



Year In Review
2015–2016

About Bard Graduate Center

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

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Alvar Aalto. Chair (model 31), Birch. Sold by Finmar Ltd. Rafaela & Kaj Forsblom Collection. Photograph: Bruce White.





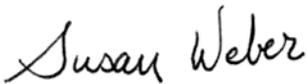
 Bard
Graduate
Center

Director's Welcome

Bard Graduate Center's *Year in Review* is now in its sixth year. This year has been one of many highlights and accomplishments. We graduated five PhD students and twenty-three MA students. My teaching and research led to the fall exhibition *Swedish Wooden Toys* (co-curated with Amy F. Ogata), with its award-winning catalogue, which opened alongside the minimalist installation of our Focus Project, *Revisions—Zen for Film*. In the spring we presented two exhibitions: *Artek and the Aaltos*, which makes a major contribution to the scholarship on the Finnish design firm Artek and its founders Alvar Aalto and Aino Marsio-Aalto, and the Focus Project *Frontier Shores*, an exploration of the cross-cultural contact between the indigenous and non-indigenous people of Oceania. It is these types of juxtapositions, in subject matter, form, and approach, that make teaching and learning at Bard Graduate Center so rewarding.

In April we celebrated the twentieth annual Iris Awards, which recognize scholars, patrons, and professionals who have made outstanding contributions to the study and appreciation of the decorative arts. To those who attended the luncheon or made a donation to our scholarship fund, thank you. Your support of our students is invaluable. Indeed, nothing is more satisfying than seeing our alumni take up posts at major institutions around the country. This year saw the introduction of our "Alumni at Work" series, offering a chance to learn more about the successful careers of our graduates.

Bard Graduate Center will celebrate its twenty-fifth anniversary in a few short years. As we move toward this major milestone, we continue to expand the scope of our research and scholarship. I hope that you will join us on West 86th Street to experience our thoughtful programs and groundbreaking exhibitions.



Susan Weber
Founder and Director



Teaching

In addition to eighteen new MA students and three new PhD students, we welcomed faculty members Abigail Krasner Balbale (postdoctoral fellow, 2012–14), as assistant professor of Islamic art and material culture, and Freyja Hartzell (MA, 2005), as assistant professor of modern and contemporary design history. June marked the retirement of Ken Ames after twenty-one years as professor of American material culture. His contribution to our curriculum and intellectual life will be sorely missed.

The year's thirty-nine elective seminars addressed topics ranging from ancient gardens and Renaissance ornament to Chinese ceramics and the arts of Islamic Spain. Half were new, including investigations of ancient and ethnographic textiles (Simpson); German design before and after the Bauhaus (Hartzell); art and material culture of the Civil War (Gaskell); Americans' leisure engagement with the sea (Ames); and the material history of color in Chinese and Japanese art (Su), part of our Andrew W. Mellon-funded Cultures of Conservation initiative. In addition to "Approaches" (Collins-Glass) and "Issues in the Study of Ancient Art" (Louis-Simpson), team-taught courses explored the Jesup North Pacific expedition of 1897–1902 (Glass-Solovyeva), with special contributions from indigenous scholars; changing meanings of the term Gothic from the early medieval period to current youth subcultures (Stirton-Weinryb); the material culture of the Sogdians (Balbale-Kimon Keramidas), offered with NYU's Draper



Cutlass-shaped club. Trobriand Islands, Massim, Papua New Guinea, early 20th century. Wood, pigment. Courtesy of the Division of Anthropology, American Museum of Natural History, 80.0/9903.

interdisciplinary master's program in preparation for a digital exhibition project at the Smithsonian; and the role of women in shaping nineteenth-century American domestic interiors (Jaffee–Amelia Peck), working with collections at the Metropolitan Museum of Art.

Teaching initiatives included courses on viceregal (Collins) and modern design (Jorge Rivas Pérez, doctoral teaching fellow) in Latin America and a webinar on the material culture of the caliphate (Balbale), in which Bard Graduate Center students studied alongside specialists in Germany, Qatar, Saudi Arabia, and Egypt. Five Focus Project courses involved students in the exhibition process, as did “Curating from the Crypt” (visiting associate professor Elissa Auther, Windgate Research Curator at the Museum of Arts and Design) and this year's Chipstone course, which culminated in an exhibition—*Introspective: Contemplations on Curating*, in Bard Graduate Center's Object Lab—offering a window into the complicated processes surrounding curatorial work. A rich program of pop-up classes and workshops offered special opportunities for skill development. In May Paul Stirton accompanied ten students to London, where they worked with collections at the Victoria and Albert Museum, and Freyja Hartzell accompanied nine students to Paris for a seminar hosted by the École du Louvre.

Jeffrey Collins
Chair of Academic Programs

Degrees Granted, May 2016

Doctor of Philosophy

Sonya Abrego, Edmonton, Canada

Westernwear and the Postwar American Lifestyle, 1945–65

Maude Bass-Krueger, Clinton, New York

The Culture of Dress History in France: The Past in Fashion, 1814–1900

Yun Chan, Ottawa, Canada

Everyday Montreal, 1972: Museum and Film Dialogues on Urban Redevelopment

Laura Microulis, Cambridge, Massachusetts

In Pursuit of Art Manufacture: The Business and Design of Gillow & Company, 1862–97, British Furniture Makers and Interior Decorators

Frederun Scholz, Cologne, Germany

Studies on Clothing and Fashion Histories from the Age of German Kulturgeschichte

Master of Philosophy

Antonia Behan, Toronto, Canada

“The Brain of the Machine”: Ethel Mairet’s Textile Laboratory

Christine Elizabeth Griffiths, New York, New York

From Garden to Toilette: Cultivating Perfume in Early Modern England

Hadley W. Jenson, Los Angeles, California

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

Meredith Nelson-Berry, Rye, New York

Bound/Unbound: Gold Body Chains and Female Erotic Experience in the Roman World

Antonio Sánchez Gómez, Bogotá, Colombia

An Exotic Object and Its Places: The Thor Washing Machine in Barranquilla and Bogotá, 1906–20

Rebecca C. Tuite, Carshalton, England

Nightwear in Hollywood Film and Television and the U.S. Nightwear Industry, 1945–77

Master of Arts

Shayla Corinne Black, Aurora, Colorado

In the Hood: A Semiotic Examination of the Hoodie within the United States of America via Material Culture

Clara Noelle Boesch, Mahopac, New York

“Enshrining Gems of Fashion”: A Case Study of John Genin’s Mid-19th-Century Strategies of Commercial Display

Caitlin Dichter, San Diego, California

Risking It All: Marketing Evolutions of the Board Game Risk

Ana Estrades, Palma de Mallorca, Spain

A Renaissance Style Web of Deception: Vasters, André, and Spitzer at the Metropolitan Museum of Art

Erin Alexa Freedman, Toronto, Canada

Sheer Boundaries: Gutskin in Indigenous Arctic Material Culture

Roberta Gorin, Brooklyn, New York

From Carriage Trade to Concept Shop: Positioning Henri Bendel in New York City’s 20th-Century Retail Landscape

Alana Jiwa, Brooklyn, New York

Singing Girls and Spoliated Goddesses: The Transcultural Movement of Musical Practices to Umayyad Córdoba

Marietta Rebecca Klase, Brooklyn, New York

Fruits of Her Labor: Examining 19th-Century Wax Botanical Models

Cynthia Kok, Irvine, California

Baleen “Ebony”: Material Mimesis in 17th-Century Dutch Craft Culture

Kaitlin Anne McClure, Tucson, Arizona

Recontextualizing Early and Middle Islamic Period Symbols of Authority

Elizabeth Joan Neill, Southampton, New York

Reweaving the Web: Contextualizing Two Archaic Lekythoi at the Metropolitan Museum of Art

Caroline Hart O’Connell, Toledo, Ohio

Cultivating Beauty: John La Farge’s Stained Glass for the F. L. Ames Mansion

Summer Elizabeth Olsen, Riverside, California

Hei Tiki: Cultural and Morphological Transformation of Māori Pendants from the Late 18th through the 19th Century

Rebecca Sadtler, New York, New York

Panther Woman of the Needle Trades or the Lovely Life of Little Lisa
Starring Elizabeth Hawes: Examining the Life and Career of a 20th-Century American Fashion Designer through the Lens of Film

Mary M. Sauerwein, St. Louis, Missouri

Medieval Enshrinement or the Medieval Enshrined: A Current Appraisal of the Lindau Gospels

Lara A. Schilling, Newport Beach, California

When Sparks Fly: Visualizing Electricity at the 1891 Internationale Elektrotechnische Ausstellung in Frankfurt am Main

Carlin N. Soos, Brick Township, New Jersey

"I will not buy anything printed on food": Challenges in the Care and Preservation of Artists' Books

Sarah Elizabeth Stanley, Roanoke, Virginia

Transcending Form: Natural Structures in Lace and Architecture, 1850–1900

Garrett Gene Swanson, Gahanna, Ohio

Second Lives and Psychic Textures: The Material Theaters of Humberto and Fernando Campana

Andrew Taggart, Jacksonville, Florida

Crafting for Climate: Regional Woods and Furniture Production in 18th-Century Charleston

Amanda Thompson, Providence, Rhode Island

"Mrs. Colcleugh is not an average woman": The Domestic and the Native in Women's Travel Journalism, circa 1880–1910

Angelik Vizcarrondo-Laboy, Orlando, Florida

Birds of a Feather: The Peacock and Its Plumes in French Decorative and Visual Arts, circa 1750–1815

Zhonglin Yukina Zhang, Boston, Massachusetts

Horses from the West: Transmission and Transformation of a Eurasian Design in Western Han Dynasty China



Awards/Prizes/Assistantships/Fellows

Dissertation Final Year Award

Mei Rado

Dissertation Research Award

Meredith Nelson-Berry
William DeGregorio

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Dissertation Research Award

Rebecca Tuite

The Lee B. Anderson Memorial Foundation Dean's Prize

Maude Bass-Krueger

Clive Wainwright Award

Cynthia Kok
Amanda Thompson

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

Rebecca Sadtler

Teaching Assistantships

Antonia Behan
Sophie Pitman (MA, 2013)
Katherine Tycz (MA, 2013)

Bard Hall Resident Assistant

Christine Griffiths

Curatorial Fellows

Martina D'Amato
Lara Schilling
Darienne Turner

Editorial Fellow

Christine Griffiths

Education Fellow

Amanda Thompson

Research Fellow

Antonia Behan

Digital Media Lab Fellow

Carlin Soos



Alvar Aalto. Stacking stools (model no. 60).
Birch. aaltodesigncollection, Pertti Männistö.
Photo: Bruce White.

Fall 2015 Courses

- 500 *Survey of the Decorative Arts, Design History, and Material Culture I*
Deborah Krohn
- 502 *Approaches to the Object* Jeffrey Collins / Aaron Glass
- 539 *Mode and Manners in the Eighteenth Century, 1675–1804*
Michele Majer
- 542 *Ancient Ceramics and Glass* Elizabeth Simpson
- 568 *American Silver* Kenneth Ames
- 622 *Issues in Design History and Material Culture Studies*
Catherine Whalen
- 648 *Art and Ornament in Early China* François Louis
- 834 *American Collectors and Collections* Catherine Whalen
- 846 *Objects of Knowledge: Renaissance Ornament and Society in Northern Europe, 1500-1650* Andrew Morrall
- 850 *Ancient House and Garden* Elizabeth Simpson
- 851 *The Occult and Its Artifact in the Middle Ages* Ittai Weinryb
- 883 *Damage, Decay, Conservation* Ivan Gaskell
- 893 *Al-Andalus* Abigail Balbale
- 919 *Ocean, Seaside, Beach, and Pool: Episodes in the History of Watery Recreation and Amusement* Kenneth Ames
- 920 *Curating from the Crypt: The Permanent Collection Exhibition*
Elissa Auther
- 921 *The Material Culture of the Caliphate* Abigail Balbale
- 922 *In the Footsteps of Franz Boas: Native Arts of the North Pacific and the Legacy of the Jesup Expedition* Aaron Glass / Vera Solovyeva
- 923 *Against Nature: Domesticating Modernism in Nineteenth-Century Europe*
Freyja Hartzell
- 924 *Gothic Visions: From the Visigoths to Post-Punk* Paul Stirton /
Ittai Weinryb
- 925 *In Focus II: Design and Ritual in Imperial China* François Louis
- 926 *Bauhaus, Before, and Beyond: German Design from Gründerzeit to Ulm School* Freyja Hartzell
- 927 *Issues in Modern Latin American Design* Jorge Rivas Pérez
- 928 *In Focus: The 1853 New York Crystal Palace* David Jaffee
- 929 *In Focus II: Entangled Frontiers* Shawn Rowlands

Spring 2016 Courses

- 501 *Survey of the Decorative Arts, Design History, and Material Culture II* Freyja Hartzell
- 566 *Rites of Passage: Arts of Marriage and Childbirth in the Italian Renaissance* Deborah Krohn
- 573 *Graphic Design in Europe, 1890-1945* Paul Stirton
- 693 *Craft and Design in the USA, 1945 to the Present* Catherine Whalen
- 820 *Chinese Ceramics* François Louis
- 827 *Issues in the Study of Ancient Art* François Louis / Elizabeth Simpson
- 858 *In Focus: Ex Voto: Agents of Faith* Ittai Weinryb
- 870 *London - New York - Paris: Duveen Brothers and the Market for Decorative Arts between 1880 and 1940* Charlotte Vignon
- 882 *Ethnography and the Material World* Aaron Glass
- 912 *Curatorial Practice as Experiment: A Chipstone Foundation-Bard Graduate Center Collaboration* Catherine Whalen
- 930 *Colors in China and Japan: Objects, Cultures, and Conservation* Stephanie Su
- 931 *News from Nowhere: Design and Utopia* Freyja Hartzell
- 932 *The American Civil War: Art and Material Culture* Ivan Gaskell
- 933 *Women at Home: Women as Producers, Consumers, Designers, and Critics of the American Domestic Interior, 1820-1920* David Jaffee / Amelia Peck (The Metropolitan Museum of Art)
- 934 *Telling the Sogdian Story: A Smithsonian Digital Exhibition Project* Abigail Balbale / Kimon Keramidas (New York University)
- 935 *In Focus II: The 1853 New York Crystal Palace* David Jaffee
- 936 *Viceregal America: Visual and Material Cultures* Jeffrey Collins
- 937 *Ancient and Ethnographic Costume and Textiles* Elizabeth Simpson

Faculty Year in Review

Ken Ames

Folk art, an idea that just won't die: I took a final swipe at it last year (Hofer and Olson, *Making It Modern* [NYHS, 2015]), fully realizing that one more attempt to shine the light of reason on delusion would succeed no better than before. And so I leave this zombie-like field no better off than when I entered it in 1977. By way of compensation, in my last semesters of teaching I experimented with entirely new courses designed to explore fresh terrain or, more exactly, liquid. The idea was to stretch the conventional understanding of material culture in productive ways. One course centered on wine, which might possibly have originated as a natural product but has ever since constituted a potable artifact. The second, "Ocean, Seaside, Beach, and Pool," dealt with the material dimensions of watery amusements, sports, and recreation. It would be wonderful to say that both courses were gloriously successful. Not entirely so, however, but one sometimes learns more from a near miss than from a direct hit. Or so I hope.

Elissa Auther

I began the academic year teaching a course on the challenges facing curators reactivating permanent collections for new audiences, using the Museum of Arts and Design as a case study. I also welcomed the publication of a number of essays in scholarly and museum publications, including *Nation Building: Craft in Contemporary Art and Culture*; the *Journal of*

Modern Craft; the catalogue *Senga Nengudi: Improvisational Gestures*; a volume on the work of Sonya Clark; and the catalogue *Peter Voulkos: The Breakthrough Years*. I was the co-curator of the exhibition *Senga Nengudi: Improvisational Gestures* and the grateful recipient of a Creative Capital | Warhol Foundation Arts Writers Grant, which supported my research for the essay I contributed to the exhibition's catalogue. My scholarly and curatorial work extended to invited lectures about craft and contemporary art at the Haystack Mountain School of Crafts; the Center for Craft, Creativity, and Design; the Textile Arts Center; the Maryland Institute and College of Art; and the Ruth Funk Center for Textile Arts. Last but not least, my exhibition *Eye for Design* opened at the Museum of Arts and Design.

Abigail Balbale

I was thrilled to return to Bard Graduate Center as an assistant professor in September. In the fall, I taught a hybrid seminar/webinar on "Material Culture of the Caliphate" as part of an international webinar initiative on Islamic material culture organized with three colleagues in Germany. In November I also convened the Trehan Symposium in Islamic Art and Material Culture, "Fustat and the World in the Year 1000." In the spring, I co-taught a class with Kimon Keramidas at NYU on building a digital exhibition for the Freer | Sackler on the Sogdians, middlemen of the Silk Road. I gave talks at BGC, the University of

Pennsylvania, the Institute for the Study of the Ancient World at NYU, Bard High School Early College, and the International Medieval Congress. I also co-convened a conference at Harvard on "Courts and Judicial Procedure in Early Islamic Law." I am looking forward to traveling this summer, to Florence for a conference and to Spain for research, which will be supported by the Olivia Remie Constable Award of the Medieval Academy of America.

Jeffrey Collins

In the fall I was privileged to teach "Approaches to the Object" with my colleague Aaron Glass, and in the spring I led a new seminar on visual and material culture in the Spanish viceroalties in the Americas, with special focus on public and private collections in New York City. In January I traveled to Abu Dhabi to participate in the international symposium "The Nomadic Object: Early Modern Religious Art in Global Contact," and back in New York I co-convened a symposium on "Versailles in the World, 1660–1789" with Professors Meredith Martin (NYU) and Robert Wellington (Australian National University). In March I participated in "Digitizing the Grand Tour: A Workshop on the Worlds and Lives of Eighteenth-Century Travelers to Italy," held at Stanford University as part of its interdisciplinary Grand Tour Project. Publications included "Pedagogy in Plaster: Ercole Lelli and Benedict XIV's *Gipsoteca* at Bologna's Istituto delle Scienze e delle Arti," in *Benedict XIV and the Enlightenment: Art, Science, and Spirituality* (University of Toronto Press), edited by Rebecca Messbarger, Christopher M. S. Johns, and Philip Gavitt.

Ivan Gaskell

In the fall I taught "Damage, Decay, Conservation," and in the spring a new course, "The American Civil War: Art and Material Culture." I supervised two Focus Project exhibitions and publications: *Revisions—Zen for Film* (fall) and *Frontier Shores* (spring). I spent the summers of 2015 and 2016 at the Lichtenberg-Kolleg (Advanced Study Institute), Georg-August University, Göttingen, as part of a five-year senior fellowship. I gave papers at anthropology, history, museology, and philosophy conferences in Cambridge, England (three times); Cambridge, Massachusetts; Göttingen; Munich; Oxford; Philadelphia; Providence; and San Francisco. My publications for the year include "The Life of Things," in *The International Handbook of Museum Studies: Museum Media*, edited by Michelle Henning (2015); "Art and Beyond: Some Contemporary Challenges for Art and Anthropology Museums" in *Re-Mix*, edited by Mari-Tere Alvarez and Selma Holo (2016); a book review in the *Journal of Aesthetics and Art Criticism*; and two exhibition reviews in *West 86th* online.

Aaron Glass

This year I continued promoting the centennial of Edward S. Curtis's landmark 1914 silent film, *In the Land of the Head Hunters*, through screenings at Bard College, the Art Gallery of Ontario, and the Native American Art Studies Association. I also twice screened my own 2004 documentary, *In Search of the Hamat'sa*, at the Rubin Museum of Art. I was invited to lecture at Rutgers University, to introduce a film at the Margaret Mead Film Festival, and to participate in two

workshops: “Challenging Art History in Settler-Colonial Societies” at the Clark Art Institute and “Adrian Jacobsen: Collector of People and Things” at the Arctic University of Norway. My collaborative project on Franz Boas was awarded a 2016–17 Research Team Seminar grant from the School for Advanced Research in Santa Fe, and I was selected to be a Getty Scholar at the Getty Research Institute in Los Angeles in spring 2017. Activities at Bard Graduate Center included a full course load of teaching (including one course at Bard College) and service on the Cultures of Conservation planning committee.

Freyja Hartzell

In September I took up the position of assistant professor in modern design history at Bard Graduate Center, where I have taught three new courses, convened the spring term survey, and led the Bard Travel Program to Paris in May. In 2015 I received the Decorative Arts Society’s Robert C. Smith Award for the best article published in English in 2014 on the decorative arts. This year I have been completing my book *Designs on the Body: The Modern Art of Richard Riemerschmid*, the first English-language monograph on the influential German designer (on whom I will lecture in June at the Deutsches Kunstarchiv at the Germanisches Nationalmuseum in Nuremberg). I have also begun a new project, “The Emperor’s New Clothes: Material Politics in Modern Design,” aspects of which I presented at the Design History Society Conference in September and the College Art Association Conference in February. This research has been supported by a Wolfsonian Museum Fellowship

(December–January) and will continue at the Berlin Bauhaus-Archiv this June. My first publication of this material is forthcoming in *The Journal of Modern Craft*.

David Jaffee

I have been busy in 2015–16 with my Focus Project exhibition *The 1853 New York Crystal Palace*, which will open in March 2017. Building upon the successful 2015 exhibition *Visualizing 19th-Century New York*, my students and I will produce another Focus Project digital publication, in-gallery interactives, and—for the first time—a set of audio tours by well-known historical New Yorkers such as Walt Whitman as well as lesser-known figures. The project, which explores both the world of art and technology inside the striking glass-and-iron building and the more chaotic realm of commerce and amusement outside the exposition, comes out of my ongoing teaching on the material culture of New York City, which I presented at the 2016 conference of the Organization of American Historians in Providence, Rhode Island (organized by BGC Professor Catherine Whalen). Finally, in July 2015, Bard Graduate Center hosted a third successful National Endowment of the Humanities Summer Institute for College and University Teachers, on American Material Culture: 19th-Century New York. We had another wonderful group of participants from across the United States.

Deborah Krohn

The highlight of my year was the appearance in December of my book *Food and Knowledge in Renaissance Italy: Bartolomeo Scappi’s Paper Kitchens* (Ashgate, 2015). An

interdisciplinary study that draws on book history, art history, and social history, it focuses on the first illustrated cookbook, published in Venice in 1570 by a celebrity chef who was then employed as the pope's cook. In March I delivered a public lecture at the Getty Museum in conjunction with its exhibition *Edible Monument*, organized by Marcia Reed. In early May I spoke at a dinner at the Grolier Club and, soon thereafter, at a conference in Princeton University celebrating the fortieth anniversary of the Program in European Cultural Studies, in which I took part as an undergraduate. The year came to a wonderful close as I journeyed to Amsterdam, along with two of our PhD students, as BGC representative and collaborator on a new two-week course offered jointly by the University of Amsterdam, the Rijksmuseum, and Bard Graduate Center.

François Louis

An invitation to speak at the Asia Society symposium organized in conjunction with the exhibition *Philippine Gold* gave me an opportunity to explore twelfth- and thirteenth-century Chinese gold jewelry in light of Southeast Asian finds. Beyond this excursion into maritime trade and cultural exchange, I have been preoccupied—in both teaching and research—with the preparation of the next Focus Project, an exhibition and accompanying publication entitled *Design by the Book: Chinese Ritual Objects and the Sanli tu*. The *Sanli tu*, or *Illustrations to the Ritual Classics*, is a long-neglected medieval commentary on ritual objects of Chinese antiquity. The book,

we argue in the exhibition, holds a central position in the early history of “material culture” scholarship in China. Written and illustrated in 961, before the advent of antiquarian scholarship, it relies on the sacred Confucian scriptures and old illustrations to visualize the classic past. This authoritative compendium guided the production of contemporary ritual artifacts, with a principal focus on the ceremonial appearance of the Song-dynasty court. The show is slated to open in March 2017.

Michele Majer

Last July I presented a paper entitled “The Representation of Fashion and Art in French Fashion Periodicals, 1900–1920” at the University of Brighton conference “Textual Fashion: Representing Fashion and Clothing in Word and Image.” The paper was selected to be published as part of the conference proceedings. Two doctoral students with whom I have been working successfully defended their dissertations: Sonya Abrego (*Westernwear and the Postwar American Lifestyle 1945–1965*) and Maude Bass-Krueger (*The Culture of Dress History in France: The Past in Fashion, 1814–1900*). In December Mimi Hellman invited me to visit her course “Practices of Art History” at Skidmore College. Although I have been on leave for the spring semester, I served as primary adviser for three MA students who recently completed their Qualifying Papers, and I participated with two of my Bard Graduate Center colleagues in a workshop at the Folger Shakespeare Library on Cultural Histories of the Material World. I presented on theatrical costume designs and costumes in the collection.

Peter Miller

While on leave in fall 2015 I finished a book manuscript and wrote two magazine articles. I presented the book's thesis in a lecture at the John Carter Brown Library. The articles were published in *The Chronicle of Higher Education Review*, where it concluded a three-part series on "things" run this past year, and in the monthly *Perspectives* of the American Historical Association. I gave other talks this year on Peiresc and jewelry history at Brown (again) and at the annual meeting of the Renaissance Society of America, on exotic objects in the early modern Mediterranean at the University of Bordeaux, the inter-cultural early Mediterranean at the Pompeu Fabra University in Barcelona, and the meanings of *Kulturwissenschaft* in the later nineteenth century at a conference at the Warburg Institute in London. Meanwhile, the book that I finished while on leave should be published by Cornell before the next installment of this yearbook appears.

Andrew Morrall

Publications this year include "The Place of Colour in Martin Schaffner's Universe Table," in *Early Modern Colour Worlds* (Brill, 2016); "Domestic Decoration and the Bible in the Early Modern Home," in *The Oxford Handbook to the Bible in England, c. 1520–1700* (Oxford University Press, 2015); and reviews of Katrin Dyballa, *Georg Pencz: Künstler Zu Nürnberg* (Berlin, 2014), in *Print Quarterly*, and of Berthold Kress, *Divine Diagrams: The Manuscripts and Drawings of Paul Lautensack (1477/78–1558)* (Brill, 2014), in *Renaissance Quarterly*. In July I was a plenary speaker at the conference "Domestic Devotions in the Early Modern World," at Cambridge University,

and I participated in the workshop "From Iconoclasm to Iconophobia" at Birmingham University. In October I participated in the Pre-Modern Colloquium of the University of Michigan at Ann Arbor, returning in April to give a lecture, "The Cosmos of the Urban Craftsman," and for a critical reading of a chapter of my projected book. Also in April, I co-organized with Deborah Krohn a workshop on "Early Modern Books and Objects" at the Folger Shakespeare Library, Washington, D.C.

Shawn Rowlands

My year has focused on curating *Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania*, which is on view in the Bard Graduate Center Gallery through September 18, 2016. This Focus Project, its accompanying catalogue, and an inaugural symposium explored the entanglement of European and Pacific cultures from 1830 to 1954. I also contributed a chapter entitled "Interlocked: Aboriginal Australian Exchange Patterns and Incised Pearl Shells at the Peabody Museum of Archaeology and Ethnology" to the exhibition catalogue *Everywhen: The Eternal Present in Indigenous Art from Australia* (Harvard Art Museums, 2016). Forthcoming publications explore themes of colonialism, encounter, museum studies, and Pacific material culture. These themes will orient my future research interests, with special focus on the material culture of murder.

Elizabeth Simpson

My research on the wooden artifacts from the royal Phrygian tombs at Gordion, Turkey, is ongoing; I am

preparing my second monograph on the collection for publication: *The Gordion Wooden Objects, Volume 2: The Furniture and Wooden Artifacts from Tumulus P, Tumulus W, and the City Mound* (Brill). I am also editing a Festschrift, *The Adventure of the Illustrious Scholar: Papers Presented to Oscar White Muscarella* (Brill). I gave several invited lectures this past year, including the James Beck Memorial Lecture for ArtWatch International in London, “Connoisseurship: Its Use, Disuse, and Misuse in the Study of Ancient Art,” at the Society of Antiquaries, London; “Woodworking at Gordion in Its Near Eastern Context,” in Philadelphia in conjunction with the Penn Museum exhibition, “The Golden Age of King Midas”; and “Wooden Furniture from Verucchio and Gordion” in Rome. Articles on these and other topics are forthcoming. In 2015–16, I taught a new course, “Ancient and Ethnographic Costume and Textiles,” along with “Ancient Ceramics and Glass,” “Ancient House and Garden,” and “Issues in the Study of Ancient Art.”

Vera Solovyeva

During my fellowship at Bard Graduate Center, Professor Aaron Glass and I co-taught a new seminar, “In the Footsteps of Franz Boas: Native Arts of the North Pacific and the Legacy of the Jesup Expedition” (fall 2015). I also co-supervised the Bard Graduate Center blog “Cultures of Conservation” (http://cultures-of-conservation.wikis.bgc.bard.edu/blog:_start). At the American Museum of Natural History (AMNH), I assisted the conservation team in learning about the cultural backgrounds of objects collected by the Jesup North Pacific Expedition

in Siberia (1897–1902), helping to indicate errors, correct the collection’s database, and analyze Russian and Siberian sources to answer questions related to the Siberian collection. I also treated and rehoused two Even aprons from that collection. I organized Skype conferences between the AMNH conservation team and researchers from the Sakha ethnographical museum, which was followed by a visit to the AMNH by the researchers in May 2016. I also hosted a visitor from the Sakha Republic, Svetlana Petrova, who lectured at Bard Graduate Center and gave a workshop for the AMNH conservation team.

Paul Stirton

For most of us, the Bard Graduate Center library is a place where we go to check facts or follow up a reference. We rarely explore the resources beyond our own interests, which is a shame. In January Roger Yerburgh drew my attention to a run of the German magazine *Offset: Buch und Werbekunst* (Book and Advertising Art) that is unique in the United States. Like many trade journals, *Offset* is packed with stylish printed ephemera, poster designs, and packaging samples. It is famous, however, for a single issue—that of July 1926, which was devoted to the Bauhaus. The cover, designed by Joost Schmidt, is well known and was used on the poster for the 2009 exhibition at the Museum of Modern Art. But few people seem to have looked beyond that cover. Inside there are articles by many Bauhaus luminaries, including Walter Gropius, László Moholy-Nagy, Josef Albers, and Gunta Stölzl. The Moholy-Nagy articles are well known, as is the Stölzl piece, but the others are rarely

mentioned. Several years ago, I came across an unrecorded article by Le Corbusier in the BGC library which we translated and published in *West 86th*. The Gropius articles from *Offset* will be appearing in *West 86th* soon.

Stephanie Su

This past year has been productive for me, with respect to my teaching, research, and curatorial projects. The fellowship from Cultures of Conservation has enabled me to work on an exciting project on color use in Meiji Japanese woodblock prints, which combines art history, technical art history, and conservation science. I will continue this project at the Sainsbury Institute for the Study of Japanese Arts and Cultures in the United Kingdom next year. In the spring, I taught a seminar exploring the production and perception of colors in East Asian objects. Meanwhile, I presented four different papers at international conferences, including the British Association of Japanese Studies in London, the Congress of Asia and Pacific in Paris, the Xu Beihong symposium in Beijing, and the AAS-in-Asia annual conference in Kyoto. My article discussing recent trends and future directions of overseas Chinese art exhibitions was also published. Besides teaching and researching, I was invited to join the curatorial team to organize an exhibition on modern Sino-Japanese artistic exchanges, scheduled to open in November 2016 in China.

Charlotte Vignon

Much of this year was devoted to preparing two exhibitions that will take place at the Frick Collection: *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*

(May 24, 2016 to May 28, 2017) and *Pierre Gouthière: Virtuoso Gilder at the French Court* (November 16, 2016, to February 19, 2017), for which I also wrote the accompanying catalogues. I was pleased to discover and acquire for the Frick Collection an important pair of candelabra made by Gouthière for the duc d'Aumont, and I secured the gift of a dozen pieces of Du Paquier porcelain from the Sullivan Collection. In spring 2016 I taught a course at Bard Graduate Center entitled "London-New York-Paris: Duveen Brothers and the Market for Decorative Arts between 1880 and 1940," which studied the firm's central role in supplying coveted objects and advice to American collectors, including Henry Clay Frick.

Susan Weber

One of this year's highlights was the September opening, to rave reviews, of *Swedish Wooden Toys*, co-curated with former Bard Graduate Center professor Amy Ogata. I continue to work with Julius Bryant, Keeper of Word & Image at the Victoria and Albert Museum, on the upcoming show *John Lockwood Kipling: Bombay, the Punjab, and South Kensington*, which will open at the V&A in January 2017 and come to Bard Graduate Center in September 2017. We are finalizing the catalogue, and I made many research trips to London to secure loans and refine the installation design. I also worked, with Daniel Lee, on transferring *Source: Notes in the History of Art*, a journal I founded in 1982, to the University of Chicago Press as the latest of Bard Graduate Center's learned publications. I continue to work on an upcoming exhibition on majolica ceramics that will open in the Bard Graduate Center Gallery

in fall 2020. I was honored with two awards this year: The Royal Oak Heritage Award in October and the New York Landmarks Conservancy's "Living Landmark" Award in November.

Ittai Weinryb

This year I published my first book, *The Bronze Object in the Middle Ages*, with Cambridge University Press. The book focuses on the varied aspects of bronze making, from mining, smelting, and alloying through the various techniques of lost-wax casting. The study focuses both on large-scale objects, such as doors and basins, and on self-moving devices, such as automata, water-clocks, and fountains. This year also marks the publication of two volumes I edited: the first centers on votive objects, or ex-votos, which are made and given by church devotees either as a means of soliciting assistance from a deity or as a token of gratitude to a deity. The volume is the sixth in the Bard Graduate Center series Cultural Histories of the Material World. The second volume, a dedicated issue of the journal *Representations*, investigates the question of objects and efficacy in the pre-modern world. I am currently focusing most of my efforts on curating the international exhibition *Agents of Faith: Votive Giving Across Cultures*, which will open in the Gallery in September 2018.

Catherine Whalen

In October I continued to develop my scholarship on modern and contemporary craft, art, and design as the Barnet Foundation Visiting Scholar at the Portland Museum of Art. I presented two lectures at the museum, one focusing on fiber artist and hand weaver Eve Peri and

the other reflecting upon the Bard Graduate Center Craft, Art, and Design Oral History Project. This online archive consists of interviews with contemporary makers, conducted by our graduate students under my direction. Continuing my commitment to material culture studies methodology and pedagogy, I organized and led a highly successful workshop on analyzing objects, images, and texts for the Organization of American Historians. The result was a transferrable model that I plan to offer in other contexts. In addition, I completed the essay "Collecting as Historical Practice and the Conundrum of the Unmoored Object" for the *Oxford Handbook of History and Material Culture*, edited by Ivan Gaskell and Sarah Anne Carter. I look forward to research and sabbatical leave next year to develop my current book project on object-based cultural nationalism during the American Revolution Bicentennial of 1976.



Tatanua (mask for funerary ceremony). Malaga culture, New Ireland, Nusa Island, Papua New Guinea, late 19th century. Wood, shell, pigment, plant fiber, seed, resin, bark cloth, paper. Courtesy of the Division of Anthropology, American Museum of Natural History, ST/691.

Admissions, Internships, Career Development, and Alumni Events

We concluded a very successful recruitment season, which included six Open Houses (four in New York City hosted by faculty, and one both in Boston and Chicago, which were hosted by alumni) and trips to more than twenty-five graduate school fairs and college campuses all over the country. The admissions cycle ended with Accepted Students Day on March 15, 2016. Accepted students attended classes; had lunch with faculty, staff, and current students; went to workshops and panels; and ended the day at a coffee hour for all current students, faculty, and the newly accepted class. The entering cohort for 2016 will include three doctoral students and twenty-two master's students. The new year will begin with orientation on August 22, 2016.

Elena Pinto Simon

Dean for Academic Administration, Student and Alumni Affairs

We are delighted to welcome the following students into our community:

Entering PhD Cohort:

Christina De Leon, BA, Hobart and William Smith Colleges; MA,
New York University

Michelle Jackson, BA, St. Joseph's University; MA,
Parsons School of Design/Cooper Hewitt

Julia Lillie, BA, University of St. Andrews; MA, Bard Graduate Center

Entering MA Cohort:

Daisy Adams, BA, Pomona College

Cassandra Celestin, BA, Wesleyan University

Emily Cormack, BA, University of Kansas

Neil Creveling, BFA, Pratt Institute

Madeline Crispell, BA, George Washington University

Christina De Cola, BA, Brown University

Jaime Ding, BA, Princeton University

Paul Fitzgerald, BFA, Massachusetts College of Art and Design

Zoe Groomes-Klotz, BA, Bard College

Brockett Horne, BFA, Carnegie Mellon University;

MFA, Rhode Island School of Design

Isabella Gaia Lettere, BA, Wellesley College

Meghan Lynch, BS, Northeastern University

Rebecca Merriman, BFA, Rochester Institute of Technology

Jeanette Miller, BFA, Tufts University

Sasha Newkirk, BA, Indiana University
Pallavi Patke, BDes, National Institute of Fashion Technology, India;
MA, University of Brighton
Sarah Reetz, BA, Boston College
Avery Schroeder, BA, Barnard College
Annalora Sugarman, BA, University of California, Los Angeles
Anna Surbatovich, BA, Barnard College
Shuning Wang, BA, University of Hong Kong; MA, Tulane University
Carson Wos, BA, University of St. Andrews

Internships, 2015

All MA students are required to do a three-credit internship.
In summer 2015 our students worked in the following institutions:

Shayla Black Christie's, Handbag and Accessories Department	Elizabeth Neill The Metropolitan Museum of Art, Department of Medieval Art and the Cloisters
Clara Boesch MediaCombo	Caroline O'Connell Waddesdon Manor, Aylesbury, England
Caitlin Dichter Chateau de Gizeux, Gizeux, France	Summer Olsen American Folk Art Museum
Ana Estrades Ashmolean Museum, Oxford University	Rebecca Sadtler Victoria and Albert Museum, London
Erin Freedman Smithsonian National Museum of Natural History (Institute in Museum Anthropology)	Lara Schilling The Walters Art Museum
Roberta Gorin Museum of the City of New York, Costume Collection	Carlin Soos Columbia University Libraries, Rare Book and Manuscript Library
Alana Jiwa Morris-Jumel Mansion, Education Department	Sarah Stanley Mount Vernon Hotel Museum and Garden
Marietta Klase Museum of the City of New York, Collections Department	Garrett Swanson Musee du Louvre, Paris
Cindy Kok Bonhams Fine Art Auctioneers and Valuers	Andrew Taggart Philip Colleck Ltd
Aleena Malik Mallett Antiques	Amanda Thompson Smithsonian National Museum of Natural History (Institute in Museum Anthropology)
Kaitlin McClure Place Matters and City Lore	Angelik Vizcarrondo-Laboy Museum of Arts and Design
Sheila Moloney Wilderstein Historic Site	Zhonglin Zhang The Metropolitan Museum of Art, Asian Art Department

Pop-Up Workshops and Materials Days

Workshops cover a range of topics, from learning new digital platforms, to career development, to improving research and writing skills.



Tore Östhall for BRIO.
Horse and carriage with
king, 1952. Wood, metal,
string. BRIO Lekoseum.

September 17 and 29
MoMA project with
Professor Paul Stirton

October 6
Photoshop

October 14
Applying to PhD
Programs

October 15
PowerPoint

**October 18 and
November 1**
All-day glass-making
workshop for first-
year students, held at
UrbanGlass in Brooklyn,
New York

October 20
Finding an Internship

October 21
Public Speaking

October 30
Introduction to
WordPress

November 5
Citations for Research
Papers

November 9
Submitting a Paper to a
Conference

November 16
Refining Your Research:
Periodicals, Archives,
and Special Collections

November 23
PhD Dissertation
Writing Workshop

November 30
Zotero & Evernote:
Research and
Organization Tools for
Scholars

February 4
Egg Yolk and Gold
Leaf: The Making of an
Illuminated Letter

March 4
Introduction to
WordPress

March 14
CV Drop-in Session

March 16
Editing and
Proofreading the
Qualifying Paper

March 19
PhD Dissertation
Writing Workshop

March 25
Writing Introductions
and Conclusions for
the Qualifying Paper
Scholars

March 29
Avada Wordpress
Theme

March 30 and April 8
Visit to the Making and Knowing Lab at Columbia University with Bard Graduate Center doctoral alum Donna Bilak

March 31
Sketchup

April 18
Social Media for Academics

April 19–22
Fashion in the Street: New York Case Studies, workshop with Denis Bruna, curator, Fashion and Textile department, Musée des Arts décoratifs, and professor at the École du Louvre

Installation Workshops and Gallery Walkthroughs

September 10
Installation Workshop for *Swedish Wooden Toys*, led by the curator and exhibition designer

April 13
Installation Workshop for *Artek and the Aaltos: Creating a Modern World*, led by the curator and exhibition designer

September 22
Revisions—Zen for Film walkthrough with the curator

May 9
Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania walkthrough with the curator



■ Installation view, *Frontier Shores*. Photo: Bruce White.

Alumni and Career Development

The Career Development Wiki is now in its fourth year, and each month jobs are posted in a wide range of areas related to the work of Bard Graduate Center. Students may make one-on-one appointments for help with résumés and curricula vitae, cover letters, and career advice. I also meet with every graduating student for an exit interview and career counseling and to introduce the outgoing class to the networking masterlog of Bard Graduate Center alumni. This log is now annually updated and distributed to all participants.

This year there have been many new initiatives for alums. We now have three active alumni chapters, one in Boston, one in Chicago, one in the Philadelphia/DC area, and each hosts two events a year. The next chapter to be set up will be in London.

In addition, we have launched three new series, below.

Alumni at Work

November 11

Matthew Keagle, MPhil, PhD
Candidate; Curator, Fort Ticonderoga
Museum. Lunchtime talk.

November 15

Sequoia Miller, MA; PhD Candidate,
Yale University. Visit to the Yale
University Art Gallery, tour of
*The Ceramic Presence in Modern
Art: Selections from the Linda
Leonard Schlenger Collection and
the Yale University Art Gallery*,
curated by Miller.

March 17

Anne Eschapassee, MA; Director
of Exhibitions and Outreach,
National Gallery of Canada, Ottawa.
Lunchtime talk.

April 14

Jorge Rivas Pérez, MPhil, PhD
Candidate; Frederick and Jan Mayer
Curator of Spanish Colonial Art,
Denver Art Museum. Lunchtime talk.

Career Explorations

November 17

Career Explorations: Museum Education

Alumni Spotlight

Our Alumni Spotlight speaker this year was Christian Larsen, MA, MPhil, PhD Candidate; Associate Curator of Modern and Contemporary Art, The Metropolitan Museum of Art.



■ Photo: Staff photographer.



Research and Exhibitions

Research is the activity at the core of Bard Graduate Center, and it generates the knowledge we produce. That knowledge, in turn, takes many forms—events, exhibitions, publications—and is embodied in faculty, fellows, and staff. From this perspective, the entire *Year in Review* documents our research. Here we will focus on a few specifics.

This year the Research Institute hosted twenty-seven evening seminars, seventeen brown-bag lunch presentations, six Work-in-Progress talks, five symposia, and two Scholars' Days. The subjects of these talks ranged from drinking horns to the conservation of a rare mid-nineteenth-century Alutiiq kayak to ancient wedding rituals of Sakha (Yakut) people. The Research Center hosted six new Visiting and Research Fellows this year from as close as Harvard University and as far away as Guangzhou Academy of Fine Arts in China, bringing into our midst scholars studying topics that include blood relics, seventeenth- and eighteenth-century chinoiserie motifs such as the parasol and pagoda, and the role of digital media in material culture and museum studies.

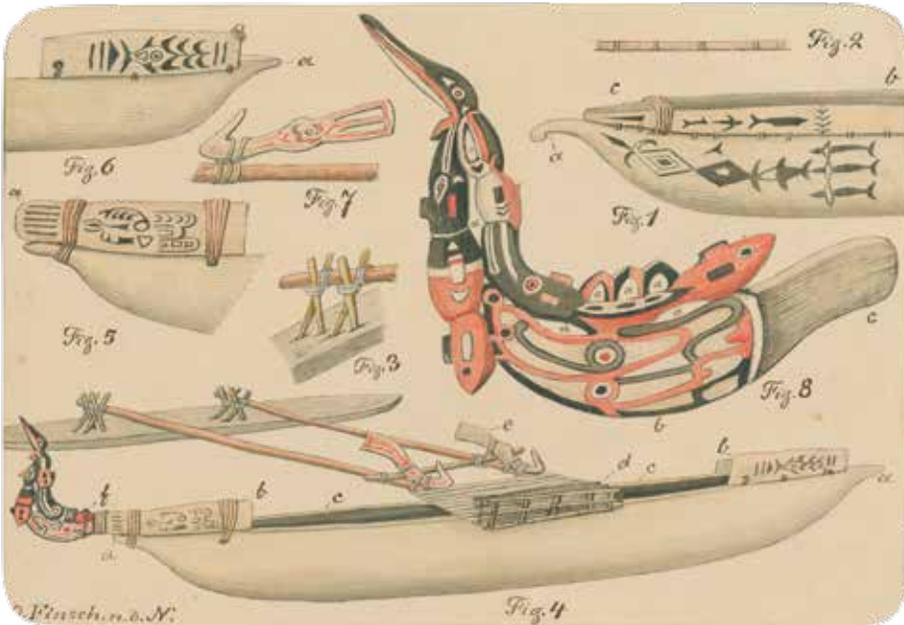
Fluxkit (B copy). 1965 Fluxus editions, announced 1964. Vinyl-covered attaché case, containing objects in various media. Assembled by George Maciunas. Containing objects by: Eric Anderson, Ay-O, George Brecht, Dick Higgins, Joe Jones, Alison Knowles, Takehisa Kosugi, George Maciunas, Nam June Paik, Benjamin Patterson, Mieko Shiomi, Ben Vautier, and Robert Watts. The Museum of Modern Art, The Gilbert and Lila Silverman Fluxus Collection Gift. 2182.2008.1-28 © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



■ Photo: Casey Kelbaugh.

The reconceiving of Bard Graduate Center as a “think-tank,” as proposed in these pages last year, took another important step in 2015–16. It is represented right here: in reconceiving our exhibitions as research projects. Of course, they always were. But by officially incorporating them into the Research section of this annual we are signaling, as much to ourselves as to others, that exhibitions at Bard Graduate Center need to be understood as major vehicles of institutional thinking. Once we look at them from this angle we see that they are collaborative, multi-year, multi-media investigations of problems—they exist as answers to a specific question, or sets of questions. Looking back, we could do this for all of our exhibitions. In this way they are no different from other research vehicles, whether seminars, lectures, symposia, or books. All of them follow what Gadamer calls “the priority of questioning.”

Our Cultures of Conservation initiative, which attempts to connect the perspective of conservation to an interdisciplinary notion of the “human sciences,” saw the initiation of “keyword” panels. These panels brought together scholars and conservators to explore four rubrics typically used by conservators: integrity/authenticity of the object; reversibility/visibility of the conservation treatment; the relative value of preservation vs. use/access; and fidelity to the intention of the original maker in order to reveal how contemporary conservation projects both



channel and challenge standard approaches to object-based research and museological treatment. This year we experimented with the structure of the post-docs, partnering with the Metropolitan Museum of Art and American Museum of Natural History to pair fellows with ongoing museum projects; this year these included nineteenth-century Japanese dyes and the Siberian material culture collection.

Bard Graduate Center publications had a busy year. Publications included two volumes of *West 86th*, catalogues for the Focus Projects *Revisions—Zen for Film* and *Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania*, and the sixth book in the Cultural Histories of the Material World series, *Ex Voto: Votive Giving Across Cultures*. Additionally, this year we took over editorial production and distribution of *Source: Notes in the History of Art*, which like *West 86th* is published by the University of Chicago Press.

In July 2015 we hosted our third NEH summer institute, devoted to American Material Culture with a focus on nineteenth-century New York, organized by David Jaffee. This year attracted applicants from a wide range of fields within the humanities. Participants ranged from advanced doctoral students to museum professionals to tenured professors.

Peter N. Miller
Dean

Otto Finsch. Canoe with prow, late 19th century. Watercolor. Papers of Otto Finsch, accession file 1898-49, box 55, plate 23. Courtesy of the Division of Anthropology, American Museum of Natural History.

artek



Gallery

The important curatorial work that happened in the Gallery this year pursued new research paths in the field of contemporary art and anthropology and established ones in design history. The Gallery staff worked closely with two faculty members, Hanna Hölling, Andrew W. Mellon Visiting Professor, Cultures of Conservation, and curator of the exhibition *Revisions—Zen for Film*, and Shawn C. Rowlands, Bard Graduate Center/American Museum of Natural History post-doctoral fellow in museum anthropology, who curated *Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania*. We continued to investigate under-recognized aspects of design history of the Nordic world with *Swedish Wooden Toys*, a project that opened at the Musée des Arts décoratifs in Paris before coming to New York last September. *Artek and the Aaltos* was the first exhibition in the United States to examine the pioneering Finnish design company founded in 1935. That project revealed Artek to be far more than a manufacturer and retailer of furniture by Alvar Aalto. The exhibition asked the critical question: what is the role of a design company in society and how does it contribute to enhancing everyday life?

Our upcoming projects are distinguished by the number of exhibitions that will be curated by professors and the number of courses related to exhibition practice that will be offered. We are thrilled to be closely involved in the education of a future generation of curators and to work with our faculty developing new methods of research in curatorial practice and exhibition display and interpretation.

Nina Stritzler-Levine
Director, Bard Graduate Center Gallery

Installation view,
Artek and the Aaltos.
Photo: Bruce White.

2015–16 Exhibitions

Fall 2015

Swedish Wooden Toys

September 18, 2015–February 28, 2016

Swedish Wooden Toys represented the first in-depth study of the history of wooden playthings in Sweden from the seventeenth to the twenty-first century. Featuring remarkable doll houses, puzzles and games, pull toys, trains, planes, automobiles, and more, this exhibition explored Sweden's long and enduring tradition of designing, making, and consuming wooden toys—from the simplest handmade plaything to more sophisticated, mass-produced forms—and examined the cultural embrace of the wooden toy as a sign of timelessness and quality.

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

Focus Project

Revisions—Zen for Film

September 18, 2015–February 21, 2016

How do works of art endure over time in the face of aging materials and changing interpretations of their meaning? How do decay, technological obsolescence, and the blending of old and new media affect what an artwork is and can become? And how can changeable artworks encourage us to rethink our assumptions of a work of art as fixed and static? *Revisions—Zen for Film* explored these questions through *Zen for Film*, one of the most evocative artworks by the Korean-American artist Nam June Paik (1932–2006).

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

Spring 2016

Artek and the Aaltos: Creating a Modern World

April 22–September 25, 2016

Artek and the Aaltos: Creating a Modern World is the first exhibition in the United States to examine Artek, a pioneering Finnish design company founded in 1935, and the first to have a specific focus on the two architect co-founders, Alvar Aalto (1898–1976) and Aino Marsio-Aalto (1894–1949). The exhibition considers the Aaltos' shared practice through the lens of this groundbreaking



■ Installation view, *Revisions—Zen for Film*. Photo: Bruce White.

company, whose under-recognized and multifaceted mission far exceeded its manufacturing of bentwood furniture designed by Alvar Aalto, for which the firm is best known. It also offers for the first time a specific analysis of Artek's distinct international role as a disseminator of modernism in art, architecture, interiors, furniture, and other modern products. Approximately 200 works are featured—many never before on public view—including architectural drawings, drawings and sketches for interiors and furniture, paintings, photography, furniture, glassware, lighting, and textiles.

Curated by Nina Strizler-Levine, Gallery Director, Bard Graduate Center, and Juhani Pallasmaa, former Professor of Architecture and Dean, Helsinki University of Technology

Focus Project

Frontier Shores: Collection, Entanglement and the Manufacture of Identity in Oceania

April 22–September 18, 2016

Frontier Shores: Collection, Entanglement and the Manufacture of Identity in Oceania examines artifacts as the contested space of cross-cultural contact between European collectors and the native peoples of the region. Focusing on Oceania—the vast region encompassing Australia, New Zealand, New Guinea, and the tropical Pacific Islands—*Frontier Shores* explores how anthropology was used by colonial powers to jus-

tify and gain control over the resources and lives of the various native peoples, how collection both described and pacified the frontier, and how marginalized peoples adapted to, resisted, or otherwise exerted their own power and agency in the colonial context.

Thirty-nine objects, collected from the 1830s to the mid-twentieth century, demonstrate the richness of cultural contact in Oceania and the ways in which this material was often used to construct an imagined culture or tradition.

Curated by Shawn C. Rowlands, Bard Graduate Center/American Museum of Natural History postdoctoral fellow in museum anthropology.



Andiron with Psyche. Made by Pierre-Philippe Thomire after a design by Charles Percier, 1809. Chased and gilded bronze, Château de Fontainebleau, inv. F 943 C.

Fall 2016

Charles Percier: Revolutions in Architecture and Design

November 18, 2016–February 5, 2017

Charles Percier: Revolutions in Architecture and Design is the first large-scale exhibition to survey the magnificent range of projects undertaken by the French architect and designer Charles Percier (1764–1838) whose commissions for public and private clients significantly influenced decorative arts and architecture during an extremely turbulent and rapidly changing period in French history.

Featuring over 130 objects from France's principal museums and American collections, the exhibition will demonstrate the diverse and extraordinary creations of an artist whose work brilliantly inaugurated nineteenth-century France and did much to illuminate a path to modernity.

Curated by Jean-Philippe Garric, Professor of Architecture at the University of Paris I, Panthéon-Sorbonne, and organized by Bard Graduate Center, the Réunion des Musées Nationaux de France, and the château de Fontainebleau

Touring Exhibitions

Waterweavers: The River in Contemporary Colombian Visual and Material Culture

June 24–September 27, 2015

Art Museum of the Americas | Organization of American States, Washington, DC

Curated by José Roca and Alejandro Martin with generous support from the Government of Colombia.

Exhibitions in Progress

Focus Project

Design By the Book: Chinese Ritual Objects and the *Sanli Tu*

March 24–July 30, 2017

Design by the Book will explore the medieval Chinese book *Xinding Sanli tu* (Newly Determined Illustrations to the Ritual Classics) and its impact on Chinese material culture. Completed in 961 by Nie Chongyi (fl. 948–964), it is the oldest extant illustrated study of classical Chinese artifacts from musical instruments, maps, and court insignia to sacrificial jades, ceremonial dress, and mourning and funerary paraphernalia. It brings to light the significance of this long overlooked book, which served as a guide both to the material culture of the Classics and to the design of Confucian ritual paraphernalia in post-classical, imperial China.

The exhibition will also address themes that go beyond the book itself, including Confucian ritual as a means to legitimize the monarchy, the birth of antiquarian scholarship in the late eleventh and early twelfth centuries, Emperor Huizong's ritual reforms, and the role of the art market in driving thereproduction of artifacts illustrated in the book.

Curated by François Louis, Associate Professor, History of Chinese Design and Visual Culture, Bard Graduate Center.



Ceremonial Vestments. Republic of China, 1914. Silk satin with silk embroidery, compound silk satin with gold-wrapped weft, gold-wrapped thread, lining of blue silk tabby; Silk compound satin with gold-wrapped weft. Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Ore., Murray Warner Collection of Oriental Art, MWCH 45:61 - 62, 45:91a-b.

Focus Project

New York Crystal Palace

March 24–July 30, 2017

This Focus Project will examine how the New York Crystal Palace of 1853 (officially the Exhibition of the Industry of All Nations), the first world's fair held in the United States, showcased an enormous range of manufactured consumer goods and technological marvels of the age, a key part of New York and the United States' rising claims to consumer and cultural stature.

New York Crystal Palace will shed light on this near-forgotten aspect of New York City's cultural history through a display of key objects and through four multimedia components, which include a digital publication with nine full-length essays, an audio guide, and two digital interactives focusing on the Crystal Palace's history, architecture, and interior.

Curated by David Jaffee, Professor and Head of New Media Research, Bard Graduate Center.

Publications

Bard Graduate Center publishes scholarly books and journals, including our Focus Project publications, exhibition-related publications, the series Cultural Histories of the Material World, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, and *Source: Notes in the History of Art*. We publish in all fields pertaining to material culture, design history, and the decorative arts. The publication *Swedish Wooden Toys* received a first place Award of Excellence for Catalogue Publication from the Association of Art Museum Curators.

West 86th and *Source* are published on behalf of Bard Graduate Center by the University of Chicago Press. Exhibition-related publications are distributed by Yale University Press.

2015–16 Selected Publications



**Artek and the Aaltos:
Creating a Modern World**
Nina Stritzler-Levine,
Editor



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



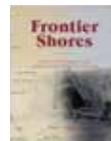
**In Space We Read Time:
On the History of Civil-
ization and Geopolitics**
Karl Schlögel



Revisions—Zen for Film
Hanna B. Hölling



West 86th Vol. 32 No. 1



**Frontier Shores:
Collection, Entanglement,
and the Manufacture of
Identity in Oceania**
Shawn C. Rowlands



Swedish Wooden Toys
Amy F. Ogata and
Susan Weber, Editors



Source Vol. 35 No. 3

Digital Media Lab

The Digital Media Lab (DML) fosters the integration of digital media throughout academic programs, gallery exhibitions, and publishing endeavors by providing a well-equipped space for students and faculty to work on projects, a suite of online tools and resources, and collaborative relationships with institutions undertaking similar work throughout New York and across the country. Throughout the year, the DML also offers a variety of workshops ranging from Wordpress to social media in order to enhance students' digital skill sets and to promote deeper thinking about digital tools.

The Focus Projects provided a strong impetus for work done in the lab, with both the fall and spring shows incorporating significant digital components. In the fall, Hanna B. Hölling and her students developed an interactive for the exhibition *Revisions—Zen for Film*. This in-gallery interactive explored the work and life of Korean-American artist Nam June Paik through an engaging touchscreen experience that provided a rich historic and thematic context for his works on display. In the spring, a second Focus Project, *Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania*, featured a map-based interactive developed by Shawn Rowlands and his students that transported gallery visitors to Oceania to discover objects born from the complex interactions between aboriginal groups and colonizing powers. In addition, the DML's newly built audio lab was used to produce an audio interactive for the exhibit which featured a recording of a Tongan tale detailing the origins of Napoleon Bonaparte.

The spring also saw significant digital work completed by students at Bard Graduate Center. Clara Boesch became the second student to successfully complete a digital Qualifying Paper with her web-based project *Enshrining Gems of Fashion: A Case Study of John Genin's Mid-Nineteenth Century Strategies of Commercial Display*. Students in Catherine Whalen's "Curatorial Practice as Experiment" course created a website to document their work recontextualizing objects from the Chipstone Foundation and the Bard Graduate Center Study Collection.

Jesse Merandy
Director of the Digital Media Lab

Library

This year, in addition to our core activities supporting the scholarly work of our students and faculty, the Library has been engaged in two special projects. The first is the further development of our open-source library discovery tool, which allows patrons to search multiple print and digital collections at once, enhancing access to our collections. The second is our Digital Preservation Initiative. Led by the Visual Media Resources department, we have recently completed an inventory of all institutional digital assets and are in the planning stages for implementing a digital archive. We have continued our work digitizing our exhibition images and plan to complete that project in the coming year.

We have also worked to increase our bibliographic instruction this year, working closely with our writing specialist to support students writing their Qualifying Papers and offering individual research appointments to assist students on specific projects. The Library continues to run a full slate of special events throughout the year, such as Ex Libris Day in the fall to highlight our special collections, paper-craft days for students, and our Edible Book celebration each spring.

Heather Topcik
Director of the Library



■ Photo: Casey Kelbaugh.

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 2015–16 academic year.

Tian Chun

Visiting Fellow
Guangzhou Academy of Fine Arts

Matthew Dennis

Visiting Fellow
University of Oregon

Brendan Dooley

Research Fellow
University College Cork, Ireland

Susanne Ebbinghaus

Research Fellow
Harvard Art Museums

Haidy Gesimar

Research Fellow
University College London

Shawn C. Rowlands

Bard Graduate Center/AMNH
Fellow in Museum Anthropology

Vera A. Solovyeva

Andrew W. Mellon Fellow, Cultures
of Conservation

Stephanie Su

Andrew W. Mellon Postdoctoral
Fellow, Cultures of Conservation

K.L.H. Wells

Research Fellow
University of Wisconsin-Milwaukee



Alvar Aalto. Savoy Vase.
Manufactured by Karhula-littala
Glassworks, 1936-37. Mold-blown
glass. The Museum of Modern
Art, Gift of Artek-Pascoe, Inc.,
712.1943. Digital Image © The
Museum of Modern Art/Licensed
by SCALA / Art Resource, NY.

Academic and Research Programs

C/C indicates that an event is part of our Cultures of Conservation initiative, supported by the Andrew W. Mellon Foundation. For more information, please go to bgc.bard.edu/cultures.

Symposia

September 18

Toys and Childhood:

Playing with Design

Held in conjunction with the exhibition *Swedish Wooden Toys*, this symposium extended the conversation about toys as designed objects and as cultural forms beyond the gallery to explore their relationship with notions of children and childhood. The speakers addressed a variety of toy-related subjects from the eighteenth century to the present across Europe and the United States.

**Sponsored by Proventus AB and Gregory Soros with additional funding from the Barbro Osher Pro Suecia Foundation*

September 21

Revisions: Object—Event—

Performance since the 1960s

Held in conjunction with the Focus Project *Revisions—Zen for Film*, this symposium brought together international scholars in visual and performing arts, film, media, and curatorial and conservation studies to debate aspects of continuity and change in artworks.

November 6

Fustat and the World in the Year 1000

This symposium explored the relationships between the Fatimids and their subjects and rivals in

Egypt and in the broader Islamic and Mediterranean worlds. Papers examined the ideological bases and political practices of the Fatimid state, as well as the widely dispersed objects, motifs, and techniques associated with the Fatimid caliphate that became the courtly style par excellence of the medieval Mediterranean.

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

April 25

Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania

Held in conjunction with the Focus Project of the same name, which explored social Darwinism, imperialism, cross-cultural contact, and identity in Oceania from the nineteenth through the mid-twentieth century, this symposium brought together leading scholars on the anthropology, archaeology, and history of Oceania, exploring the larger themes in diverse, local contexts.

May 6

American Material and Visual Culture of the “Long” Nineteenth Century

While visual culture studies have emphasized the act of seeing as embedded within disciplinary or “scopic” regimes, material culture



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

studies have long analyzed artifacts to understand their expressive function in society. This symposium explored the convergence of visual and material culture from a variety of fields.

*Sponsored by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts



Alvar Aalto. Hanging lamp (model no. A332), 1953. Made by Valaistustyö Ky. Painted aluminum, brass. aaltodesigncollection, Pertti Männistö. Photo: Bruce White.

Scholars' Days

September 21

Revisions: Object—Event—Performance since the 1960s

April 25

Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania

Seminar Series

September 29

Martha A. Sandweiss

Professor of History, Princeton University

"Thinking with a Photograph: Alexander Gardner at Ft. Laramie, 1868"

*Sponsored by the Mr. and Mrs.

Raymond J. Horowitz Foundation for the Arts

October 13

Anne Higonnet

Professor of Art History, Barnard College, Columbia University

"A Digital Enlightenment: Experiments in the Teaching of Eighteenth-Century Decorative Arts"

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

October 6

Susan Hunter

MA Candidate, Bard Graduate Center; Associate Director, Winston Art Group

"Case Study: Sir Thomas Hanmer's Silver Gilt Sideboard Dish in the Collection of the Federal Reserve Bank of New York"

*Sponsored by the New York Silver Society

October 14

Madeleine Viljoen

Curator of Prints, The New York Public Library

"Christoph Jamnitzer's *Neuw Grotteßken Buch* and the Cosmography of Early Modern Ornament Prints"

October 7

Timothy Murray

Charles La Trobe Professor of Archaeology, La Trobe University

"Building Transnational Historical Archaeologies of the Modern World"

October 21

Elizabeth Hutchinson

Associate Professor of Art History, Barnard College, Columbia University

"Messages Across Time: Inupiaq Drawings from the 1890s"

■ Photo: Staff Photographer.

October 27

Cultures of Conservation "Keyword"
Panel: Conserving an Alutiiq Kayak



Sven Haakanson

Associate Professor of Anthropology and Curator of North American Anthropology, Burke Museum, University of Washington

T. Rose Holdcraft

Senior Conservator, Peabody Museum of Archaeology and Ethnology, Harvard University

Judith Levinson

Director of Conservation, Division of Anthropology, American Museum of Natural History

George Nicholas

Professor of Archaeology, Simon Fraser University

November 4

Kathryn M. Rudy

Senior Lecturer, University of St. Andrews; Getty Scholar (2015)
"Touching Skin: Why Medieval Readers Rubbed and Kissed their Manuscripts"

November 11

Nancy Proctor

Deputy Director for Digital Experience and Communications, Baltimore Museum of Art
"Going Universal"

November 18

Nancy Netzer

Professor of Art History and Director, McMullen Museum of Art, Boston College
"Material Culture, Academic Research, and the University Museum"

December 2

Sören Stark

Assistant Professor, Central Asian Art and Archaeology, Institute for the Study of the Ancient World, New York University
"Between China, Iran, and Byzantium: The Türks in Inner Asia from the Sixth to the Eighth Century"

December 9

David Ganz

Professor of Medieval Art History, Universität Zürich
"And his raiment began shining, exceeding white as snow": Investments in the Transfiguration"

January 26

Robert Wellington

Lecturer, Center for Art History and Art Theory, Australian National University
"Sun King to Moon King: Emulating the Grand Siècle in the Eighteenth and Nineteenth Centuries"
*Sponsored by the *Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture*

February 2

Namita Gupta Wiggers

Director and Co-Founder, Critical Craft Forum; Independent Curator
"Making Space: Museums and Craft in the Twenty-First Century"
*Sponsored by the *Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts*

February 17

Despina Stratigakos

Associate Professor and Interim Chair, Department of Architecture, SUNY-Buffalo
"A Dictator's Evil Decor: Reflections on Writing *Hitler at Home*"

February 23

Cultures of Conservation “Keyword”
Panel: Minimalist, Post-Minimalist,
and Conceptual Art



Francesca Esmay

Conservator, Panza Collection,
Solomon R. Guggenheim Museum

Sherri Irvin

Presidential Research Professor of
Philosophy and Women’s and Gender
Studies, University of Oklahoma

Jeffrey Weiss

Senior Curator, Solomon R. Guggenheim
Museum; Adjunct Professor, Institute of
Fine Arts, New York University

Glenn Wharton

Clinical Associate Professor, Museum
Studies, New York University

March 15

Conservation Conversation: “A
Multiplicity of Voices: The Structure
of Preservation at the Lower East Side
Tenement Museum”



Gabrielle Berlinger

Assistant Professor of American Studies
and Folklore and Tanenbaum Fellow
of American Jewish Studies, University
of North Carolina, Chapel Hill; Andrew
W. Mellon Postdoctoral Fellow, Cultures
of Conservation, Bard Graduate Center
2013–15

David Favaloro

Director, Curatorial Affairs and Hebrew
Technical Institute Research Fellow,
Lower East Side Tenement Museum

March 16

Christian Larsen

Associate Curator, Modern Decorative
Arts and Design, The Metropolitan
Museum of Art; PhD Candidate, Bard
Graduate Center

"Defining Modern and Contemporary at
The Metropolitan Museum of Art"

March 22

Dedo von Kerssenbrock-Krosigk

Head, Glasmuseum Hentrich, Museum
Kunstpalast

"The Meaning of Glass: What Do People
Think When They Think About Glass?"

*Sponsored by the Paul and Irene
Hollister Lectures on Glass

March 29

Anne T. Gerritsen

Associate Professor of History,
University of Warwick

"The best Rubarbe is that which is
brought from China fresh and newe':
Rhubarb and the Imagination of China in
European Visual Print Culture, 1500–1850"

April 5

Giorgio Riello

Professor of Global History and Culture
and Director of the Institute of Advanced
Study, University of Warwick

"Global Things: Trade and Material
Culture in the First Age of Globalization,
ca. 1500–1800"



Otto and Elisabeth Finsch. Watercolors from
*Ethnologischer Atlas: Typen aus der Steinzeit
Neu-Guineas*, late 19th century. Papers of
Otto Finsch, accession file 1898-49. Courtesy
of the Division of Anthropology, American
Museum of Natural History.

April 13

Brent Shaw

Andrew Fleming West Professor of Classics, Princeton University
"Bringing Back *The Sheaves*: Agrarian Life and Material Culture in Late Antique Africa"

April 19

Denis Bruna

Curator, Fashion and Textile Department, Musée des Arts décoratifs; Professor, École du Louvre
"Mistake or Transgression? A History of Scandalous Clothing"
*Sponsored by the *Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture*

April 26

Iain Davidson

Emeritus Professor, University of New England
"Iconicity, Conventions of Representation in Prehistoric Art, and the Modern Mind"

April 27

Debora L. Silverman

Distinguished Professor of History and Art History and University of California Presidential Chair in Modern European History, Art and Culture, UCLA
"Diasporas of Art and 'The Great Forgetting': Violence and the Visual Unconscious of Belgian Colonialism at the Tervuren Royal Museum for Central Africa and Beyond, 1897–2014"

April 28

Dora Thornton

Curator of Renaissance Europe, British Museum
"Wine, Women, and the Glory of Venice: Masterpieces of Renaissance Glass"

May 4

Miranda Goodby

Senior Curator of Ceramics, The Potteries Museum & Art Gallery, Stoke-on-Trent Museums
"Bold design and bolder ornaments': Majolica and The Minton Archive"
*Sponsored by the *Majolica International Society*

Brown Bag Lunches

September 14

Brendan Dooley

Professor of Renaissance Studies, University College Cork; Research Fellow, Bard Graduate Center
"Angelica's Book: Material Culture and the Power of Reading"

September 24

Haidy Geismar

Reader in Anthropology, University College London; Research Fellow, Bard Graduate Center
"From Material to Digital: New Directions in Material Culture and Museum Studies"

October 7

Michael Nicoll Yahgulanaas

Artist, Haida Gwaii
"A Musing of Haida Manga"

October 12

Katherine C. Grier

Professor of History and Director of the PhD Program in American Civilization and the Museum Studies Program, University of Delaware
"From Pets to Plastics: The Material Culture of Everyday Life"

November 10

Tian Chun

Associate Professor of Art and Design History, Guangzhou Academy of Fine Arts; Visiting Fellow, Bard Graduate Center

"Parasols and Pagodas: Lacquer Furniture and East West Exchange in the Seventeenth and Eighteenth Centuries"

November 19

Charlotte Gamper

Textile Conservator, Historic Royal Palaces

"Textile Conservation at Historic Royal Palaces: A 100-Year History"

C/C

December 7

Nobuko Shibayama

Associate Research Scientist, Department of Scientific Research, The Metropolitan Museum of Art

"The Analysis of Organic Colorants in Art Objects: Case Studies from The Metropolitan Museum of Art"

C/C

December 9

Svetlana Petrova

Associate Professor of Folklore and Culture, North-Eastern Federal University

"An Ancient Wedding Dress in the Ritual Culture of Sakha (Yakut) People"

C/C

January 29

Charlie Kaplan

Sculptor

"The Tradition of Marble: How it is Quarried and the Culture of the Artisans—A View from Carrara with Sculptor Charlie Kaplan"

February 22

Susanne Ebbinghaus

George M.A. Hanfmann Curator of Ancient Art and Head, Division of Asian and Mediterranean Art, Harvard Art Museums; Research Fellow, Bard Graduate Center

"Drinking Horns: Nature and Myth"

February 24

Mary Marshall Clark

Director, Columbia Center for Oral History Research, Interdisciplinary Center for Innovative Theory and Empirics, and Co-Founder and Co-Director, Oral History Master of Arts Program, Columbia University

Amy Starecheski

Associate Director, Oral History Master of Arts Program, Columbia University

"The Art, Praxis, and Power of Oral History"

March 2

Margaret Holben Ellis

Eugene Thaw Professor of Paper Conservation, New York University; Director, Thaw Conservation Center, Morgan Library and Museum

"Paper is Part of the Picture"

C/C

March 21

Sarah M. Guérin

Assistant Professor of Medieval Art, University of Montreal

"Climate and Commodities: Material Exchanges between West Africa and Europe, 1000–1300"

March 23

Michael North

Professor and Chair of Modern History, Ernst Moritz Arndt University Greifswald

"Collecting European and Asian Art Objects in Seventeenth- and Eighteenth-Century Batavia"

April 7

David Jones

Lecturer, University of St. Andrews
"Scotch Myths: The Furniture of Charles Rennie Mackintosh Re-appraised"

April 12

Matthew Dennis

Professor of History and Environmental Studies, University of Oregon; Visiting Fellow, Bard Graduate Center
"Dangerous Relic: 'The Bloody Shirt'; A Material History of an American Trope"

May 4

Tobias Locker

Adjunct Lecturer of Art History, Pompeu Fabra University; Visiting Fellow, Bard Graduate Center
"Rococo for the Spanish Court: The Interiors of Mattia Gasparini in the European Context"

August 24

Kay Wells

Assistant Professor of Art History, University of Wisconsin-Milwaukee; Research Fellow, Bard Graduate Center
"Weaving Modernism: Postwar Tapestry between Paris and New York"

Work-in-Progress Seminars

October 5

Freyja Hartzell

Assistant Professor, Bard Graduate Center
"The Glass Sliver: Transparency and Dystopia in German Design"

October 27

François Louis

Associate Professor, Bard Graduate Center
"Design by the Book: Illustrating the Ritual Classics"

November 4

Stephanie Su

Andrew W. Mellon Postdoctoral Fellow, Cultures of Conservation, Bard Graduate Center
"Color Matters: Synthetic Dyes in Early Meiji Japanese Prints"



January 26

Peter N. Miller

Dean and Professor, Bard Graduate Center
"A Short History of Thinking About Objects as Historical Evidence"

February 23

Abigail Krasner Balbale

Assistant Professor, Bard Graduate Center
"Wolf King of Glorious Memory: Culture and Ideology in Twelfth-Century Spain and North Africa"

March 14

Vera A. Solovyeva

Andrew W. Mellon Fellow, Cultures of Conservation, Bard Graduate Center
"The Museum's Role in Sustaining and Revitalizing the Cultures and Traditions of Indigenous Peoples"



Doctoral Forums

September 30

General Beginning of Year Meeting
Discussion with Helen Polson,
Writing Tutor

October 28

Lindsey Schneider
Grant Writing Workshop

December 16

Elizabeth St. George
Presenting her recent research on the
Czech designer, Antonin Heythum

February 11

Christine Griffiths
"From Garden to *Toilette*: Cultivating
Perfume in Early Modern London."

March 3

Antonio Sánchez Gómez
Presenting his recent research on the
introduction and impact of the washing
machine to Colombia

March 24

Mei Rado
"Qing Imperial Encounters with
European Tapestries: The *Tenture
Chinoise* and Beyond."

May 9

Work-in-Progress Review

Object Hours

Hosted by Bard Graduate Center faculty and staff.

August 25

Jeffrey Collins
*Professor and Chair of
Academic Programs*

November 17

Susan Weber
Director and Founder

October 28

Heather Topcik
Director of the Library
Anna Helgeson
Reader Services Librarian

December 3

Catherine Whalen
Associate Professor



Photo:
Staff Photographer.



Public Programs

During the past year, Public Programs welcomed over two thousand individuals to Bard Graduate Center to enjoy programs ranging from lectures and symposia to concerts, family programs, and multi-session workshops. Highlights included an October Family Festival in collaboration with the Swedish Consulate at which the Swedish theater troupe Marionetteatern premiered a performance inspired by the exhibition *Swedish Wooden Toys*. In conjunction with the spring exhibition *Artek and the Aaltos: Creating a Modern World*, acclaimed Finnish conductor and Marie-Josée Kravitz Composer-in-Residence at the New York Philharmonic, Esa-Pekka Salonen joined Pulitzer prize-winning critic Justin Davidson for an intimate discussion about his Finnish identity. This spring we also introduced a new multi-modal workshop series, Saturday Sessions. This ambitious project connected our audiences to the power of objects through discussions, studio visits, and hands-on components led by local experts. Topics included metal jewelry arts, the history of dining and etiquette, and the construction of musical instruments. Finally, we launched a summer partnership with Brooklyn-based ConstructionKids to offer two week-long summer camps that introduce kids to woodworking techniques and tools. From the youngest members of our community to the most esteemed experts, Public Programs continues to promote an environment devoted to learning from things—join us!



■ Georg Aronsson for Micki leksaker AB. One of the earliest Micki-Kul toys, 1944. Wood, cardboard box. Micki leksaker AB, Gemla. Photographer: C83 Media, Carl-Johan Nilsson.

Public Programs Fall 2015

September 24

Curator's Corner:

On Curating Nam June Paik

Hanna Hölling, Curator,

Revisions—Zen for Film

Michelle Yun, Curator of Modern and Contemporary Art,

Asia Society Museum

October 8

Barbara London and LoVid: From

Analog to Digital, 1965-2015

Barbara London, Curator, writer, and sound art advocate

LoVid (Tali Hinkis and Kyle Lapidus) use new media in their performances, videos, objects and installations

October 15

Gallery Talk: Swedish Wooden Toys

Susan Weber, Curator, *Swedish Wooden Toys*; Founder and Director, Bard Graduate Center

Sunday, October 18

Childish Games and Toys

Phyllis Chen, Pianist, Toy Pianist and Composer

Robert Dietz, Multimedia Artist

October 29

Literature Spotlight: Picture Books, Toys, and Other Things to Grow On

Karen Hewitt, Founder and Director of Vermont-based Learning Materials workshop, and toy historian

Laura Ljungkvist, Swedish-born artist, designer, and illustrator

Leonard Marcus, historian and critic of children's books and authors

November 5

Paik on Film: Discovering, Archiving, and Preserving Fluxus

Lori Zippay, Executive Director, Electronic Arts InterMix

November 8

Were I a Little Child: Songs from a Nordic Childhood

George Hemcher, Conductor/Director, Pianist, and Tenor

Helena Liljeblad, Soprano

Robert Osborne, Bass-Baritone, teaching faculty at Barnard College and Vassar College

November 12

Toys in Context: Sweden, Construction Play, and the Digital World

Colin Fanning, Curatorial Fellow, European Decorative Arts and Sculpture, Philadelphia Museum of Art

Barry Joseph, Associate Director of Digital Learning, American Museum of Natural History

Juliet Kinchin, Curator, Architecture and Design, Museum of Modern Art

November 19

Literature Spotlight

Writing Before Reading:

The Narratives of Play

Andy Ackerman, Executive Director, Children's Museum of Manhattan

Maris Krasnow, Clinical Associate Professor at Steinhardt School

of Culture, Education and Human Development, New York University

Leonard Marcus, historian and critic of children's books and authors

Linda C. Mayes, Arnold Gesell Professor of Child Psychiatry,

Pediatrics, and Psychology, Yale Child Study Center

Kendra Tyson, Linda May
Uris Library Media Specialist,
Constantine Georgiou Library,
New York University

December 3

Scandinavian Home Sense and Sensibilities

Judith Gura, specialist in the history of
interiors and furnishings with a focus
on Scandinavian furniture
Erica L. Warren, Department of Art
History, University of Minnesota

December 10

Nam June Paik: International Artist, Influences, and Insights

Inhee Iris Moon, Director and Curator,
Free Art Zone International, Inc,
Miwako Tezuka, former Associate
Curator, Asia Society, former Gallery
Director, Japan Society

Special Events

October 7, November 4, December 2

Models and Music: Sketch Night

October 20

Evening for Educators

October 24

Family Festival: *Swedish Wooden Toys*

Featuring Swedish theater group
Marionetteatern and ConstructionKids,
an organization that introduces kids
to a broad range of materials, tools
and projects scaled for small hands,
with pianist, toy pianist and composer
Phyllis Chen

October 26 and December 7

Rudin Foundation Open House for Seniors

November 21

Kids Workshop: *Swedish Wooden Toys* with ConstructionKids

Spring Multi-Session Workshops

February 27, March 5, March 12

Transforming Jewelry: Jewelry Arts

April 2, 9, 16

Designing Dining

April 2, 9, 16

Instruments Inside Out

Feathers. Astrolabe Mountains,
Papua New Guinea, late 19th
century. Eclectus parrot feathers;
cardboard, ink on paper, string,
copper alloy. Courtesy of the
Division of Anthropology,
American Museum of Natural
History, ST/1945A-F.



Public Programs Spring 2016

April 21

Artek, the Aaltos, and the Swiss Architectural Avant-Garde
Arthur Rüegg, Professor of Architecture and Design, ETH Zürich

**Gallery Artek's Exhibitions:
Opening Windows to the World**
Susanna Pettersson, Director, Ateneum Art Museum / Finnish National Gallery

May 1

Esa-Pekka Salonen and Justin Davidson in Conversation
Esa-Pekka Salonen, acclaimed Finnish conductor and current Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic
Justin Davidson, Pulitzer Prize-winning classical music and architecture critic, *New York* magazine.

May 3

**Curator's Spotlight
Artek and the Aaltos: Creating a Modern World**
Nina Stritzler-Levine, Gallery Director, Bard Graduate Center

May 12

Still (Re-)discovering Aalto After All These Years
Kenneth Frampton, Ware Professor of Architecture, Graduate School of Architecture, Columbia University
Eeva-Liisa Pelkonen, Associate Professor, Yale School of Architecture

May 19

Exploring the Legacy of Artek and Finnish Design
Barry Bergdoll, Professor of Architectural History, Theory and Criticism, Columbia University
Joel Sanders, Principal, Joel Sanders Architect

May 25

**Film Screening
Trobriand Cricket: An Ingenious Response to Colonialism**
Jerry Leach, Director

June 2

**Couples in Architecture:
Design by Marriage**
Dan Wood and Amale Andraos, Principals, WORKac;
Marion Weiss and Michael Manfredi, Principals, WEISS/MANFREDI

June 7

**Curator's Spotlight
Frontier Shores: Collection, Entanglement and the Manufacture of Identity in Oceania**
Shawn Rowlands, Curator

June 9

The Colors of Alvar Aalto: Artek Influences and Evolution
Harald Arnkil, lecturer and Head of Colour Studies, Centre for General Studies, School of Arts, Design and Architecture, Aalto University

June 16

**Couples in Architecture:
Design by Marriage**
Tod Williams and Billie Tsien, Principals, Tod Williams and Billie Tsien Architects | Partners

June 23

Crossing Cultures in the Pacific
Sergio Jarillo de la Torre, Postdoctoral Fellow, Pacific Ethnology, American Museum of Natural History
Jennifer Newell, Curator, Pacific Ethnography, American Museum of Natural History
Maia Nuku, Associate Curator, Department of the Arts of Africa,

Oceania, and the Americas,
The Metropolitan Museum of Art
Shawn Rowlands, Curator,
Frontier Shores

June 25

**Aboriginal Art from Australia:
Jewelry Workshop**
Andrea Fisher, Australian artist

Walking Tours

Led by architectural historian Matt Postal

April 30

Midtown Deco to Modern

May 7

**International Style:
The UN and Turtle Bay**

May 14

Midcentury Modern On the East Side

Special Events

May 17

Evening for Educators

Wednesdays from May to September

Models and Music: Sketch Night

June 4

Kids Workshop: Journal Makers!

June 6

**Rudin Foundation Open House
for Seniors**

Gallery Tours

Students & Adults Served in 2015–16: 900

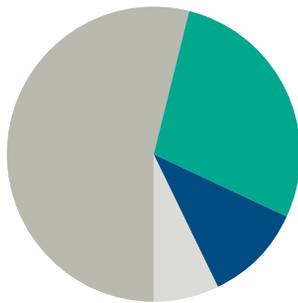
Groups Served

Advisory and Education in Design
American Swedish Historical Museum
Art & Design Advisory
Bard College Alumni/ae
Bard College: Parents Advisory Council
Bard Graduate Center Alumni
Beginnings Nursery School
COMPASS After School Program and
Day Camp
EPC members
Hanes Brands
Health Advocates for Older People
JASA Warbasse Center
Kent State University
Krakus Senior Center
Linda Yowell Architects
MS 245 & PS 87 Parent Group
Manhattan Early College for Advertising
(MECA)
Manhattan East
New York Institute of Technology
PS166
Parsons The New School for Design
Pratt Institute
Rego Park Senior Center
Stephen Weiss Free Synagogue- Early
Childhood Education Center
Studio in a School
The Gilder Lehrman Institute of
American History
The Nexters
United Nations Hospitality Committee
Valley Stream Continuing Education
Vitra

Fundraising and Special Events

During the academic year ending June 30, 2016, Bard Graduate Center received more than \$3.5 million in contributions from over 250 private and public sources. These resources were combined with the income from endowed funds and other revenue to provide the institution with stability and the opportunity to deliver the valuable programs detailed in this publication.

Where BGC Resources Come From...



Sources and their percentage of total raised/earned.

- **Endowed Funds: 54%**
Designated and general-purpose endowments
- **Contributions and Special Events: 28%**
Contributed income from alumni, friends, foundations, and corporations; Government grants ; Income from the Iris Foundation Awards Luncheon and other special events
- **Tuition and Fees: 11%**
Tuition; Application, housing, and usage fees
- **Other Earned Revenue: 7%**
Publication and Gallery shop sales
Facility and residential rentals

In the fiscal year now completed, more than 65% of BGC resources were used for the institution's core programs:

What BGC Resources are Used For...



- **Academic Programs: 30%**
Faculty and academic staff, curriculum expenses, programs, independent research
- **Gallery and Exhibitions: 18%**
Exhibition research, Gallery staff, production, and publications
- **General Management and Operations: 18%**
Maintenance, security, technology, website, design, and finance
- **Research Activities: 5%**
Research events, publications, fellowships
- **Administration and Fundraising: 13%**
Director's Office, Development, Human Resources, Finance & Administration
- **Financial Aid: 8%**
Tuition assistance, stipends, work study
- **Public Programs: 5%**
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 generous scholarship and fellowship packages to its degree candidates. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to continue that tradition during the 2015–16 academic year. Forty MA students and ten PhD candidates received a total of \$1,398,300 in tuition assistance and stipends.

Looking back, I realize that these past two years at Bard Graduate Center have been formative and my time at this institution has completely changed how I study art and materials. The fellowship I received not only made it possible for me to study at Bard Graduate Center but it has made a great difference in my developing career.

– Cynthia Kok, MA, 2016

Our commitment to scholarships at Bard Graduate Center is not only about the study of decorative arts, design history, and material culture; it is about the future of the field. Our graduates go on to assume leadership positions at top museums and academic institutions throughout the country and the world.

In 2016 alone, Bard Graduate Center celebrated many prestigious appointments of its alumni including the following:

Christian Larsen (MA, 2011; MPhil, 2013),

Associate Curator of Modern and Contemporary Art,
The Metropolitan Museum of Art,

Monica Obniski (MA, 2006), Demmer Curator of 20th and 21st Century
Design, Milwaukee Art Museum

Shax Riegler (MA, 2007; MPhil, 2009), Executive Editor,
Architectural Digest

Jorge Rivas (MPhil, 2012), Curator of Spanish and Colonial Art,
Denver Art Museum

Ezra Shales (PhD, 2007), Professor, Massachusetts College of Art

Susie Silbert (MA, 2012), Curator of Contemporary Glass,
Corning Museum of Glass

Jonathan Tavares (MA, 2007; MPhil, 2010; PhD, 2013),

Curator of Arms and Armor and European Decorative Arts before
1600, Art Institute of Chicago

Donor Profile

Irene Hollister

In Memorium

Photo: Courtesy of the Irene Hollister Estate.



In February of 2016 Bard Graduate Center lost a great friend, Irene Hollister. Irene was born in Detroit, MI, in 1920. She worked at the Association for Computer Machinery for over 26 years, but it was her marriage to glass artist, historian, and critic Paul Hollister that brought her into the world of decorative arts, specifically glass.

After Paul's death in 2004, Irene donated his considerable library on glass to Bard Graduate Center and established a lecture series dedicated to glass scholarship. Over the years the Paul and Irene Hollister Lectures on Glass brought some of the world's leading scholars in the field to Bard Graduate Center to share their research. The 2016 lecture, "The Meaning of Glass: What Do People Think When They Think About Glass?," was presented by Dedo von Kerssenbrock-Krosigk, Head, Glasmuseum Hentrich, Museum Kunstpalast in Düsseldorf, Germany.

Irene was not only an exceptional friend to Bard Graduate Center during her lifetime; she thoughtfully included BGC in her estate plans. A generous bequest to Bard Graduate Center from Irene will support ongoing research and scholarly work in the field of glass including the publication of *Paul Hollister: Collected Writings on Studio Glass*, a project Irene started with Associate Professor Catherine Whalen.

In addition to the above, Bard Graduate Center is honored to house the Paul Hollister Study Collection consisting of approximately 17,000 35mm slides shot or collected by Paul, documenting glass artists around the world. This invaluable resource is being catalogued and will be made available to scholars for research in the coming years.

Iris Foundation Awards

The 20th Annual Iris Foundation Awards Luncheon was held on Wednesday, April 6, 2016, to honor outstanding contributions to patronage and scholarship in the decorative arts. Approximately 175 guests attended to celebrate Sir Paul Ruddock, Harold Koda, Giorgio Riello, and Michele Beiny Harkins. All funds raised benefit the Bard Graduate Center Scholarship Fund.



1 Harold Koda, Sir Paul Ruddock, Michele Beiny Harkins, Dr. Susan Weber, Professor Giorgio Riello, Dr. Leon Botstein; 2 Harold Koda and Dr. Susan Weber; 3 Edward Lee Cave and Michele Beiny Harkins; 4 Ambassador John L. Loeb, Jr., Amy Fine Collins and Sharon J. Handler; 5 Sir Paul Ruddock and Lady Jill Shaw Ruddock with friends; 6 Fritz Karch and David Mann (center) with friends.

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. Thank you!

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Nina Stritzler-Levine, Susanne Mayer, Bill Dowzer,
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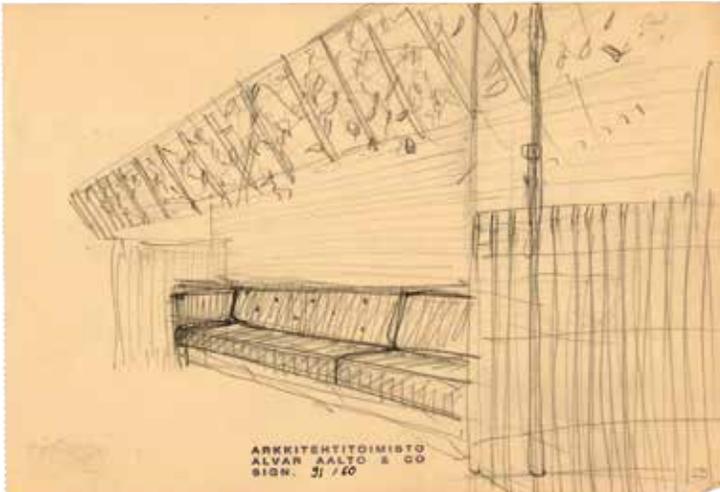
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Alvar Aalto. Savoy Restaurant, Helsinki, interior sketch, 1937.
Pencil on paper. Alvar Aalto Museum, 91-60.

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