkin, science and environmental writer

June 26

Delineating Colombia: Contemporary Artists Re-tracing Nature

Monika Bravo, artist; Georgia de Havenon, independent scholar and research associate Art of the Americas department, Brooklyn Museum; José Roca, Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate Modern in London and artistic director of FLORA ars+natura, Bogotá

July 17

Chronicles of the *Chuspas*

Antonio Sánchez-Gómez, researcher on design history and PhD candidate, BGC

Senior and Family Programs

October 12

Family Day: Topiary Garden Dance!

Thomas Baird, Baroque dance specialist

October 28, January 14, January 27

Open Houses for Seniors

February 2

Family Day: Design Your Own Textile!

May 2 and July 28

Open Houses for Seniors

June 7

Family Day ¡Tejamos! (Let's Weave!)

Outreach Suitcase

Number of Participating Students & Teachers: 1,376

New York City Public Schools

P.S. 9
Nest+M
P.S. 149
P.S. 306
P.S. 21
P.S. 59
371K at Sunset Park High School
Susan E. Wagner High School
P.S. 87
P.S. 166
P.S. 118 Maurice Sendak Community School
P.S./I.S. 295Q
P.S. 11

Private Schools

Marymount School

Community Centers

Kingsbridge Heights Community Center
Lincoln Square Community Center
Southern Queens Park Association
Children's Aid Society @ Frederick Douglass
PAL Brownsville/Beacon

Libraries

Bronx Public Library
Spuyten Duyvil Library
Port Washington Library
Queens Central Library

Senior Centers

Atria Residence



Top: BGC student Julie Pastor at Family Day: Topiary Garden Dance! **Center:** Waterweavers exhibition tour **Bottom:** Gallery Outreach Educator Tracy Grosner at Family Day: ¡Tejamos! (Let's Weave!)

Donors

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

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Ceci Arango.
 Corcora stools,
 1993. Woven by
 artisans from
 the guacamayas
 community in
 Colombia. Fiqua
 fiber spiral-woven
 over esparto fiber,
 macana palm
 wood base.

Special Events

The BGC celebrated its twentieth anniversary with a cake and champagne toast on October 16 at 38 West 86 Street. Faculty, staff, alumni, students, and friends gathered for tours of the academic building and the exhibitions *William Kent: Designing Georgian Britain* and *An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928*.

On November 6 the BGC launched the publication of *History of Design: Decorative Arts and Material Culture, 1400–2000*. This landmark survey, a first in the field, spans six centuries of decorative arts and design produced in Africa, the Americas, Asia, Europe, the Indian subcontinent, and the Islamic world. Editors Susan Weber and Pat Kirkham joined contributing authors, BGC faculty and alumni, friends, and colleagues from the academic, museum, and design worlds at the Century Association in celebration. Mariët Westermann, Vice President, the Andrew W. Mellon Foundation, and Ian Wardropper, Director, the Frick Collection made remarks.

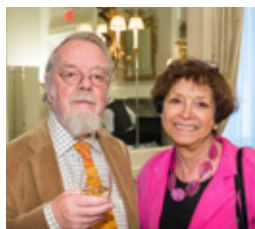
The Eighteenth Annual Iris Foundation Awards Luncheon to benefit the scholarship fund honored outstanding contributions to patronage and scholarship in the decorative arts. Held on April 9 at the Colony Club, nearly 150 guests celebrated Iris Cantor, Dame Rosalind J. Savill, Finbarr Barry Flood, and Martin Levy.

Pair of pedestals for the Garden Room, Chiswick House. William Kent; carved by John Bosc (ca. 1696–1743). Carved gilt wood. Trustees of the Chatsworth Settlement





Top left: Glenn Adamson and Markley Holmes Boyer. **Top right:** Susan Weber, Ian Wardropper, Pat Kirkham, and Mariët Westermann. **Center:** Ian Wardropper. **Bottom left:** Leon Dalva, Deborah Krohn, and Andrew Morrall. **Bottom right:** Peter N. Miller and Pat Kirkham.



Clockwise from top: Ayesha Bulchandani Mathrani, Seran Trehan, and Isabelle Harnoncourt; Iris Cantor and Susan Weber; Reeva Mager and Deborah Miller Zabel; Dame Rosalind J. Savill; Yvette and Maurice Bendahan; Peyton Skipwith and Elaine Ellis.

Photo credits: Front cover, clockwise from top left: Alvaro Catalán de Ocón. *PET Lamp* project, 2013. Recycled plastic, metal, *paja de tetera* fiber, wool. Courtesy of the artist / PET Lamp. **Coca bag with strap.** Sorata, Bolivia, 20th century. Wool; double-faced warp pattern with plain weave stripes. Collected by Grace Goodell, accessioned 1969, American Museum of Natural History, 40.1/3580. William Kent. **Hall chair, for the gallery, Chiswick House,** ca. 1727-32. © Devonshire Collection, Chatsworth. Reproduced by permission of Chatsworth Settlement Trustees. Photographer: Bruce White. William Kent. **Console table on a fluted plinth, one of a pair for Chiswick House,** ca. 1727-32. Probably carved by John Boson. Carved gilt pine, Siena marble top. © Victoria and Albert Museum, London, W.14 to :2-1971. Back cover, clockwise from top left: Michael Rysbrack. **Model for the effigy of Isaac Newton,** Westminster Abbey, London, 1727-30. Teracotta. Given by Dr. W.L. Hildburgh FSA; © Victoria and Albert Museum, London, A.I-1938. **Ilonka Karasz in “Peruvian poncho,”** ca. 1916. Image 2A18815, American Museum of Natural History Library. **Pendant coca bag,** South coast, Peru, 1400-1600. Camelid fiber, cotton; looping, netting, interlocked tapestry, complementary warp weave, plied fringe. Museum of Fine Arts, Boston, The Elizabeth Day McCormick Collection, 51.2452. Marcelo Villegas. **Doble curva (Double Curve) chair,** ca. 1990. Guadua bamboo roots, saddle leather, cast-bronze. Courtesy of the artist. **Stirrup-spout vessel depicting elite male asleep with chuspa slung over his shoulder.** Moche, Peru, AD 1-700. Molded ceramic. Museum of Archaeology and Anthropology, Cambridge University, CUMAA 1924.190.



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