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Niamut Ulla of Delhi. Wedding chest,
ca. 1888. Wood, paint, and brass.
© CSG CIC Glasgow Museums and
Libraries Collections, 1888.109.co.





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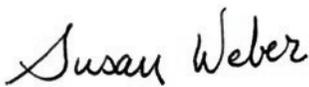
Director's Welcome

As this academic year closes, Bard Graduate Center looks toward its quarter-century celebration. As many of you know, in 1993, I had a vision for creating the first center devoted to scholarly training and inquiry in the decorative arts. Today, we are internationally recognized as one of the finest institutions for research and thinking about the human past through the study of its objects—from those created for obvious aesthetic value to the ordinary things that are part of our everyday lives.

This year, we graduated two PhD students and twenty MA students, instituted the Exhibition Qualifying Paper, in which master's students can offer their final papers in the form of an exhibition proposal, and inaugurated our new practice of giving a theme to the research year—for 2017–18, it was “What is Distance?” In the fall, *John Lockwood Kipling: Arts & Crafts in the Punjab and London*, the exhibition I co-curated with Julius Bryant of the Victoria and Albert Museum, opened in the Gallery. In the spring, our Focus Projects, *The Codex and Crafts in Late Antiquity* and *Fabricating Power with Balinese Textiles*, continued our commitment to small-scale academically rigorous exhibitions and publications that display the scope of interests and perspectives of our faculty and visiting scholars. Reflecting our remarkable range, these are only a few of the activities highlighted in this annual review.

Our twenty-second annual Iris Awards luncheon in April celebrated scholars, patrons, and professionals who have made outstanding contributions to the decorative arts. To those who attended or made donations to our scholarship fund, thank you. Your support is invaluable in helping those who will join our alumni in taking up posts at major cultural and academic institutions around the country.

Whether you are considering applying to our graduate program, wish to know more about our past or current exhibitions and public events, or would like to sample the extensive menu of multimedia offerings, our website, at bgc.bard.edu, is an indispensable resource. And, I hope you will visit West 86th Street to experience all that we have to offer.



Susan Weber
Founder and Director

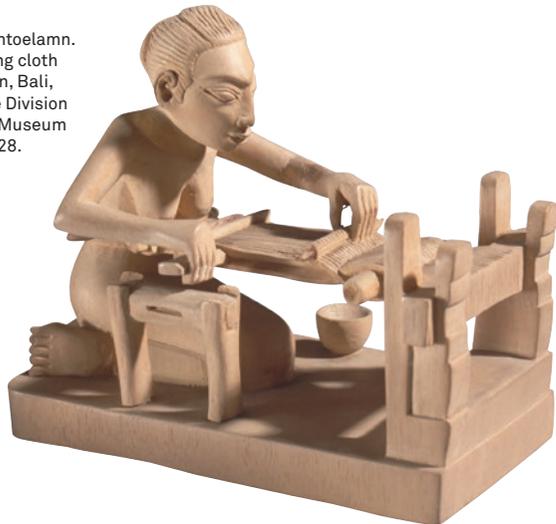


Teaching

The 2017–18 academic year has been one of changes, new initiatives, and new directions under the continuing intellectual stimulus of a lively and inquisitive student body, the diversity of faculty course offerings, and the continuing richness of our seminar series and evening lectures. In the fall we welcomed two new faculty members, who each bring important new disciplinary perspectives to the institution: Dr. Meredith B. Linn is a historical archaeologist whose research field is the archaeology of eighteenth- and nineteenth-century America, and New York in particular; and Dr. Jennifer L. Mass, who, as Andrew W. Mellon Professor of Cultural Heritage Science, part of the ongoing Cultures of Conservation Research Project, has introduced an exciting dimension of material science into the teaching curriculum and the institutional conversation.

As part of our commitment to providing students with curatorial and museological expertise, this year we instituted the Exhibition QP, by which students can now offer their final Qualifying Paper in the form of an exhibition proposal: a portfolio that includes an overall rationale, a themed research essay, a finished exhibition design in SketchUp, labels, and wall text. Together with our continuing Digital QP, it provides another innovative format for presenting new scholarship.

I.B. Adji Boen and I.B.P. Soentoelamn. Carving, the stage of weaving cloth on a loom, or nunun. Batuan, Bali, 1938. Wood. Courtesy of the Division of Anthropology, American Museum of Natural History, 70.0/8428.



Other initiatives included a new annual invited speaker series, organized and run by the second year master's students; and a graduate roundtable discussion group, organized by the doctoral students as a means to connect with doctoral students from other programs in the metropolitan area.

This year is also something of a landmark in that, after twenty-five years, Professor Elizabeth Simpson has announced that her retirement will take place at the end of the year. Generations of students will remember with fondness and gratitude Elizabeth's scrupulous teaching and scholarship in the archaeology of ancient materials and techniques and in issues of cultural property, her detailed critiques of their work, and always, her unstinting generosity and support. We wish her an active and productive retirement.

Mutatis mutandis, after a year-long search, we are pleased to announce that Dr. Simpson's position will be filled by Dr. Caspar Meyer, currently Senior Lecturer in Classical Archaeology, Birkbeck College, University of London. He brings with him expertise in Greek art, especially the extensions of Greek influence into the edges of the Greek world—in the western Mediterranean, Asia Minor, Eurasia, and central Europe—together with other research interests that include the historiography and reception of Greek art, and museum and visual culture studies.

Andrew Morrall
Professor and Chair of Academic Programs



Codex of Psalter and other texts with satchel, Ethiopia, 18th century AD. The Morgan Library and Museum, Gift of David McC. McKell, 1961, MS M.911.



■ Photo: Maria Baranova.

Degrees Granted, May 2018

The titles of dissertations, approved dissertation topics, and qualifying papers appear under the students' names. Awards are indicated beneath the titles.

Doctor of Philosophy

Jorge Francisco Rivas Pèrez, Caracas, Venezuela

Modern Design for Living in Venezuela: Miguel Arroyo and His Circle, 1948–63

CINOA Award

Mei Mei Rado, Nanjing, China

The Empire's New Cloth: Western Textiles and Imperial Identity at the Eighteenth-Century Qing Court

Lee B. Anderson Memorial Foundation Dean's Prize

Master of Philosophy

Julie Bellemare, Quebec City, Canada

A New Creation of This Dynasty: Color Technologies and Imperial Taste in Qing China, 1700–1735

Anne Hilker, New York, NY

The Legal Lives of Things: The Metropolitan Museum of Art at the Boundary between Public and Private

Julia Grace Lillie, New York, NY
Taking Refuge in Print: Exiled Protestant Engravers from the Southern Netherlands in Cologne and the Circle of Johannes Bussemacher, 1585–1610

Xiaoyi Yang, Shanghai, China
From Obscurity to Celebrity: Zhangzhou Ceramics for Japan

Master of Arts

Daisy Elizabeth Adams, Atlanta, GA
The Gift That Keeps on Giving: An Interpretation of Nicola da Urbino's Calini and Valenti-Gambara Credenze

Lolly Burrows, Los Angeles, CA
Problems of the Minoan 'Snake Goddess': Reconsidering the Faience Figurines from the Temple Repositories at Knossos

Anne Carlisle, Fairfield, IA
Kami in the Maker, Kami in the Making: Arts and Crafts, Mingei Theory, and the Spiritualizing of Japanese Woodcraft in the USA

Cassandra Marie-Simone Celestin, New York, NY
The Ornament of Nineteenth-Century Athens

Emily Jill Cormack, Lawrence, KS
Commercial Ephemera at the Fin-de-siècle: A Study of Au Bon Marché Chromos

Neil Robert Creveling, Rochester, NY
Dressing for the Future: Military Uniforms and Nation-Building in Meiji Japan

Madeline Crispell, Highland Park, IL
Presenting Identity and Culture in the Era of Exclusion: The Chinese Empire Reform Association and Chinese Restaurants in Butte and New York City

Jaime Pam Ding, Baton Rouge, LA
A History of Trash in Sight
Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Zoe Jil Groomes-Klotz, Philadelphia, PA
Reading the Queer Photo Book: Tactility and Surface in Catherine Opie's 700 Nimes Road

Gray Brockett Horne, Baltimore, MD
Shaker Packaging: The Design of Patent Medicines
Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Isabella Gaia Lettere, Hanover, NH
Forming and Transforming Knowledge: Early Ethnographic Approaches to Understanding Northern Material Culture in Seventeenth-Century Europe



Ngurah Hendrawan and Ni Gede Diari. *Cagcag* (backstrap loom), comprising frame, yoke, shuttle, blade/beater, reed, lease bar, string heddle, and loom cloth. Nusa Penida, Bali, Indonesia, 2017. Wood, bamboo, cotton. Bard Graduate Center Study Collection. Photo: Bruce White.

Meghan Leigh Lynch, Essex, CT

Ambiguous Script: The Efficacy of the Written Word across Twelfth-Century Fāṭimid Lands

Rebecca Rose Grosser Merriman, Hartsville, SC

The Performative Female Body: Costume and Athleticism at the New York Hippodrome, 1905–1917

Jeanette Marie Miller, Dallas, TX

A Good Craft: Nineteenth-Century Quaker Influence on Occupational Therapy in Twentieth-Century New York City

Sasha Damara Nixon, New York, NY

Statement Jewelry, 1887 BCE–Present: A View from the Jeweler's Bench

Pallavi M. Patke, Mumbai, India

American Fashion with an Eastern Twist: An Exhibition of Modern Fabrics in Retrospect

Sarah Reetz, New York, NY

Spinning Women in the Bronze and Iron Ages: Using Data to Reveal the Symbolic and Economic Resonance of the Spindle Whorl

Clive Wainwright Award

Avery Bernice Schroeder, Atlanta, GA

Porcelain, Prestige, and Power: Louis XV's Sèvres in Diplomacy

Shuning Wang, Shanghai, China

An Imperial Spectacle of Power and Ingenuity: Rudolf II's 1585 Mechanical Galleon

Carson C. Wos, New York, NY

Kraków to Lausanne: Self-Representation in Polish Tapestry, 1550–1970

Fall 2017 Courses

- 500 *Survey of the Decorative Arts, Design History, and Material Culture I* Elizabeth Simpson
- 502 *Approaches to the Object* Abigail Balbale / Jeffrey Collins
- 565 *Twentieth-Century Fashion* Michele Majer
- 679 *Neoclassicism in Europe and America, 1750–1830* Jeffrey Collins
- 732 *Design Reform in Britain: From Pugin to Mackintosh* Paul Stirton
- 740 *In Focus: Native Arts of the Northwest Coast—Ethnography, Museums, and Conservation* Aaron Glass / Jessica Walthew
- 748 *The Sea Inside: Art and Material Culture of the Mediterranean World* Ittai Weinryb
- 795 *Exhibiting Culture/s: Anthropology In and Of the Museum* Aaron Glass
- 851 *The Occult and Its Artifact in the Middle Ages* Ittai Weinryb
- 866 *Transalpine Renaissances* Deborah Krohn / Andrew Morrall
- 932 *The American Civil War: Art and Material Culture* Ivan Gaskell
- 956 *In Focus II: Fabricating Power in Twentieth-Century Balinese Textiles* Urmila Mohan
- 957 *The Social Life of Islamic Textiles* Abigail Balbale
- 958 *Philosophy and Its Objects from Kant to Heidegger* Peter Miller
- 959 *Design and Curatorial Thinking*
Deborah Krohn / Nina Stritzler-Levine
- 960 *From Artifact to History* Andrea Berlin
- 961 *American Decorative Arts at the Brooklyn Museum* Kevin Stayton
- 962 *MoMA and Modern Living* Juliet Kinchin
- 963 *Conservation Science for Non-scientists: The Secret Lives of Decorative Objects* Jennifer Mass
- 964 *Excavating the Empire City: An Introduction to the Historical Archaeology of New York City* Meredith Linn



John Lockwood Kipling. Jug for Frederic Macdonald, 1863. Lead-glazed earthenware (pearlware), painted and gilded. National Trust, Bateman's, NT 760663. © National Trust Images / John Hammond.

Spring 2018 Courses

- 501 *Survey of the Decorative Arts, Design History, and Material Culture II*
Freyja Hartzell
- 566 *Rites of Passage: Love, Marriage, and Childbirth in Renaissance Italy*
Deborah Krohn
- 573 *In Focus: Graphic Design in Europe, 1890–1945* Paul Stirton
- 606 *The Colonial Revival* Catherine Whalen
- 675 *Versailles: Palace and People* Jeffrey Collins
- 693 *Craft and Design in the USA, 1945 to the Present* Catherine Whalen
- 894 *Objects of Belief: Iconoclasm and Continuity in the Era of Reformations, 1450–1600* Andrew Morrall
- 965 *Historical Archaeological Approaches to Race and Ethnicity in North America, c.1492–Present* Meredith Linn
- 966 *The Green Hat: Fashion in Word and Image*
Freyja Hartzell / Michele Majer
- 967 *Oceania: Art and Material Culture* Ivan Gaskell
- 968 *Polychrome Revolutions: The New Artists' Media of the Nineteenth and Early Twentieth Centuries* Jennifer Mass
- 970 *Archaeological Lab Methods* Meredith Linn
- 971 *Digital Archaeology: Approaching History through New Media*
Jesse Merandy
- 972 *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*
Alicia Boswell
- 973 *Sex and Gender in the Ancient World: Objects, Issues, and Case Studies*
Meredith Nelson
- 974 *What Is Islam? New Approaches to Religion and Culture* Abigail Balbale
- 975 *Learning to Look: Principles of Connoisseurship*
Jeffrey Collins / Charlotte Vignon



Modern replicas of an ancient sock and sock starter made with cross-knit looping. Acrylic, made by Regina de Giovanni. Photo: Bruce White.

Faculty Year in Review

Susan Weber

This academic year was an eventful one, as my long anticipated exhibition entitled *John Lockwood Kipling: Arts & Crafts in the Punjab and London* (co-curated with Julius Bryant of the Victoria and Albert Museum, London) opened at Bard Graduate Center to great reviews. Its catalogue won the Award for Excellence from the Association of Art Museum Curators (AAMC). In addition to a series of talks at BGC, I lectured on Kipling at the Chrysler Museum, Norfolk, the National Arts Club, New York, and the New York Victorian Society. Work on my upcoming exhibition on majolica with the Walters Museum in Baltimore continued. We organized an authors' meeting in London in October and conducted another research trip to the Potteries, Stoke-on-Trent. For American majolica research, trips to Phoenixville, PA, and its historical society, and to the Chester County Historical Society were undertaken; these are two institutions that house large collections of Etruscan majolica produced by Griffen, Smith, and Hill. Other trips to East Liverpool, OH, Trenton, NJ, Tarrytown, NY, and Keene, NH, have furthered our knowledge of American potteries. I very much look forward to next year when BGC will celebrate its 25th anniversary since opening its doors in 1993 to graduate students and the general public for advanced research on the decorative arts, design history, and material culture.

Elissa Auther

Highlights of the 2017–18 year include speaking engagements, exhibition openings, and new research projects. For the College Art Association Annual Conference I presented on artist Miriam Schapiro's hybrid collage-paintings and their relationship to the feminist critique of the hierarchy of art and craft in the 1970s. At the University of California, Berkeley, I had the honor of delivering the 2018 Stoddard Lecture, which drew from new research on the role of ancient textile cultures of the Americas in the formation of the modern Fiber Art Movement. In addition, I presented a paper on the work of the sculptor and performance artist Senga Nengudi for a symposium at the California African American Museum, an event that was held in conjunction with her solo exhibition *Improvisational Gestures*, which I co-curated for the Fisher Art Gallery on the campus of University of Southern California. Most recently, I curated the exhibition *Surface/Depth: The Decorative After Miriam Schapiro* for the Museum of Arts and Design, which opened on March 22. Listen to me talking about the exhibition on WNYC's *Midday* radio program here: wnyc.org/story/midday-on-wnyc-2018-04-11.

Abigale Balbale

This year, I taught two new classes. "What Is Islam? New Approaches to Religion and Culture," studied how recent scholarship addresses the long-standing question of the relationship of religious belief to broader cultural practices. The other, "The Social Life of Islamic Textiles,"



Selendang, featuring a swastika and kuta mesir pattern. Bali, Indonesia, 19th or early 20th century. Silk. Brooklyn Museum, Dick S. Ramsay Fund, 45.183.91.

was a hybrid seminar-webinar that brought together BGC students and outside scholars via web-link to consider the long lives of textiles produced in Islamic lands. Part of the International Webinar Initiative in Islamic Material Culture, this class built connections among scholars and curators working with textiles around the world. I gave papers and talks at Saint Louis University, Harvard University, and Bard High School Early College; served on a prize committee for the Association of Spanish and Portuguese Historical Studies; and published a volume co-edited with Professor Intisar Rabb of Harvard entitled *Justice and Leadership in Early Islamic Courts* (Harvard University Press, 2017). I also completed an article called “Affiliation and Ideology at the End of the Almohad Caliphate” for a special issue of *al-Masaq*. This May, I travelled to Cyprus as a participant in the Getty-funded “Mediterranean Palimpsests” workshop.

Jeffrey L. Collins

My 2017–18 teaching included the courses “Approaches to the Object,” with Abigail Balbale; “Neoclassicism in Europe and America”; “Versailles: Palace and People”; and a new seminar entitled “Learning to Look: Principles of Connoisseurship,” co-taught with curator Charlotte Vignon of the Frick Collection. The Frick was also the site of a September lecture entitled “*Egentium Votis*: Francesco Riccardi, Giovacchino Fortini, and the Art of Self-Promotion,” in a symposium on fifteenth- through eighteenth-century portrait medals. Publications included an essay on the mechanics and meanings of travel for Giacomo Casanova (“Pleasures of the Road,” in the exhibition catalogue *Casanova: The Seduction of Europe*), and a co-authored study with Meredith Martin on the global spread and local meanings of ship-shaped liturgical vessels (“Early Modern Incense Boats: Commerce, Christianity, and

Cultural Exchange,” in *The Nomadic Object: The Challenge of World for Early Modern Religious Art*. A new joint project with archaeologist Elizabeth Bartman investigates the mid-eighteenth-century restoration of the ancient Red Faun from Hadrian’s Villa (now at Rome’s Capitoline Museums), based on close comparison of period documents with the surviving physical evidence.

Ivan Gaskell

My courses were “The American Civil War: Art and Material Culture” (fall) and “Oceania: Art and Material Culture” (spring). I supervised two Focus Projects, *Fabricating Power with Balinese Textiles*, and *The Codex and Crafts in Late Antiquity*. I spent the summers of 2017 and 2018 at the Advanced Study Institute, Georg-August University, Göttingen, as a permanent senior fellow. I delivered lectures and gave papers at conferences in Cambridge, College Park (Maryland), Ghent, Glasgow, Göttingen, Ithaca, Oberlin, San Diego, and Santiago (Chile). I gave the Horst Gerson Memorial Lecture at the University of Groningen in October. My publications include “People and Things—Things and People” in *Provenienzforschung zu ethnologischen Sammlungen der Kolonialzeit* (2018).

Aaron Glass

Work continued on my collaborative project to produce a critical annotated edition (in print and digital media) of Franz Boas’s 1897 monograph on Kwakwaka’wakw ritual and social organization, for which I received a major new NEH grant to digitize primary materials. Two of my articles relating to Boas were published in the journals

Museum Worlds (2017) and *American Anthropologist* (2018). I was invited to lecture on Boas at NYU, Yale, University of Otago, and the National Museum of New Zealand; to speak at conferences in Tulsa, Washington, DC (twice), and London; and to participate in scholarly workshops at the Metropolitan Museum of Art and the American Museum of Natural History. Activities at BGC included fall teaching (including preparation for a 2019 Focus Project on Boas), and service on the Cultures of Conservation planning committees (including programming for the November 2017 “Active Matter” symposium and April 2018 “Indigenous Ontologies” panel discussion and workshop). During the spring semester I was a resident in the BGC Research Institute, which facilitated completion of a book manuscript.

Freyja Hartzell

I spent my pre-tenure leave this fall completing my book manuscript *Living Things: The Modern Art of Richard Riemerschmid*, which will be sent out by Yale University Press for review this summer. I have continued work on my second book project on glass and transparency in modern design, supported by BGC’s Hollister Quasi-Endowment Fund Grant. I have submitted an article on this material for publication in *The Journal of Modern Craft* and am completing a book chapter for an edited volume on Weimar culture forthcoming from Bloomsbury Press in December 2018. I gave an invited lecture, “Des Kaisers neue Kleider: die Politik der Transparenz im modernen Design,” at the Wilhelm Wagenfeld Foundation in Bremen this past March,

and have been awarded a grant to continue my study of modern transparency at an NEH Summer Institute on visual/material culture in Cold War East Germany. I have especially enjoyed teaching a new course, “*The Green Hat: Fashion in Word and Image*,” with my colleague Michele Majer. This May, I led the Bard Travel Program in Paris for the third consecutive year.

Deborah L. Krohn

During the fall term I had the pleasure of collaborating with Gallery Director Nina Stritzler-Levine in teaching a new course, “Design and Curatorial Thinking,” which inaugurated our Exhibition Qualifying Paper track. Our first student-curated exhibition, a product of this class, will be mounted next year. In November, I participated in an organizational workshop in Cambridge for a 2019 exhibition on food and material culture at the Fitzwilliam Museum, to which I am contributing a catalogue essay. Together with Catherine Whalen and Catharine Dann Roeber from Winterthur, I co-organized and served as respondent for the College Art Association Annual Conference session sponsored by ARIAH on “Material Culture and Art History: A State of the Field(s) Panel Discussion.” In March, I delivered the keynote lecture in the annual graduate student art history symposium, “More than Sustenance: Food in Art,” at Washington University in St. Louis. I returned from a wonderful visit to London and environs with our students as part of the Bard Travel Program in late May, and in June, I spoke at the Metropolitan Museum of Art’s “Feast of Versailles” culinary performance event with chef Yotam Ottolenghi.

Meredith B. Linn

Since joining the faculty this year, I have taught a seminar about the archaeology of New York City, a lab methods course (in which students analyzed artifacts—loaned from the NYC Archaeological Repository—from a nineteenth-century hotel), and a seminar about how archaeologists have uncovered histories of underrepresented groups and used archaeology as a tool for social change. I also created a week-long teen archaeology lab at a historic New Jersey tavern, mentored a high school student in the BGC Lab for Teens, led a ceramics workshop in the BGC’s History of Materials and Making series, and accompanied students on excursions to museums, historic sites, a glass-blowing studio, and a textile center. I also presented a work-in-progress talk about Seneca Village at BGC. With co-authors Nan A. Rothschild and Diana diZerega Wall, I completed the archaeological site report for Seneca Village. We presented a paper about the community at the annual meeting of the Society for Historical Archaeology, incorporating new historical research. An article I wrote about Irish immigrant identity went to press, and this summer I will complete a related book.

François Louis

Since completing the Focus Project *Design by the Book*, I have resumed research for my long-term book project on the Liao dynasty (907–1125). The Liao aristocracy controlled and reshaped northern China, and although marginalized in Chinese historiography, has come to public attention over the past two decades through a number of major archaeological discoveries. The book focuses on those archaeologi-



Frederick Priestley, maker; Edward Burne-Jones, decoration. Piano, ca. 1860. Lacquered American walnut, painted with shellac varnish; ebony, and ivory. Victoria and Albert Museum, London. Given by Mrs. J. W. Mackail, daughter of the artist, W.43-1926.

cal finds that are directly related to known members of the Liao aristocracy. This biographical context will, I hope, mitigate the long-standing tendency to essentialize the Liao elite as primarily a nomadic ethnic group. In addition to the Liao study, I am also developing a smaller project that examines Yuan-dynasty silverwork and focuses on the works attributed to the elusive fourteenth-century master Zhu Bishan.

Michele Majer

I have had a stimulating and entertaining spring semester team-teaching a new course, “*The Green Hat: Fashion in Word and Image*,” with my colleague, Freyja Hartzell. As our course description states, we explored “two intertwined ideas, the representation of fashion, and fashion itself as a unique mode of representation.” We read excerpts from novels includ-

ing Samuel Richardson’s *Pamela*, Honoré de Balzac’s *Lost Illusions*, Gustave Flaubert’s *Madame Bovary*, George Eliot’s *Middlemarch*, Emile Zola’s *The Ladies’ Paradise*, Edith Wharton’s *The House of Mirth*, D. H. Lawrence’s *Women in Love*, Michael Arlen’s *The Green Hat*, and Irmgard Keun’s *The Artificial Silk Girl*. We examined how these authors use fashion to create character and evoke emotion, and to convey societal attitudes regarding gender, class, power, consumerism, and fashion itself as a manifestation of modernity. We also considered the ways in which portraits, interior scenes, fashion plates, advertisements, caricatures, and film both document and idealize clothing and wearers. Our journey with the students through these fictional worlds has enhanced our understanding of the complexity of fashion and the rich rewards of its study.

Jennifer L. Mass

This year I contributed a book chapter on science in provenance research to the *Provenance Research Handbook* published by Lund Humphries. I presented a lecture, “New Paint Degradation Phenomena Revealed: Can Condition Come to the Aid of Authentication?” at the Global Auction House Summit, and participated in a panel on the degradation of contemporary art at TEFAF Maastricht. I also guest lectured at the NYU IFA on glassmaking technology and at Sotheby’s Institute on imaging technologies for paintings. I continued my research with the Barnes Foundation on emerald green pigments in works by Paul Cezanne and on the techniques of Amedeo Modigliani. I spoke at the Rutgers Heritage and the Visual Archive symposium on “The Ongoing Battle of Connoisseurship, Patina, Fashion, and Conservation,” to the New York Microscopical Society on “Painting Methods and Color Changes in Works by Edvard Munch, Henri Matisse, Pablo Picasso, and Amedeo Modigliani,” and continue to lead the Kress Technical Art History Undergraduate Curriculum initiative with C. Richard Johnson, and the scientific vetting committee of the New York TEFAF art fairs.

Peter N. Miller

The ground in Denmark and Sweden is rising, and faster than ever. This is the “rebound,” or after-effect, of the removal of the huge weight of ice that sat there during the recent ice ages. That’s how reading feels after the big writing tasks of the past few years. *Heidegger for Historians* is one such reading-becomes-research project. It was developed further through a seminar I taught in fall 2017 that, in turn, led me to Heidegger’s un-

published papers in June 2018. The Oxford professor of archaeology and philosophy R. G. Collingwood is another focus of reading, as is the polymath Otto Neurath in Vienna. Both will be at the center of the two seminars I will be teaching in 2018–19, in collaboration with Meredith Linn and Freyja Hartzell, respectively. I gave two lectures this year on the history of antiquarianism, one in Chicago in November and one in Odense, Denmark, in March, and I participated in the meetings of NICAS and ARIAH in November and February, respectively. Ahead lies preparation of the “Museumskunde” volume for the BGC book series, *Cultural Histories of the Material World*, and the “Islamic Antiquarianism” conference for next May.

Andrew Morrall

As part of the 2017 “*Lutherjahr*,” I gave a talk on Protestant material culture in a symposium: “Luther and His Cultural Impact in the Early Modern Period,” at CUNY Graduate Center, NY; published an article on art and censorship in reformed Zurich in a special Reformation issue of *Art History*; and in the spring taught the course “Iconoclasm and Continuity in the Era of Reformations, 1450–1600.” In November, I was moderator of the symposium “Jewelry Matters” at the Rijksmuseum, Amsterdam, a connection followed up in July, when I co-led a summer school in Amsterdam: “Museum Objects as Evidence. Approaches to the Material World,” jointly organized by the Rijksmuseum, the University of Amsterdam, and BGC. Other articles published this year have included: “‘On the Picture of King Charles I ... Written in Psalms.’ Devotion, Memory and the Micrographic Portrait”; and a number of essays about early mod-

ern craft: “The Power of Nature and the Agency of Art”; “Virgil’s Flute: The Art and Science of ‘Antique Letters’ and the Origins of Knowledge”; and “Urban Craftsmen and the Courts in Sixteenth-Century Germany.”

Elizabeth Simpson

In 2017–18, I continued my research on the royal wooden artifacts from the Phrygian tumulus burials and City Mound at Gordion, Turkey, which I am preparing 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, forthcoming 2018), as well as the proceedings of a conference held in Sri Lanka in 2016, *The Kitchen—Culinary Ethnology in Sri Lanka*, in collaboration with Dr. Ayesha Abdur-Rahman, a former student of mine who received her MA from Bard Graduate Center. Several articles I have written are in press, including “Food, Kitchens, and Banqueting in Antiquity,” “Luxury Arts of the Ancient Near East,” “Wooden Furniture from Verucchio and Gordion,” “The Throne of King Midas,” and two chapters for *A Cultural History of Furniture in Antiquity*: “Design and Motifs” (with Geoffrey Killen) and “Types and Uses of Furniture” (with Geoffrey Killen and Stephan Mols).

Paul Stirton

Much of the past year has been devoted to a Focus Project, *Jan Tschichold and The New Typography*, scheduled for spring 2019. Tschichold is not well known outside graphic design circles, but he is one of the key designer-theorists

of Modernism. During his career he assembled a huge collection of graphic ephemera, a substantial part of which (c. 1,000 items) is now in the Museum of Modern Art. I have spent many hours sifting through boxes, partly to select items for the exhibition, but also to gain a broader view of graphic design in central Europe during the 1920s and 1930s. In the summer of 2017 I was awarded a Getty Fellowship in Los Angeles, where I was able to read the correspondence between Tschichold and his various friends and collaborators, some with well-known artist-designers like El Lissitzky, László Moholy-Nagy, and Kurt Schwitters, but also interesting source material from figures like Piet Zwart, Max Burchartz, and Frantisek Kalivoda—all important designers who played a key role in the movement known as “Die neue Typographie.”

Ittai Weinryb

This year I focused my work in preparing for the exhibition *Agents of Faith: Votive Objects in Time and Place*, which will open in the Bard Graduate Center Gallery in September 2018. From editing the exhibition catalogue to working on design and interpretation, the process has proved a wonderful learning experience. This year, my first book, *The Bronze Object in the Middle Ages: Sculpture, Material, Making*, was awarded the 2017 International Center for Medieval Art book award. In July, my essay “Hildesheim Avant-Garde: Bronze, Columns, Colonialism” was published in the journal *Speculum*, and another essay, dealing with artisanal epistemology in the ninth-century monastery of St. Gall, was published in a volume

dedicated to the medieval art of Tuotilo. I presented papers in Germany, France, Italy, and the United States and am currently learning Russian so I can continue to develop my project, *Art and Frontier*, which centers on the material culture of Genoese and Venetian settlements in the Black Sea during the fourteenth and fifteenth centuries.

Catherine Whalen

My 2017–18 scholarship included research for a book on material culture, multiculturalism, and the American Revolution Bicentennial; and two projects on reinterpreting the United States studio glass movement: an anthology of essays by noted critic and historian Paul Hollister, and a digital exhibition showcasing his photographs of glass artists. The latter is a collaboration with Bard Graduate Center’s Barb Elam and Jesse

Merandy, and alongside a research workshop that I organized with practitioners in the field, the team recorded extensive interviews with renowned glassmakers. Other endeavors brought the work of Bard Graduate Center to a national audience. On behalf of the late Professor David Jaffee, I was honored to implement the BGC’s fourth National Endowment for the Humanities Summer Institute, “American Material Culture: Nineteenth-Century New York.” With Associate Professor Deborah Krohn and Catharine Dann Roeber (Winterthur Program), I co-organized “Material Culture and Art History: A State of the Field(s) Panel Discussion” at the College Art Association Annual Conference. Sponsored by the Association of Research Institutes in Art History, this session sparked a fruitful debate about future directions for object-based studies.

Upper cover of Morgan M.569, 9th–10th century AD. Leather over papyrus board; parchment, thread. Decorated with cutout openwork, stitching, gilding, and lacing. The Morgan Library and Museum, purchased for J. Pierpont Morgan, 1911. MS M.569A.



Academic Programs

Internships, Summer 2017

Opportunities outside of the classroom are an important part of our curriculum. Our internship program, required of all MA students, plays an influential role in career development, and enables our students to get professional experience with cultural institutions all over the world. Materials Days, site-specific visits to makers' studios, give students the opportunities to garner the perspectives of the maker, a crucial component of their academic work. This past year, students visited UrbanGlass for a glass blowing workshop; the Textile Arts Center for an introduction to tapestry weaving and block printing; Brooklyn Metal Works, where they made their own silver rings; and the Arm Letterpress, where they printed their own designs on a Vandercook Printing Press. These opportunities allow students to further explore the relationship between making and knowing, so central to the work done at Bard Graduate Center.

Daisy Adams

Ashmolean Museum, Oxford, UK

Lolly Burrows

The Walters Art Museum,
Baltimore, MD

Cassandra Celestin

History of Photography Archive,
New York, NY

Emily Cormack

Merchant's House Museum,
New York, NY

Neil Creveling

Stein Studios LLC, Have Art:
Will Travel! Inc., New York, NY

Madeline Crispell

Metropolitan Opera Archives,
New York, NY

Jaime Ding

Ralph Lauren Library, New York, NY

Zoe Groomes-Klotz

Stair Galleries, Hudson, NY

Brockett Horne

Cooper Hewitt Museum,
New York, NY

Gaia Lettere

Louvre, Paris, France

Meghan Lynch

Victoria and Albert Museum,
London, UK

Rebecca Merriman

New-York Historical Society,
New York, NY

Jeanette Miller

Museum of Arts & Design,
New York, NY

Sasha Nixon

Jewelry Arts Institute, New York,
NY

Pallavi Patke

Museum of the City of New York,
New York, NY

Sarah Reetz

Southhold Indian Museum,
Southhold, NY

Avery Schroeder

Waddesdon Manor, Aylesbury, UK

Shuning Wang

MOCHE, Inc., Trujillo, Peru

Carson Wos

Hampton Court Palace, London,
UK

Admissions

As one year draws to a close another one begins in August with our two-week orientation session. We are delighted to welcome our incoming students for the fall of 2018.

Entering PhD Cohort

Pierre-Jean Desemerie, BA, Ecole de Louvre; MA, Ecole du Louvre/
Sciences Po

Laura Drapala, BA, Smith College; MA, University of Pennsylvania

Amanda Thompson, BA, Pomona College; MA, Bard Graduate
Center; MA, Teachers College, Columbia University

Leonie Treier, BA, Maastricht University; MA, Oxford University

Entering MA Cohort

Jordane Birkett, BA, New York University

Nicole Dee-Collins, BA, University of Rhode Island

Emily Hayflick, BA, Barnard College

Elizabeth Koehn, BA, Oberlin College

Chi-Lynn Lin, BA, Shih Chien University; MA, Taipei National
University of the Arts

Jinyi Liu, BA, Shanghai University; MA, Ohio University; MA,
Chinese University of Hong Kong

Regan Martin, BA, Lawrence University

Jacqueline Mazzone, BA, St. John's University

William Neibergall, BA, Arizona State University

Yi Rong, BA, Pennsylvania State University

Rachael Schwabe, BA, Loyola University Chicago

Madeline Warner, BA, McGill University

Danielle Weindling, BA, Middlebury College

Caleb Weintraub-Weissman, BA, SUNY Geneseo

Alice Winkler, BA, Boston University

Thomas Wu, BA, Boston University

Coco Zhou, BA, McGill University

Batu sahap (large beaded basket).
Bali, Indonesia, 1948 or earlier. Plant
leaf, plant fiber, dye, glass, reed,
metal, cloth. Peabody Museum of
Archaeology and Ethnology, Harvard
University, Gift of Lucy P. and William
L. Barnard, 1948, 48-58-70/3073.



Alumni Perspectives

Catherine Stergar, MA '17

After graduating last May, I began working as the 2017–18 Tiffany & Co. Foundation Curatorial Intern in American Decorative Arts at the Metropolitan Museum of Art in New York. In this position, I have been assisting the museum's curators of American decorative arts with various curatorial tasks and collections' research on silver, ceramics, textiles, furniture, and works on paper. I have also assisted with preparation and research for multiple special exhibitions, including an upcoming 2020 exhibition on the life, work, and art collection of Edward C. Moore (1827–1891), an American silversmith who oversaw the silver division of Tiffany & Co. during the latter half of the nineteenth century. My research for this has primarily focused on nineteenth-century Tiffany & Co. silver design, collecting practices and networks, and world's fairs. Additionally, I have been planning and completing research for two gallery installations of design drawings from the studios of Louis C. Tiffany (1848–1933) in the Met's collection. The installations will go on view in late spring and fall of this year in the museum's Deedee Wigmore Gallery in the American Wing. My year at the Met has been a very rewarding experience as it has enabled me to gain wonderful mentors in the museum and decorative arts fields and gain new skills.



Salang pipis (shrine decorations). Bali, Indonesia, 1960. Chinese coins, beads, cloth, glass, metal, and string. Courtesy of the Division of Anthropology, American Museum of Natural History, 70.3/2906 AB.



■ Photo: Staff Photographer.

Sasha Nixon, MA '18

The MA class of 2018 was the first to have the opportunity to satisfy their qualifying paper requirement with an exhibition proposal, an opportunity I elected to take. My exhibition, *Statement Jewelry 1887 BCE – Present: A View from the Jeweler's Bench*, emphasizes the voices of twelve contemporary jewelers who deliberately appropriate ancient and historical jewelry styles and techniques. Last fall, through generous funding provided by Bard Graduate Center's Prendergast Fund Travel and Research Grant, I was able to spend a week in Amsterdam and London researching my project. In April, my proposal was selected to be mounted as an exhibition in the BGC Gallery. After graduation, I began working as the Windgate curatorial intern at the Museum of Art and Design, collaborating with curators and internationally renowned jewelry artists on upcoming exhibitions. I presented my paper, "Pixels Bejeweled: Modern Media, Contemporary Jewelry, and the Replication of Desire," at the Fashion Institute of Technology's international symposium "Digital Meets Handmade: Jewelry in the 21st Century." I have also begun work on two exhibitions for New York City Jewelry Week this November. The exhibition *Memoria* will illuminate memory as a jewelry subject. *Antiquemania*— co-curated with Ana Estrades (MA '16)— will spotlight jewelry's obsession with the past. This year has been rich in new relationships, opportunities, and collaborations with inspiring individuals, which I look forward to continuing in the coming year.



Research and Exhibitions

Abraham Flexner founded the Institute for Advanced Study in 1930. That same year, he wrote:

What, then, is research? It is a quiet, painstaking effort on the part of an individual himself, not through someone hired by him, though intellectual cooperation is, of course, not barred, an effort, I say, to reach the truth, the severest that the human mind with all available apparatus and resources, is capable of making at the moment. The subject must be serious or have serious implications; the object must be disinterested; no matter how closely the outcome may affect wealth, income, or appetite, the observer must preserve an objective attitude.

At Bard Graduate Center we speak of the “Research Institute” as if it were the organ that programs the seminar series and symposia, brings in fellows and presents work in progress, publishes books, and edits journals. But, in fact, it does much more than even this. All of our classes but one sit around the seminar table and take the form of a research seminar. Every one of our exhibitions is the outcome of a research project of greater or less scope. The building on West 86th Street, which is really a library housing offices and



Theodore C. Petersen. Facsimile of a Coptic binding pattern from a cover in the Austrian National Library, Vienna, (P. Vindob. G 30501, ca. 8th or 9th century AD) ca. 1940. The Morgan Library and Museum, PCC 93.

classrooms, brings the act of research into nearly every corner of this space. When research events include receptions and dinners at which the formal inquiry glides into the informal pursuit of arguments and evidence, then even daily life is transformed by the animating force of research. Only at this level do we really meet and encounter what Flexner meant by research: a kind of passion for life of the sort that Proust described when he likened the scholar's desire to know everything about his subject to the lover's desire to know everything about his love.

This past year the long research project directed by Ittai Weinryb on votive images drew toward its conclusion in the exhibition to open, and the catalogue to be published, in September 2018. It has already generated several classes, a symposium, and a volume of collected essays. Also this year, another research project launched: "Conserving Active Matter," a collaboration with the Cluster "Image. Knowledge. Design" of the Helmholtz Center of the Humboldt University, Berlin, and the Conservation and Scientific Research Department of the Rijksmuseum, Amsterdam. It aims to bring the BGC's interdisciplinary perspective to bear on the problems posed for conservation by the turn to "active" materials in the twenty-first century. This project, too, will generate a book and an exhibition, in spring 2022.



John Lockwood Kipling. *Loom for Weaving Pile Carpets, Amritsar Gaol, Delhi, 1870*. Pencil, pen-and-ink, and wash on paper. Victoria and Albert Museum, London, 0929:33/(1S).



Saput (man's outer hip wrapper). Bali, Indonesia, 1900–1950. Silk, metallic thread; handwoven songket (supplementary weft) and endek (weft ikat or tie-dyed, resist patterned). Cooper Hewitt, Smithsonian Design Museum, Estate of Julian Clarence Levi, 1972-6-3w.

This year we launched our first research theme: “What Is Distance?” The themes, which are decided collectively and turn the year’s programming into an abstract principle, are always to be framed as questions so that each year will build toward an institutional self-portrait in the form of a library of fundamental questions. The focus on research also allows for public programming to connect scholars with artists, thus projecting the BGC’s vision along a still broader intellectual spectrum.

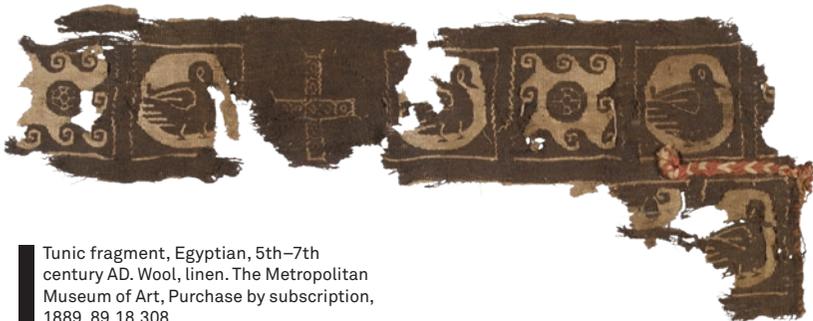
Peter N. Miller
Dean



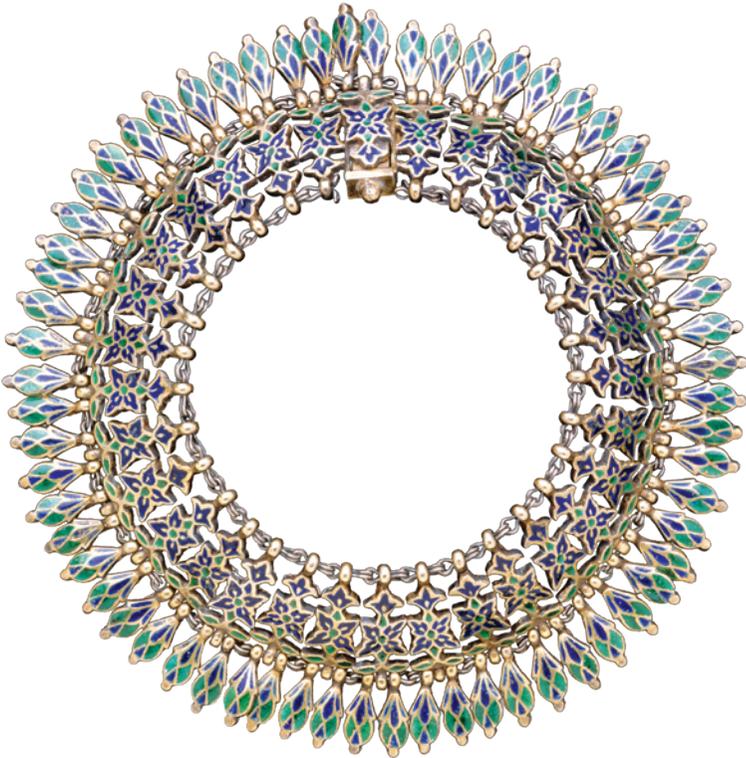
Gallery

The three exhibitions we presented in the Gallery during the 2017–18 academic year demonstrated our commitment to curatorial thinking that reveals lines of connectivity across cultures, time, and practices. In fall 2017 the polymath John Lockwood Kipling was shown to have been a critical link in the exchange of artistic production between Great Britain and its Indian colony at the end of the nineteenth century. One of our spring 2018 exhibitions showed how the long-standing textile traditions of the Southeast Asian island nation of Bali are inextricably linked with societal mores, political conventions, and gender distinctions there. The other spring exhibition demonstrated the surprising connections between the making of socks and shoes and the making of codices thought to be the world's first bound books.

This year we were privileged to work with exceptional curators who also helped to further our connections with people and places around the world. Susan Weber, director and founder of the Bard Graduate Center, served as co-curator with Julius Bryant, Keeper of the Word and Image Department at the Victoria and Albert Museum on the Kipling exhibition. Urmila Mohan, curator of the Balinese textile exhibition, came to the BGC as our postdoctoral fellow in museum anthropology from London and has taught previously in Bangalore and Ahmedabad, India. Georgios Boudalis, curator of the Codex exhibition, is head of book and paper conservation at the Museum of Byzantine Culture in Thessaloniki, Greece. While working with the curators of these exhibitions, our in-house curatorial staff forges ahead on a roster of projects scheduled through 2020 that are connecting us to institutions in various cities across the United States, in Paris, Berlin, London, Vancouver, and Dublin.



Tunic fragment, Egyptian, 5th–7th century AD. Wool, linen. The Metropolitan Museum of Art, Purchase by subscription, 1889, 89.18.308.



■ Anklet (*paizeb*) made in Kangra, Punjab (now India), ca. 1850. Silver, gilt and enameled.
© Victoria and Albert Museum, London, 121-1852.

I am proud to share that this year Bard Graduate Center Gallery Publications received two prestigious awards: *John Lockwood Kipling: Arts & Crafts in London and the Punjab* won the award for best exhibition catalogue from the Association of Art Museum Curators, and *Artek and the Aaltos: Creating a Modern World* won the Philip Johnson Award from the Society of Architectural Historians. In conjunction with the retrospective of Sheila Hicks at the Centre Pompidou in Paris, we reissued the iconic book *Sheila Hicks: Weaving as Metaphor*. These and other catalogues on our extensive booklist are available online through our store and at the Gallery.

I encourage the reader of this yearbook to consult our website for more images of the exhibition installations and to follow us on social media for posts about current Gallery events and activities.

Nina Stritzler-Levine
Director, Bard Graduate Center Gallery

2017–18 Exhibitions

Fall 2017

John Lockwood Kipling: Arts & Crafts in the Punjab and London

September 15, 2017–January 7, 2018

Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Julius Bryant, Keeper of Word and Image, Victoria and Albert Museum, London. Organized by Bard Graduate Center Gallery and the Victoria and Albert Museum, London, the exhibition was on view at the V&A from January 14 through April 2, 2017.

John Lockwood Kipling: Arts & Crafts in the Punjab and London was the first major exhibition to examine John Lockwood Kipling (1837–1911)—designer, architectural sculptor, curator, educator, illustrator, and journalist—whose role in the nineteenth-century arts and crafts revival in British India had received little attention.

John Lockwood Kipling: Arts & Crafts in the Punjab and London was the result of a three-year international research project bringing together scholars from Great Britain, India, Pakistan, and the United States. It focused on Lockwood Kipling's advocacy for and promotion of the arts and crafts of India through his work at art schools in Bombay (now known as Mumbai) and Lahore, as well as his role as curator of the Lahore Museum, his journalism over twenty-five years in India, and his influence on his son, the writer and poet Rudyard Kipling (1865–1936), some of whose books he illustrated. Nearly three hundred objects—encompassing metalwork and furniture, drawings and paintings, illustrated books and architectural ornaments, as well as ceramics and relief sculpture from the V&A's collections and lenders across Britain, the United States, and Pakistan—were on view.

Spring 2018

The Codex and Crafts in Late Antiquity

Focus Project, February 23–July 8, 2018

The transition from roll to codex as the standard format of the book is one of the most culturally significant innovations of late antiquity, the period between the 3rd and 8th centuries AD.

The Codex and Crafts in Late Antiquity examined the structural, technical, and decorative features of the major types of codices—the wooden tablet codex, the single-gathering codex, and the multi-gathering codex. Along with surviving artifacts and iconographic evidence, handmade replicas are used to explore the craft processes applied in the making of these early books. The exhibition presented the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating yet practical development.

Curated by Georgios Boudalis, Head of the Book and Paper Conservation Laboratory, Museum of Byzantine Culture, Thessaloniki, Greece; Research Fellow, Bard Graduate Center, Spring 2015; and Visiting Professor, Bard Graduate Center, Fall 2016

Fabricating Power with Balinese Textiles

Focus Project, February 23–July 8, 2018

Western scholars and artists converged on the tropical island of Bali, Indonesia, in the first half of the twentieth century, attracted by its unique culture and vibrant artistic practices. *Fabricating Power with Balinese Textiles* considered the making and use of textiles as ceremonial objects that operate within a unique Balinese Hindu cosmology while exploring the role of textiles as symbols of cultural resilience and continuity. On view were exquisite and rare pieces assembled from collections in the United States, including examples from the American Museum of Natural History that were collected by anthropologists Margaret Mead and Gregory Bateson during their fieldwork in Bali. Deriving their aesthetic and ritual powers from techniques of fabrication and use in various lifecycle ceremonies, these textiles also serve as records of an important period in Balinese history. Drawing on information from the 1930s and recent research, the exhibition presented an overview of Balinese textiles and encouraged visitors to consider the value of these objects as they are made and used today.

Curated by Urmila Mohan, Bard Graduate Center/American Museum of Natural History Postdoctoral Fellow in Museum Anthropology

Fall 2018

Agents of Faith: Votive Objects in Time and Place

September 14, 2018–January 6, 2019

Agents of Faith: Votive Objects in Time and Place, the first large-scale exhibition to provide a broad perspective on votive offerings, will present the practice of votive giving—the use of material objects to communicate with the divine or with spiritual realms. Almost anything regardless of its size, weight, form, or original function can become a votive once charged with sentiment and meaning through a spiritual act such as prayer or meditation. While votives are often made of modest materials such as clay, wood, wax, or metal and can be mass-market goods, they can also take the form of exquisite works of art. Votive objects act as material representatives, as *agents of faith*, for human participants.

More than 250 works, dating from antiquity to the present, will be on view including a rare ancient anatomical votive from the Louvre; an exquisite mid-fourteenth century Italian sculpture of the Virgin and Child from the Metropolitan Museum of Art along with Buddhist, Hindu, and Islamic votive objects from across the museum's collections, and more than one hundred votive objects, including magnificent examples crafted in wax, from the Bavarian National Museum in Munich. Contemporary religious and secular objects will include rare votive paintings made by Mexican migrants from the Durand-Arias Collection; Yoko Ono's *Wish Tree*, and objects left at the Vietnam Veterans Memorial in Washington, D.C., such as a custom-built Harley Davidson motorcycle, and food rations.

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



Ida Ayu Ngurah Puniari, weaver; Ida Ayu Pidada, dyer. *Gedogan* or *wangsul* (tubular continuous warp cloth). Batuan, Bali, Indonesia, 2017. Cotton, natural dyes; handwoven plain weave, continuous warp, warp uncut. Private collection. Photo: Bruce White.

Exhibitions in Progress

Spring 2019

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

Focus Project, February 15–July 7, 2019

This exhibition will draw on rarely seen dance regalia, unpublished photographs and manuscripts, and archival media to reveal the hidden history of one of the most influential books on Northwest Coast culture—*The Social Organization and the Secret Societies of the Kwakiutl Indians*—written by Franz Boas, the founding father of North American anthropology, with his Indigenous assistant George Hunt. While one of the first holistic ethnographies, few readers realize the historical conditions under which it was produced, which include the scramble for Northwest Coast collections, the Canadian prohibition of the potlatch, and the participation of Kwakwaka'wakw in the 1893 World's Columbian Exposition. This exhibit will contribute to a current collaborative effort to reassemble globally distributed collections and fragmented archives, illuminating the book's legacy while returning long-dormant knowledge to the Indigenous families whose heritage is represented in it.

Curated by Aaron Glass, Associate Professor, Bard Graduate Center

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

Focus Project, February 15–July 7, 2019

Jan Tschichold's book *Die Neue Typographie*, published in Berlin in 1928, was one of the key texts of modern design. In the years leading up to its publication, Tschichold struck up a correspondence with many European artist-designers, including Kurt Schwitters, El Lissitzky, László Moholy-Nagy, Herbert Bayer, Piet Zwart, and Ladislav Sutnar, among others. In the course of this, Tschichold exchanged and acquired many examples of their design work, some pieces now quite famous (such as El Lissitzky's *Pro dva kvadrata* [The Story of Two Squares], 1920) while other items are modest and ephemeral, such as tourist brochures, handbills, headed notepaper, product catalogues, and magazine advertisements. This collection, purchased by Philip Johnson and donated to the Museum of Modern Art, will form the basis of this exhibition, tracing the development of the new ideas that revolutionized graphic design in the 1920s.

Curated by Paul Stirton, Associate Professor, Bard Graduate Center

Publications

Bard Graduate Center publishes scholarly books and journals, including our Focus Project publications, exhibition-related publications, the book series Cultural Histories of the Material World, the journals *West 86th: A Journal of Decorative Arts, Design History and Material Culture*, and *Source: Notes in the History of Art*, as well as innovative digital publications, such as David Jaffee's *New York Crystal Palace 1853*. We publish in all fields pertaining to material culture, design history, and the decorative arts. In 2018, *Charles Percier: Architecture and Design in an Age of Revolutions* (2016), received the Alice Award, administered by Furthermore grants in publishing, a program of the J. M. Kaplan Fund; *Artek and the Aaltos: Creating a Modern World* (2016), won the Philip Johnson Exhibition Catalogue Award presented by the Society of Architectural Historians; and *John Lockwood Kipling: Arts & Crafts in the Punjab and London* (2017) won the Award for Excellence from the Association of Art Museum Curators for an organization with an operating budget of \$5–\$15 million. *New York Crystal Palace 1853* received the Outstanding New Media award from the Victorian Society New York.

2017–18 Selected Publications



The Codex and Crafts in Late Antiquity
Georgios Boudalis



Fabricating Power with Balinese Textiles
Urmila Mohan



John Lockwood Kipling: Arts & Crafts in the Punjab and London
Edited by Julius Bryant and Susan Weber



Design by the Book: Chinese Ritual Objects and the Sanli tu
François Louis



New York Crystal Palace 1853
David Jaffee
Available at nycp.digital



Charles Percier: Architecture and Design in an Age of Revolutions
Edited by Jean-Philippe Garric

Digital Media Lab

The Digital Media Lab (DML) produced two digital interactives for Bard Graduate Center's Focus Projects: *Fabricating Power with Balinese Textiles*, which explored the role of textiles in Balinese life ceremonies through videos and ceremonial objects (exhibitions.bgc.bard.edu/fabricatingpower) and *The Codex and Crafts in Late Antiquity*, which examined the structural, technical, and decorative features of ancient codices through hand-drawn animations and illustrations (exhibitions.bgc.bard.edu/craftandcodex).

For its Digital Brown Bag speaker series, the DML hosted Jonathan Senchyne's talk "Type, Paper, Glass, and Screws: Reading Surfaces and the Materialities of Communication" and Micki Kaufman's "Quantifying Kissinger: Computational Analysis and Data Visualization in Historical Interpretation." In the spring, the first new media symposium, *Disrupting Distance: Evolving Connections and Disconnects in the Digital Age*, featured a day of talks by Shannon Mattern, Meryl Alper, David Gagnon, Angel David Nieves, and Jason Farman.

In the classroom, the DML worked with students and faculty on several projects. In Andrea Berlin's course "From Artifact to History" students developed the Tel Anafa Digital Portal (telanafa.org), which explored artifacts from the Hula Valley of northern Israel. In Deborah Krohn and Nina Stritzler-Levine's course, "Design and Curatorial Thinking", students created virtual 3D exhibition models using SketchUp, and in my course "Digital Archeology," students collaborated to create an online exhibition, *Body of the Poet* (bodyofthepoet.org), which used digital tools to explore items from an upcoming exhibition celebrating Walt Whitman's 200th birthday. Finally a new digital curriculum initiative will be implemented in fall 2018 that will equip students with a digital skill set for both their scholarly and professional careers.

Jesse Merandy
Director of the Digital Media Lab

Slipper, Egypt, 3rd–7th century AD. Leather. The Metropolitan Museum of Art, Gift of George F. Baker, 1850, 90.5.37a.



Library

This year, the Library and Visual Media Resources departments have worked to further advance a number of special projects designed to enhance access to our collections. We continue to make improvements to our online discovery platform, FOLIO, which is now mobile accessible and we are currently working on adding original content from our website into our database.

Phase one of our Digital Archive, an initiative we began last year, has concluded with the launch of ArchivesSpace, our in-house discovery portal for our burgeoning institutional archive. Users can now search for finding aids to a growing number of special collections, including Digital QPs and interactives, exhibition images, institutional newsletters, posters, and other ephemera. This digital effort has developed alongside a renovation and expansion of our physical archives space at Bard Hall, which was finished in May 2018. We will then move all archival collections and auction catalogues into this expanded space, thereby creating more room for our ever-growing monograph collection in the library.

The Visual Media Resources department (VMR) is co-developing an online exhibition tentatively titled: *Making Glass History: Images from the Paul Hollister Collection*. This project will showcase digitized slides of prominent studio glass artists at work during the 1980s and '90s, taken or collected by glass historian and critic Paul Hollister (1918–2004) and donated to Bard Graduate Center by his widow Irene Hollister (1920–2016). The exhibition will present selected images within a scholarly framework that offers fresh perspectives on these makers and their work, the roles of the historian and the photographer, and the studio glass movement. The Paul Hollister slide collection contains approximately 17,000 images and is housed in the VMR.

Heather Topcik
Director of the Library



Dulang (offering tray). Bali, Indonesia, 1948 or earlier. Wood, pigment. Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of Lucy P. and William L. Barnard, 1948, 48-58-70/3051.

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 2017–18 academic year.

Fabio Barry

Visiting Fellow
Stanford University

Alicia Boswell

Andrew W. Mellon Postdoctoral
Fellow, Cultures of Conservation

Visa Immonen

Research Fellow
University of Turku, Finland

Carol Yinghua Lu

ARIAH East Asia Fellow
University of Melbourne, Australia

Jeanette Lynes

Visiting Fellow
University of Saskatchewan,
Canada

Urmila Mohan

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

Jeffrey Moser

Research Fellow
Brown University

Elizabeth Rodini

Visiting Fellow
Johns Hopkins University

Mark Salber Phillips

Research Fellow
Carleton University, Ottawa,
Canada

Corinne Thépaut-Cabasset

Research Fellow
Château de Versailles, France

Otto von Busch

Visiting Fellow
Parsons School of Design

Amanda Wunder

Research Fellow
Lehman College, City University
of New York

Mayo School of Industrial Art.
Cast of a Buddha head from
Takht-i-Bahi, Pakistan, now in
the Lahore Central Museum, ca.
1882–83. Plaster. Victoria and
Albert Museum, IS.3311-1883.



Research Programs

Symposia

September 14

John Lockwood Kipling: The Legacy

Organized in conjunction with the exhibition *John Lockwood Kipling: Arts & Crafts in the Punjab and London*, the first retrospective of the work of Kipling (1837–1911)—designer, architectural sculptor, curator, educator, illustrator, and journalist—this symposium examined his legacy, specifically his effect on art education and on craft, by looking at continuities, responses, and rejections of his work.

November 27–28

**Conserving Active Matter:
A Cultures of Conservation
Research Project**

Over the next five years, Bard Graduate Center, together with the Helmholtz Center for Cultural Techniques of the Humboldt University in Berlin (Cluster Bild. Wissen. Gestaltung) and the Conservation & Scientific Research Department of the Rijksmuseum in Amsterdam, will examine the specific implications of active matter for the theory and practice of conservation. This symposium laid out the landscape of questions that will be the focus of subsequent seminars, conferences, courses, and fellowships, leading up to an exhibition in spring 2022.

February 23

**Early Codices: Production,
Destruction, and Modern
Conservation**

This symposium, organized in conjunction with the exhibition *The Codex and Crafts in Late Antiquity*, gave an overview of the scholarship around

the innovation of the codex in late antiquity and its gradual establishment as the standard form of the book until today. Speakers focused on two distinct but complementary aspects—the historical, which derives primarily from the study of codices as texts, and the material, which derives from the study of codices as physical objects.

February 26

**Bali and Beyond: Culture, Power,
and Indonesian Textiles**

Organized in conjunction with the exhibition *Fabricating Power with Balinese Textiles*, this symposium expanded upon themes of religion, power, and cultural resilience to include textiles from various parts of the Indonesian archipelago. Speakers offered reflections on the agency of Indonesian textiles ranging from spiritual or ritual uses in their culture of origin to their re-contextualization in Western ethnographic and art museums.

April 6

**Disrupting Distance: Evolving
Connections and Disconnects in
the Digital Age**

New technologies frequently challenge our notions of distance by shifting perceptions of time and space that, in both subtle and radical ways, alter our relationships to our physical environments and social networks. This symposium focused on recent advances in mobile technologies and new media and the ways that they are complicating, expanding, and disrupting our understanding of temporal, physical, and social distance.



Seminar Series

September 19

Nina Rowe

*Associate Professor of Art History,
Fordham University*

“Satan at the Deluge and in the Streets
of Vienna: The Story of Noah in Late
Medieval Illuminated *Weltchroniken*”

September 26

Paul Chaat Smith

*Associate Curator, National Museum
of the American Indian, Smithsonian
Institution*

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

October 3

Basile Baudez

*Associate Professor of Architectural
History, Université Paris-Sorbonne*

“Inessential Colors: A History of
Color in Architectural Drawings,
16th–19th Centuries”
*Françoise and Georges Selz Lectures on
Eighteenth- and Nineteenth-Century
French Decorative Arts and Culture*

October 10

Andrea M. Berlin

*James R. Wiseman Chair in Classical
Archaeology, Boston University; Leon
Levy Foundation Professor of Jewish
Material Culture, Bard Graduate Center*

“Beyond the Temple: Jewish
Households from the Maccabees to
the Great Revolt against Rome,
Lecture 1: Mediterranean
Cosmopolitans and the Maccabees”
JMC

October 17

Andrea M. Berlin

*James R. Wiseman Chair in Classical
Archaeology, Boston University; Leon
Levy Foundation Professor of Jewish
Material Culture, Bard Graduate Center*

“Beyond the Temple: Jewish Households
from the Maccabees to the Great
Revolt against Rome, Lecture 2: Class
Divides: Jewish Daily Life in the Time of
Herod the Great”
JMC

October 18

Nancy S. Steinhardt

*Professor of East Asian Art and Curator
of Chinese Art, University of Pennsylvania*
“When Muslims Die in China”



John Lockwood Kipling. Tobacco jar in
the form of a bear holding a tree stump,
1896. Terra-cotta. National trust,
Bateman's, NT 760658. © National
Trust Images / John Hammond.



■ Painting, Kala Rau swallowing Dewi Ratih, goddess of the moon. Kamasan, Bali, Indonesia, late 20th century. Cotton, pigment; machine-woven. Fowler Museum at UCLA, Museum.

October 24

Andrea M. Berlin

James R. Wiseman Chair in Classical Archaeology, Boston University; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center

“Beyond the Temple: Jewish Households from the Maccabees to the Great Revolt against Rome, Lecture 3: The Great Revolt, and Its Jewish Afterlife”

JMC

November 1

Nelson Graburn

Professor Emeritus of Anthropology and Curator Emeritus, Hearst Museum, University of California, Berkeley

“Canadian Inuit Art: Variation over Space and Time”

November 7

Lisa Corrin

Director, Black Museum of Arts, Northwestern University

“The University Art Museum as a ‘State of Mind’”

November 8

Mark A. Meadow

Professor and Chair, Department of History of Art and Architecture, University of California, Santa Barbara

“Prudently Abandoning Wonder: On Changing the Governing Concept of the *Kunstkammer*”

November 14

Olivier Hurstel

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

“Rediscovering Édouard Lièvre (1828–1886): A Designer and His Legacy”
Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

November 15

Christina Lodder

Professor of the History of Art, University of Kent

“Russia’s Revolutionary Art School: The Moscow Vkhutemas”

December 6
Emily J. Levine

Associate Professor, Department of History, University of North Carolina at Greensboro

“Carnegie, Capital, and the Kaiser: An Intellectual History of Financing Scholarship”

January 17
Ruth Phillips

Canada Research Professor and Professor of Art History, Carleton University

“The Circle and the Rectangle: Indigenous Art, Canadian Residential Schools, and the Dynamics of Oppression and Healing”

January 30
Dana E. Byrd

Assistant Professor, Art History, Bowdoin College

“‘Too Poor to Paint, Too Proud to Whitewash’: Material Life on the Post-Bellum Sea Island Plantation, 1865–1893”
The Mr. and Mrs. Raymond J. Horowitz Foundation Seminar in New York and American Material Culture

February 6
Wolf Burchard

Furniture Research Curator, The National Trust

“Savonnerie Carpets: Stages of Power”
Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

March 14
Laura Arnold Leibman

Professor of English and Humanities, Reed College; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center

“The Art of the Jewish Family: Material Culture in Early New York, Lecture 1: Pieces of Silver”
JMC

March 22
Tina Oldknow

Independent Curator

“A Short History of the American Studio Glass Movement, from Beginning to End”
The Paul and Irene Hollister Lectures on Glass

Roundel with a medallion interlaced pattern. Fragment from a tunic, Egypt, 3rd–4th century AD. Wool and linen. The Metropolitan Museum of Art, 09.50.1459.



March 27

Wayne Modest

Professor of Material Culture and Critical Studies, Faculty of Humanities, VU University Amsterdam; Head of the Research Center for Material Culture, National Museum of World Cultures, The Netherlands

“Pressing Matter: On Museums, Material Culture Studies, and Questions of the Colonial”

March 28

Laura Arnold Leibman

Professor of English and Humanities, Reed College; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center

“The Art of the Jewish Family: Material Culture in Early New York, Lecture 2: Portrait in Ivory”
JMC

April 12

Laura Arnold Leibman

Professor of English and Humanities, Reed College; Leon Levy Foundation Professor of Jewish Material Culture, Bard Graduate Center

“The Art of the Jewish Family: Material Culture in Early New York, Lecture 3: Commonplace Things”
JMC

April 3

Sokratis Georgiadis

Professor of Architecture and Design History, State Academy of Art and Design Stuttgart

“Technology, Wondrous or Fatal: Seventy Years of Giedion’s *Mechanization Takes Command*”

April 10

Friedrich Stadler

Professor, University of Vienna

“A Viennese Library in Exile: Otto Neurath and the Heritage of Central European Culture in the Anglo-Saxon World”

April 11

Tim Barringer

Paul Mellon Professor in the History of Art, Yale University

“The World for a Shilling: The Panorama as Global Landscape”

April 17

Jason Sun

Brooke Russell Astor Curator of Chinese Art, The Metropolitan Museum of Art

“The First Emperor, the Chinese Empire, and the Wider World: Art and Material Culture of the Qin Dynasty”
The Iris Foundation Awards Lecture

April 18

Panel—“Indigenous Ontologies of Active Matter”
CafC

April 24

Christopher Witmore

Associate Professor of Archaeology and Classics, Texas Tech University
“From Corinth to Keep, or Three Travelers, Two Journeys, One Castle: A Chorography of Greece in the Late Seventeenth Century”

April 25

Luke Syson

Iris and B. Gerald Cantor Chairman, European Sculpture and Decorative Arts, The Metropolitan Museum of Art
“Sculpture in Color: Challenging the European Canon”

May 1

Caroline Hannah

Associate Curator, Bard Graduate Center
“Crossing Boundaries: Adventures in Art, Craft, and Design History”

May 2

Laura Microulis

Research Associate, Bard Graduate Center
“New Discoveries in American Majolica”
The Majolica International Society Lecture

Brown Bag Lunches

August 23

Henry John Drewal

*Evjue-Bascom Professor of Art History,
University of Wisconsin–Madison;
Research Fellow, Bard Graduate Center*

“Come to Your Senses! Sensiotics
and Understandings of Persons, Arts,
Cultures, and Histories”

August 28

Carol Yinghau Lu

*PhD Candidate, University of
Melbourne; ARIAH East Asia Fellow,
Bard Graduate Center*

“Revisits and Thick Description:
Understanding the Legacy of Socialist
Realism in the Historical Process
of Contemporary Practice in China
through Exhibition Making”

September 14

Joan-Pau Rubiés

*ICREA Research Professor, Universitat
Pompeu Fabra, Barcelona*

“Artistic Skills and the Hierarchy
of Civilizations in Medieval and
Early Modern Travel Writing:
A Chinese Theme through Muslim
and European Eyes”

September 18

Jerry D. Moore

*Professor, Department of
Anthropology, California State
University, Dominguez Hills*

“Making Andean Houses: Materials,
Affordances, and Possibilities in
Vernacular Architecture”

September 20

Fabio Barry

*Assistant Professor of Art and Art
History, Stanford University; Visiting
Fellow, Bard Graduate Center*

“Fresco, Architecture, and the Lithic
Imagination from Knossos to Rome”

September 27

Amanda Wunder

*Associate Professor of History,
Lehman College; Research Fellow,
Bard Graduate Center*

“Making the Spanish Style: Fashion
and Artisans at the Court of Philip IV”

October 4

Corrine Hunt • G’lateeg’lees

Designer

“On Not Becoming an Artifact”

October 9

E. Ulrich Leben

Associate Curator, Waddesdon Manor

“Cabinetmakers of German Origins
in Eighteenth-Century Paris:
A Chapter in the Early Modern History
of Migration and Cultural Transfer”

October 10

Wolf Burchard

*Furniture Research Curator,
The National Trust*

“The Sovereign Artist: Charles Le Brun
and the Image of Louis XIV”

October 11

Alex P. Jassen

*Associate Professor of Hebrew and
Judaic Studies, New York University*

“On the Emergence of Jewish Cultural
Practice in the Second Century BCE”
JMC

October 18

Karen B. Stern

*Assistant Professor of History,
Brooklyn College*

“Class Divides: Reading, Writing, and
Jewish Daily Life through Graffiti”
JMC



■ Peg for a bookbinding fastening strap, ca. 5th–7th century AD. Bone; incised, tinted, and inlaid with paint. The Metropolitan Museum of Art, Rogers Fund, 1907, 07.228.45.

October 19

Lea S. McChesney

Curator of Ethnology, Maxwell Museum of Anthropology; Director, Alfonso Ortiz Center for Intercultural Studies, University of New Mexico

“Hopi Pottery Tales: Historic Museum Collections and Pueblo Pottery Futures”

October 23

Corinne Thépaut-Cabasset

Research Associate, Château de Versailles; Research Fellow, Bard Graduate Center

“The Material Culture of Trade and Diplomacy in the Early Modern World”

October 24

Alexandra Jaffré

Independent Art Historian, Art Dealer, and Advisor, Twentieth-Century French Decorative Arts

“Jacques Doucet: Couturier of the Belle Époque Stage”

October 25

Azzan Yadin-Israel

Professor of Jewish Studies, Rutgers University

“Material Culture and Rabbinic Isolation: A Cultural Ecology Perspective”
JMC

October 30

Tracy Borman

Chief Curator, Historic Royal Palaces

“The Private Life of Elizabeth I”

October 31

Trinidad Rico

Assistant Professor and Director of Cultural Heritage and Preservation Studies, Rutgers University

“Heritage, Secrecy, and Failure: The Atomic Project Huemul”
CofC

November 2

Samantha Alderson

Conservator, Anthropology Division, American Museum of Natural History

Peter M. Whiteley

Curator of North American Ethnology, Anthropology Division, American Museum of Natural History

“Over Land and Sea: The Journey of a Chief’s Chest back to Haida Gwaii from the American Museum of Natural History”
CofC

November 8

Mark Stephens, CBE

Lawyer, Howard Kennedy LLP

“Greek Parthenon Marbles? Elgin Marbles? British Museum Marbles? Or Will They Become a Brexit Bribe?”

November 13

Claire Heckel

Kalbfleisch Postdoctoral Fellow, American Museum of Natural History

“Archaeological Science in Museum Collections: Re-examining Ethnological Materials and Ethnographic Accounts”

November 15

Micki Kaufman

Doctoral Candidate, The Graduate Center, CUNY

“Quantifying Kissinger: Computational Analysis and Data Visualization in Historical Interpretation”

November 29

Jeanette Lynes

Professor of English, University of Saskatchewan; Visiting Fellow, Bard Graduate Center

“Are we getting closer? Are we there yet?’ Mapping the Spaces of Poetic Inquiry”

January 17

Noam Osband

Independent Scholar

“Film as Scholarship: My Beautiful Anthropological Dissertation”

January 22

Mark Salber Phillips

Professor of History, Carleton University; Research Fellow, Bard Graduate Center

“Distance and Redistancing as Tools for Retelling the History of European Art”

January 24

Elizabeth Rodini

Teaching Professor, History of Art, Johns Hopkins University; Visiting Fellow, Bard Graduate Center

“Active Objects: Rethinking Mobility, Geography, and the Museum”

February 1

Carolyn Riccardelli

Conservator, The Metropolitan Museum of Art

“After the Fall: The Treatment of Tullio Lombardo’s *Adam*”
CofC

February 7

Susan Taylor-Leduc

Independent Scholar

“Designing Legacy: Marie-Antoinette and Josephine as Garden Patrons”

February 19

Noémie Etienne

SNSF-Professor, University of Bern

“Exoticizing in the Enlightenment: A Global History of Switzerland in Objects”
CofC

February 28

Jeffrey Moser

Assistant Professor of History of Art and Architecture, Brown University; Research Fellow, Bard Graduate Center

“Ten Meters Down: Antiquarian Geologies in Song China”

March 1

Otto von Busch

Associate Professor of Integrated Design, Parsons School of Design; Visiting Fellow, Bard Graduate Center

“Proximity to Power: Craft Capabilities and Material Empowerment in the Craftwork of William S. Coperthwaite”

March 12

Jonathan Senchyne

Pine Tree Foundation Distinguished Visiting Fellow of the Future of the Book in a Digital Age, CUNY Graduate Center; Assistant Professor of Book History, University of Wisconsin–Madison

“Type, Paper, Glass, and Screws: Reading Surfaces and the Materialities of Communication”

March 15

Ellen Smith

Associate Professor and Director of the Hornstein Jewish Professional Leadership Program, Brandeis University

“The Limits and Possibilities of Jewish Material Culture Studies”
JMC

March 19

Elly Truitt

*Associate Professor of History,
Bryn Mawr College*

“Ingenious Inventions and the
Secrets of Nature: The Marvels
of Alexander the Great and Roger
Bacon in Thirteenth-Century
Natural Philosophy”

March 22

Hasia Diner

*Paul and Sylvia Steinberg Professor
of American Jewish History, New York
University*

“How America Met the Jews”
JMC

March 29

Barbara Mann

*Professor of Cultural Studies and
Modern Hebrew Literature, Jewish
Theological Seminary*

“Between *Bukh* and *Sefer*: Holocaust
Memorial Books in Material Context”
JMC

April 4

Max Bryant

Fellow, The Metropolitan Museum of Art

“Displaying the Antique in Georgian
London: The Houses of Charles
Townley and the Earl of Shelburne”

April 9

Visa Immonen

*Professor of Archaeology, University
of Turku; Research Fellow, Bard
Graduate Center*

“Folding and Wrapping the Sacred:
Living with Late Medieval Relics and
Reliquaries in Europe”

April 11

Friedrich Stadler

Professor, University of Vienna

“Between Philosophy, History,
Science, and Literature:
Annotated Books from the Library of
Otto Neurath”

April 16

Alexis Q. Castor

*Associate Professor of Classics,
Franklin & Marshall College*

“Looking at Lionesses: Macedonian
Courts and Jewelry in the Fourth and
Third Centuries BCE”

April 23

Amanda Wunder

*Associate Professor of History,
Lehman College*

“Fashion and Religion in Seventeenth-
Century Spain”

JMC—Indicates that this event is part of the Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by the David Berg Foundation.

CofC—Indicates that this event is part of the *Cultures of Conservation* initiative, funded by the Andrew W. Mellon Foundation.

Work-in-Progress Seminars

September 13

Aaron Glass

*Assistant Professor, Bard
Graduate Center*

“The Distributed Text: Toward a
Critical Digital Edition and Exhibition
of Franz Boas’s Groundbreaking
1897 Monograph”

October 2

Ittai Weinryb

*Assistant Professor, Bard
Graduate Center*

“Agents of Faith: Thinking About
Making an Exhibition”

November 9

Jeffrey L. Collins

Professor, Bard Graduate Center

“Ship Shape: Incense Boats across
the Early Modern Globe”

January 18

Meredith B. Linn

*Assistant Professor, Bard
Graduate Center*

“Seneca Village: The Making and
Unmaking of a Distinctive 19th-
Century Place on the Periphery of
New York City”

January 29

Jennifer L. Mass

*Andrew W. Mellon Professor of Cultural
Heritage Science, Bard Graduate Center*

“Reverse Engineering the Past to
Secure a Future for the 1876 Dry
Tortugas National Park Harbor Light”
CofC

April 12

Abigail Balbale

*Assistant Professor, Bard
Graduate Center*

“Gold, Islam and the Spanish
‘Reconquista’”



Shadow puppet representing Bala Raksasar, servant of the demons. Bought from I Wara, Negara, Bali, 1938. Hide, wood, pigment, and plant fiber. Courtesy of the Division of Anthropology, American Museum of Natural History, 70.0/8217.



Public Programs

Public Programs at Bard Graduate Center provide opportunities for deep reflection with objects. Our programs build dialogue in the hope that we can collectively imagine new ways of seeing. During the past year we have welcomed over two thousand individuals to Bard Graduate Center to enjoy programs ranging from tours and workshops, to talks, conversations, and screenings, to performances and poetry readings. Some programming highlights from our fall exhibition *John Lockwood Kipling: Arts and Crafts in the Punjab and London* included a film series titled Screen India that opened up questions about visual representations of the colonial encounter in India and its aftermath; and our public festival Lahore on My Mind reflected on the role of visual arts, performative practices, and literary cultures in shaping South Asia's aesthetics, arts, and cultural politics in a globalized world.

Our educational and engagement programs are committed to providing opportunities for sensory exploration—all K-12 school groups participate in object handling workshops in conjunction with exhibition tours. Our partnership with Arts and Minds provides opportunities for adults with memory impairments to touch and respond to objects from our study collection.

This spring our Gallery was a hive of activity; the Haptic Learning Lab provided audiences with the opportunity to touch materials used to make early codices and ikat textiles. Textile Arts Center took over the 4th floor of our Gallery to present a MakerSpace with monthly hands-on workshops for adults and kids and families that responded to our two exhibitions and featured a rotating artist residency program.

Facsimile of a Byzantine book binding, 2007. Based on an original binding from the 14th century. Ursula Mitra, maker. Cedar wood, leather (goat), paper, linen thread, brass; blind tooling. Courtesy of Ursula Mitra. Photo: Bruce White.



Installation view: *John Lockwood Kipling: Arts & Crafts in the Punjab and London*. Photo: Julieta Cervantes.



■ Photo: Julieta Cervantes.

Our resident artists Chi Nguyen, Neil Goss, and Natalie A. Stopka gave visitors opportunities to observe and interact with artists whose work engages with the craft practices explored in our exhibitions.

On the ground floor of the Gallery, Wendy's Subway returned to the Bard Graduate Center for a second year to present the Reading Room, a platform to promote engagement with artists' books, periodicals, and other publications. This year's collection was curated by Some Other Books, a NY-based publisher of artists' books and multiples founded by artist Kristen Mueller in 2018. This year's Reading Room was designed by Studio Giancarlo Valle and featured art works by Francesca Capone, lighting fixtures and seating by Matter, and rugs by Kasthall.

The Lab for Teen Thinkers moves into its second year, and select students from last year's class will be returning to us this summer for paid internships in various departments. The program shapes young minds for future academic and professional success through civic development and mentoring opportunities. A two-year public humanities program, the Lab for Teen Thinkers annually enrolls 12 New York City Public High School students (grades 11 & 12) attending Bard High School Early College Queens and Manhattan, Harlem Children's Zone Promise Academy High School I and II, and Dream-Yard Preparatory High School in the Bronx.

Emily Reilly
Director of Public Programs

Public Programs

September 2017–August 2018

September 16

Curator's Spotlight Tour

Julius Bryant, Keeper of Word & Image,
Victoria and Albert Museum

September 17

Curator's Spotlight Tour

Earl Martin, Associate Curator,
Bard Graduate Center

September 21

Object Talks

September 23

Threads of Origin: Historic Textiles

from India, Pakistan, and Britain
Antonia Behan, doctoral candidate,
Bard Graduate Center

October 05

**BGC's History of Materials and
Making—Week 1: Glass**

Susie Silbert, Curator of Modern and
Contemporary Glass, Corning Museum
of Glass

October 05

Object Talks

October 12

**BGC's History of Materials and
Making—Week 2: Paper and Print**

Paul Stirton, Associate Professor,
Bard Graduate Center

October 13

Screen India: *Ghare Baire* (1984)

Introduced by Rochona Majumdar,
Associate Professor of the departments
of Cinema and Media Studies
and South Asian Languages and
Civilizations at the University of Chicago

October 19

Curator's Spotlight Tour

Susan Weber, Founder and Director,
Bard Graduate Center

October 19

Object Talks

**BGC's History of Materials and
Making—Week 3: Textiles**

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

October 20

**Study Day—Kipling and de Forest:
East Indian Craft and Design**

October 23

**Evolving Traditions: Architecture,
Design and Locale in South Asia**

Dipti Khera, Assistant Professor of Art
History, NYU
Abigail McGowan, Associate Professor
of History, University of Vermont

October 23

Evening for Educators

October 26

**BGC's History of Materials and
Making—Week 4: Silver**

Debra Schmidt Bach, Curator of
Decorative Arts, New-York Historical
Society

November 02

**Designer's Spotlight Tour—Drawing
Conclusions: Designing the John
Lockwood Kipling Exhibition**

Jeremy Johnston, principal, Darling
Green Inc.

November 02
Object Talks—The Sounds of India

November 02
BGC's History of Materials and Making—Week 5: Ceramics
Meredith Linn, Assistant Professor,
Bard Graduate Center

November 03
Screen India—*A Passage to India* (1984)
Introduced by Sangita Gopal,
Associate Professor of Cinema Studies
at the University of Oregon

November 06
Open House for Seniors

November 09
**Lahore on My Mind—Poetry Reading
by Meena Alexander**

November 10
Lahore on My Mind—Openings
Shahzia Sikander, visual artist
Sadia Abbas, Associate Professor of
English, Rutgers-Newark
Richard Davis, Associate Professor of
Religion, Bard College

November 11
**Lahore on My Mind—Empire,
Post-Empire, Neo-Empire**
Risha Lee, independent curator
Gyan Prakash, Professor of History,
Princeton University
Meena Alexander, poet, scholar, and writer
Sabrina Dhawan, screenwriter and
producer

November 11
**Lahore on My Mind—Outside
Kipling's Wonder House**
Tasneem Zakaria Mehta, Honorary
Director, Dr. Bhau Daji Lad Museum,
Mumbai, India
Nadeem Omar Tarar, Director, National
College of Arts, Lahore, Pakistan
Navina Najat Haidar, Curator of Islamic
Art, Metropolitan Museum of Art

November 11
**Lahore on My Mind—Performance by
Alok Vaid-Menon**

November 16
Object Talks

November 17
Screen India—*The River* (1951)
Introduced by Priya Jaikumar,
Associate Professor at the Department
of Cinema and Media Studies in
University of Southern California's
School of Cinematic Arts

December 01
**Screen India—*Bhowani Junction*
(1956)**
Introduced by Debashree Mukherjee,
Assistant Professor in the Department
of Middle Eastern, South Asian and
African Studies at Columbia University

December 02
**Kids' Workshop—Pictures Come to
Life with Jeff Hopkins**

December 06
The Art and Craft of Indian Tea

January 05
**Screen India—*India: Matri Bhumi*
(1959)**

January 06
**The Early Music Revival in Arts &
Crafts London**
Abendmusik

January 19
***What Is Distance?* Festival—
Keynote Address**
Fred Wilson, artist

January 20
***What Is Distance?* Festival—
Performance of *notes on de groot***
Choreographed by Catherine Galasso

January 20

**What Is Distance? Festival—
Performance Lecture**
Research Service

February 25

Curator's Spotlight Tour
Urmila Mohan, Bard Graduate Center—
American Museum of Natural History
Postdoctoral Fellow in Museum
Anthropology

February 25

Curator's Spotlight Tour
Georgios Boudalis, Head of the Book
and Paper Conservation Laboratory,
Museum of Byzantine Culture,
Thessaloniki, Greece

March 20

Curator's Spotlight Tour
Urmila Mohan, Bard Graduate Center—
American Museum of Natural History
Postdoctoral Fellow in Museum
Anthropology

March 22

Concert—Gamelan gender wayang
Gamelan Dharma Swara

March 29

**Wendy's Subway Reading and Talk
series—Writers Who Publish**
Anna Curton-Wachter and MC Hyland,
DoubleCross Press
Isabel Sobral Campos, Sputnik & Fizzle
Lee Norton, Ugly Duckling Presse

April 04

**BGC's History of Design and Decorative
Arts—Week 1: China 1300–1800**
Francois Louis, Associate Professor,
Bard Graduate Center

April 05

**Live Taping—Person, Place, Thing with
Randy Cohen**
Michael Bierut, graphic designer

April 11

**BGC's History of Design and Decorative
Arts—Week 2: Arts of the Lands of Islam**
Abigail Krasner Balbale, Assistant
Professor, Bard Graduate Center

April 18

**BGC's History of Design and Decorative
Arts—Week 3: Renaissance and the
Early Modern Period**
Andrew Morrall, Professor, Bard
Graduate Center

April 18

**Evening for Educators—Haptic
Workshop**

April 21

Adult Workshop—Embroidery
Textile Arts Center at BGC

April 21

Kids Workshop—Drawing with Thread
Textile Arts Center at BGC

April 25

**BGC's History of Design and Decorative
Arts—Week 4: United States 1900–2000**
Catherine Whalen, Associate Professor,
Bard Graduate Center

April 26

**Wendy's Subway Reading and Talk
series—Artists' Archives**
Sarah Hamerman, Princeton University
Library Special Collections
Hailey Loman, Los Angeles
Contemporary Archive
Shawn(ta) Smith-Cruz, Lesbian Herstory
Archives / The Graduate Center Library

May 02

**BGC's History of Design and Decorative
Arts—Week 4: Europe 1800–1930**
Freyja Hartzell, Assistant Professor,
Bard Graduate Center

May 07
DIY@BGC—Creativity, Choreography, and Embodied Knowledge
Anthropologist Timothy Ingold and choreographer Stephen Petronio in conversation, moderated by Dean Peter N. Miller

May 10
DIY@BGC—Resistance, Power, and Transformation,
Artists Tanya Aguiñiga and Sheila Pepe in conversation, moderated by Elissa Auther

May 11
DIY@BGC—Some Methodologies of Making
Author Thomas Thwaites, journalist Janine di Giovanni, and poet Nomi Stone in conversation

May 12
DIY@BGC—Biocentric Interconnectedness: We All Contribute to the Web
Participatory performance with artist-in-residence Neil Goss

May 16
Adult Workshop—Bookbinding
Textile Arts Center at BGC

May 17
Live Taping—Person, Place, Thing with Randy Cohen
Adi Shamir-Baron, NYC Landmarks Preservation Commissioner

May 19
Kids Workshop—Handmade Suminagashi Notebooks
Textile Arts Center at BGC

May 31
Wendy's Subway Reading and Talk series—Women in Art Publishing: Collaborative Networks
Corina Reynolds, Small Editions
Karen Kelly and Barbara Schroeder, Dancing Foxes Press
Tammy Nguyen, Passenger Pigeon Press
Sonel Breslav, Blonde Art Books

June 16
Kids Workshop—Woven Beaded Jewelry
Textile Arts Center at BGC

June 16
Adult Workshop—Bead Weaving
Textile Arts Center at BGC

June 23
Kids Workshop—Woven Wall Hangings
Textile Arts Center at BGC

June 26
Adult Workshop—Tapestry Weaving
Textile Arts Center at BGC

June 28
Wendy's Subway Reading and Talk series—Language Weavers
Francesca Capone, Martha Tuttle, and Sarah Zapata

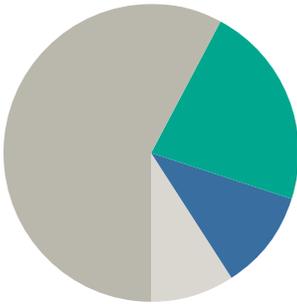
June 30
Ice Cream Social

June 30
Kids Workshop - Weaving Paper Artist Books
Led by Esther K Smith

Fundraising and Special Events

During the academic year ending June 30, 2018, Bard Graduate Center received more than \$3.2 million in contributions from over 300 private and public sources. These resources were combined with the income from endowed funds and other revenue to provide the institution with the stability and the opportunity to deliver the valuable programs detailed in this publication.

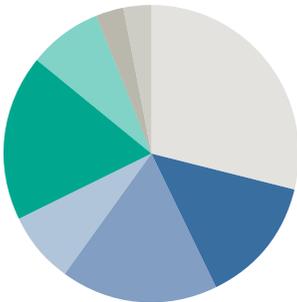
Where BGC Resources Come From...



Sources and their percentage of total raised/earned.

- Endowed Funds: 58%**
Designated and general-purpose endowments
- Contributions and Special Events: 22%**
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: 9%**
Publication and Gallery shop sales; Facility and residential rentals

What BGC Resources are Used For...



- Academic Programs: 29%**
Faculty, curriculum expenses, programs, independent research
- Gallery and Exhibitions: 14%**
Exhibition research, production, and publications
- General Management and Operations: 17%**
Maintenance, security, technology, website, design, and finance
- Research Activities: 8%**
Research events, publications, fellowships
- Administration and Fundraising: 18%**
Director's Office, Development, Human Resources, Finance & Administration
- Financial Aid: 8%**
Tuition assistance, stipends, work study
- Public Programs: 3%**
Continuing education and outreach
- Residence Hall: 3%**
Management of Bard Hall

Scholarships and Financial Aid

Since its founding, Bard Graduate Center has offered scholarship and fellowship packages to its students. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to support over forty-one master's candidates and thirty-three PhD candidates with \$1.2 million in tuition assistance and stipends.

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

It has been a wonderful experience to study with professors whose works I explored during my undergraduate research. The program's relationships with museums and curators have allowed me to study and interact with objects in a museum setting in a way that is unique to the BGC.

– Daisy Adams (MA '18)

These past two years have trained me to consider objects, people, and cultures ... from a unique, and complex, interdisciplinary lens — one that I know will be essential and highly valued in my future career. This was precisely the training I hoped for when enrolling in the Bard Graduate Center.

– Meghan Lynch (MA '18)

BGC encouraged me to explore new areas of scholarship, think creatively about material and digital aspects of exhibitions, and bring my academic work into the public arena. I feel privileged to have worked with the wonderful team at the Bard Graduate Center Gallery, as well as the innovative faculty.

– Darienne Turner (MA '17)



Wrapper for a *Nelubulanin* (baby's three-month ceremony), Bali, Indonesia, 1936–38.
Cotton; handwoven plain-weave weft ikat, songket (extra weft embellishment).
Division of Anthropology, American Museum of Natural History, 70.0/8279.

Donor Profile

Ann Pyne

(MA '07)

As president of the renowned New York firm McMillen, Inc., an avid collector of nineteenth-century decorative arts, and daughter of legendary designer Betty Sherrill, Ann Pyne needs almost no introduction among those in the design world. Her interior designs have earned her much critical acclaim, and under her leadership, McMillen has cemented its distinguished place in design history. Indeed, Ann presented a retrospective exhibition on the firm for the New York School of Interior Design in 2014. But beyond her work as an accomplished designer, Ann is also a generous philanthropist and a dear friend to Bard Graduate Center.



■ Photo: Manal Abu-Shaheen.

In 2007, she earned a master's degree in Decorative Arts from BGC. Since then, she has embraced the institution's mission, supporting both our academic work and publications. In 2010, she gave us an invaluable gift to fund the landmark publication, *History of Design: Decorative Arts and Material Culture, 1400–2000*, which has become essential reading for students and professors in the field.

Ann also holds an MFA in Writing and an MA in English and American Literature from Columbia University. This familiarity with higher education and the arts in general informs her philanthropy: in addition to supporting Bard Graduate Center, she has made generous gifts to the New York School of Interior Design and the Morgan Library and Museum.

In 2009, Ann extended her family's legacy of leadership by taking on her mother's role as a member of the Executive Planning Committee, which has since transitioned into the Board of Trustees. Next year will mark Ann's tenth anniversary as a member of this leadership committee.

Bard Graduate Center would not be the institution it is today without Ann. We are grateful for her service, leadership, and generosity.

Iris Foundation Awards

The 22nd Annual Iris Foundation Awards Luncheon, held on April 18, 2018, honored outstanding contributions to patronage and scholarship in the decorative arts. More than 150 guests attended to celebrate Benoist F. Drut, Outstanding Dealer; John C. Waddell, Outstanding Patron; Dr. Jason Sun, Outstanding Mid-Career Scholar; and Dr. Aileen Ribeiro, Lifetime Achievement in Scholarship. All funds raised benefit the Bard Graduate Scholarship Fund.



1. Jeffrey L. Collins, Benoist F. Drut, Leon Botstein, Susan Weber, John C. Waddell, Jason Sun, Aileen Ribeiro, and Peter N. Miller. 2. Susan Weber and John C. Waddell. 3. Edward Lee Cave and Stephanie Stokes. 4. Mei Rado and Michele Majer. 5. Peter N. Miller and Jason Sun. 6. Susan Weber, Fritz Karch, and David Mann.

Donors

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



■ Shelby White, Susan Weber, and Harold Koda.

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