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Johannes Molzahn. *Wohnung und Werkraum* (*Dwelling and Workplace*) poster for the Deutsche Werkbund Exhibition in Breslau, 1929. Printed by Druckerei Schenkalowsky, A. G., Breslau. Lithograph. The Museum of Modern Art, Purchase Fund, Jan Tschichold Collection. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



# Director's Welcome

We are in the midst of celebrating Bard Graduate Center's twenty-fifth anniversary. While the past quarter-century has seen momentous changes that have marked our evolution, I am confident that the initiatives we have undertaken this past year will continue our growth through the next decades.

I am particularly enthusiastic about the Digital Literacy Initiative, launched in September—the newest phase of our decade-old Digital Media Lab, which has helped a growing number of our graduates find success in digital-centric positions in cultural institutions, non-profits, and the private sector. Indeed, it is obvious that working in the object-based museum world requires basic digital competency. Students will now, during their course of study, undergo a series of intensive project-based workshops and training sessions that will provide them with a set of digital tools and experiences to be used throughout their careers.

This year, we graduated fifteen master's degree students and five doctoral candidates. We also continued our practice of giving a research theme to the academic year, which for 2018-19 was “When is After?,” and our teen learning program entered its third year. In the fall, the Gallery presented the critically acclaimed exhibition, *Agents of Faith: Votive Objects in Time and Place*. In the spring, the institution's commitment to academically rigorous Focus Projects continued with exhibitions on the anthropologist Franz Boas, his Indigenous collaborator George Hunt, and their fieldwork on the Kwakwaka'wakw of British Columbia, and on the influence of typographer and designer Jan Tschichold, who was instrumental in defining the “The New Typography” movement of the 1920s and 1930s. *A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements* was based on the Exhibition Qualifying Paper by Sasha Nixon who received her MA in 2018. These are among only a few of the activities highlighted in the following pages.

As we continue to advance our research and scholarship, our focus on the object, and learning from it, is constant. I hope that you will join us on West 86th Street to experience our thoughtful programs and groundbreaking exhibitions.



Susan Weber  
*Founder and Director*





CEREMONIAL ASPECT

**BIRTH**

**YOUTH**

**DEATH**

**Melatah**

The word Melatah is derived from the Hebrew word Melach, which means to work or to serve. In the Bible, Melatah is used to describe the work of the Levites, who were responsible for the maintenance of the Tabernacle and the Temple. The word is also used to describe the work of the priests, who were responsible for the sacrifices and the rituals of the Temple.

# Teaching

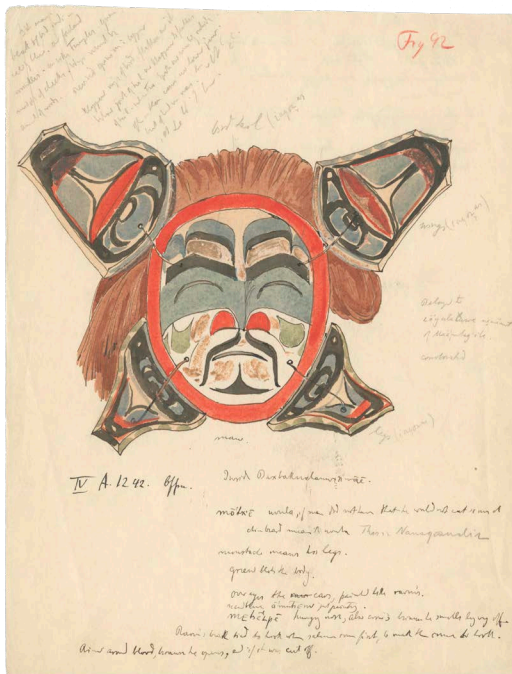
As we celebrated our twenty-fifth anniversary, Bard Graduate Center's 2018–19 academic year continued to see new initiatives and new directions added to the continuing stimulus of new course offerings, seminar series, evening lectures, and symposia. In September we welcomed an incoming class of fifteen MA and four PhD students whose lively collective presence and varied interests have melded well with the second-year students. In the fall, we also welcomed Professor Caspar Meyer, who replaced Elizabeth Simpson on her retirement, as our resident scholar of the ancient world. Professor Meyer came to us from Birkbeck College, University of London, where he was Senior Lecturer in Classical Archaeology. He has brought research and teaching fields that span ancient Greek art, its extensions into the peripheries of the Greek world, and its cross-cultural persistence and resurgence up to the present. He has already joined forces with our other archaeologist, Professor Meredith Linn, in a project to develop digital site guides and real-time onsite records of New York urban excavations. A number of students took the opportunity to do their summer internships with Professor Meyer's excavation on the island of Despotiko in the Cyclades. We plan to integrate this opportunity into the overall Bard Travel Program going forward, further cementing Bard Graduate Center's commitment to a global approach in studying the past through objects.



Group of votive heads, Northeastern Brazil, before 1960.  
Ceramic (far left); wood, paint. Collection of Beate Echols  
and Micheal Shub. Photograph: Bruce White.

Among the rich list of course offerings, three were tied to faculty exhibitions, which were themselves the product of class teaching and student involvement: Ittai Weinryb's *Agents of Faith* exhibition in the fall, and the two spring Focus exhibitions, Aaron Glass's *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*; and Paul Stirton's *Jan Tschichold and the New Typography: Graphic Design Between the World Wars*. This commitment to training students in curatorial thinking was further demonstrated in the staging of former student Sasha Nixon's Exhibition Qualifying Paper as a BGC exhibition, *A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements*. This spring, we also began a new collaborative initiative with the Metropolitan Museum of Art, led by Susan Weber in conjunction with curators in the Department of European Sculpture and Decorative Arts. This was a new course, aimed at providing students with direct, hands-on experience with objects and teaching professional protocols in museum research and cataloguing. The year concluded in May with the ten-day study trip for first-year MA students, to Berlin and Paris, led by Deborah Krohn and Jeffrey Collins, respectively.

Andrew Morrall  
*Chair of Academic Programs*



Kwakwaka'wakw  
 Transformation Mask (open)  
 in the Ethnologisches  
 Museum Berlin Collection,  
 IV A 1242. Paper, ink, paint  
 (watercolor). Courtesy of the  
 Division of Anthropology,  
 American Museum of  
 Natural History, Z/43 I.





■ Photo: Maria Baranova.

## Degrees Granted, May 2019

The titles of dissertations, approved dissertation topics, and Qualifying Papers appear under the Students' names. Awards are indicated beneath the titles.

### Doctor of Philosophy

Christine E. Brennan, Glen Ridge, NJ

*The Brummer Gallery and the Market for Medieval Art in Paris and New York, 1906–1949*

Mei-Ling Israel, Cobb, CA

*Circles, Pins, and Threads: Craft Knowledge Exchange in the Digital Sphere*  
CINO Award

Hadley Welch Jensen, Los Angeles, CA

*Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest, 1880–1945*

Meredith Picton Nelson, Rye, NY

*Adorning Venus: Roman Gold Body Chains, the Corpus, and their Context*  
Lee B. Anderson Memorial Foundation Dean's Prize

Rebecca Sandler Perten, Teaneck, NJ  
*Postwar American Jewish Religious Identity, Ritual Objects, and Modern Design: Ludwig Y. Wolpert, the Tobe Pascher Workshop, and the Joint Committee on Ceremonies of the Union of American Hebrew Congregations/Central Conference of American Rabbis*

**Master of Philosophy**

Colin Fanning, Pueblo, CO  
*Bringing Theory to Form: Katherine and Michael McCoy, the Cranbrook Academy of Art, and Expanded Discourse of Design, 1971–2005*

**Master of Arts**

Jessica Ashley Boven, San Francisco, CA  
*Setting the Modern Table: American Flatware and the Domestication of Stainless Steel*

Dylan Leah Brekka, Bristol, RI  
*Dressing the Strange Artist: Fashion and Fame in Georges Clairin's Portrait de Sarah Bernhardt*

Taryn Clary, Rye, NY  
*Buttons to Banners: The Material Culture of Museum Marketing*  
Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Tessa Goldsher, Avon, CT  
*"Grandeur Now Departed": Race, Nationalism, and the Aesthetic of Nostalgia in the Brooklyn Museum Southern Period Rooms*

L. Bates Jaffe, New York, NY  
*Morbid Consumption: The Commodification of Mummies in Victorian England*

Drew Catherine Jepson, Los Angeles, CA  
*Sensing Sassafras: Materia Medica Exchange in the British Atlantic*  
Clive Wainwright Award

Sybil Faris Johnson, Sudbury, MA  
*Very Much American: The Education, Travels, and Legacy of Thomas Gold Appleton, 1812–1884*

Leela Outcalt, New York, NY  
*Elizabeth Robins Pennell's Cookery Book: A Symphony in the Gender Politics of Nineteenth-Century Dining*

Clara May Puton, Toronto, Canada  
*Lacing a Nation: Renaissance Lace Revivalism and the Scuola Merletti di Burano in Post-Unification and Fascist Italy*





Gold beater's block, Roman, late Imperial or early Byzantine, 4th-5th century. Bronze. The Metropolitan Museum of Art, Rogers Fund, 1910, 10.210.30.

Skylar A. Smith, Moore, OK

*Familiar Narratives and Clothing Caricatures: The Realities of Tex Avery's Imaginary Universe*

Sophie Anne Swanson, Phoenix, AZ

*Push: Wall-to-Wall Liberation*

Christianne Ellen Teague, New Orleans, LA

*Voices in Stone: An Exploration of the Use of Pounamu in the Contemporary Jewelry of Aotearoa New Zealand*

Colleen E. Terrell, Philadelphia, PA

*Rose Slivka and the Crafting of Craft Horizons, 1955-1979*

Bailey Elizabeth Tichenor, Unionville, IN

*Conspicuous Cataloging: An Investigation of Collections Management in the Late Nineteenth and Early Twentieth-Century Museum*

Yusi (Joyce) Zhou, Beijing, China/Bangkok, Thailand

*European Turned Ivories at the Court of the Kangxi Emperor: A Study in Early Modern Cross-Cultural Relations*

## Fall 2018 Courses

- 500 *Survey of the Decorative Arts, Design History, and Material Culture I* Ittai Weinryb
- 502 *Approaches to the Object* Jeffrey Collins / Meredith Linn
- 526 *Arts of China (Decorative Arts of Later Imperial China, 1000–1900)* Francois Louis
- 621 *The Renaissance Discovery of the World: Collecting and Collections in the Early Modern Era* Andrew Morrall
- 622 *Issues in Design History and Material Culture Studies* Freyja Hartzell / Catherine Whalen
- 627 *Western Luxuries and Chinese Taste* François Louis
- 793 *The Grand Tour* Jeffrey Collins
- 834 *American Collectors and Collections* Catherine Whalen
- 847 *Fashion and Theatre, ca. 1780–1920* Michele Majer
- 858 *Agents of Faith: The Exhibition Experience* Ittai Weinryb
- 922 *In Focus II: In the Footsteps of Franz Boas—Native Arts of the Northwest Coast and the Rise of Anthropology* Aaron Glass
- 953 *Seize the Stem! Art Nouveau in Europe* Freyja Hartzell
- 959 *Design and Curatorial Thinking* Deborah Krohn / Nina Stritzler-Levine
- 977 *Artists' Materials: A Survey from Antiquity to 1800* Jennifer Mass
- 978 *In Focus: In Margrieta's Kitchen—Early Modern Atlantic Foodways* Deborah Krohn
- 980 *New Readings in Craft and Contemporary Art* Elissa Auther
- 981 *In Focus II: Jan Tschichold and Graphic Design in the 1920s* Paul Stirton
- 982 *Athens: Material Culture Approaches to the Classical City* Caspar Meyer



Wayne Alfred, Kwakwaka'wakw. Rattle, 2019. Wood, paint, stones. Produced with the support of Linblad Expeditions-National Geographic Artisan Fund. Photo: Bruce White.



Toy Corvette with artificial bouquet, “North Carolina” shot glass, and photograph of LCpl H. Coleman Wright Jr., deposited 1988. Vietnam Veterans Memorial, VIVE 7553, 7554, 7555, 7556. Photo: Bruce White.

## Spring 2019 Courses

- 501 *Survey of the Decorative Arts, Design History, and Material Culture II*  
Deborah Krohn
- 565 *Twentieth-Century Fashion* Michele Majer
- 646 *Interiors and Gardens in China* François Louis
- 730 *The Social Lives of Things: The Anthropology of Art and Material Culture*  
Aaron Glass
- 772 *The Aesthetic Movement: Designing Modernity, 1865–1905* Paul Stirton
- 931 *News from Nowhere: Design and Utopia* Freyja Hartzell
- 955 *Craft and the Counterculture* Elissa Auther
- 985 *British Decorative Arts at the Metropolitan Museum of Art:  
Intensive Research and Cataloging* Susan Weber / Elizabeth Cleland  
(The Met)
- 986 *Principles of Connoisseurship: How to Look at Ceramics*  
Charlotte Vignon
- 987 *Sachlichkeit in Germany and Austria, 1890–1950*  
Peter Miller / Freyja Hartzell
- 988 *“Where Then Is Our William Morris?”: Global Legacies of Art and Craft*  
Antonia Behan
- 989 *Metamorphosis in the Arts of Early Modernity and Beyond*  
Andrew Morrall
- 990 *From Jerusalem to Sepphoris: Daily Life in the Jewish Realm* Zeev Weiss
- 991 *Archaeologies of American Life* Meredith Linn
- 992 *What Is Jewelry History?* Donna Bilak



# Faculty Year in Review

## Susan Weber

We spent this year looking back over the past twenty-five years in celebration of our anniversary. We worked on a volume on BGC's achievements, ranging from exhibitions to public programs, including an extended interview I did with Luke Syson, former head of the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, reminiscing about my last twenty-five years at BGC as founder and director. Our work continues on the upcoming BGC *Majolica Mania* exhibition, which I am co-curating with the Walters Art Museum in Baltimore, and I continued researching and writing my three chapters for the accompanying catalogue. Visits to U.S. private collectors and planning trips to the Walters were also part of the year's activities. Laura Gray has begun the catalogue design and David Harvey is at work on the exhibition design. On April 25, I gave a lecture based on my chapter in the catalogue, "Minton Majolica at the International Exhibitions, 1851–1894," sponsored by the Majolica International Society. With Luke Syson I established a new course for our students in the collections of the Metropolitan Museum's Department of European Sculpture and Decorative Arts, which premiered in the spring term under the direction of associate curator Elizabeth Cleland. Three BGC students worked on understudied areas of the collection. I began planning for a new BGC exhibition on the history of the elevator for the fall of 2024.

## Elissa Auther

The highlight of my academic year was the symposium "Shared Ground: Cross-Disciplinary Approaches to Craft Studies," which I co-organized with Catherine Whalen and the Center for Craft. The symposium, which took place in September over three days at BGC and the Museum of Arts and Design, included 36 presenters and 160 in-person attendees who discussed new scholarship on craft across disciplinary boundaries, methodologies, and sites of practice. My fall seminar, "New Readings in Craft and Contemporary Art"—designed to intersect with the symposium—focused on the abundance of new scholarly research examining craft's expanded position within contemporary art discourse and practice. I extended my teaching with lectures at the Pennsylvania Academy of Fine Arts; Bath University of Art and Design, Bath, England; Norsk Kunstarbok, Oslo, Norway; Textile Arts Center, Brooklyn; Museum of Contemporary Art, Denver, CO; Aldrich Museum, Ridgefield, CT; Parsons-Cooper Hewitt MA program; and Columbia University's Advanced Architecture Studio. In addition, I welcomed the publication of my exhibition catalogue *Surface/Depth: The Decorative After Miriam Schapiro* and the essay "Andean Weaving and the Appropriation of the Ancient Past in Modern Fiber Art," in *Bauhaus Imaginista: Bauhaus 100*. My work as curator included the opening of my exhibition *Aftereffect: Georgia O'Keeffe and Contemporary Painting* at the Museum of Contemporary Art, Denver.



Aleksandr Rodchenko. Vladimir Mayakovsky, *Pro eto* (About This), 1923. Published by Gosudarstvennoe izdatel'stvo, Moscow. Letterpress. The Museum of Modern Art. Jan Tschichold Collection, Gift of Philip Johnson. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © 2018 Estate of Aleksandr Rodchenko / RAO, Moscow / VAGA at ARS, NY.

### Jeffrey Collins

During the fall semester, I led a seminar on the Grand Tour and co-taught "Approaches to the Object" with Meredith Linn. In November I attended the twenty-fifth anniversary of *Historians of Eighteenth-Century Art and Architecture* in Dallas, where I presented findings from a joint research project on the restoration of an ancient faun in red marble from Hadrian's Villa installed at Rome's Capitoline Museum in 1744. Later that month, I contributed a paper on Winckelmann's changing views on ancient painting to a symposium at France's National Institute of Art History. In January I lectured at the Frick Collection in association with the exhibition *Luigi Valadier: Splendor in Eighteenth-*

*Century Rome*, and in February I served as respondent in an interdisciplinary conference at Rice University on forgery and ancient Rome. March saw the publication of Brill's *Companion to Early Modern Rome, 1492–1692*, to which I contributed the concluding chapter on the city as a locus of cultural and artistic pilgrimage. In May I led students to Paris for the Bard Travel Program, which was organized and hosted by the Ecole du Louvre.

### Ivan Gaskell

I was on sabbatical for the academic year 2018–19. In my absence, Aaron Glass assumed responsibility as acting head of the Focus Project. I spent the summers of 2018 and 2019 at the Advanced Study Institute, Georg-August University,

Göttingen, as a permanent fellow. I delivered lectures and gave papers at conferences in Cambridge, MA, Göttingen, Groningen, Marfa, New York, Philadelphia, San Francisco, Tallinn, Toronto, and Washington, DC. My publications this year include “Aesthetic Judgment and the Transcultural Apprehension of Material Things,” in *Social Aesthetics and Moral Judgment*, ed. Jennifer McMahon (Routledge, 2018); “Display Displayed,” in *The Agency of Display*, ed. Johannes Grave et al. (Sandstein, 2018); “History of Things,” in *Debating New Approaches in History*, ed. Marek Tamm and Peter Burke (Bloomsbury, 2019); “Concord Migrations,” in *Cultural Heritage, Ethics and Contemporary Migrations*, ed. Cornelius Holtorf et al. (Routledge, 2019); and “Joining the Club: A Tongan ‘akau in New England,” in *Curatopia: Museums and the Future of Curatorship*, ed. Philipp Schorch and Conal McCarthy (Manchester University Press, 2019).

### Aaron Glass

This academic year was focused on producing my spring Focus exhibition, *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*, which was launched with a related symposium.

The exhibition explored the work of Boas and Hunt to produce and then revise their landmark 1897 monograph, *The Social Organization and Secret Societies of the Kwakiutl Indians*, and featured original ceremonial regalia, manuscripts, photographs, drawings, and other archival media related to the book. This summer, the exhibition travelled to the U’mista Cultural Centre in Alert Bay, British Columbia. I continued editorial and research work on my larger collaborative project to produce a new critical edition of Boas and Hunt’s text in print and digital media, aided by two new grants from the National Endowment for the Humanities. In addition to teaching two courses (one in preparation for the exhibition), I served as acting head of Focus Projects this year, overseeing the development of three Focus exhibitions curated by BGC faculty and visiting fellows. I also attended two conferences, gave three public lectures, and was a faculty member for two summer schools.

### Freyja Hartzell

This year I had the pleasure of collaborating with my colleague Peter N. Miller on a new course exploring the concept of *Sachlichkeit*, or



■ Settee backrest, Kwakwaka'wakw, collected by George Hunt, 1898–99. Courtesy of the Division of Anthropology, American Museum of Natural History, 16/7964.



“matter-of-factness,” in Germany and Austria during the modern period. I was also invited to contribute an essay on *Sachlichkeit* (a longstanding research interest) to a special visual arts issue of *German Quarterly*, which appeared this spring. I have continued research for my second book on the concept and manifestations of transparency in modern culture, and I contributed two chapters on this topic to edited volumes: *New Challenges to Conventions: Innovative Visual and Material Work in the Weimar Republic* (Bloomsbury, forthcoming 2019) and *Apparition: The (Im)materiality of the Modern Surface* (Bloomsbury, forthcoming 2020). In conjunction with the 2019 Bauhaus centenary, my essay entitled “Bauhaus Made Miniature: Material Politics in German Design, 1919–1939” will appear shortly in *The Journal of Modern Craft*. Finally, I am looking forward to co-convening a BGC symposium on craft and design practice at the Bauhaus with my colleague Paul Stirton in October of 2019.

### **Deborah Krohn**

My fall semester was taken up with the preparation and teaching of a new course called “In Margrieta’s Kitchen: Early Modern Atlantic Foodways,” which built on the 2009 BGC exhibition about the household inventory of a Dutch woman who emigrated to Brooklyn by way of the East Indies. In January I delivered a paper, “Reading the Table: Handbooks for Food Service in Early Modern Europe,” in Chicago at the Newberry Seminar in European Art. BGC colleague Catherine Whalen and I co-chaired a session at the College Art Association’s annual conference on the topic of “Materials, Materiality, Materialism,” and

I traveled to Toronto for the annual conference of the Renaissance Society of America, where I spoke about the work of Robert Williams in a paper entitled “Confluences and Divergences: A Life of Practice, Praxis, and Process.” Following an action-packed ten-day study trip to Berlin with BGC first-year students, which I organized and led, I delivered a paper at the Cambridge Italian Research Network Annual Symposium in England. In early July, I returned to the United Kingdom to present a paper at the International Medieval Conference in Leeds.

### **Meredith Linn**

This year I helped to create the BGC digital initiative, and, with Jeffrey Collins, implemented it in the course “Approaches to the Object.” I designed a new course, “Archaeologies of American Life,” taught an independent study, participated in PhD exam committees, supervised Qualifying Papers, and mentored BGC Teens. I served on the MA admissions committee (with Andrew Morrall and Caspar Meyer) and on the Diversity, Equity, and Inclusion Working Group. I co-organized (with Catherine Whalen) a new loan from the Chipstone Organization and helped to select the Horowitz Book Prize winner. I led a BGC public ceramics seminar and a workshop for the Kress Summer School, organized the 39th annual Professional Archaeologists of NYC public program, and ran a week-long teen archaeology lab at a historic New Jersey tavern. I attended the Northeast Public Humanities Conference in Boston and presented papers at Columbia University, the American Irish Historical Society, and the

Theoretical Archaeology Group's annual meeting in Syracuse, NY. Two of my articles were published this year. I have begun to work on two multiyear BGC-led collaborative projects about Seneca Village.

### **François Louis**

I have taught three courses: "Western Luxuries and Chinese Taste," "Decorative Arts of Later Imperial China" (both in the fall), and "Chinese Interiors and Gardens" (spring). I have also taken on the duties of director of doctoral studies. My research concentrated on archaeological material that helps define early Liao-dynasty culture (907–1125) in light of Turkic cultural practices. I gave papers related to this at the conference of the Society for East Asian Archaeology at Nanjing University and at the annual conference of the College Art Association. Other papers included a talk on early silversmithing in China at the Harvard Art Museums and a talk on Qing imperial antiquarian practice at the Art Institute of Chicago. I have also had the opportunity to revisit my work on the history of rhyta in medieval China for a contribution to an exhibition catalogue, *Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings*, ed. Susanne Ebbinghaus (Harvard Art Museums, 2018).

### **Michele Majer**

Although their deadlines were a little too close for comfort, I very much enjoyed writing essays for two exhibition catalogues: *Boldini e la Moda* (Palazzo dei Diamanti, Ferrara; February 16–June 2, 2019) and *French Fashion, Women and the First World War* (Bard Graduate Center; September 5, 2019–January

5, 2020). The Boldini essay gave me the opportunity to spend (more) time looking at *Les Modes* (1901–37), a high-end fashion periodical, and to focus on the collaboration between one of the Belle Époque's most sought-after and successful portrait painters and this influential magazine, which promoted fashion as art. My examination of the *costume tailleur* as an important component of women's wardrobes between 1914 and 1918 for the forthcoming BGC publication allowed me to delve once again into *Les Modes*, as well as other early twentieth-century French fashion magazines, and to work with its dynamic curators, Dr. Maude Bass-Krueger (BGC alum) and Dr. Sophie Kurkdjian. I am thrilled that their exhibition (which opened in Paris in 2017) is coming to our premises soon—complete now with a catalogue.

### **Jennifer Mass**

I lectured this year at New York University's Institute of Fine Arts on "Waxes in Cultural Heritage" and "Ancient Glassmaking Technologies." I also taught at George Washington University's Museum Studies Program on ethical issues in the antiquities market, at Sotheby's Institute on the Yves Tanguy catalogue raisonné, and at Christie's on "Due Diligence for 21st-Century Art Collectors." I gave lectures at the Center for Art Law on Wolfgang Beltracchi and at the Virginia Museum of Fine Arts on "The Scientific Study of African Masks." My professional conference contributions included the Microscopy and Microanalysis meeting on Cadmium Yellow Failure Mechanisms and Technart on Cézanne Painting Condition Issues. I lectured for Expo Chicago and led the scientific vetting



Left hand votive. Austria, second half of the 19th century. Wood, carved and polychromed; silk ribbon. Rudolf Kriss collection, Asbach Monastery, Bayerisches Nationalmuseum, Munich, Kr Hv 273. Photo: Walter Haberland.

committees for the European Fine Art Fair (TEFAF) NY in the fall and spring. I gave presentations on technical art history at the annual meetings of the International Society of Appraisers and the Appraisers Association of America. Finally, I published articles in *The Strand* and in *Journal of the American Institute for Conservation*, and acted as scientific advisor for the NCMA, the VMFA, and the Barnes Foundation.

### Caspar Meyer

Since joining BGC in July 2018, I have taught a class on “Athens: Material Culture Approaches to the Classical City,” lectured on the “Survey of the Decorative Arts,” and participated in the teen mentoring program. Furthermore, I have initiated internship opportunities for four first-year MA students to join me for archaeological fieldwork on Despotiko (Cycladic Islands, Greece). I participated in workshops at Columbia University (on Etruscan

art) and Yale (New Antiquity VI: Relief), and I convened a panel at the congress of the *Fédération internationale des associations d'études classiques* in London (on “Changing Regional Dynamics in the Mediterranean: Material Culture, Economy, and Cult”). Typescripts for a journal article and a chapter dealing with the reception of Greek painted pottery in antiquarian books and museum display have been accepted for publication, and a book chapter on figured metalwork from Bulgaria has appeared (“What is the Value of Images? On the Social Significance of Time Spent Looking at Classical Art”). Finally, I have started writing a new book on the Scythians and assisted in editing the BGC volume of writing from the journal *Museumskunde*.

### Peter N. Miller

I spent the summer reading Max Weber’s methodological-philosophical essays from the first decade of



the twentieth century in preparing the introduction to the volume of translations from the journal *Museumskunde* published in that same decade. I also plunged into George Bataille's *Documents* for my contribution to thinking about those museum debates then and after. At the beginning of November, Ittai Weinryb and I organized a study day on the history of thinking about active matter for Cultures of Conservation. I traveled to Shanghai to lecture about European antiquarianism and Chinese *jinshixue* and *qiwxuxue*. I spoke about the *Museumskunde* publications of Otto Lauffer and Oswald Richter at the Zentral Institut für Kunstgeschichte in Munich at the end of November, and was in Leiden in mid-December to mark the two hundredth anniversary of the Dutch National Antiquities Museum. In the spring, Freyja Hartzell and I co-taught a course on the untranslatable *Sachlichkeit* in German and Austrian thought in the first decades of the twentieth century. Also in the spring, I spoke at the annual meeting of the Renaissance Society of America in Toronto on "Peiresc's Canada" (I had been saving this one for a long time), and at Yeshiva University on Johann Gustav Droysen and research. In May, I co-organized, with our former colleague Abby Balbale, a symposium on "Antiquarianism in the Islamic World," and in June, with Lorraine Daston, a workshop on the subject of research at the Max Planck Institute for the History of Science in Berlin.

### Andrew Morrall

My courses this year, "The Renaissance Rediscovery of the World" and "Metamorphosis in the Arts of Early Modernity and Beyond," each explored in different ways the exis-

tential—and perennial—question of humanity's relationship to the natural world. I gave lectures and conference talks on Renaissance craft in Catherine Whalen's and Elissa Auther's "Shared Ground" conference; on materiality and memory at Trinity College, Cambridge; on Lutheran material culture at Aarhus University, Denmark; on the Renaissance art cabinet at the Art Institute of Chicago; and on wax as medium and metaphor for Pamela Smith's "Making and Knowing" project at Columbia University. In March, I co-organized and gave a paper at the BGC symposium "Prudence, *Techné* and the Practice of Governance in the Early Modern *Kunstammer*," inaugurating a joint research project with colleagues Mark A. Meadow and Vera Keller at the University of California, Santa Barbara and the University of Oregon. Publications this year include (with Pamela O. Long), "Renaissance Craft and Technology" for Gordon Campbell, ed., *The Oxford Illustrated History of the Renaissance* (Oxford University Press); and "Art, Geometry, and the Imagery of Ruins in the Sixteenth-Century German *Kunst-kabinett*," in Catherine Ingersoll et al., eds., *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith* (Brepols). My monograph *Jörg Breu the Elder. Art, Culture and Belief in Reformation Augsburg* was reissued in paperback and e-book editions by Routledge.

### Paul Stirton

This year has been dominated by the book and exhibition *Jan Tschichold and the New Typography*, which opened in the BGC Gallery in February. All the work for this had to be completed well before that date, so I spent much of last

year researching and writing the text, while selecting the works to be displayed from the Museum of Modern Art's collection and liaising with gallery curators, the designer, the education and public programs staff, and Dan Lee, the editor and director of BGC publications. As with all Focus Projects, the exhibition was preceded by a course with four students (Taryn Clary, Elizabeth Koehn, Laura Streller, and Danielle Weindling), who contributed in various ways to the final display. As I write this, the exhibition is still up, so there is a lot of complementary activity: tours, interviews, lectures, and a symposium. Meanwhile, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* continued to appear with a range of scholarly articles, translations, and book and exhibition reviews.

### Ittai Weinryb

This year marks the ending of a project that occupied much of my life at the BGC over the past nine years. The exhibition *Agents of Faith: Votive Objects in Time and Place* opened in the BGC Gallery in September. This was a joint effort of my co-curators Marianne Lamonaca and Caroline Hannah, as well as dozens of students who took my seminars on votive offerings over the years. The exhibition catalogue was selected as one of the *New York Times's* Best Art Books for 2018. This year I began a new research project entitled "Art and Frontier," which deals with the Genoese and Venetian colonies in the Black Sea during the Middle Ages. For this project, I was awarded a Paul Mellon Senior Fellowship for the 2019–20 academic year at the Center for Advanced Study in the

Visual Arts at the National Gallery in Washington DC, as well as a Guggenheim Fellowship. This June I am co-organizing a conference with Beate Fricke (Bern University) entitled "The Censer: A Comparative Approach." The conference will deal, for the first time, with the making and function of incense burners across cultures.

### Catherine Whalen

My academic year kicked off with the symposium "Shared Ground: Cross-Disciplinary Approaches to Craft Studies," a successful tri-institutional collaboration with Marilyn Zapf of Center for Craft and Elissa Auther of the Museum of Arts and Design. To explore current theories, methodologies, and insights in this emerging field, we brought together innovative scholars and curators working in art and design history, decorative arts, material culture studies, anthropology, biology, physics, and computer engineering. To further new studies of art and material culture, Deborah Krohn and I co-organized the session "Material, Materiality, Materialisms" at this year's College Art Association conference. I also chaired and commented upon "States of Material Emergence: Object-based Explorations of Power and Political Expression, 1700–1980" at the American Studies Association's 2018 meeting. I am delighted to note the final development and forthcoming launch of *Voices in Studio Glass History: Art, Craft, and the Writings and Photography of Paul Hollister*, a BGC digital exhibition and publication created with Barb Elam, associate director of Visual Media Resources, and Jesse Merandy, director of the Digital Media Lab.

# Academic Programs

Opportunities outside of the classroom continue to be an important part of the BGC curriculum. Aside from classroom visits to collections all over the city and the international Bard Travel Program, the internship program provides our MA students with a wide range of training, from editorial experience to archaeological fieldwork to curatorial practice. And we emphasize the experience and knowledge of the maker in our ongoing Materials Days visits. This year students went to Brooklyn Metal Works for jewelry making, the International Center of Photography to learn photo processes, and Urban Glass for a glass blowing workshop.

## Internships, 2018

### **Jessica Boven**

Victoria and Albert Museum

### **Dylan Brekka**

American Federation of Arts

### **Taryn Clary**

Cooper Hewitt, Smithsonian  
Design Museum

### **Christina De Cola**

New York City Archaeological  
Repository

### **Tessa Goldsher**

New-York Historical Society

### **L. Bates Jaffe**

Museum of the City of New York

### **Drew Jepson**

Heritage Archaeological  
Research Practice Merchants  
and Drovers Tavern

### **Sybil Johnson**

Museum of Fine Arts, Boston

### **Leela Outcalt**

The Hunterian Museum, University  
of Glasgow

### **Clara Puton**

Los Angeles County Museum of Art

### **Skylar Smith**

Inveniem

### **Sophie Swanson**

Bard Graduate Center, Lab for  
Teen Thinkers

### **Christianne Teague**

Museum of Arts and Design

### **Colleen Terrell**

Society of North American  
Goldsmiths, Metalsmith Magazine

### **Bailey Tichenor**

Historic House Trust of  
New York City

### **Joyce Zhou**

The Metropolitan Museum of Art

## Admissions

As one year draws to close another one begins in August with our two-week orientation session. We are delighted to welcome our incoming students for the fall of 2019.

### Entering PhD Students

Adam Brandow, BA, Bates College; MA, Bard Graduate Center

Nicholas de Godoy Lopes, BA, Louisiana State University; MA,

Cooper Hewitt, Parsons/New School

Tova Kadish, BA, University of Chicago; MPhil, University of Cambridge

Boxi Liu, BA, University of Delaware; MA, University of Pennsylvania

Emma McClendon, BA, University of St Andrews; MA,

Courtauld Institute of Art

Geoffrey Ripert, BA, University of Paris, Sorbonne; MA,

Ecole du Louvre; MA, Ecole Pratique des Hautes Etudes

### Entering MA Students

Wills Baker, BA, Boston University

Madison Clyburn, BA, University of Central Florida

Natalie De Quarto, BA, Connecticut College

Noah Dubay, BA, Colby College

Juliana Fagua Arias, BA, Universidad de los Andes

Ben Grubner, BA, Bard College at Simon's Rock

Emily Isakson, BA, Mount Holyoke College

Daria Murphy, BA, University of Toronto

Weixun Qu, BA, Tsinghua University; MA, George Washington

University

Constantine Sidamon-Eristoff, BA, Colorado College, MA,

Sotheby's Institute

Cynthia Volk, BA, Smith College

Madison Williams, BA, George Washington University, PGCert,

University of Glasgow

Jessica Young, BFA, School of the Art Institute of Chicago



■ Ceremonial Belt, Kwakwaka'wakw, worn by Gwayuḷas at the World's Columbian Exposition, Chicago, 1893. Wood, cotton, paint, iron. ©The Field Museum, Cat. No. 18863, Photographer John Weinstein.

# Student Travel and Research

## **Julia Lillie, MA '14, Doctoral Candidate**

In fall 2018, I completed a research fellowship at the Herzog August Bibliothek (HAB) in Wolfenbüttel, Germany, a collection of printed books and manuscripts founded in 1570. The library is situated in a small, well-preserved town, whose streets and buildings, dating from the early modern period, provided an inspiring backdrop for research. With funding from the HAB and Bard Graduate Center, and a travel award from the American Friends of the HAB, I spent two months conducting research for my dissertation, *Taking Refuge in Print: Exiled Protestant Engravers from the Southern Netherlands in Cologne, 1585–1610*. I investigate an understudied group of Netherlandish Protestant engravers who emigrated to Cologne in the late sixteenth century and transformed the print culture in their adopted city, collaborating with German Catholic publishers, before being banished around 1610. The HAB holds the highest concentration of printed books by the engraver-author Matthias Quad, whose work is my primary focus. I spent most of my time looking at his atlases and travel guidebooks, and those of his contemporaries, in order to understand his contributions to the dissemination of knowledge of global and local geography. An object of particular interest was Quad's world atlas from 1600, which was the first to include original text composed in German. This aspect of my research brings printed maps into connection with more traditional subject matter and formats.



■ Navy Patrol Boat, River (PBR), deposited 2011. Vietnam Veterans Memorial, VIVE 33354. Photo: Bruce White.





■ Photo: Maria Baranova.

### **Clara Puton, MA '19**

In January 2019, I traveled to Venice, Burano, Florence, and Prato to conduct research for my Qualifying Paper, *Lacing a Nation: Renaissance Lace Revivalism and the Scuola Merletti di Burano in Post-Unification and Fascist Italy*. I was searching for material to illuminate research questions such as how revival lacework is implicated in a cultural, nationalist, and fascist agenda; how the socially-feminized craft of lace intersects with gender and class structures; and how a women's textile craft interweaves with the fashioning of a body politic. With support from Bard Graduate Center and the Bonnie Cashin Fund, I explored the archives and collections of the Palazzo Mocenigo Museum Centre for Studies of the History of Textiles and Costumes, the Museo del Merletto (formerly the Scuola Merletti di Burano), and the Museo del Tessuto in Prato. I left Italy with an abundance of material to interpret, a first-hand encounter with the legacy of Renaissance revival textiles made by the hands of Italian women, and a dedication to the Scuola Merletti di Burano as the central focus of my Qualifying Paper. The trip gave form and inspiration to my thesis work—an experience I now can't imagine doing without.



# Research and Exhibitions

As an institution for the advanced study of the cultural history of the material world, Bard Graduate Center's research is essential to everything we do. From the courses taught by faculty, the annual series of seminars, and fellowship programs to the books and journals we publish and the exhibitions we mount, research enables us to understand the human past in new and unexpected ways. We continue to frame our research by annually posing a question that helps guide our programming. This year we asked "When is After?," a question that is bound up with the lives of things and, just as much, with their afterlives. As BGC celebrates its twenty-fifth year, the project of looking back in order to move forward in more interesting ways is one that we embrace.

The Research Institute had another lively year hosting eleven symposia, twenty-seven evening lectures and seminars, twenty-three Brown Bag Lunch talks, and five Work-in-Progress Seminars. Speakers explored everything from art and devotional practices in Byzantine villages to African American women's social activism in the twentieth century. We also hosted nine fellows from a wide range



Nicole Jacquard. *The Graduate*, 2017. Laser engraved mica, silver, enamel, copper.  
Courtesy of the artist.



of international institutions, including the University of Hong Kong, the Hebrew University of Jerusalem, the University of Chicago, and Vanderbilt University. These visiting researchers worked on projects that reached from the prized river-cane baskets woven by Chitimacha Indian women during the early twentieth century to cuneiform scholarly cultures of the ancient Middle East.

Cultures of Conservation, generously supported by the Andrew W. Mellon Foundation, entered its seventh year. Two of the working groups involved in developing its research project, “Conserving Active Matter,” hosted symposia on active matter and history and on active matter and materials. The fellowship project, “Conservation as a Human Science,” organized five seminars that visited different conservation studios in Manhattan. A postdoctoral fellow was appointed to organize next year’s seminars, which will be based at the Cooper-Hewitt Museum. To complement this initiative, thanks to funding from the Kress Foundation, we hosted a week-long summer school for conservation students whose goal was to develop the conservator’s capacity to tell us about the history of objects by focusing on writing, on creating new contexts for conservators to write about objects, and thus to inspire new kinds of conservation writing.



Max Burchartz. *Tanzfestspiele zum 2. Deutschen tänzerkongress Essen 1928* (Dance Festival at the Second German Dance Congress) poster, 1928. Printed by F. W. Rohden, Essen. Photolithograph. The Museum of Modern Art, New York, Purchase Fund, Jan Tschichold Collection. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © 2018 Artist Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



■ Mary Hallam Pearse. *Untitled (Necklace)*, “Girls Play Games” series, 2013. Silver, aluminium, diamonds, polycarbonate. Courtesy of the artist.

Our Jewish Material Culture initiative hosted its third Leon Levy Foundation Professor, Ze’ev Weiss, of the Hebrew University of Jerusalem. He delivered a series of three lectures entitled “Jewish Material Culture: Old Theories and New Approaches, from Eleazar L. Sukenik to the Twenty-First Century.” Professor Weiss’s lectures followed up on those delivered by Andrea Berlin last year and suggest the outline of a new history of Greco-Roman Jewish life in Roman Palestine through its material remains.

Peter N. Miller  
*Dean*





**Girl with prosthetic boots votive**  
Northwestern Brazil  
Before 1965  
Wood, black and red pigment  
Collection of Beate Eckardt and Michael Shub

**Boy with smallpox votive**  
Before 1965  
Wood, red, black, and yellow pigment  
Formerly collection of Beate Eckardt and Michael Shub, courtesy of  
Ludovic Oster

**Torso and ribcage votives**  
Northwestern Brazil  
Before 1965  
Wood  
Collection of Beate Eckardt and Michael Shub

# Gallery

Objects about illness, wellness, childbirth, death, desire. Pairs of lungs, a bleeding heart, a uterus. Representations of different faiths: Islam, Judaism, Christianity, Shintu, many unexpectedly shown side-by-side. These objects, evoking the deepest human emotions, constituted *Agents of Faith: Votive Objects in Time and Place*, the fall 2018 Bard Graduate Center Gallery exhibition. Conceived by Associate Professor Ittai Weinryb and curated by him with Chief Curator Marianne Lamonaca and Associate Curator Caroline Hannah, this project, together with *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*; *Jan Tschichold and the New Typography*; and *A View from the Jeweler's Bench: Ancient Treasures Contemporary Statements* on view in spring 2019, revealed how at the quarter-century mark the Gallery has definitively breached the divide separating academic and curatorial work. I like to think of this moment as being the “after” or the “through point” of the divide—the range of content suggests a groundbreaking place that anticipates a future filled with possibilities for expanding and diversifying BGC’s program. Unprecedented as a group for many reasons, they represent for the Gallery the first time all of the exhibitions shown in one academic year have been curated by members of our academic community: three by faculty and one by a former student.

Professor Weinryb’s project defies classification and crosses many disciplinary boundaries. *The Story Box*, curated by Professor Aaron Glass, is about the history of anthropology as an academic discipline. Curated by Professor Paul Stirton, *Jan Tschichold* is about design and graphic design history in the twentieth century. Sasha Nixon (BGC MA 2018), argues in the *Jeweler's Bench*, which was the result of her student Qualifying Paper, for an identity of the contemporary jeweler as artist and artisan who has a deep knowledge of history that she/he uses to inform their work.

I feel immeasurably proud to have been part of this twenty-five year long journey. I thank Susan Weber for her vision, leadership, and support and also my colleagues for the fine work they have done on behalf of the Gallery.

Nina Stritzler-Levine  
Gallery Director / Director of Curatorial Affairs

# 2018–19 Exhibitions

## Fall 2018

### Agents of Faith: Votive Objects in Time and Place September 15, 2017–January 6, 2018

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

The first large-scale exhibition to provide a broad perspective on the practice and history of votive giving, *Agents of Faith*, featuring works dating from ca. 1500 BCE to the twenty-first century, examined those objects that humans have chosen to create and offer in their most intimate moments. Through the act of votive giving, people reveal how our dreams and hopes, as well as our fears and anxieties, find tangible form.

More than 250 works, dating from antiquity to the present, were on view, including a rare ancient anatomical votive from the Louvre; an exquisite mid-fourteenth century Italian sculpture of the Virgin and Child from the Metropolitan Museum of Art along with Buddhist, Hindu, and Islamic objects from the Met's collections; and more than one hundred votives from the folk art collection of the Bavarian National Museum in Munich. Contemporary religious and secular objects included rare votive paintings made by Mexican migrants from the Durand-Arias Collection, Yoko Ono's *Wish Tree*, and objects left at the Vietnam Veterans Memorial in Washington, DC, ranging from personal items to a custom-built Harley Davidson motorcycle.



Stick animal, probably a cow. Austria. Wood. Rudolf Kriss collection, Asbach Monastery, Bayerisches Nationalmuseum, Munich, Kr HV 204. Photo: Walter Haberland.



Mask, unknown Nuxalk maker. Wood. Courtesy of the Division of Anthropology, American Museum of Natural History, 16/1102.

## Spring 2019

### The Story Box: Franz Boas, George Hunt and the Making of Anthropology

Focus Project, February 14–July 7, 2019

*The Story Box: Franz Boas, George Hunt and the Making of Anthropology* explored the hidden histories and complex legacies of one of the most influential books in the field of anthropology, Franz Boas's *The Social Organization and the Secret Societies of the Kwakiutl Indians* (1897). Groundbreaking in its holistic detail, this portrait of a Native North American society was the result of Boas's fieldwork among the Kwakwaka'wakw of British Columbia and a collaboration with his Indigenous research partner, George Hunt. Drawing on a Kwakwaka'wakw metaphor, Boas imagined his book as a storage box for "laws and stories," preserving them for science in case the culture vanished under colonial impact. The exhibition—with designs by artist Corrine Hunt, a great-granddaughter of George Hunt—featured ceremonial objects as well as rare archival photographs, manuscripts, and drawings that shed new light on the book and advance understanding of the ongoing cultural traditions it documents. Exhibiton support was provided by Bard Graduate Center donors with additional funding from the Audain Foundation for the Visual Arts, Lindblad Expeditions-National Geographic Artisan Fund, and Donald Ellis. It will be on view at the U'mista Cultural Centre, Alert Bay, British Columbia from July 20 through October 26, 2019.

Curated by Aaron Glass, Associate Professor, Bard Graduate Center. Organized by the Bard Graduate Center and the U'mista Cultural Centre, Alert Bay, British Columbia, Canada.



Jan Tschichold. *Typographische Mitteilungen, Sonderheft: Elementare Typographie* (Typographic Studies, special issue: Elemental Typography), October 1925. Published by Bildungsverband der deutschen Buchdrucker, Berlin. Letterpress. The Museum of Modern Art. Gift of Suzanne Slesin. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

## Jan Tschichold and The New Typography: Graphic Design Between the World Wars Focus Project, February 14–July 7, 2019

Tracing the revolution in graphic design in the 1920s, this exhibition displayed materials assembled by typographer and designer Jan Tschichold (1902–1974) in Weimar Germany. Published in Berlin in 1928, Tschichold's book *Die Neue Typographie* was one of the key texts of modern design, partly due to its grasp of Constructivist ideas and new print technology, but equally, because it was a manual for practicing designers. In the years leading up to its publication, Tschichold struck up a correspondence with many European artist-designers, including Kurt Schwitters, El Lissitzky, László Moholy-Nagy, Herbert Bayer, Piet Zwart, and Ladislav Sutnar, among others. In the course of this, Tschichold exchanged and acquired many examples of their design work, some pieces now quite famous (such as El Lissitzky's *Pro dva kvadrata* [The Story of Two Squares], 1920) while other items are modest and ephemeral, such as tourist brochures, handbills, headed notepaper, product catalogues, and magazine advertisements. This collection, purchased by Philip Johnson and donated to the Museum of Modern Art, formed the basis of this exhibition, tracing the development of the new ideas that revolutionized graphic design in the 1920s.

Curated by Paul Stirton, Associate Professor, Bard Graduate Center



A View from the Jeweler's Bench:  
Ancient Treasures, Contemporary Statements  
February 14–July 7, 2019

For centuries, jewelry has been associated with elevated social status, beauty, value, rarity, and technical virtuosity. This exhibition examined how twelve contemporary artists working with jewelry evaluate and question traditional perceptions of jewelry. Artists featured were: Ashley Buchanan, Jeanette Caines, Lin Cheung, Giovanni Corvaja, Mary Lee Hu, Gabriella Kiss, Otto Kunzli, emiko oye, Mary Hallam Pearce, Nicole Jacquard, Anya Kivarkis, and Kiff Slemmons. Historical pieces on view included ancient Etruscan goldwork, a Hellenistic antefix and wedding vase that depict jewelry being worn in antiquity, the Kul Oba brooch by the Castellani firm, the Wade necklace by Tiffany & Co., a nineteenth-century masterwork wrought in diamonds and platinum; and sentimental jewelry—which continues to emote long after leaving its original owners' hands. An array of digital presentations throughout included demonstrations of the jewelry-making process from concept to realization and a wide spectrum of visual resources that artists use in the study of jewelry history. Support was provided by David Yurman, Gus Davis—Camilla Dietz Bergeron, Ltd, and donors to Bard Graduate Center with special thanks to the Society of North American Goldsmiths and its Emerging Curators Grant Program.

Curated by Sasha Nixon who received her MA from Bard Graduate Center in May of 2018, this exhibition was developed from her Exhibition Qualifying Paper.



Mary Hallam Pearce. *Rock On*, 2014.  
Gold, silver. Courtesy of the artist.

# Exhibitions in Progress

Fall 2019

## French Fashion, Women, and the First World War September 5, 2019–January 5, 2020

As women throughout the country mobilized in support of the war effort, discussions about women's fashion bore the symbolic weight of an entire society's hopes and fears. This exhibition represents an unprecedented examination of the dynamic relationship between fashion, war, and gender politics in France during World War I. Garments by Coco Chanel and Jeanne Lanvin, two of many French women leading fashion houses during World War I, will be displayed in the United States for the first time. The clothing and ephemera on view reveal wartime as a transitional period for fashion and women's emancipation. Postcards, posters, caricatures, and fashion magazines highlight the tension between fashionable dress, traditional gender norms, and wartime imperatives. This discussion is framed by a larger examination of French fashion industry and the marketing and propaganda efforts undertaken by the French government, press, and designers to keep the fashion industry alive during the war.

Curated by Maude Bass-Krueger (PhD, Bard Graduate Center), Postdoctoral Fellow, Leiden University, and Sophie Kurkdjian (PhD, Université Paris I, Panthéon-Sorbonne), Research Associate, Institut d'Histoire du Temps Présent (CNRS). Support is generously provided by The Coby Foundation, LTD. with additional support by Mission Centenaire de la Première Guerre mondiale 1914–2014 and other donors to Bard Graduate Center.



Maurice-Louis Branger. Seamstresses from the Jenny couture house at 70, avenue des Champs Élysées on strike for their right to higher wages and time off on Saturday afternoons and Sundays, May 18, 1917. Silver gelatin print. © Maurice-Louis Branger / Roger-Viollet, RV-3831-8.



Eileen Gray. Transat armchair, 1926–1929. Varnished sycamore structure with nickel-plated steel fixtures, black synthetic leather seat; adjustable headrest. Furniture from the *Villa E 1027*, Roquebrune-Cap Martin. Centre Pompidou, Musée national d'art moderne, Paris © Centre Pompidou / photo : Jean-Claude Planchet © DR

## Spring 2020

### Eileen Gray: Perpetual Movement

February 28–July 10, 2020

This exhibition is the first in the United States to examine the total oeuvre of Eileen Gray, who was a pioneer in modern design and architecture and one of the few women to practice professionally in those fields before World War II. In addition to affirming her accomplishments as an architect and a designer, it sheds light on the full sweep of Gray's career, including her work as a painter and photographer. The exhibition is largely based on new research, including plans, drawings, sketchbooks, photographs, and letters, that reveal how Gray designed her most famous house, Villa E 1027, and other architectural projects. Never-before-seen furniture and lacquer works, as well as photography, rugs, and archival materials from her best-known projects will be featured.

Curated by Cloé Pitiot, Curator at the Musée des Arts Décoratifs in Paris.

Fall 2020

## Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915

September 25, 2020–January 3, 2021

Colorful, wildly imaginative, and technically innovative, this nineteenth-century ceramic ware was both functional and aesthetic, modern and historicizing. The first major exhibition in nearly four decades, *Majolica Mania* will create new awareness of and appreciation for its considerable impact and present the diverse output of the originators and major manufacturers in England, such as Minton, Wedgwood, and George Jones, as well as the other British potteries that emerged to capitalize on the craze. The migration of English craftsmen to the United States and the increasing demand for majolica, in turn, encouraged production of this ware by important makers in New York City, Trenton, Baltimore, and the Philadelphia area. Approximately 350 objects will be drawn from major private collections in the United States as well as from leading public collections in America and England, including the Brooklyn Museum, Maryland Historical Society, Philadelphia Museum of Art, the Potteries Museum and Art Gallery, and The Wedgwood Museum.

Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Jo Briggs, Associate Curator of 18th- and 19th-Century Art, Walters Art Museum, Baltimore. Organized by Bard Graduate Center Gallery and the Walters Art Museum, Baltimore, it will be on view at the Walters from April 27 through August 9, 2020.



Minton & Co. Foxglove Flower Pot and Stand, designed ca. 1850, this example made 1866. Earthenware with majolica glazes. Private collection. Photo: Bruce White

# Publications

Bard Graduate Center publishes scholarly books and journals, including our Focus Project publications, exhibition-related publications, the book series Cultural Histories of the Material World, the journals *West 86th: A Journal of Decorative Arts, Design History and Material Culture* and *Source: Notes in the History of Art*, as well as innovative digital publications, such as David Jaffee's *New York Crystal Palace 1853*. We publish in all fields pertaining to material culture, design history, and the decorative arts. In 2018, *Agents of Faith: Votive Objects in Time and Place* was selected as one of the *New York Times's* Best Art Books.

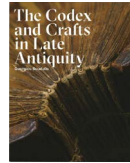
## 2018–19 Selected Publications



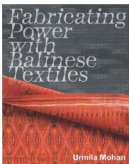
Jan Tschichold and the New Typography: Graphic Design Between the World Wars  
Paul Stirton



Agents of Faith: Votive Objects in Time and Place  
Ittai Weinryb



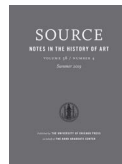
The Codex and Crafts in Late Antiquity  
Georgios Boudalis



Fabricating Power with Balinese Textiles  
Urmila Mohan



West 86th: Volume 25, Nos. 1 & 2  
Paul Stirton



Source: Notes in the History of Art; Volume 38, Nos. 1, 2, 3, 4



# Digital Media Lab

This year the Digital Media Lab launched the Digital Literacy Initiative, a comprehensive curricular plan designed to provide students with a robust set of digital experiences which they can leverage in their academic and professional careers. Throughout their course of study, all students now undergo a series of intensive project-based workshops and training sessions, gaining hands-on experience working with select digital tools, which they then have the opportunity to apply to their own scholarship. As they develop and execute projects ranging from web-based virtual exhibitions to mobile and social media experiences, students will be challenged to think critically about the use of the digital in forwarding their research agendas and how these tools illuminate new insights and pathways in their work.

In addition, for its Digital Brown Bag speaker series, the DML hosted Matt Gold's presentation on the Manifold scholarly publishing platform and David Schwittek and Sally Webster presented on their project, "A Digital Recreation of the Lenox Library Picture Gallery: A Contribution to the Early History of Public Museums in the United States." In the spring, the new media symposium, "Digital Afterlives," featured talks by Abby Smith Rumsey, Robin Davis, Tamara Knees, and Margaret Schwartz.

The DML was also busy working with the Gallery to produce several digital interactives for the Focus Project exhibitions. *The New Typography* examined Jan Tschichold's design innovations through explorations of his two books *Typographische Mitteilungen* and *Die neue Typographie*. *The Story Box* exhibition featured multiple interventions including an audio interactive with wax cylinder recordings of Kwakwaka'wakw songs made by Franz Boas during the 1893 Chicago World's Fair and a photographic archive which presented images taken during the Columbian Exposition in Chicago (1893) and Winter Ceremonials in Fort Rupert, British Columbia (1894).

Jesse Merandy  
*Director of the Digital Media Lab*

# Library

In the summer of 2018, the Library completed the renovation of our new repository at Bard Hall which houses our institutional archives, the Ted Dell collection, and our collection of 10,000 auction catalogs, which are currently being added to our online catalog. This year, we also finished processing the papers of the late BGC Professor David Jaffee and have embarked on processing our archival print and digital collections. In the wake of this move, collections were shifted in the library to allow for what we hope will be another five years of growth as we expand our collection through both purchased acquisitions and donations.

In partnership with Public Programs, the Library launched an artist-in-residence program, which invites visual or performance artists whose work is grounded in research to use the library collection as an incubator for new work, utilizing the library's reference staff as partners in this process. For the pilot year, we invited visual artists, Spencer Merolla and Karen Mainenti, to conduct research over a period of six months, culminating in a site-specific exhibition in the library for the month of August. This project serves to create a unique opportunity for artists, highlights distinctive aspects of our research library, and expands BGC's relevance to a new audience.

The Visual Media Resources Department continues to develop its interactive online exhibition on the glass historian Paul Hollister (1918–2004) and the history of studio glass with Associate Professor Catherine Whalen and Digital Media Lab Director Jesse Merandy. Now a combined project, which will include a digital anthology of Hollister's writings edited by Whalen, it will include up to 200 images of glass artists at work taken or collected by Hollister in the 1980s and 90s. Along with the images and articles, the site will include numerous audio and video clips—the majority culled from recently conducted in-house interviews (by telephone or in-person) with artists and members of the studio glass community—as well as selected interview transcriptions.

This fiscal year saw also an addition of nearly 200 in-kind gifts to our Study Collection including large donations from the Kravis Design Center and contemporary artist Richard Tuttle.

Heather Topcik  
*Director of the Library*

# Fellows

Bard Graduate Center, a member of the Association of Research Institutes in Art History (ARIAH), offers long- and short-term fellowships for researchers working on the cultural history of the material world, whether through art history, architecture and design history, economic and cultural history, history of technology, philosophy, anthropology, or archaeology. The following Fellows were in residence at Bard Graduate Center during the 2018–19 academic year.

**Eduardo A. Escobar**

Visiting Fellow  
The University of Chicago

**Hadley Welch Jensen**

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

**Yeewan Koon**

Fulbright Fellow  
The University of Hong Kong

**Liat Naeh**

Research Fellow  
The Hebrew University of  
Jerusalem

**Sandy Ng**

Visiting Fellow  
The Hong Kong Polytechnic  
University

**Megan E. O’Neil**

Research Fellow  
Emory University

**Vera-Simone Schulz**

Research Fellow  
Kunsthistorisches Institut in  
Florenz-Max-Planck-Institut

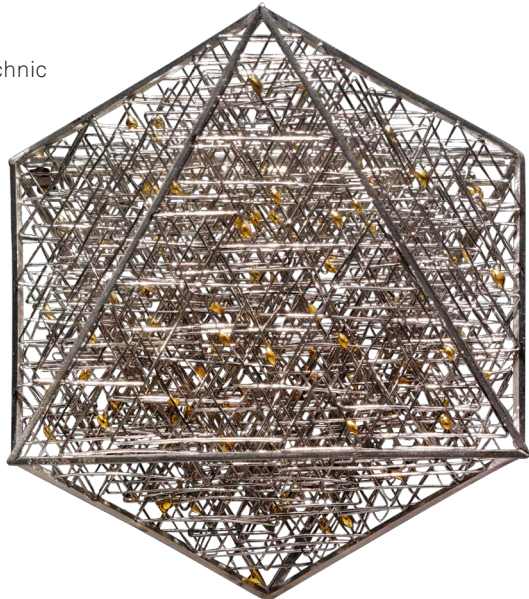
**Jenny H. Shaffer**

Visiting Fellow  
New York University

**Daniel H. Usner**

Research Fellow  
Vanderbilt University

Giovanni Corvaja.  
“Spille” brooch, 1999.  
Platinum (990) and  
gold (24kt). Museum of  
Fine Arts, Boston, Gift  
of Yoshiko Yamamoto  
in honor of Yvonne J.  
Markowitz, 2014, 2061.



# Research Programs

## Symposia

**September 14**

**Agents of Faith: The Conference**

To celebrate the opening of the exhibition *Agents of Faith: Votive Objects in Time and Place* this symposium looked at what humans chose to offer in their votive transactions. Speakers explored how votives mark the most intimate moments in human existence and questioned the nature, role, and function of one of the most fundamental aspects of the relationship between people and things—the imbuing of objects with sentiment.

**September 20–22**

**Shared Ground: Cross-Disciplinary Approaches to Craft Studies**

The “material-turn” in the humanities and social sciences has brought increased attention to the study of craft across diverse fields, ranging from art and design history, decorative arts, and material culture studies to anthropology, science and technology studies, and curation. This symposium explored cross-disciplinary approaches to craft studies, with an eye towards intersecting and divergent theories, methodologies, and sites of practice. *Presented by Bard Graduate Center, the Center for Craft, and the Museum of Arts and Design with support from the Windgate Fund at the Community Foundation of Western North Carolina.*

**November 1**

**Conserving Active Matter: History**

This event is part of “Conserving Active Matter: A Cultures of Conservation Research Project.” The working group on “Active Matter and History” aimed to contextualize the current interest in active matter. Probing the boundaries of dualistic thought, from Pre-Socratics to plastics, this workshop helped us understand exactly how we got to the point that the activity of organic matter had to be rediscovered at the beginning of the twenty-first century. *Supported by The Andrew W. Mellon Foundation.*

**November 9**

**Revivalism in the Age of Modernism: Design Revivals in the Twentieth Century**

For much of the twentieth century, “Revivalism” and “Historicism” were seen as reactionary and outmoded tendencies in design, yet despite this, these styles thrived in various parts of the world throughout the twentieth century, driven by a combination of nationalist, religious, aesthetic, and political agendas. This symposium explored the meanings and deeper significance of revivalist movements in design, both short-lived and in the recurring forms that survived over longer periods.

**February 1**  
**Khipus: Writing Histories In and From Knots**

This symposium brought together eight Andean scholars to discuss and debate the question of whether or not, and if so how, we might draw on knotted cord accounts from the pre-Inka Wari, the Inka empire, and those from Andean subjects of the Spanish Colonial state in order to begin to understand how Andean peoples constructed representations of their own societies. *The Mr. and Mrs. Raymond J. Horowitz Book Prize Symposium*

**February 15**  
**Field/Fair/Museum: Franz Boas, George Hunt and the Making of Anthropology**

This symposium marked the opening of the exhibition *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*, which examined the hidden histories and complex legacies of one of the most influential books in the field of anthropology: *Franz Boas's The Social Organization and the Secret Societies of the Kwakiutl Indians* (1897). It contributed to a collaborative project to reassemble globally distributed collections and fragmented archives, illuminate the book's history, and return long-dormant knowledge to the Indigenous families whose patrimony is represented in it.

**March 1**  
**Digital Afterlives**

With our continued investment in and interaction with technologies, an increasing amount of our intellectual and creative output is born digital or has been converted to digital platforms. This symposium explored digital afterlives: how we resurrect, preserve, and extend through digital means; the ways in which our accumulated online data haunts and challenges us; and the ways in which we process and understand our own mortality through the lens of the digital.

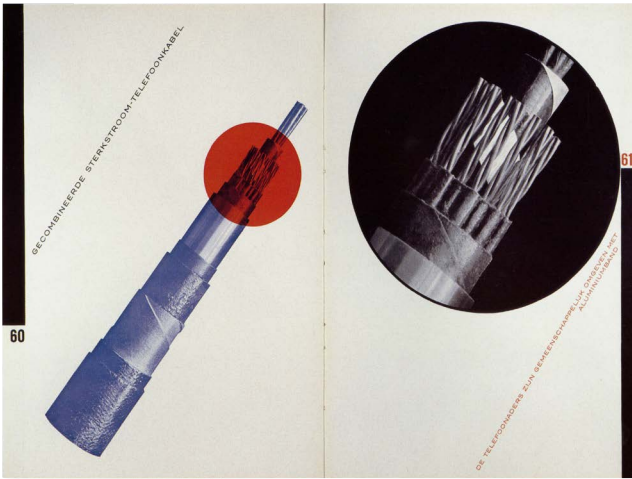
**March 22**  
**The New Typography: Graphic Design in Weimar Germany 1919–1933**

This symposium, complementing the exhibition *Jan Tschichold and the New Typography*, examined the role of graphic design in the broader context of Weimar culture (1919–1933). This period witnessed considerable technological innovation in the printing industry, especially in applications of photography to the mass media, as well as a range of new practices within the design community of Central Europe.



■ Customized 1994 Harley-Davidson Police Special motorcycle, deposited 1995. Vietnam Veterans Memorial, VIVE 15409. Photo: Bruce White.





Piet Zwart. *NKF: N.V. Nederlandsche Kabelfabriek Delft*, 1928. Letterpress and photolithograph, The Museum of Modern Art, Jan Tschichold Collection, Gift of Philip Johnson. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © 2018 Artist Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

March 28–29

### Conserving Active Matter: Materials Science

This symposium, part of “Conserving Active Matter: A Cultures of Conservation Research Project,” looked at object change, from the molecular to the catastrophic to the magnificent, and examined the surprising afterlives of works of art that are made from continuously evolving materials.

*Supported by The Andrew W. Mellon Foundation.*

April 12

### Prudence, *Techne*, and the Practice of Good Governance in the Early Modern *Kunstammer*

This symposium explored the intertwined histories and philosophies of governance, *techne*, and collecting in the early-modern period. In particular, speakers examined how the intersection of these three realms was informed by a newly pragmatic sensibility.

May 9–10

### Antiquarianism in the Islamic World

The history of antiquarianism in Europe has been the subject of a burst of new work in the past decades. This coincides with the importance attached more generally to “materiality” and the study of material culture. But there has also been a completely new effort to explore this phenomenon, in its own terms, in other cultures.

This symposium aimed to examine the Islamic world in these terms and with the same care.

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

## Seminar Series

**October 2**

**Hsueh-man Shen**

*New York University*

“Art, Space, and Mobility in Maritime East Asia during the Long Twelfth Century”

**October 3**

**Vanessa Sellers**

*The New York Botanical Garden*

“Recreating the Seventeenth-Century Garden in Holland: Blending Nature and Design”

**October 9**

**Sharon E. J. Gerstel**

*University of California, Los Angeles*

“Art and Devotional Practices in the Byzantine Village: The Long View”

**October 23**

**Jisgang Nika Collison**

*Haida Gwaii Museum at Kay Llnagaay*

“Gina Suuda Tl'l Xasii ~ Came To Tell Something: Documenting Convergence, Divergence, and Co-existence through Haida Art and Narrative”

**October 24**

**Alexandra Palmer**

*Royal Ontario Museum*

“A Complete Technique of Living”: Raymond Duncan (1874–1966)”

**October 30**

**Zoë Crossland**

*Columbia University*

“Afterlives: The Living Signs of the Forensic Dead Body”

**November 7**

**Severin Fowles**

*Barnard College*

“Iconohistories of the American West”  
*The Mr. and Mrs. Raymond J. Horowitz Foundation Seminar in New York and American Material Culture*

**November 27**

**Martha Tedeschi**

*Harvard Art Museums*

“Field Notes: How the Harvard Art Museums are Responding”



Old style Hamat'sa mask, Heiltsuk (Bella Bella), collected 1895. Wood, pigment, hide, fur, string. Courtesy of the Division of Anthropology, American Museum of Natural History, 16/963.

**December 5**

**Katie Scott**

*The Courtauld Institute of Art*

“Artists as Consumers: A Picture, a Snuffbox, a Teacup, a Carriage, an Umbrella, and a Bath”

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

**January 23**

**Willa Z. Silverman**

*Penn State University*

“Henri Vever: Art Nouveau Jeweler and Collector in Fin-de-Siècle Paris”

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

**January 29**

**Laure de Margerie**

*French Sculpture Census*

“Charles Cordier: A Hero of Polychromy”

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

**February 5**

**David Fontijn**

*Leiden University*

“Economies of Destruction? Creating Value by Destroying Valuables”

**February 19**

**Zeev Weiss**

*The Hebrew University of Jerusalem; Bard Graduate Center*

“Jewish Material Culture: Old Theories and New Approaches, from Eleazar L. Sukenik to the Twenty-First Century, Lecture 1: Eleazar L. Sukenik: The Establishment of the Field of Jewish Archaeology at the Hebrew University of Jerusalem, 1926–1953”  
*Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by The David Berg Foundation.*

**February 20**

**Oded Rabinovitch**

*Tel Aviv University*

“Charles Perrault Before the Fairy Tales: Seventeenth-Century Authorship, Material and Textual”

**February 26**

**Zeev Weiss**

*The Hebrew University of Jerusalem; Bard Graduate Center*

“Jewish Material Culture: Old Theories and New Approaches, from Eleazar L. Sukenik to the Twenty-First Century, Lecture 2: Jewish Material Culture: Old Theories and New Horizons in Current Research”  
*Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by The David Berg Foundation.*

**February 27**

**Anna S. Agbe-Davies**

*University of North Carolina, Chapel Hill*

“Race Work Made Material:

An Archaeology of African American Women’s Social Activism in the Twentieth Century”

*The Mr. and Mrs. Raymond J. Horowitz Foundation Seminar in New York and American Material Culture*

**March 5**

**Zeev Weiss**

*The Hebrew University of Jerusalem; Bard Graduate Center*

“Jewish Material Culture: Old Theories and New Approaches, from Eleazar L. Sukenik to the Twenty-First Century, Lecture 3: Expanding the Limits: The Study of Jewish Material Culture in the Twenty-First Century”  
*Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by The David Berg Foundation.*

**March 19**

**Lambros Malafouris**

*University of Oxford*

“Thinking as *Thining*: A Process  
Archaeology of Mind”

**March 26**

**Robin Schuldenfrei**

*The Courtauld Institute of Art*

“Herbert Bayer’s Expanded Vision  
and the Instrumentalizing of Design  
in Wartime”

**April 2**

**Sandy Isenstadt**

*University of Delaware*

“Glass House Horror: Modernism’s  
Haunted Landscapes”

*The Paul and Irene Hollister Lectures  
on Glass*

**April 3**

**Kevin Salatino**

*Art Institute of Chicago*

“Chasing Casanova: Venice and the  
Grand Tour”

**April 9**

**Charles F. Peterson**

*Oberlin College*

“The Colored Museum: Notes on  
Africana Identity, Power, and Culture  
in Curatorial Spaces”

**April 16**

**Laurie A. Wilkie**

*University of California, Berkeley*

“Decorating Soldiers: Black Manhood,  
Citizenship, and Things on the  
Nineteenth-Century Texas Frontier”

*The Iris Foundation Awards Lecture*

**April 17**

**Charlotte Townsend-Gault**

*University of British Columbia;*

*University College London*

“Failed Social Relations and the  
Volatility of Cultural Techniques  
in British Columbia”

**April 23**

**Arseny Zhilyaev**

*Artist and Museologist, Moscow and  
Venice*

“Beyond Avant-Garde: Surrealist  
and Communist Museums of the  
Early Twentieth Century”

**April 25**

**Susan Weber**

*Bard Graduate Center*

“‘Cisterns in Which a Man Might Bathe  
and Flower Vases in Which One Might  
Rear an Oak’: Minton’s Majolica in the  
Golden Age of Exhibitions 1851–1894”

*The Majolica International Society  
Lecture*

**April 30**

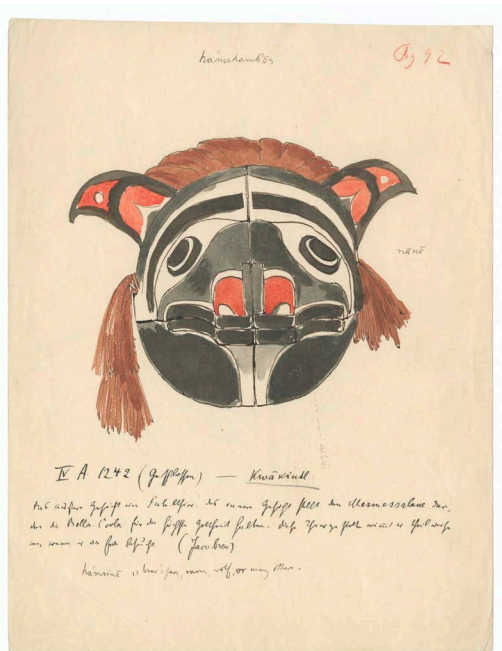
**Sophie Pitman (BGC MA ‘13)**

*Aalto University*

“Reconstructing Renaissance Clothing”



Temple boy. Cypriot, 4th century BCE.  
Limestone. The Metropolitan Museum  
of Art, New York, 74.51.2767.



Attributed to Albert Grünwedel, painter. Kwakwaka'wakw Transformation Mask (closed) with notes by Franz Boas. Paper, ink, paint (watercolor). Courtesy of the Division of Anthropology, American Museum of Natural History, Z/43 H.

## Brown Bag Lunches

**September 11**

**Eduardo A. Escobar**

*The University of Chicago;*

*Bard Graduate Center*

“Neither Natural Nor Artificial:  
Material Worlds in Assyrian  
Scholarship”

**September 17**

**Lynda Teller Pete**

*5th Generation Navajo Weaver*

**Barbara Teller Ornelas**

*5th Generation Master Weaver*

“Spider Woman’s Children:  
Navajo Weavers Today”

**September 26**

**Jenny H. Shaffer**

*New York University; Bard Graduate  
Center*

“The Church of Saint-Riquier:  
Lost Monument as Work in Progress”

**October 16**

**Laura Weigert**

*Rutgers University*

“French Visual Culture and the  
Making of Medieval Theater”

**October 18**

**Matthew K. Gold**

*The Graduate Center, CUNY*

“Scholarly Publishing Beyond the  
Printed Page”

**November 7**

**Alain Schnapp**

*University of Paris, Pantheon-Sorbonne*

“What is a Ruin?”

**November 8**

**Liat Naeh**

*The Hebrew University of Jerusalem;*  
*Bard Graduate Center*

“The Ivory Throne of the Levantines”



**November 14**

**Kiki Karoglou**

*The Metropolitan Museum of Art*

“Dangerous Beauty: Medusa in Classical Art”

**November 20**

**Vera-Simone Schulz**

*Kunsthistorisches Institut in Florenz*

– *Max-Planck-Institut; Bard Graduate Center*

“Giotto, Gold, and the Global Trecento: Transcultural Perspectives on the Fourteenth Century”

**January 30**

**Naomi Games**

*The Estate of Abram Games*

“Maximum Meaning, Minimum Means’: The Life and Work of Abram Games”

**February 5**

**David Schwittek**

*Lehman College, CUNY*

**Sally Webster**

*Lehman College and The Graduate Center, CUNY*

“A Digital Recreation of the Lenox Library Picture Gallery: A Contribution to the Early History of Public Museums in the United States”

**February 7**

**Sandy Ng**

*The Hong Kong Polytechnic University;*

*Bard Graduate Center*

“Design and the Feminine Self in Early Twentieth Century Visual Culture in China”

**February 11**

**JoAnne McFarland**

*Artist, Brooklyn; Bard Graduate Center*

“Filibuster Baby: JoAnne McFarland’s Art of Disruption”

**February 20**

**Yeewan Koon**

*University of Hong Kong; Bard Graduate Center*

“A Chinese Canton: Making an Album of Things”

**February 28**

**Kee Il Choi Jr.**

*Leiden University*

“Ancien, Nouveau et Antique: Display and Connoisseurship in a Princely Ceramics Collection”

**March 20**

**Lambros Malafouris**

*University of Oxford*

“Handmade: A Material Engagement Perspective”

**March 27**

**Megan E. O’Neil**

*Emory University; Bard Graduate Center*

“Reshaping the Past: Ancient Maya Sculptures, ‘After’ and Before”

**April 3**

**Rachel Selekman**

*Artist, Brooklyn; Bard Graduate Center*

Library Artist in Residence Talk

**April 4**

**Daniel H. Usner**

*Vanderbilt University; Bard Graduate Center*

“From Bayou Teche to Fifth Avenue: How Cane Baskets and Pepper Sauce Saved an American Indian Nation”

**April 15**

**Joyce E. Chaplin**

*Harvard University*

“The Franklin Stove: Heat and Life in the Little Ice Age”

**April 18**  
**Maria Hupfield and Jason Lujan**  
*Native Art Department International*  
“Everything Sacred is Far Away:  
The Franz Boas Episode”

**April 22**  
**Blair Fowlkes-Childs**  
*The Metropolitan Museum of Art*  
**Michael Seymour**  
*The Metropolitan Museum of Art*  
“Creating and Curating *The World between Empires: Art and Identity in the Ancient Middle East at The Metropolitan Museum of Art*”

**April 25**  
**Arseny Zhilyaev**  
*Artist and Museologist, Moscow and Venice*  
“The Historical Museum of Interrupted History”

**May 8**  
**Kimon Keramidas**  
*New York University*  
**Julie Bellemare**  
*Bard Graduate Center*  
“Making *The Sogdians: Process, Product, and the Exploration of Cultural Heritage through the Digital Medium*”

## Work-in-Progress Seminars

**September 20**  
**François Louis**  
*Bard Graduate Center*  
“Early Liao-Dynasty Ritual Objects in Light of Chinese and Turkic Traditions”

**October 22**  
**Ivan Gaskell**  
*Bard Graduate Center*  
“For the Union Dead: Harvard’s Memorial Hall and the Exclusion of the Confederate Fallen”

**November 15**  
**Freyja Hartzell**  
*Bard Graduate Center*  
“Cell or Soul? Riemerschmid’s Patterns as Embodied Perception”

**March 18**  
**Catherine Whalen**  
*Bard Graduate Center*  
“Americana Redux: Materializing Multiculturalism during the American Revolution Bicentennial”

**April 10**  
**Caspar Meyer**  
*Bard Graduate Center*  
Thinking Through Lines: Diagrammatic Reasoning in Early Greek Reliefs”



Ring with cameo glass portrait of the Emperor Augustus, early Imperial, Augustan or Julio-Claudian, 1st half of the 1st century. Gold with glass. The Metropolitan Museum of Art, Gift of Roger Haber and The Artemis Group, 1995, 1995.85.1.



# Public Programs

Public Programs at Bard Graduate Center provide inclusive opportunities for deep reflection with objects. Our programs build dialogue in the hope that we can collectively imagine new ways of seeing. During the past year we have welcomed over two thousand individuals to enjoy programs ranging from tours and workshops, to talks, conversations, and screenings, to performances and poetry readings. Highlights from our fall exhibition *Agents of Faith* included a film series titled Acts of Faith that depicted religious rituals across cultures, ranging from individual acts of devotion to community-wide sacred practices. Our public festival “Border Crossings: This and Other Worlds,” a collaboration with Greenwood Cemetery, drew inspiration from global practices of honoring those who are no longer with us, and sought to explore questions around literal and figurative border crossings.

This year we also launched our First Wednesday program; on the first Wednesday of every month Bard Graduate Center Gallery hosts some of the world’s leading jazz musicians, curated by Gene Perla, for an evening of live music, drinks, exhibition exploration, and conversations.



Jan Tschichold. *Die Frau ohne Namen* (*The Woman Without a Name*), Phoebeus Palast poster, 1927. Printed by Gebrüder Obpacher AG, Munich. Photolithograph. The Museum of Modern Art, Peter Stone Poster Fund. Digital Image (c) The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



Our educational and engagement programs are committed to providing opportunities for sensory exploration — K-12 school groups participate in object handling workshops in conjunction with exhibition tours. Our graduate student educators lead interactive inquiry based tours for all age groups. Our educators have also been training with Arts and Minds, a non-profit organization committed to improving quality of life for people living with Alzheimer’s disease and other dementias, to learn how to facilitate accessible experiences for adults with memory impairments allowing them to explore exhibition themes through art making, discussion and sensory engagement with objects.

This spring our Gallery was a hive of activity; with an exhibition on every floor our programmatic offerings ranged from artist panels about jewelry making, to conversations about design theory, manifestoes and ethics in design practice, to workshops about museum ethics and accountability in relationship to Indigenous communities. The Gallery also welcomed Native Art Department International, a collaborative long-term project created and administered by Maria Hupfield and Jason Lujan, as artists-in-residence. During their residency, they turned their studio space into a television set where they shot a program titled *Everything Sacred is Far Away: The Franz Boas Episodes* dramatizing sequences from the life of anthropologist Franz Boas.

The Lab for Teen Thinkers moves into its third year, and select students from last year’s class returned this summer for paid internships in various departments. The program shapes young minds for future academic and professional success through civic development and mentoring opportunities. A two-year public humanities program, the Lab for Teen Thinkers annually enrolls twelve New York City Public High School students (grades 11 & 12) attending Bard High School Early College Queens and Manhattan, NYC i School, and DreamYard Preparatory High School in the Bronx.

Emily Reilly  
*Director of Public Programs*



Star-shaped tile. Iran, AH 661 / 1262–1263. Stonepaste; overlaze luster-painted. The Metropolitan Museum of Art, New York, 91.1.100.



# BGC Public Programs Events September 2018–August 2019

**September 14**

Symposium—Agents of Faith:  
The Conference

**September 15**

Kids' Workshop: Pictures Come to  
Life with Jeff Hopkins

**September 15**

Ice Cream Social

**September 15**

Curator's Spotlight Tour with  
Ittai Weinryb

**September 27**

Open House for Veterans

**September 28**

Acts of Faith Film Series (Jai Santoshi  
Maa)

**October 2**

Public Education Course Materials  
and Making (Textiles)

**October 3**

First Wednesdays Conversation with  
Joanna Ebenstein

**October 3**

First Wednesdays Jazz in the Gallery

**October 7**

A Walking Tour Sacred Spaces of the  
Lower East Side

**October 9**

Public Education Course Materials  
and Making (Ceramics)

**October 10**

Evening for Educators

**October 13**

Our Lady of Mount Carmel Catholic  
Life in New York

**October 13–14**

Open House New York

**October 16**

Public Education Course Materials  
and Making (Paper and Print)

**October 19**

Acts of Faith Film Series (Lourdes)

**October 22**

Open House for Seniors

**October 23**

Public Education Course Materials  
and Making (Silver)

**October 26**

Acts of Faith Film Series (Maya Lin  
A Strong Clear Vision)

**October 26**

Curator's Spotlight Tour with  
Ittai Weinryb

**October 27**

Archtober Wikipedia Edit-a-thon

**October 30**

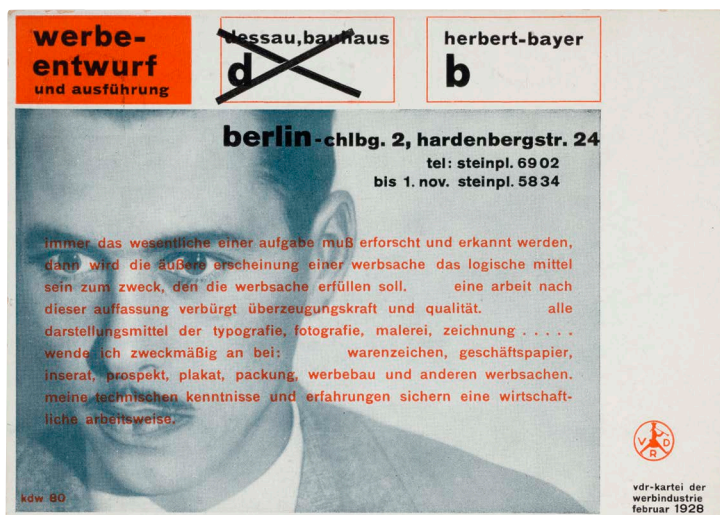
Public Education Course Materials  
and Making (Glass)

**November 2–4**

Border Crossings This and Other  
Worlds

**November 7**

First Wednesdays Conversation with  
Patricia Llosa



Herbert Bayer. *Werbe Entwurf und Ausführung* (Advertising Design and Realization) advertisement, 1928. Printer: Bauhausdruck, Dessau. Letterpress. The Museum of Modern Art, New York, Jan Tschichold Collection Gift of Philip Johnson. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

#### November 7

First Wednesdays Jazz in the Gallery

#### November 14

Memorial Walls as Votive Sites Tribute, Activism and Collective Memory

#### November 16

Acts of Faith Film Series (Selected Shorts)

#### November 25

Curator's Spotlight Tour with Ittai Weinryb

#### December 5

First Wednesdays Conversation with Dr. Sylvie Merian

#### December 5

First Wednesdays Jazz in the Gallery

#### December 7

Objects of Care & Resistance from the U.S.-Mexico Borderlands

#### December 14

Acts of Faith Film Series (The Secret Nation)

#### January 6

Curator's Spotlight Tour with Ittai Weinryb

#### February 14

Evening for Educators with U'mista Cultural Centre

#### February 16

Curator's Spotlight Tour with Aaron Glass

#### February 20

Creative Practice in Indigenous Communities

#### February 20

Drop-in Kids' Workshop with U'mista Cultural Centre

**March 2**

Curator's Spotlight Tour with Paul Stirton

**March 6**

First Wednesdays Conversation  
The Allure of Gold

**March 6**

First Wednesdays Jazz in the Gallery

**March 8**

Film Screening In the Land of the Head Hunters, live scored by Laura Ortman

**March 16**

Curator's Spotlight Tour with Sasha Nixon

**March 16**

Art+Feminism Wikipedia Edit-a-thon

**March 20**

Evening for Educators

**March 27**

Artist Perspectives Contemporary  
Jewelry and Ancient Technique

**April 1**

Public Education Course Highlights  
in the History of Graphic Design  
(The Wiener Werkstätte)

**April 3**

First Wednesdays Jazz in the Gallery

**April 3**

First Wednesdays Conversation  
Paper and Print, a workshop with Paul Stirton

**April 8**

Public Education Course Highlights  
in the History of Graphic Design  
(The Bauhaus)

**April 10**

Indigenous Experience at World's Fairs

**April 15**

Open House for Seniors

**April 15**

Public Education Course Highlights  
in the History of Graphic Design  
(American Corporations and  
Countercultures Postwar Graphic  
Design)

**April 16**

Jewelry Workshop Why Handmade  
Matters

**April 22**

Public Education Course Highlights  
in the History of Graphic Design  
(Politics and Culture in Latin American  
Graphic Design)



Wayne Alfred, Kwakwaka'wakw. Rattle, 2019. Wood, paint, stones. Produced with the support of Linblad Expeditions-National Geographic Artisan Fund. Photo: Bruce White.



■ Oxen in double yoke votive. Austria, 1601–1799 (?). Forged iron. Rudolf Kriss collection, Asbach Monastery, Bayerisches Nationalmuseum, Munich, Kr E 501. Photo: Walter Haberland.

**April 29**

Public Education Course Highlights in the History of Graphic Design (Computer as Tool, Computer as Medium Design after 1980)

**May 1**

First Wednesdays Jazz in the Gallery

**May 1**

First Wednesdays Conversation Graphic Design and The Bauhaus

**May 8**

The New Typography Now Design Theory for the 21st Century

**May 9**

The Allure and Peril of Ruins Sufi Persian Poetry and the Babylonian Talmud, Ruby Namdar

**May 22**

A Designer's Salon Typography Today

**June 5**

First Wednesdays Jazz in the Gallery

**June 5**

First Wednesdays Open Studio with Native Art Department International

**June 6**

Bauhaus Women

**June 12**

Designing Nationalism

**June 13**

Dada Shorts

**June 18**

Manifestoes, Ethics and Design Practice

**June 22**

Ice Cream Social

**June 22**

Kids' Workshop The Redhawk Native American Arts Council

**July 3**

First Wednesdays Jazz in the Gallery

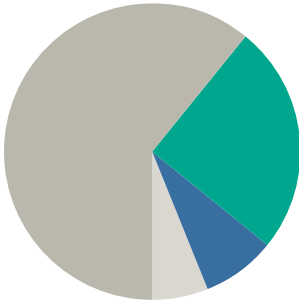
**July 3**

First Wednesdays Conversation Screening The Informants

# Fundraising and Special Events

During the academic year ending June 30, 2019, Bard Graduate Center received more than \$4.5 million in contributions from over 250 individuals, foundations, corporations, and government agencies. These resources, combined with the income from endowed funds and other revenue, provide the institution with the stability and the opportunity to deliver BGC's valuable programs. Generous support was also designated to the Quarter Century Campaign — launched in honor of the institution's twenty-fifth Anniversary.

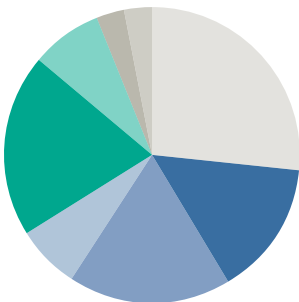
## Where BGC Resources Come From...



Sources and their percentage of total raised/earned.

- Endowed Funds: 61%  
Designated and general-purpose endowments
- Contributions and Special Events: 25%  
Contributed income from alumni, friends, foundations, and corporations; Government grants; Income from the Iris Foundation Awards Luncheon and other special events
- Tuition and Fees: 8%  
Tuition; Application, housing, and usage fees
- Other Earned Revenue: 6%  
Publication and Gallery shop sales; Facility and residential rentals

## What BGC Resources are Used For...



- Academic Programs: 27%  
Faculty and academic staff, curriculum expenses, programs, independent research
- Gallery and Exhibitions: 15%  
Exhibition research, Gallery staff, production, and publications
- General Management and Operations: 18%  
Maintenance, security, technology, website, design, and finance
- Research Activities: 7%  
Research events, publications, fellowships
- Administration and Fundraising: 20%  
Director's Office, Development, Human Resources, Finance & Administration
- Financial Aid: 8%  
Tuition assistance, stipends, work study
- Public Programs: 3%  
Continuing education and outreach
- Residence Hall: 3%  
Management and upkeep of Bard Hall



## Scholarships and Financial Aid

Since its founding, Bard Graduate Center has offered scholarship and fellowship packages to its students. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to support over thirty-one master's students and thirteen doctoral candidates with \$1.4 million in tuition assistance and stipends.

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

*Working on a PhD at Bard Graduate Center is an intensely challenging and incredibly rewarding experience, and it is a privilege to have this opportunity.*

– Julia Lillie, PhD Candidate

*BGC's events and opportunities, exceptional roster of faculty, and extensive network of professionals and alumni continually remind me that I could not be doing what I want to do—studying and writing about craft—anywhere but here.*

– Colleen Terrell, MA '19

*With an academically diverse faculty and student body, BGC is a unique institution that will allow me to conduct inquiries that cross disciplinary boundaries.*

– Coco Zhou, MA '20



■ Laura Speers, Katie Tycz, Sharon Twickler, Sarah Pickman, and Antonia Behan.

# Donor Profile

## The Mellon Foundation



■ Dr. Mariët Westermann

The Andrew W. Mellon Foundation has long been a champion of the arts and humanities. Through their mission to “strengthen, promote, and defend the centrality of the humanities and the arts,” they have launched groundbreaking initiatives to increase diversity in American museums and expand access to the humanities across higher education.

In 2012, Mellon awarded Bard Graduate Center the first of two multi-year grants (the second was awarded in 2017) totaling more than \$1 million in support of our “Cultures of Conservation” initiative. This project, which began in 2012 under the direction of Dean Peter N. Miller, seeks to explore the various meanings of conservation, from technical art history, to materials science, to intensive material cultural studies. By examining conservation through these lenses, Bard Graduate Center is attempting to connect the practice to the humanities and other human sciences.

This kind of meaningful, cutting-edge work would not have been possible without the support and encouragement of the Mellon Foundation and Dr. Mariët Westermann, a friend of Bard Graduate Center who joined Mellon as Vice President in 2010 and was later named the foundation’s Executive Vice President for Programs and Research. Prior to joining Mellon, Dr. Westermann served as the first Provost and Chief Academic Officer of New York University Abu Dhabi, and in 2019 she plans to return to that institution to serve as its Vice Chancellor and as Professor of Arts and Humanities. We wish her the very best.

It is because of the generosity of the Andrew W. Mellon Foundation and Dr. Westermann that we have been able to push disciplinary boundaries, explore new ways of thinking deeply about the past, and remain a leader in the field of decorative arts, design history, and material culture, and we are immensely grateful.

# Iris Foundation Awards

The 23rd Annual Iris Foundation Awards Luncheon, held on April 17, 2019, honored outstanding contributions to patronage and scholarship in the decorative arts. More than 150 guests attended to celebrate Marina Kellen French, Outstanding Patron; Jeffrey Munger, Lifetime Achievement in Scholarship; Dr. Laurie Wilkie, Outstanding Mid-Career Scholar; and Alessandra Di Castro, Outstanding Dealer. All funds raised benefit the Bard Graduate Center Scholarship Fund.



1. Jeffrey Munger, Alessandra Di Castro, Meredith Linn, Deborah Krohn, Peter N. Miller, Laurie Wilkie, Susan Weber, Nancy Druckman, Leon Botstein, and Marina Kellen French. 2. Nancy Druckman, Ronald Lauder, and Jeffrey Munger. 3. Frank Richardson, Geraldine Fabrikant, and Mindy Papp. 4. Meredith Linn, Andrew Morrall, François Louis, Michele Majer, and Cristina Grajales. 5. Marina Kellen French and Susan Weber. 6. Deborah Krohn and Alessandra Di Castro.

# Donors

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



■ Marilyn Jenkins-Madina, Shelby White, and Nancy Druckman.

## Endowed Funds

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

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