



Year In Review  
2011–2012



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Stephen Jones for Christian  
Dior Haute Couture. *Olga  
Sherer inspirée par Gruau hat.*



# Message from the Director

My aim in founding the BGC nearly twenty years ago was to create a center for the historical study of things of all sorts, both art objects and objects of daily life. This evidence of human effort to give shape and meaning to the world provides a lens through which we can consider larger cultural and historical questions. The BGC's teaching, gallery, and research arms each reflect this central commitment to the study of our shared heritage—to "Learning through Things." As this welcoming message must be brief, I will touch on just a few high points that reflect the range and impact of what takes place daily here on West 86th Street. In the pages that follow, each of the BGC's academic and program departments report in detail on their most recent accomplishments and activities.

The 2011–12 year was especially notable for the increasing recognition of the BGC's work by leading foundation and governmental agencies. We began with a summer institute for educators led by David Jaffe and funded by the National Endowment for the Humanities. A second NEH grant was approved at mid-year, for Aaron Glass's project to create a digital edition of Franz Boas's 1897 monograph of the Kwakwaka'wakw of the Northwest Coast. And in the closing weeks, we received two grants of enormous importance—the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts announced a major endowment gift in support of the American material culture program, while the Andrew W. Mellon Foundation awarded a multi-year grant for the integration of conceptual and technical issues of conservation into the curriculum, which will equip students with a deeper understanding of the afterlife of the object and the complexities of the legacies of preservation.

New attendance records were set for visitors to BGC exhibitions, related educational programs, and gallery tours. The press and social media voiced great enthusiasm for the spectacular hats retrospective organized by Stephen Jones and the Victoria and Albert Museum, as well as our faculty-curated Focus Gallery shows that evolve from academic courses. We were especially gratified that several publications garnered prestigious awards for scholarship and design.

We note with sadness the passing in September 2011 of Tim Mulligan, Director of External Affairs since 1995, and mark the retirement in June 2012 of Lorraine Bacalles, Director of Finance and Administra-

tion, after seventeen years of service. Both served ably during the BGC's formative years; their invaluable contributions to the institution's growth are a lasting record of their tenures. Looking forward, the Executive Planning Committee welcomed two new colleagues this year—Luke Syson and Philip D. English. Each brings a breadth and depth of experience that will add to the effectiveness of this advisory body as we begin to plan for the BGC's third decade.

While this annual will give you an overview, I urge you to visit our website to deepen your familiarity. Whether you are considering applying to the MA or PhD program, wish to know more about past or current exhibitions, or would like to sample the extensive menu of multimedia offerings, *bgc.bard.edu* is an indispensable resource. The year ahead promises to be as thrilling as that just concluded, and we invite you to be part of this vibrant community. I look forward to seeing you soon, and often, on West 86th Street.

*Susan Weber*

Susan Weber  
*Founder and Director*

Perfume jar,  
late 17th–  
early 18th  
century.





## Degree Programs

This year the Bard Graduate Center offered forty-one courses on such diverse topics as “Objects of Colonial Encounter,” “Design in Film and Television,” “The Duveen Brothers and the Decorative Arts,” “Craft and Design in the U.S.A.,” “Medieval Occult and its Artifacts,” and “Transalpine Renaissances.” In these seminars, we stress an understanding of the objects, ideas, and methods underpinning these complex subjects. Hands-on examination, productive discussion of readings, and student research are fundamental in each course we offer.

**Ivan Gaskell** joined the faculty in January as professor and curator of the Focus Gallery Projects. Not only did Ivan help launch several new exhibitions, but he also taught a seminar, “Thinking with Things in North America,” a course that asks students to examine the material world as it is represented in New York-area museums and collections.

**Nina Samuel**, a visiting professor from the Humboldt-Universität in Berlin, taught a seminar on “Exhibiting Technical Images” in preparation for her Focus Gallery exhibition, which will open in September this year. Samuel, who is a member of a research group on technical images, also arranged visits for four German scholars, who gave lunchtime talks on aspects of technical imagery, including its history and its interpretation. Her exhibition traces the role of images and their creation in the production of scientific knowledge.

**Erin Hasinoff**, our postdoctoral fellow from the American Museum of Natural History, taught a course on collecting by anthropological expeditions and also organized a two-day symposium, “The Material Culture of Expeditions,” in February. Erin has been working with BGC students to prepare a Focus Gallery exhibition on a 1935 expedition to Northern Burma; this exhibition will explore the collections now at the American Museum of Natural History, as well as material aspects of the expedition itself.

**Kimon Keramidas**, assistant director of the Digital Media Lab, offered a course on scenic design in Western theater and hosted a group interested in digital humanities, THATcamp, at the BGC in May.

The demand for admission to the BGC’s academic programs continues to grow. After three open houses in the fall and extensive recruiting

across the country, we interviewed nearly eighty MA and PhD applicants and will welcome twenty-four to our program next year.

The Qualifying Paper is our new capstone project and replaces the traditional thesis. The QP derives from a seminar paper that the student then expands and refines to a length of about forty pages, excluding notes and bibliography. The aim of the QP is to encourage our students to produce a polished and well-developed argument of a reasonable length. The selection of topics ranged from images of craftsmen on Greek pots to youth culture and studio craft in the 1970s; our students also explored topics relating to cooking, French Renaissance furniture, Parisian dressmaking, and nineteenth-century guidebooks to New York City. This year we received our first digital thesis on a media-related subject, the telephone. And as a final celebration of student achievement, we hosted a half-day symposium in which graduating students gave lively short talks on their projects. William DeGregorio and Sequoia Miller won our Wainwright Award for the best Qualifying Papers.

Amy F. Ogata  
*Chair of Academic Programs*

Materials Day. ■  
Photo: Laura Grey.





## BGC Degrees Granted, May 2012

### **Doctor of Philosophy**

Amy Sande-Friedman, New York, New York

*Kenneth Snelson and the Science of Sculpture in 1960s America*

### **Master of Philosophy**

Brian Dennis Gallagher, Charlotte, North Carolina

*For the Increase and Diffusion of Knowledge among Men:*

*The European Porcelain Collection of Reverend Alfred Duane Pell*

Pengliang Lu, Shanghai, China

*Chinese Bronzes of the Yuan Dynasty, 1271–1368*

Scott William Perkins, Schofield, Wisconsin

*Eugene Beyer Masselink, the Taliesin Fellowship, and Frank Lloyd Wright*

Rebecca Perten, Monroe, New York

*Implications of Mass Production on the Consumption*

*of Jewish Ritual Objects by American Jewry, 1880–1980*

Jorge Francisco Rivas Pérez, Caracas, Venezuela

*Venezuelan Mid-Century Modern Design:*

*Miguel Arroyo and His Circle, ca. 1945–1965*

### **Master of Arts**

Erin Sunshine Allaire-Graham, Buffalo, New York

*A Collection of ‘Choise Receipts’: Networks of Recipe Sharing*

*in Early Modern England*

Lauren Kay Arnold, Aiken, South Carolina

*Gambling with Virtue: The Moral Currency of Playing Cards*

*in Early Modern Italy*

Markley Holmes Boyer, Brooklyn, New York

*Germanic Animal Ornament of the Staffordshire Hoard*

Sarah Alison Brown McLeod, New York, New York

*Martine: Poiret, Primitivism, and Publicity*

Martina D’Amato, New York, New York

*‘un véritable musée’: The Chabrières-Arlès Collection and Renaissance*

*Decorative Arts between France and America*

William M. DeGregorio, Danbury, Connecticut

*Trompeuse Simplicité: Reconstructing the Oeuvre, Personality, Clientele, and Decline of Augustabernard, 1928–1934*

Caitlin Dover, New York, New York

*Making Connections: Visualizations of American Telephony, 1900–1949*

Jeanne Emerson Gardner, Setauket, New York

*‘The Girl Who Sinned in Secret and Paid in Public!’:  
American Romance Comics, 1947–1954*

Kate Michelson Goldkamp, Atherton, California

*American Social Guidance Films, 1945–1965:  
Teenagers, Social Ideals, and Products*

Alyssa Greenberg, Brooklyn, New York

*Exposing the Rhetorics of Idealized Family Photographs:  
American Photographic Christmas Cards, 1930s through 1950s*

Alice Meagan Heinz, Lexington, Kentucky

*Gustav Stickley and the Rise of American Arts and Crafts in the  
Twentieth-Century Antiques Market*

Aislinn Hyde, Ridgefield, Connecticut

*Icing on the Cake: The Form and Decoration of Wedding Cakes  
in the United States, 1800–1950*

Roisin Inglesby, Sunderland, England

*‘A Monumental Pillar Wherein You Will See Your Ancestors’:  
The Rhetoric of Word and Image in Sir William Dugdale’s  
The Antiquities of Warwickshire Illustrated*

Emma Chandler Jenrette, Charleston, South Carolina

*The Gift That Starts the Future Home:  
Lane Hope Chest Marketing, 1927–1960*

E. Edith Johnson, Park City, Utah

*Transatlantic Frenchness: Defining French Style aboard the Paris,  
the Ile-de-France, the Lafayette, and the Champlain*

Craig Hong Lee, Arlington Heights, Illinois

*Case Studies in Corporate Identity: Architecture, Graphic Design,  
and Art Museums in Contemporary United States*

Katrina Sophie London, New City, New York

*Aping the Aristocracy: Animals in the Painted Decoration  
of French Interiors, 1690–1758*

Gena C. Maldonado, Dillsburg, Pennsylvania

*The Many Lives of the Boston Rocker*

Emily Terrill Shea McGoldrick, Norwalk, Connecticut

*Authenticity, Technology, Property: Proenza Schouler and the Southwest*

Sequoia Miller, New York, New York

*Making Meaning: 1970s Youth Culture and Studio Pottery in the United States*

Rebecca Bozena Tyger Mir, Delmar, Delaware

*Leading the Way: Nineteenth-Century Guidebooks to New York City*

Ruth Christine Osborne, Wilmington, Delaware

*Breathing Life Back into the Ancien Régime: The Origins, Reappropriation, and Modern Museum Installation of Furniture from the Château de Saint-Cloud*

Miranda Lee Peters, Cincinnati, Ohio

*Beyond the Painted Walls: Rufus Porter's Publishing Career, 1820–1848*

Amy Lynn Semmig, Massapequa Park, New York

*Evidence for the Reconstruction of the Boxes from the Tomb of Sithathoryunet*

Susan Jordana Silbert, Wilmette, Illinois

*Developing a Market for Studio Glass:*

*A Case Study of the Heller Gallery, 1971–1982*

Sara Kathleen Spink, West Chester, Pennsylvania

*Beyond Illustration: Walter Crane's Interior Decorations and Designs*

Charlotte March Trautman, New York, New York

*Dress for the Deep: A Study of the Clothing Worn by American Whalers between 1815 and 1880*

Elizabeth Vondran, Silver Spring, Maryland

*A Curious Collection: The Havemeyer Collection of Japanese Textiles at the Metropolitan Museum of Art*

Hampton C. Wayt, Aiken, South Carolina

*Raymond Loewy's Lucky Strike Story: What It Tells Us about Raymond Loewy, His Relationship with Packaging, and Packaging's Relationship with Industrial Design*

Christie Lynn Wilmot Moser, Madison, Wisconsin

*'A Novel and Fascinating Game with Plenty of Excitement on Land and Sea': Late Nineteenth Century Travel-Themed Board Games of the United States*

Einav Zamir, Westbury, New York

*Constructing Reality: The Implications of Craft-Referential Pottery in Ancient Greece*

## Dissertation Writing Awards

### **Final Year Award**

Donna Bilak, Amy Sande-Friedman

### **Research Award**

Yenna Chan

### **CINOA Dissertation Award**

Amy Sande-Friedman

### **Teaching Assistantships**

Elizabeth St. George, Tom Tredway, Amy Bogansky  
(course at Bard College)



French-  
fold card,  
ca. 1955.

## Fall 2011 Courses

- 500 Survey of the Decorative Arts, Design History, and Material Culture I; Andrew Morrall
- 509 History of European Textiles; Michele Majer
- 522 Arts of the Baroque; Jeffrey Collins
- 554 Art Nouveau in Europe; Amy Ogata
- 606 The Colonial Revival; Catherine Whalen
- 693 Craft and Design in the U.S.A., 1940 to the Present; Catherine Whalen
- 732 Design Reform in Britain: From Pugin to Mackintosh; Paul Stirton
- 748 The Sea Inside: Art and Material Culture of the Mediterranean World 1050–1250; Ittai Weinryb
- 774 The Material Culture of New York City: The 20th Century; David Jaffee
- 793 The Grand Tour; Jeffrey Collins
- 850 Ancient House and Garden; Elizabeth Simpson
- 851 The Occult and its Artifact in the Middle Ages; Ittai Weinryb
- 863 Objects of Colonial Encounter; David Jaffee/Aaron Glass
- 865 Material Itineraries: Anthropology of Collecting Expeditions; Erin Hasinoff
- 866 Transalpine Renaissances; Andrew Morrall/Deborah Krohn
- 867 Visual Cultures of Knowledge: History and Style of Technical Images (A Focus Gallery Course, part I); Nina Samuel
- 868 Scenic Design in Western Theater: From the Modern to the Postmodern (1870–present); Kimon Keramidas

# Spring 2012 Courses

- 501 Survey of the Decorative Arts, Design History, and Material Culture II; Pat Kirkham
- 526 Arts of China (Decorative Arts of Later Imperial China, 1000–1900); François Louis
- 542 Ancient Ceramics and Glass; Elizabeth Simpson
- 562 Politics and Design of World’s Fairs; Amy Ogata
- 565 Twentieth-Century Fashion; Michele Majer
- 573 Graphic Design in Europe, 1890–1945; Paul Stirton
- 584 Survey of European Ceramics, 1400 to the Present; Andrew Morrall
- 655 Markets to Manners: Cooking and Eating in Early Modern Europe; Deborah Krohn
- 674 Society and the Arts in 18th-Century France; Jeffrey Collins
- 731 Late Antique/Early Medieval Material Culture and the Making of Europe; Ittai Weinryb
- 827 Issues in the Study of Ancient Art; Elizabeth Simpson/François Louis
- 844 Interpretation of the Artifact in the Age of New Media; David Jaffee
- 858 Ex-Voto: Participation and Patronage in Medieval Europe; Ittai Weinryb
- 870 London - New York - Paris: Duveen Brothers and the Market for Decorative Arts between 1880 and 1940; Charlotte Vignon
- 871 Thinking with Things in North America; Ivan Gaskell
- 872 Design and Interior Architecture in Germany, 1700–2000; Ulrich Leben
- 873 Exhibiting Technical Images (A Focus Gallery Course, part II); Nina Samuel
- 875 Design in Film and Television: Sets, Costume, Titles, Advertising, and Films about Design; Pat Kirkham
- TUT Ethnography and the Material World; Aaron Glass
- TUT2 Material Itineraries: Exhibition Design Tutorial; Erin Hasinoff

# Faculty Year in Review

## Kenneth L. Ames

This sabbatical year has been devoted to completing two projects and to initiating research in a new area. The Christmas card experiment yielded an attractive book and the fall Focus Gallery exhibition. I copyedited essays and wrote the introduction for a volume of essays on the circus in America, which is scheduled for publication in September 2012. The new direction in research grew from my ongoing interest in cultural tourism but shifted its focus from Paris, Rome, and especially Venice to Manhattan. According to several sources, Times Square is the leading tourist attraction in the world, and the Metropolitan Museum of Art and the American Museum of Natural History both attract millions annually. I plan to offer courses exploiting the city's extraordinary riches, whether they be Manhattan's canonical buildings, its chief tourist attractions, or something else altogether. I am particularly intrigued by the idea of a course on the city's hotels, past and present.

## Jeffrey Collins

In the twenty-first century, ambitious college graduates head for graduate school; in the eighteenth century they went abroad for an extended period of educational travel. This "Grand Tour" and its impact on the arts and design were the subject of a new seminar I added to established courses on Baroque Europe and eighteenth-century France. One of the Grand Tour's legacies was the publicly oriented museum, which is the subject of the Getty Museum's new anthology *The*

*First Modern Museums of Art: The Birth of an Institution in Eighteenth- and Early Nineteenth-Century Europe*, in which I analyze the Vatican museums of ancient sculpture and modern painting. Closer to home, I contributed chapters on colonial Latin America to the forthcoming BGC textbook, a survey on the history of the decorative arts and material culture from 1400 to 2000 (joining those on seventeenth- through early nineteenth-century Europe) and will help represent the BGC in Paris at the Institut national d'histoire de l'art (INHA) upcoming conference "From the Project to the Object: A Critical Approach to the History of Clothing."

## Ivan Gaskell

I spent the fall semester as the Beinecke Fellow at the Clark Art Institute in Williamstown, Massachusetts. My first BGC seminar in the spring semester was "Thinking with Things in North America." I lectured on trompe l'oeil at Cambridge University in September and on contemporary Chinese art at the symposium "Unsettled Boundaries: Philosophy, Art, and Ethics, East/West" at Marquette University in October. In January I gave the keynote address at "Preservation in the Harvard Library: An Unconference" at Harvard, and in April I was a respondent at the Eastern Division meeting of the American Society for Aesthetics in Philadelphia. Publications in 2011–12 include "Spilt Ink: Aesthetic globalization and contemporary Chinese art," *British Journal of Aesthetics* 52 (2012), and "Museums and philosophy—of art, and many other things," *Philosophy Compass* 7 (2012).



In March I served for the eighteenth consecutive year on the vetting committee for the European Fine Art Fair, Maastricht, The Netherlands.

## Aaron Glass

This year, in addition to my course on the anthropology of museums, I developed a new tutorial on ethnographic methods and taught a course with David Jaffee called “Objects of Colonial Encounter.” I also served on the faculties of a Smithsonian museum training institute and an intensive workshop on Native American art. The highlights of my lecture circuit included invited talks at University of Chicago and Bard College, plus three conferences on Franz Boas (at Yale University, University of Western Ontario, and the Musée du Quai Branly). On the publication front, I prepared two articles on the Kwakwaka’wakw collection in Berlin’s ethnology museum, and I submitted a co-edited manuscript on Edward Curtis’s 1914 film for peer review. In the fall, the BGC launched an expanded website for my Focus Gallery exhibition, *Objects of Exchange*, and this spring I received an NEH Digital Humanities Start-Up grant to launch a new collaborative project to create a critical digital edition of Boas’s seminal 1897 monograph on the Kwakwaka’wakw.

## Erin Hasinoff

In January 1935, the Vernay–Hopwood Chindwin Expedition set out from Rangoon to explore the upper reaches of the Chindwin River of Burma on behalf of the American Museum of Natural History. The expedition is the subject of a future BGC Focus Gallery exhibition on which I have been working with graduate students for the past year. *Confluences: An American Expedition to Northern Burma, 1935* will present

the complex social life of a diverse endeavor that gathered biological and anthropological collections for the museum. At the heart of *Confluences* is the idea that expeditions were cosmopolitan ventures that relied on the adroitness of numerous professionals and indigenous agents in the field. Expeditions have long been a successful theme for natural history and anthropology museum exhibitions. The biographies and activities of organizers, sponsors, and field scientists have been showcased, but this will be the first exhibition to explore the anthropology of expedition life through the objects carried to the field and collected en route. Structured as an itinerary, *Confluences* will expose the details of expedition life and the encounters that shaped the museum’s collections, sometimes described in passing but mostly drawn from popular and scientific accounts.

## David Jaffee

The year opened with BGC’s inaugural NEH Summer Institute for College and University Teachers on “American Material Culture: Nineteenth-Century New York.” Led by a group of guest faculty from academia and the museum world, eighteen participants spent four weeks doing hands-on work, visiting collections, and attending seminars. I have been experimenting with the use of various forms of new media in courses this year with BGC students. The final projects in the “Twentieth Century Material Culture of New York City” course in the fall were a series of video essays on aspects of New York that range from the spatial and social changes on the Upper West Side to experiential aspects of the interior of a synagogue on the Lower East Side. Finally, I have been conducting research on my new project, “Envisioning Nineteenth-Century New York: New York

as Cultural Capital, 1840–1880,” which I will pursue as a fellow at the Charles Warren Center for Studies in American History at Harvard University during the next academic year.

## Pat Kirkham

During this last year I have concentrated on finishing the BGC textbook project, a survey of the decorative arts and material culture from 1400 to 2000 spanning China, Japan, Korea, India, the Islamic World, the Americas (North and South), Europe, and Africa. My main duties have included editing the contributions, encouraging authors faced with the daunting task of writing relatively short sections across quite long time periods, and working with them to find appropriate illustrations. I am happy to report that a book I began in 2002–03 when I was a Senior Getty Scholar, *Saul Bass: A Life in Film and Design*, was published in November 2011 and is now in a second edition. Designed by Bass’s daughter, Jennifer Bass, it was voted “Best Film Book of the Year” by *The Independent* and has been entered in the 2012 Art Book and Film Festival at Perpignan, France.

## Deborah L. Krohn

The fall term began with the welcome news of a book contract with Ashgate Press for my current project, *Bartolomeo Scappi’s Paper Kitchen: Food and Knowledge in Renaissance Italy*. In September I delivered one of the keynote talks at a conference organized by the Centre for Material Texts at the University of Cambridge and attended a weekend course on Italian Renaissance cooking given by Ivan Day near Penrith, England. I returned briefly to the topic of my dissertation for a public lecture I delivered at the Casa Italiana Zerilli Marimò at the invitation of the Friends

of the Fondo Ambiente Italiano. Andrew Morrall and I co-taught a new course called “Transalpine Renaissances” in the fall, and this enabled us to explore connections between northern and southern European fields. In May I had the privilege of participating in a faculty seminar at the Folger Institute in Washington under the direction of Pamela H. Smith on the subject of “Writing Down Experience: How-To Books and Artisanal Epistemology.”

## Ulrich Leben

This year I have continued to work as visiting professor and special exhibitions curator at the BGC. My field of specialty is the history of Continental furniture design, the history of collecting, and interior decoration in Europe from 1700 to the present. Our current student project is an exhibition of the collection of the interior architect, designer, and collector Georges Hoentschel, whose woodwork and Renaissance collection is at the Metropolitan Museum of Art. The collaborative exhibition between the Met and the BGC will open in April 2013 in our Main Gallery. It has been developed with a group of students over a period of two years, giving them the opportunity to participate in the process of working on the exhibition list, researching the objects, and writing entries for the catalogue. An intense project, this allows them to gain hands-on experience in the various steps that are required for the creation of an exhibition.

## François Louis

I spent much of my recent research time finishing two articles on Liao-dynasty art and material culture for conference volumes. The article scheduled to appear this year examines political

bias in the biographical records of the most famous Liao-dynasty painter, Li Zanhua, who happened to also be the first heir apparent to the Liao throne. It will appear in a volume edited by Wu Hung entitled *Tenth-Century China and Beyond: Art and Visual Culture in a Multi-Centered Age*. Other publications include a review of Jonathan Hay's recent book on the decorative object in early modern China and the first volume in the new BGC/Michigan monograph series on the cultural history of the material world, *Antiquarianism and Intellectual Life in Europe and China*, which I co-edited with Peter Miller. This book is the fruit of a conference we organized in 2004.

### Michele Majer

For most of the past year, I was consumed by my Focus Gallery exhibition, *Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, Billie Burke*. For the catalogue I wrote an introductory essay, edited essays by the students and outside authors, finalized the checklist, proofread the galleys, and worked on the gallery design. The realization of this project was a truly collaborative effort, and I would like once again to extend my deepest thanks to all whose contributions made the show a success. I am now working on a presentation for the upcoming INHA conference in June, "From the Project to the Object: A Critical Approach to the History of Clothing," and a talk on the spectacular underwater world of Esther Williams for the Design History Conference, "The Material Culture of Sport," in September.

### Peter N. Miller

I have spent this academic year on sabbatical. In the fall I finished a book manuscript recomposing the history

of the study of objects as historical evidence from 1600 to 1900. In the spring I worked on a second book project, using Peiresc's archive to write a material history of the Mediterranean in the first decades of the seventeenth century. I also finished articles on Peiresc and Mabillon; Peiresc, Rubens, and visual culture circa 1620; and the "morphologies" of antiquarianism from 1500 to 1900. Two books were published in the spring: *Peiresc's "History of Provence": Antiquarianism and the Discovery of a Medieval Mediterranean*, with the American Philosophical Society, and *Peiresc's Orient: Antiquarianism as Cultural History in the Seventeenth Century* in Ashgate's Variorum series. I gave papers in Lausanne and Zurich in the fall, chaired a panel at the annual meeting of the American Historical Association in Chicago in January, and spent February as a visiting professor at the École des Hautes Études en Sciences Sociales (Marseille).

### Andrew Morrall

Another year has flown by in engaging course-work: teaching with Deborah Krohn on Renaissance transculturalism, teaching a class on European ceramic traditions, and, as an extension of Survey, leading a trip to London with Pat Kirkham. Two articles have seen the light of day, one on seventeenth-century embroidery and the English Bible (in Walter Melion et al., *The Authority of the Word. Reflecting on Image and Text in Northern Europe, 1400–1800* [Brill, 2011]), and another on the uses of inscriptions in early modern domestic decoration (*Beiträge zu Historischen Kulturwissenschaften*, Universität Trier, 2012). I also wrote reviews of Maryan Ainsworth's catalogue and exhibition on Jan Gossart (MMA/Yale, 2010) for *CAA Reviews Online*; *Ulinka Rublack's Dressing Up: Cultural Identity in Renaissance Europe* (OUP, 2010)

for *The English Historical Review*; and Evelin Wetter's historiographical study of late medieval Hungarian metalwork, *Objekt, Überlieferung und Narrativ. Spätmittelalterliche Goldschmiedekunst im Historischen Königreich Ungarn* (2011) for *Renaissance Quarterly*. In the spring and early summer, I chaired conference sessions at the Renaissance Society of America in Washington and Frühe Neuzeit Interdisziplinär at Duke University and gave two papers, each on different aspects of embodied knowledge in *Kunstammer* objects, one at Duke, the other in Nuremberg at the 33rd Congress of the International Committee of the History of Art.

### Amy F. Ogata

This year I taught seminars on Art Nouveau and World's Fairs; both courses have evolved over the years to include recent literature. In addition to acting as chair of Degree Programs at the BGC, I completed final revisions on my manuscript about postwar childhood and the idea of creativity, which is now in production at the University of Minnesota Press. I gave a paper on this material at the History of Consumer Culture conference in Tokyo and participated in a panel on locating the object in visual culture at the Now! Visual Culture conference at New York University in the spring. This year I also contributed five short essays to the Museum of Modern Art exhibition catalogue *The Century of the Child*, worked on a forthcoming BGC exhibition on Swedish toys, which I am curating with Susan Weber, and wrote an essay for the Georges Hoentschel exhibition catalogue.

### Elizabeth Simpson

My research on the wooden artifacts from the royal Phrygian tombs at

Gordion, Turkey, has continued throughout the past year, with summer fieldwork in the Museum of Anatolian Civilizations, Ankara. I am now preparing my second monograph on the collection, *The Gordion Wooden Objects, Volume 2: The Furniture and Wooden Artifacts from Tumulus P, Tumulus W, and the City Mound* (Brill, forthcoming). This final volume will highlight the fine furniture and wooden artifacts from Tumulus P, the tomb of a young Phrygian prince, and Tumulus W, the burial of an early king, as well as carbonized fragments from Megaron 3, a palatial building on the Gordion city mound that was destroyed in a fire that engulfed the city in the late ninth or eighth century BC. At the BGC I taught seminars on ancient art and culture, jewelry and metalwork, ceramics and glass, "house and garden," and issues in the study of ancient art.

### Paul Stirton

Although I have been working on Hungarian design for over a decade, I have only recently paid close attention to the role of emigration. This is partly due to myopia—asking the same questions repeatedly and ignoring something obvious in Central European design of the twentieth century. The subject of emigré studies has recently experienced a revival among French and German historians, often under terms such as "cultural transfer," which has made the field more interesting. In 2010, at a conference on "Transnationalism and Visual Culture in Britain," I gave a paper that I have worked into an article and an essay, both of which will appear later this year. Apart from these research interests, I continue to teach aspects of European design of the nineteenth and twentieth centuries and to edit *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, which is now in its second year of publication.

## Susan Weber

With three forthcoming exhibitions in the works, this past year has been devoted to completing the editorial and design work on the *Circus in America* (2012) and *William Kent* (2013) and furthering my research on *Swedish Wooden Toys* (2014). The highly anticipated *Circus in America* exhibition will open this fall, and as a preview I spoke at the Cosmopolitan Club in February. I discussed the history of circus in America from the late eighteenth century to the twentieth, with an emphasis on circus transformation from a British model into more distinctly American form, taking into consideration itinerancy, tents, music, and advertising. Last October my research on Swedish toys took me to Rome with co-curator Amy Ogata and, more specifically, to the Museum of the Centrale Montemartini. For years, the museum has stored an exquisite collection of Swedish toys ranging from dollhouses to the main focus of my research, winter toys, such as sleds and skis.

## Ittai Weinryb

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

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

## Catherine Whalen

My current book project is *Refined Materials for a Modern Nation: Francis P. Garvan, the Chemical Industry and the Politics of Collecting American Antiques in the Interwar United States*. In it I show how this outspoken ideologue's roles as World War I Alien Property Custodian, perpetrator of the postwar Red Scare, and champion of the U.S. chemical industry informed how he built the renowned collection of Americana, which he donated to Yale University in 1930. I also unpack the hefty symbolic freight that he believed his collection carried in service of cultural and economic nationalism. In doing so, I elucidate how objects perform a material politics—that is, enact political agendas and operate as an important form of cultural power. I also address the diverse aims advanced by collectors and curators of American material culture during and after the interwar period. Ultimately, I argue that the longstanding influence of Garvan's collection results from its interpretive malleability within multiple academic frameworks, as it still bears the imprint of its originator's ideological goals.

# Admissions, Internships, and Career Development

## Incoming Students, Fall 2012

After a recruitment season, which included three open houses at the BGC in the fall and trips to more than twenty graduate school fairs all over the country, the admissions cycle ended with a wonderful Accepted Students Day on March 21, 2012. The outcome of all this culminated in an entering class for the fall of 2012 that will include three new PhD students and twenty-one new MA students. Work begins with new student orientation on August 20, 2012. We are delighted to welcome the following students to our community:

### **PhD Candidates**

Meredith Berry-Nelson, Barnard College; Institute of Fine Arts/NYU  
William DeGregorio, Tufts University, Bard Graduate Center  
Rebecca Tuite, University of Exeter, London College of Fashion

### **MA Candidates**

Lisa Adang, Rhode Island School of Design  
Alizzandra Baldenebro, Syracuse University  
Antonia Behan, University of Toronto  
Corrine Brandt, Bucknell University  
Kelsey Brow, Hamilton College  
Alexandra Casser, Rutgers University  
Danielle Charlap, Harvard College  
Erin Fabian, New York University  
Ana Gutierrez-Folch, Harvard University  
Stephanie Herold, University of Toronto  
Maeve Hogan, Clark University  
Rachel Hunnicutt, Trinity College  
Laura Kelly-Bowditch, Bryn Mawr College  
Alison Kowalski, Pratt Institute  
Jennifer Levy, Emory University  
Julia Lillie, University of St. Andrews  
Sophia Lufkin, Yale University  
Antonio Sanchez Gomez, University of Colombia, Bogota  
Emma Scully, Princeton University  
Victoria Shuster, Johns Hopkins University  
Virginia Spofford, Wake Forest University

## Internships, Summer 2011

BGC MA students are required to do an internship for which they receive three credits toward the degree.

**Erin Allaire-Graham**

David Webb, Inc.

**Sarah Brown-McLeod**

The Frick Collection

**Richard Carroll**

The Merchant's House  
Museum

**Martina D'Amato**

The Frick Collection

**William DeGregorio**

Museum of the City of  
New York

**Caitlin Dover**

The New York Public  
Library

**Shoshana Greenwald**

Liz O'Brien: Modern  
Design and Decorative  
Arts

**Alice Heinz**

Metropolis Magazine

**Hannah Kinney**

The Metropolitan  
Museum of Art

**Jay Lemire**

Acanthus Press LLC

**Katrina London**

Bartow-Pell Mansion  
Museum

**Whitney May**

The Metropolitan  
Museum of Art

**Emily McGoldrick**

American Museum of  
Natural History

**Sequoia Miller**

The Metropolitan  
Museum of Art

**Rebecca Mir**

The Brooklyn Museum

**Ruth Osborne**

Mount Vernon Hotel  
Museum & Garden

**Sara Spink**

The Magazine Antiques  
and MODERN Magazine

**Elizabeth Vondran**

The Metropolitan  
Museum of Art

**Amber Winick**

The Thomas Jefferson  
Foundation / Monticello

**Einav Zamir**

The Brooklyn Museum

### **BGC Career Development and Alumni Events**

This year, Academic Programs in partnership with the Development department launched a new series on careers aimed at current students and alumni. The first event brought together four alumni who spoke about the range of career paths open at museums. About thirty alumni and current students attended. In addition, the BGC Career Development Wiki has now been available for a full year. Employment opportunities in academia, museums, historic houses, digital arts, auction houses, and galleries are posted monthly along with information about grants and internships. On May 7, alumni and this year's graduating class gathered for the annual reunion at a nearby restaurant to catch up with old friends, make new ones, and share updates on recent accomplishments.

Elena Pinto Simon,

*Dean for Academic Administration and Student Affairs*





# Research Institute

The numbers tell the story. During the twenty-five weeks of the academic year, the BGC Research Institute hosted thirty-two seminars and lectures, eleven lunchtime talks, two symposia, four faculty works-in-progress seminars, two digital salons and conversations, eight library workshops, and seven digital tools training sessions, as well as two materials days.

The Wednesday night seminars, at which students, faculty, and visitors gather, listen, and talk, sometimes lingering on into the night, remain at the heart of the BGC's intellectual life. Talk has been programmed into the institution's DNA, with the creation of informal opportunities for conversation, whether in a scholars' day associated with exhibitions or in a day-long discussion about the current state of the digital humanities.

New this year is our Textile Initiative, a gathering of curators, conservators, and BGC faculty that met twice to begin discussion about how the BGC can grow in this exciting area. Some of the first fruits of these conversations will lead to several courses to be jointly offered with staff at the Metropolitan Museum of Art and faculty at the BGC in the next academic year or two and is part of a larger plan to find ways to incorporate conservation history, theory, and practice into our curriculum in the future. In addition, this was the second year of the project inaugurated in 2010 with the Fundación Cisneros to help develop the field of Ibero-American material culture.

In the Focus Gallery, we welcomed newly appointed faculty member Ivan Gaskell, both as professor and head of the Focus Gallery project, and our hope remains that the Focus Gallery will remain an arena in which faculty can develop research seminars into exhibitions rather than journal articles, and as such it reflects the BGC's commitment to exhibitions as a research form appropriate to the study of artifacts.

We hosted two symposia this past academic year. The first, in conjunction with the upcoming Focus Gallery exhibition, was entitled "Expeditions" and explored the Vernay-Hopwood expedition, a 1935 trip to Burma led by archaeologists from the American Museum of Natural History. The second mini-symposium this past year was a preliminary study, focused on furniture restoration, part of a larger project surrounding the life and work of Georges Hoentschel, a nineteenth-century collector whose works were given to the Metropolitan Museum of Art as part of a gift from J. Pierpont Morgan and have remained for the most part in the mu-

seum's storerooms. Students led by faculty members Ulrich Leben and Deborah Krohn, along with MMA curator Daniëlle Kisluk-Grosheide, have been working with the materials in preparation for a major exhibition in 2013.

The BGC's in-house journal, *West 86th*, published two more issues and was another highlight of the year. Cultural Histories of the Material World, the BGC book series with University of Michigan Press, expects the first two books to come off its presses this June: *Antiquarianism and Intellectual Life in Europe and China, 1500–1800*, and *The Sea: Thalassography and Historiography*.

The library began to archive and catalogue all the Ted Dell materials acquired last year and offered some fifteen workshops to students and faculty on various aspects of library resources; in addition, the library successfully launched True Serials, an electronic database, which will be an enormous help for researchers seeking articles from a wide range of journals.

This spring, we selected two new postdoctoral fellows, both of whom will begin their two-year appointments with us in July. Abigail Balbale's appointment is as BGC postdoctoral fellow in Islamic arts and material culture, and Nicola Sharratt will become the BGC/AMNH postdoctoral fellow in anthropology and textiles. Both will offer courses this fall. Dr. Balbale will also become chair of the Trehan Seminar Series on Islamic Art and Material Culture, and Dr. Sharratt will prepare a Focus Gallery exhibition, drawing on the holdings of the American Museum of Natural History in South American textiles. We welcome them to the faculty and to the BGC community.

Finally, I am delighted that assistant professor Aaron Glass has received a Start-up Digital Humanities grant from the National Endowment for the Humanities to create an annotated digital edition of Franz Boas's 1897 monograph. Aaron Glass will be gathering a team of Boas scholars, who will kick off the grant with a workshop in October.

Peter N. Miller  
*Dean*

BGC Assistant  
Professor  
Michele Majer  
and students.  
Photo: Michael  
Nagle.



## Cisneros Seminar

### Women Designers of the 20th Century, Shaping National Artistic Identities in Latin America

“Women Designers of the 20th Century, Shaping National Artistic Identities in Latin America,” the third edition of the Cisneros Seminar in the Material Cultures of the Ibero-American World at the Bard Graduate Center, took place on December 6.

Defying social conventions and exploring disciplines traditionally performed by men, such as design and studio craft, women designers played a fundamental role in spreading the ideas of modern avant-garde art in Latin America. Through their writings and professional practice and by educating subsequent generations of designers, women actively contributed to the defining of Latin American design today. This seminar explored the life and work of designers such as Elena Izcue, a Peruvian educator and textile designer who found a source of inspiration for designing children’s art textbooks and fashionable modern textiles in Peruvian pre-Columbian traditions; Clara Porset, a Cuban-Mexican designer whose furniture became iconic in Mexican mid-century modern interiors; and the Brazilians Lina Bo Bardi, Carmem Portinho, and Gilda de Mello e Souza, whose pioneering ideas and work shaped Brazilian modern design and design education.

Participants included Dr. Natalia Majluf, director of the Museo de Arte de Lima, who has curated numerous exhibitions and published broadly on nineteenth- and twentieth-century Latin American art; Ana Elena Mallet, independent writer and curator specializing in contemporary art and design, who has worked as a curator at the Museo Soumaya and Museo de Arte; Carrillo Gil, programming deputy director at Museo Rufino Tamayo, and chief curator at Museo del Objeto del Objeto (MODO); and Dr. Maria Cecilia Loschiavo dos Santos, associate professor of design in the School of Architecture and Urbanism at the University of São Paulo, who has published extensively on Brazilian design. The evening’s moderator was BGC professor, Pat Kirkham.

*Created in conjunction with the Fundación Cisneros / Colección Patricia Phelps de Cisneros in 2010, this seminar was established to advance scholarship on the cultures of the Ibero-American world through the study of the material artifacts of this region across space, time, media, and methodology.*

## Planning and Development of a New Textile Initiative

Exciting progress was made in the planning and development of a new textile initiative at the Bard Graduate Center. Following their presentations on January 18 at a workshop entitled “An Iconology of the Textile in Art and Architecture: Review of a Project at the Art History Institute, University of Zurich,” Professor Dr. Tristan Weddigen, Dr. Mateusz Kapustka, Dr. Barbara Caen, Dr. Tabea Schindler, Anna Bücheler, and Katharine Wells of the University of Zurich joined Dean Peter Miller and BGC faculty in a lively and fruitful discussion about current trends and future directions in cross-disciplinary research on textiles and the history of textiles. On March 29, Philippe Sénéchal, professor of modern art history at the Université de Picardie Jules Verne (Amiens) and director of studies and research at the INHA, joined the faculty in another productive meeting on the same topic. Preliminary plans emerged from these discussions for a textile initiative that will complement and expand upon the current set of research initiatives that are already underway at the BGC.



Nomadic  
kilim  
amadan,  
1950s.

# Seminar Series

**September 7**

**Anthony Grafton**

*History, Princeton University*

How Jesus Celebrated Passover:  
Some Early Modern Readings of the  
Last Supper

**September 21**

**Chris Gosden**

*Archaeology, University of Oxford*

Being English: An Exploration of Identity  
through the Collections  
of the Pitt Rivers Museum, Oxford

**October 5**

**Donald Albrecht**

*Curator of Architecture and Design,*

*Museum of the City of New York*

Tom Mellins

*Independent Curator and Author*

Doris Duke's Shangri La: Architecture,  
Landscape, and the Islamic Arts

**October 11**

**Florian Knothe**

*Curator of European Glass,*

*Corning Museum of Glass*

Beyond the Old Silk Road: International  
Influences in Glassmaking in the 18th  
and 19th Centuries

**October 12**

**Michele Bacci**

*Art History, University of Fribourg*

On the Making of Holy Places along  
the Sea Routes of the Eastern  
Mediterranean

**October 19**

**Seth Rockman**

*History, Brown University*

Implements Correspondingly  
Peculiar: Slavery, Plantation Goods,  
and the Politics of Design in Antebellum  
America

**October 25**

**Sylvain Cordier**

*Independent Scholar*

Bellangé, Ebénistes à Paris:

A History of Taste in Early  
Nineteenth-Century France

**October 26**

**Ellen Rosand**

*Music, Yale University*

Poppea's Fortune

**November 16**

**Ben Katchor**

*Art, Media and Technology,*

*Parsons The New School for Design*

Reading in Public

**November 30**

**Michael Cole**

*Art History and Archaeology,*

*Columbia University*

Francesco Mochi: Stone and Scale

**December 6**

The Cisneros Seminar in the Material  
Cultures of the Ibero-American World  
Women Designers of the 20th Century,  
Shaping National Artistic Identities in  
Latin America

**December 13**

**Donald Whitcomb**

*Near Eastern Languages and*

*Civilizations, University of Chicago*

Khirbet al-Mafjar or Qasr Hisham?

Changing Perceptions of a Palestinian  
Monument

**January 24**

**Isabelle de Conihout**

*Curator of Rare Books,*

*Bibliothèque Mazarine, Paris*

Cardinal Mazarin: A Great Collector of  
Art and Books in 17th-Century France

Qualifying Paper  
Symposium.  
Photo: Han Vu.



January 25

**D. Graham Burnett**

*History, Princeton University*  
Sal Randolph

Artist

The Order of the Third Bird:  
Documents and Considerations

February 1

**Reinhart Meyer-Kalkus**

*Wissenschaftskolleg zu Berlin and*  
*University of Potsdam, Germany*

Voices of the People in the  
Berlin Phono Archive

February 8

**Andrew Watsky**

*Art and Archaeology,*  
*Princeton University*

Earth, Metal, Paper, and Silk:  
Assembling the Ensemble in  
Sixteenth-Century Japanese Tea

February 14

**Julia Gonnella**

*Museum of Islamic Art, Berlin*  
From the Inside Out! The Mamluk  
Throne Hall of the Citadel of Aleppo,  
Syria

February 22

**Robert Stein**

*Museum Information Systems,*  
*Indianapolis Museum of Art*  
Conversation and Collaboration:  
Strategies to Cultivate Meaningful  
Engagement with Cultural Audiences

February 28

**Kristel Smentek**

*Architecture, Massachusetts*  
*Institute of Technology*  
Encountering Asia in Eighteenth-  
Century France

February 29

**Lynn Spigel**

*Radio, Television, Film,*  
*Northwestern University*

Media Walls: From Mid-Century  
Domesticity to Smart Home  
Environments

March 13

**Sussan Babaie**

*Art History, Ludwig Maximilian*  
*University, Munich*  
Nadir Shah's Delhi Loot and the  
Eighteenth-Century Exotics of Empire

March 14

**Sheila Canby**

*Islamic Art, The Metropolitan*  
*Museum of Art*  
Iranian Art at the Time of  
Shah 'Abbas II (1642–1666)

March 21

**Alessandra Russo**

*Latin American and Iberian*  
*Cultures, Columbia University*  
Textual Threads: Crafting  
Ekphrasis in the Iberian Worlds  
(15th–17th Centuries)

March 27

**Rachel Ward**

*Independent Scholar*  
The Courtauld Wallet: Metal, Marriage  
and Mongols in Medieval Mosul

March 28

**Jenni Sorkin**

*Contemporary Art and Critical*  
*Studies, University of Houston*  
Ancient Modernisms

April 3

**Kimberly Chrisman-Campbell**

*Independent Curator*  
When Fashion Set Sail: Maritime Modes  
in Pre-Revolutionary France

April 11

**Steven Lubar**

*Brown University: John Nicholas Brown*  
*Center for Public Humanities and*  
*Cultural Heritage; Haffenreffer Museum*  
*of Anthropology*  
Connecting Collections to Curriculum



April 17

**Alisa LaGamma**

*Arts of Africa, Oceania, and the Americas,*  
*The Metropolitan Museum of Art*  
Always Something New Out of  
Africa: Fresh Perspectives on the  
Art of a Continent

April 18

**David Kraemer**

*Talmud and Rabbinics,*  
*The Jewish Theological Seminary*  
Legislating Space and Re-placing God:  
Rabbinic Spatiality after the Destruction  
of the Jerusalem Temple

April 24

**Timothy Wilson**

*Ashmolean Museum, University of*  
*Oxford*  
Majolica and Maiolica in Victorian  
England

April 25

**Jonathan Prown**

*Chipstone Foundation*  
Object Lab: Chipstone's 21st-Century  
Curatorial Initiative

May 9

Nicholas Thomas  
*Archaeology and Anthropology,*  
*University of Cambridge*  
Out of Place: Art and History in Oceania

## Brown Bag Lunches

September 21

**Matthias Bruhn**

*Humboldt-Universität zu Berlin*  
An Art History of Science

October 19

**Margarate Pratschke**

*Swiss Federal Institute of Technology*  
The History of Graphical User Interfaces

November 9

**Jochen Hennig**

*Humboldt-Universität zu Berlin*  
Atomic Images in Science and Culture

November 11

**Julie Holyoke**

*Fondazione Arte della Seta Lisio, Florence*  
Weaving Princely Textiles in the 21st  
Century

November 16

**Karsten Heck**

*Humboldt-Universität zu Berlin*  
A History of Style in Diagrams

February 1

**John Crowley**

*Dalhousie University*  
Visual Ethnographies of European  
Colonization

March 19

**Marta Caroscio**

*Villa I Tatti: The Harvard University*  
*Center for Italian Renaissance Studies*  
Representing the Table: Images of the  
Material Culture of Eating in Florence  
(1350–1600)

March 28

**Philippe Sénéchal**

*Université de Picardie Jules Verne*  
*(Amiens) and Institut National d'Histoire*  
*de l'Art*  
Leather Sculptures: Cuirs bouillis  
in the Italian Renaissance

April 18

**Marie-Louise Nosch**

*University of Copenhagen*

Ancient Textiles: Research and Technology

April 19

**Dagny Stuedahl**

*University of Oslo*

Mobile Interactives: Enhancing Museum Collection in Exhibitions and in the City

April 26

**Xiyang Yuan**

*Nanjing Arts Institute*

Hidden Secrets on Book Covers: Signature Issues of Book Designers in Republican China (1912–1949)

## Faculty Works-in-Progress Seminars

October 18

**Amy Ogata**

Object Lessons: Creativity and the Material Culture of Postwar American Childhood

November 29

**Ittai Weinryb**

Following the Stars in the Long Twelfth Century

March 20

**Nina Samuel**

The Visibility of Islands: Exploring Scientific Imagery between Imagination, Seduction, and Materiality: A Case Study in the Field of Complex Dynamics and Fractal Geometry

April 24

**Deborah Krohn**

Food and Knowledge in Renaissance Italy: Bartolomeo Scappi's Paper Kitchen

## Academic Programs Symposia

October 28

Upholsterers and Decorators in 19th-Century France: Georges Hoentschel's Predecessors

February 2–3

Anthropology of Expeditions: Travel, Visualities, After-Lives

## Materials Days

November 21

Workshop at the Department of Textile Conservation, The Metropolitan Museum of Art

March 17

Egg Yolk and Gold Leaf: The Making of an Illuminated Letter with Rebecca Allan

## Workshop

January 18

An Iconology of the Textile in Art and Architecture: Review of a Project at the Art History Institute, University of Zurich

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



Published biannually by the University of Chicago Press on behalf of the Bard Graduate Center, *West 86th* (formerly published as *Studies in the Decorative Arts*) reaffirms the BGC's commitment to expanding the conversation on the content, meaning, and significance of objects. While continuing to present the type of material that was found in *Studies in the Decorative Arts*, *West 86th* expands the focus to the wider crossroads where scholarship in the decorative arts meets design history and material culture studies. The journal aims to

enlarge the traditional canon to embrace the material culture of all periods and regions while maintaining the highest standards of scholarship.

Recent articles include Debora Silverman on the Congo colonial influence on Belgian modernism, Pat Kirkham on the Saul Bass/Alfred Hitchcock collaboration, Pamela Smith on reconstructing historical experience through material means, Tony Cutler on working early medieval ivories, and David Crowley on the spectacle of the Polish and Czechoslovak pavilions at Expo 58. Also appearing are new critical translations of Aby Warburg and Margarete Schütte-Lihotzky. *West 86th* is available in print and digitally through JSTOR. The website ([west86th.bgc.bard.edu](http://west86th.bgc.bard.edu)) not only includes a range of digital projects, debates, and related material that expand upon the articles, but also serves as a free-standing forum for new scholarship.

Daniel Lee  
*Managing Editor*

Paul Stirton  
*Editor-in-Chief*

## Digital Media Lab

The Bard Graduate Center is increasingly committed to fostering the integration of digital media throughout its academic programs, exhibitions, and publishing endeavors. The Digital Media Lab (DML) plays a central role in these explorations by providing a well-equipped space for students and faculty to work on media projects, along with a suite of online tools and resources.

This past year, the lab has been used for a variety of projects in a number of courses. Students in David Jaffee's course "Material Culture of New York City: The 20th Century" composed video essays covering a diversity of topics and adopting a range of filmic styles as final projects. During the spring, students in Erin Hasinoff's "Material Itineraries: Exhibition Design Tutorial" developed prototypes for digital media interfaces for the upcoming *Confluences* exhibition. This year also saw our first digital qualifying paper, as Caitlin Dover used Flash to create an interactive project about telephony and design in the early twentieth century.

Activity online has also increased substantially at the BGC, and every course now has a site where students and professors can share images and readings and have discussions. With the expanded prevalence of these sites, students in courses such as "Scenic Design in Western Theater," "Markets to Matters," and "Interpretation of the Artifact in the Age of New Media" are gaining experience in composing and completing their work online, with specific assignments designed to take advantage of the capabilities of these sites.

The DML also acts as an important hub for collaborative projects between the BGC and other institutions. In February we hosted a meeting of Digital Humanities New York City, an organization that consists of scholars and administrators involved in the proliferation of digital projects in a wide range of institutions across the city. The DML also hosted THATCamp Museums NYC in May, a three-day conference that helped foster communication and collaboration between people interested in the impact of digital technology on material culture and art history in museums, cultural heritage institutions, and universities.



■ BGC Assistant Director for Digital Media Lab Kimon Keramidas.  
Photo: Michael Nagle.

In the DML, we look for ways to archive digital work done by students, continue to experiment with digital technology, and explore new ways of incorporating digital media into course work and exhibitions, as well as student and faculty research.

Kimon Keramidas  
*Assistant Director*

David Jaffee  
*Professor and Head of New Media Research*

# Library

An active year began in the summer with a full-scale move of our rare books and special collections into new archival housing, making way for our newest addition: a study collection of objects donated to the BGC that will give students the opportunity work directly with materials in the context of their scholarly research in the classroom. Curated by faculty, these objects are now accessible through the library. We also reorganized our growing collection of periodicals, assigning call numbers to each and arranging them in order by subject enhancing navigation and accessibility.

As a pendant to the physical reorganization of our periodicals, we launched our new online A–Z periodicals database in order to give researchers access to more than 5,000 titles relevant to the decorative arts and material culture, both in print and electronic full-text. This tool will allow us to add a growing number of electronic titles to our collection. Further augmenting online research at the BGC, we added a number of scholarly databases, including Patrologia Latina, the International Medieval Bibliography, and the Vogue Archives. To help students and faculty take advantage of these resources, we offered a wide-ranging array



Above photo: Michael Nagle.  
Opposite photo: Heather Topcik

of workshops each semester in collaboration with Visual Media Resources (VMR) and the Digital Media Lab. These workshops included those on using primary resources, bibliography and citation clinics, and presenting images with Photoshop, PowerPoint and other productivity tools.

We have focused on enhancing our monograph holdings in support of the BGC's newer curricular areas: anthropology, first nations, Latin America, and the digital humanities. The Collection Development Committee revised the library's collections policy this year and will be collaborating with faculty to implement our goals. We expect to have catalogued about 2,300 monographs in fiscal year 2011-12, increasing our collection by almost 5 percent.

The VMR Department continued to digitize images to add to our in-house database, MDID, which now holds nearly 20,000 fully-catalogued images. VMR staff also administers scanning services for faculty, assists students with their presentations, and provides imaging support.

In November we welcomed the Art Libraries Society of North America: New York Chapter, for a tour of the *Hats* exhibition and a reception, which was a wonderful opportunity for us to share information with our colleagues at peer institutions. In March we held the first annual BGC Edible Book Festival for students, alumni, faculty, and staff. Participants created "books" out of edible materials, which were



displayed, judged, and subsequently eaten. Many people chose to represent books from the BGC's collection, and the incredible creativity of our community was evident at this celebratory event.

Looking forward, we will be reviewing our book conservation practices with the goal of implementing a comprehensive preservation plan over the next five years. Other upcoming projects will include processing the recently acquired Ted Dell collection, organizing and digitizing the BGC's ephemera files, and exploring options for upgrading our online catalogue.

Heather Topcik  
*Chief Librarian*





# BGC Gallery

## Exhibitions, Publications, Digital Media

A unique cultural venue in New York City and a place for learning and teaching, the BGC Gallery has just completed a year of unprecedented success with its exhibitions, which received international acclaim. *Hats: An Anthology* by Stephen Jones attracted nearly 19,000 visitors, the highest attendance to date. This captivating and illuminating exhibition revealed the wonder of millinery, and its sartorial and social meaning. Visitors discovered the power, playfulness, and beauty of hats that have been made with virtuosity and skill for hundreds of years in many different contexts. It was especially rewarding to involve many of the talented milliners working in New York City today in the accompanying programs that took place throughout the fall and spring.

This was also our first full year of exhibitions in the newly-created fourth floor Focus Gallery. *American Christmas Cards, 1900–1960* and *Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, Billie Burke* was each curated by a BGC faculty member with student participation. BGC graduate students also are afforded opportunities to work closely with Gallery staff in preparing exhibitions, conducting tours as Gallery docents, and participating in other education initiatives.

Major publications that accompany exhibitions further contribute to scholarship in the decorative arts, design history, and material culture. We were exceptionally proud that *Knoll Textiles, 1945-2010* won first prize for exhibition catalogue design in this year's American Association of Museums competition. Designed by Irma Boom, this evocative and innovative book received the highest level of recognition from our museum colleagues. Two exhibition-related catalogues were produced this year with five more in process for the coming year.

Photo:  
Michael Nagle.

Digital media plays an increasingly important role in exhibition interpretation. Initiated by Han Vu, a BGC graduate and full-time staff member, this aspect of our program made new strides this year. For *Staging Fashion* Han created the BGC's own version of a flipbook, which enabled visitors to see the marvelous illustrations of early twentieth-century theater magazines. The film made for *Christmas Cards* magnified details of the cards, giving credence to the aesthetics of these familiar missives. A very different approach was used in the film for *Hats*, for which we obtained permission to edit a film about Stephen Jones that captured the personality, ambiance, and excitement of the milliner's world. A large selection of films from exhibitions past and present is now available for viewing on the BGC's website.

Finally I would like to add my own welcome to Ivan Gaskell, who joined the BGC in January 2012 as a faculty member and head of the Focus Gallery. He has already made a significant contribution to the incorporation of curatorial thinking into the BGC's academic and intellectual life.

Nina Stritzler-Levine  
*Chief Curator*  
*Executive Editor, Gallery Publications*

*Staging Fashion* exhibition.  
Photo: Michael Nagle.



# 2011–12 Exhibitions

## Hats: An Anthology by Stephen Jones

On view September 15, 2011–April 15, 2012

Curated by Stephen Jones and Oriole Cullen, Curator of Modern Textiles and Fashion, Victoria and Albert Museum; organized by the Victoria and Albert Museum  
Publication: By Oriole Cullen with Stephen Jones, and commissioned illustrations by Lawrence Mynott. Published by V&A Publishing.  
Sponsored in part by Kangol

A collaboration between one of the world's foremost hat designers and the Victoria and Albert Museum, *Hats* featured more than 250 astonishing examples, ranging from a twelfth-century Egyptian fez to a 1950s Balenciaga hat and recent couture creations by Jones and his contemporaries. Among the displays were motorcycle helmets, turbans, berets, and even a child's plastic tiara as well as Babe Ruth's Yankees baseball cap, Mickey Mouse Club "Mouseketeer" ears, and a white mink bunny mask and ears created by Halston that Candace Bergen wore to Truman Capote's legendary Black & White Ball. A top hat worn by President Franklin Roosevelt to his third inauguration was also featured. A number of the leading milliners now working in New York City were represented including Ellen Christine, Rod Keenan, Eugenia Kim, Lola, Jennifer Ouellette, Albertus Swanepoel, and Patricia Underwood.

The exhibition was organized as four "stages" in the life of a hat. "Inspiration" examined how themes such as exoticism, modernism, and the natural world, or even such places as the city of London, have inspired countless designers. "Creation" was devoted to the materials, traditions, innovations, and practices at the heart of millinery. Display cases were devoted to traditional hat-making materials, such as felt and straw, as well as more modern and unusual materials, including plastic and paper. A replica of Stephen Jones's first atelier, or workroom, of the early 1980s, was replete with patterns, sketches, materials, tools, and millinery blocks or molds. Jones also created a "toile," or preliminary model, of one of the most iconic American hats—a Jacqueline Kennedy pillbox.

"The Salon" re-created the milliner's public showcase, where a customer makes a selection in consultation with the milliner's staff. This section displayed designs by Philip Treacy, Bill Cunningham, Mr. John, Lily Daché, Mitza Bricard for Christian Dior, Misa Harada for Yohji Yamamoto,



and Chanel. “The Client” was devoted to the final and perhaps most important person in the life of a hat—the wearer. One part of this display included hats created by milliners in collaboration with or for fashion designers like Marc Jacobs, Christian Dior, and Ralph Lauren. Another was devoted to hats worn by Sarah Jessica Parker, Mick Jagger, Brad Pitt, Cecil Beaton, members of the British royal family, and the avid collectors Isabella Blow and Italian *Vogue’s* Anna Piaggi. Hats for specific professions, such as a British Airways flight attendant, or activities such as bike riding, were also included along with an Andy Warhol wig, and an iconic New York City fire chief’s helmet.

The exhibition was accompanied by a variety of digital media including a film about the making of a modern hat and a selection of archive film footage related to hat making and hats in fashion.

*Hats* garnered extensive coverage in the general media and fashion press throughout the year, from a memorable New Year’s Eve interview with Stephen Jones on NPR’s *Weekend Edition* to a nearly five-minute segment on the New York City ABC affiliate’s *Eyewitness News* at Easter. The universal appeal of hats drew the attention of editors and journalists from the *Wall Street Journal* to the Greek edition of *Marie Claire* among many others. British *Vogue*, the V&A, and the BGC teamed up with Talenthouse, an international web-based talent agency, in a “Design a Hat for Stephen Jones” competition that generated several hundred submissions. The winning headpiece created by Aliona Kononova, a young Moldovan designer working in Milan, was fittingly on display in this thoroughly arresting exhibition.

The exhibition received hundreds of thousands of tweets including praise from Dita Von Teese, and a special message on New York’s Fashion Not Out. There were also numerous blog posts, among them such high-profile sites as *Stylelist*, *The Art Blog*, *Huffington Post*, *Meets Obsession*, *Time Out NY*, and *Artnet*. Full links to these can be found on the BGC website.



Far left: *Hats* exhibition. Photo: Michael Nagle.  
Left: Madame Suzy. Straw hat with veil, Paris, ca. 1938.

# American Christmas Cards, 1900–1960

On view September 15–December 31, 2011

Curated by Kenneth L. Ames in collaboration with BGC graduate students

Publication: Edited by Kenneth L. Ames. Published by the BGC and distributed by Yale University Press.

Supported by a generous grant from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts with additional funds from the New York Council for the Humanities

This exhibition was the first to study the images on American Christmas cards of the twentieth century, and it served as an introduction to an artifactual and aesthetic field that has been largely unexplored. Its central premise is that the examination of images on Christmas cards used in the United States from the late nineteenth century to the end of the 1950s enriches our understanding not only of American Christmas but also of significant aspects of American culture. These cards constitute a category of American material culture that is rich in documentary potential yet has been nearly invisible in the scholarly literature.

Christmas cards express more than simple sentiment, for since their earliest days the cards have included images precisely because they suggest richer and deeper meanings than can be efficiently conveyed by words. Superseded by new methods of connection, the genre has been in decline in recent years; however, the chief function—making contact with others—remains as critical as ever. It is now evident that the Christmas card was a culturally specific artifact, a very distinctive, even idiosyncratic, way to express a fundamental and enduring human gesture within the commercial, materialistic, and rapidly changing society that was the United States in the first half of the twentieth century.

The exhibition was organized into twenty of the most prominent classes of Christmas card imagery and introduced the viewer to a few other categories of cards determined by form or purpose. These ranged from candles and poinsettias to coaching and travel, the three kings, and visiting for the holidays. A large-screen digital component cycled through photographs of cards in the show, enabling visitors to see enhanced details and decorative elements not otherwise easily visible.

The exhibition catalogue was conceived as a kind of field guide to American Christmas cards. After an introductory essay, each chapter is devoted to a single class of card and includes images, a time line, and commen-

*American Christmas Cards* exhibition. ■  
Photo: Michael Nagle.





tary. The images provide an overview of the genre, and the time lines identify concurrent events and phenomena that relate to the subject, while short essays explore possible lines of interpretation. The book's brief conclusion summarizes patterns visible in the cards taken as a whole and invites reflection on Christmas cards as an art form of communication and communion.

*American Christmas Cards* attracted widespread media attention that included a half-page spread in the *Wall Street Journal* and coverage in the *New York Times* "Antiques" column ("Cheery Christmas Cards? Bah, Humbug!"). On television it was a highlight of a Japanese-language network news show and Channel Thirteen's *Sunday Arts*. The genre's broad appeal drew features in *Pinks*, a Bulgarian design magazine, *Maine Antique Digest*, and *PACM*, a paper industry magazine, where it appeared on their December cover, to cite just a few.



French-fold card, ca. 1950.



# Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, Billie Burke

On view: January 18–April 8, 2012

Curated by Michele Majer in collaboration with BGC graduate students

Publication: Edited by Michele Majer, with contributions from Lenard Berlanstein, Sheila Stowell, Marlis Schweitzer, and BGC students. Published by the BGC and distributed by Yale University Press.

Through printed ephemera, clothing, and accessories, *Staging Fashion* explored the roles played by actresses who were internationally known and influential fashion leaders at the turn of the twentieth century. This aspect of popular culture, which emerged more than a hundred years ago, has a long and fascinating historical trajectory, which certainly resonates today in a society that has become infatuated with celebrities—actresses, actors, and artists whose images are used for promotional purposes in all types of media and advertising.

Beginning in the late nineteenth century, actresses became key figures in the international cult of celebrity that flourished in the context of a nascent mass media and mass consumerism. Formerly ostracized as women of dubious morals, actresses were presented—and presented themselves—as role models for women across the social spectrum. Cheaply manufactured postcards that circulated by the millions and thousands of magazine and newspaper articles as well as print advertisements featured actresses as exemplars of fashion, youthful beauty, elegance, and respectable femininity. *Staging Fashion* examined the relationship between actresses, fashion, and celebrity culture through the study of these ephemera, which both created and were a manifestation of this phenomenon.

Jane Hading (French, 1859–1941), Lily Elsie (English, 1886–1962), and Billie Burke (American, 1884–1970) served as case studies to investigate the actress as trendsetter and to examine the objects that were instrumental in the creation of her public image and persona. As with many other stage women at the time, the fame and appeal of these actresses were by no means based solely—or even primarily—on their thespian talents. Rather they exemplify the significant factors that contributed to widespread success: a leading couturier (or couturiers) who dressed actresses in gowns that were integral to the creation of a glamorous image; a type of physical beauty that conformed to elite notions of class and race; a distinctive “personality” that was often conveyed by stage roles and further enhanced in photographic images and in the media; and frequent appearances on postcards and in fashion and theater maga-



zines, newspapers, and other periodicals. Each of these women illustrates the phenomenon of the actress as a marketable commodity who promoted and depended on the widespread distribution of her own image to create and maintain her celebrity, which in turn was used to market an array of products that exploited her appearance and encouraged a connection between the actress and the consumer.

The exhibition featured more than 160 objects, including an extensive number of postcards, many of them decorated or colored by hand, along with cabinet cards and other ephemera from the collections of private lenders and the New York Public Library. In addition, three gowns were loaned by the Museum of the City of New York—a dress by the House of Redfern, the couturier that worked extensively with Jane Hading; a wedding dress very similar to that worn by Lily Elsie at her own wedding created by her couturier, Lady Duff Gordon (known as Lucile); and another Lucile dress worn by Billie Burke in the play *The “Mind the Paint” Girl*. Also on view were three oversized hats in the “Merry Widow” style, made popular by Lily Elsie through her role in the play of the same name, from the Philadelphia Museum of Art.

The exhibition also made extensive use of digital media. One display scrolled images from a scrapbook of clippings formerly belonging to Billie Burke, while the actual scrapbook on loan from the New York Public Library stood in a case nearby. Another allowed the visitor to read full articles on all three actresses from the original theater magazines that were open to a single spread in the adjacent cases. Finally, an interview with Michele Majer elaborated on the themes and ideas of the exhibition.

Press coverage of *Staging Fashion* ranged from general interest to theater and fashion including *American Theater* magazine, *Time Out New York*, and German *Vogue*. *Antiques Journal* featured the show in their January issue and named the BGC its “Museum of the Month.”

Installation view of  
Charles Poynter for  
the House of Redfern.  
Evening gown, ca. 1904.  
Photo: Michael Nagle.



# Forthcoming Exhibitions

## Circus and the City: New York, 1793–2010

September 21, 2012–February 3, 2013

Curated by Matthew Wittmann, Curatorial Fellow, BGC

## Salvaging the Past: Georges Hoentschel and French Decorative Arts at The Metropolitan Museum of Art

April 4–August 11, 2013

Organized in collaboration with The Metropolitan Museum of Art (MMA)

Curated by Deborah Krohn, Associate Professor, BGC; Ulrich Leben, Visiting Professor and Special Exhibitions Curator, BGC; and Daniëlle Kisluk-Grosheide, Curator, MMA

## William Kent, 1686–1748: Designing Georgian Britain

Fall 2013

Organized in collaboration with the Victoria and Albert Museum

Curated by Susan Weber, Director and Founder, BGC, and Julius Bryant, Keeper of Word and Image Department, Victoria and Albert Museum

## Artek: Alvar and Aino Aalto, Modernity, Domesticity, and the Public Sphere (*working title*)

Spring 2014

Curated by Nina Stritzler-Levine, Chief Curator, BGC

## Designing Swedish Play: The Materiality of Wooden Toys

Spring 2015

Curated by Amy Ogata, Associate Professor, BGC; Peter Pluntky, Independent Toy Historian, Stockholm; and Susan Weber, Director and Founder, BGC

## Charles Percier: Architect-Designer (*working title*)

Fall 2015

Curated by Jean-Philippe Garric, Academic Advisor, History of Architecture, National Institute of Art History, Paris; and Ulrich Leben, Visiting Professor and Special Exhibitions Curator, BGC

## Kitchen and Table in Renaissance Europe (*working title*)

Spring 2016

Curated by Deborah Krohn, Associate Professor, BGC

*Ex-Voto (working title)*

2017

Curated by Ittai Weinryb, Assistant Professor, BGC

## Focus Gallery

*The Islands of Benoît Mandelbrot:*

*Fractals, Chaos, and the Materiality of Thinking*

September 21, 2012–January 27, 2013

Curated by Nina Samuel, Visiting Assistant Professor, BGC

*Confluences: An American Expedition to Northern Burma, 1935*

April 4–August 3, 2013

Curated by Erin Hasinoff, BGC–AMNH Postdoctoral Fellow in Museum Anthropology

*Educating Designers at the American Museum of Natural History, 1915–1919 (working title)*

Fall 2013

Curated by Ann Marguerite Tartsinis, Assistant Curator, BGC

*Andean Textiles (working title)*

Spring 2014

Curated by Nicola Sharratt, BGC–AMNH Postdoctoral Fellow in Museum Anthropology

*Computing Immediacy (working title)*

Spring 2015

Curated by Kimon Keramidas, Assistant Director of the Digital Media Lab, BGC

*Before “Orientalism”: Europe’s Polyglot Bibles (1500–1650) in Context (working title)*

Fall 2015

Curated by Peter Miller, Dean, BGC

*Visualizing Nineteenth-Century New York (working title)*

Spring 2016

Curated by David Jaffee, Professor, BGC

*All exhibitions are organized by the Bard Graduate Center unless otherwise noted.*

## Education

During 2011–12, the BGC’s Education Department served 6,593 visitors from elementary school students to seniors with a wide range of programs relating to themes of the year’s exhibitions. Nearly 30 programs including lectures, panel discussions, concerts, and study days brought audiences together with curators, historians, artists, musicians, writers, and milliners at the BGC or nearby venues. Four Senior Days, two Family Days, and two evenings for educators were held.

BGC educators and graduate student docents lead exhibition tours for adult and school groups by appointment as well as open tours every Friday at noon. Through docent training, BGC students learn to teach from objects and to create connections between exhibition content and curriculum learning standards in history, language arts, visual and performing arts, and science. They receive on-going mentoring from Education staff while gaining first-hand experience in a variety of settings.

Especially rewarding for student docents is their role in the popular Suitcase outreach program. How can a museum archive inspire a contemporary milliner’s designs? What is argillite used for among Native American artists of the Pacific Northwest Coast? How do changes in agricultural economies affect the availability of materials in the fashion industry? These and other intriguing questions are posed when the BGC brings an object-based experience into classrooms around the city. During the visit, students learn through hands-on study of replica objects, inquiry-based discussion, and an art-making experience. This year, we were delighted to bring three different Suitcase programs, *History through Hats*, *Radiance of China*, and *Gifts from Our Ancestors: Native American Treasures*, to 865 participants.

Rebecca Allan  
*Head of Education*

Hats exhibition tour. ■  
Photo: Michael Nagle. ■



# Gallery Programs

September 22

Evening for Educators

October 6

**Christmas Gifting:**

**Rituals of Affection and Commerce**

Ellen Litwicki, Professor of History, State University of New York, Fredonia

October 14

**Preserving Millinery's Past: Conserving and Re-creating Historic Headwear**

Chris Paulocik, Textile Conservator, The Metropolitan Museum of Art  
Edward Maeder, Artist, Textile Historian, Former Curator of Costumes and Textiles, Los Angeles County Museum of Art

October 20

**A Mad Hatter's Logic: Stephen Jones in Conversation with Patricia Mears**

Patricia Mears, Deputy Director of The Museum at FIT

October 27

Evening for Cultural Colleagues

November 10

**Hats: A Field Guide**

Melinda Wax, Artist, Milliner, and Adjunct Professor, Parsons The New School for Design

November 11

**Archives as Inspiration**

Gretchen Fenston, Milliner, and Registrar, Condé Nast Archives  
Rod Keenan, Milliner

November 17

**The Surrealist Hat**

Dilys Blum, Senior Curator of Costume and Textiles, Philadelphia Museum of Art

December 1

**Women Designers of the Arts and Crafts Movement**

Anne Stewart O'Donnell, Writer and Former Editor of *Style 1900*

December 11

**"With Every Christmas Card I Write": American Holiday Songs 1900–1960**

Robert Osborne, Rick Gordon, and Katie Geissinger, Musicians

December 15

**The Hatmaker's Muse: New York Milliners in Conversation, Part 1**

Lola Ehrlich, Albertus Swanepoel, and Patricia Underwood, Milliners  
Moderated by Phyllis Magidson, Curator of Costume and Textiles, Museum of the City of New York

January 26

Evening for Educators

February 9

**The Actress as Artist's Muse: Sarah Bernhart, Eleonora Duse, and Ellen Terry**

Peter Trippi, Editor of *Fine Art Connoisseur* and Former Director of the Dahesh Museum of Art

February 10

**Fashion and Millinery for the Opera**

Barbara Cohen-Stratynner, Curator of Collections, New York Public Library for the Performing Arts; with Lesley Weston, Janet Linville, and Tom Watson of the Metropolitan Opera

February 16

**Seeing Cecil Beaton: New York Milliners in Conversation, Part 2**

Ellen Christine, Rod Keenan, and Jennifer Ouellette, Milliners  
Moderated by Nina Stritzler-Levine, Chief Curator, BGC



March 15

**Lecture and Hatwalk  
Hats in Motion**

Oriole Cullen, Curator of Modern  
Textiles and Fashion, Victoria and  
Albert Museum

March 18

**Staging Fashion:  
A Curator's Perspective**

Michele Majer, Assistant Professor, BGC

March 18

**A Fashionable Lyric:  
The Phoenix Quartet in Concert**

March 22

**Clothed in Words:  
An Evening with Harriet Walter**

Introduced by Helen Williams Drutt  
English, Founder and Director of the  
Helen Drutt Gallery

March 29

**Wrapping Gelé: Contemporary  
Manifestations of West African  
Headwear**

Victoria Rovine, Associate Professor,  
School of Art and Art History and the  
Center for African Studies, University of  
Florida  
Chakaia Booker, Sculptor  
Sonya Clark, Chair of Craft/Material  
Studies, Virginia Commonwealth  
University

April 5

**Gallery Talk and Performance  
Hat Noir**

Melinda Wax, Artist, Milliner, and  
Adjunct Professor, Parsons The New  
School for Design  
Rebecca Allan, Head of Education, BGC  
"Wearing the Lost Generation," musical  
salon at Symphony Space

## Senior and Family Programs

October 4

**Open House for Seniors**

October 22

**Family Day: Hold Onto Your Hats!**  
Stuart Nager, Storyteller, Drama  
Specialist, and Educator

November 1

**Open House for Seniors**

February 27

**Open House for Seniors**

March 10

**Family Day: There's a Bird in my Hat!**  
Caroline Borderies, Shadow Puppeteer

April 2

**Open House for Seniors**

## Outreach Suitcase

Manhattan

P.S.199  
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Technology, and Math (NEST + M)  
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History through  
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We deeply appreciate the generosity of those whose contributions have supported the BGC's activities in the past year. These gifts and grants provide vitally needed funds for financial aid to our MA and PhD students, exhibitions, publications, and a wide range of programs for the academic and general public.

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Alexandra deLuiise	Melissa Cohn Lindbeck*	Gabriel Wiesenthal
Madeline C. Deschamps	Rick Livingston	Chester Williams
Anne Dittmeier	Joseph Lunny	Robert Willson
Anne Eschapaspe*	Carl G. Magnusson	Gavin T. Sommerville Wright
Margaret Fay	Brenden Maloof	
Colleen and Kirk Ferguson	Brenda Martin	
Kate Fox *	Marcy V. Masterson	
	Whip McGee	*BGC Alumni/ae

## Special Events to Benefit the BGC Scholarship Fund

*Hats: An Anthology by Stephen Jones* Preview Gala  
September 13, 2011

NYC20: New York 20th Century Art and Design Fair Preview  
April 12, 2012

16th Annual Iris Foundation Awards Luncheon  
Honoring the Koç Family, Hans Ottomeyer, Alisa LaGamma,  
and Mark McDonald  
April 18, 2012





Left: Leigh Wishner, Michele Majer, and Valerie Foley. Top: Mark McDonald, Dr. Leon Botstein, and Dr. Susan Weber. Center left: Alisa LaGamma and Irene Schwartz. Center right: Iris Foundation Awards Luncheon. Bottom: Amy Ogata and Dr. Hans Ottomeyer.



Top left: NYC20: New York 20th Century Art and Design Fair Preview. Top right: Michael Bruno and guests. Middle left: Rebecca Ward, Susan Wall, and Oriole Cullen. Middle right: Bill Cunningham. Bottom left: Rod Keenan, Stephen Jones, and Philip Hewat-Jaboor. Bottom right: Evetta Petty.





Top: School Hats tour. Bottom: Qualifying Paper Symposium.

## Awards

### **2011 Henry Allen Moe Prize for Catalogues of Distinction in the Arts awarded by the New York State Historical Association**

*Dutch New York Between East & West: The World of Margrieta van Varick*,  
edited by Deborah L. Krohn and Peter N. Miller with the assistance of  
Marybeth De Filippis

### **San Francisco Book Festival**

*Knoll Textiles, 1945–2010*  
edited by Earl Martin; honorable mention,  
photography/art

### **2012 AAM Museum Publications Design Competition**

*Knoll Textiles, 1945–2010*  
designed by Irma Boom; first prize,  
exhibition catalogues

*Calendars of Events, Gallery Programs, Spring 2011*  
designed by Laura Grey; first prize, gallery programs

*West 86th: A Journal of Decorative Arts, Design History, & Material Culture*  
designed by Laura Grey and Michael Schnepf; first prize, scholarly journals

*Cloisonné: Chinese Enamels Press Kit*  
designed by Laura Grey; first prize, press kits

*Knoll Textiles, 1945-2010 Press Kit*  
designed by Laura Grey with Helen Dear; first prize, press kits

*Mid-Century Modern: Designs for New Lifestyles Silent Auction Catalogue*  
designed by Laura Grey with Helen Dear; second prize, fund-raising/  
membership materials

*Bard Graduate Center Year in Review 2010-2011*  
designed by Laura Grey with Helen Dear; second prize, annual reports

### **International Furnishings and Design Association, New York Chapter**

2012 Circle of Excellence Award for Education to the  
Bard Graduate Center







18 West 86th Street  
New York, NY 10024  
T 212 501 3000  
F 212 501 3079  
W [bgc.bard.edu](http://bgc.bard.edu)