

ART HISTORY insider

Newsletter of the History of Art Department at the Fashion Institute of Technology

Volume 1, Spring 2019



Julia Sinelnikova, detail of "Fairy Organ I"

Letter from the Chair



It's exciting to write for the first edition of the History of Art Department newsletter, particularly in a year that has been such a significant one for the department, its faculty and staff, and our students.

As before, in 2018–19 we have continued to grow and fortify our work and impact in various areas, as this newsletter's list of achievements demonstrates. A glance at recent publications, prestigious awards, online scholarly presence, and wide-

spread conference activities is a powerful reminder of the great scholarship in which our full- and part-time faculty and staff—as well as our students—are involved, all of which strengthens the work we do in the classroom and across the college, particularly in our boldly expanding curriculum and interdisciplinary work with colleagues in other fields. A highlight this year has been welcoming to the department Assistant Professor Alexander Nagel, a specialist in Ancient Near Eastern and Classical art history—he is already making important contributions to new course offerings, to innovative pedagogical technologies, to student mentoring, and, with his background in museum work, to refining and strengthening our Art History & Museum Professions major. Under the leadership of Assistant Professor Rachel Baum, the major's coordinator, and with contributions from across the department, the AHMP

program is building on the findings of its recent self-study to refine its mission and better achieve its goals, preparing students for impressive and productive work in the art world and related graduate study—as our alumni achievements make clear. I hope you'll read through the newsletter to see more of the amazing things we've been at work on, from the most senior to the most junior members of the department, including also the Fashion History Timeline and NEH-funded projects that are the first of their kind at FIT. Of course, the quality of our work across the department is enabled by the irreplaceable contributions, support, and innovations from Molly Schoen, our Visual Resources Curator, and Nanja Andriananajason, the Department Technologist. And, nothing would be possible without the essential daily work of Carmen Valerio, the Department Coordinator. It's always an honor to represent this department and its faculty, staff, and students as chairperson. I hope you agree that we represent the best of FIT in terms of academic achievement and innovation—we should all be proud of the scope and quality of work we accomplish!

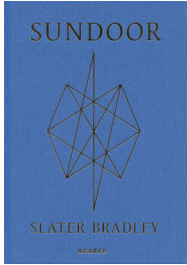
A handwritten signature in black ink, which reads "David J. Drogin". The signature is fluid and cursive, written in a professional but personal style.

Professor David J. Drogin
Chairperson, History of Art Department

Visit us online at fitnyc.edu/history-of-art

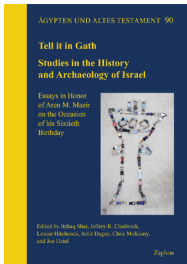
Art History Moments 2018-2019

In January 2019, **SAMUEL ALBERT** gave presentations on British, Arab and Jewish Architects in Jerusalem at the international conference “Colonial and Post-Colonial Landscapes: Architecture, Cities, Infrastructures” in Lisbon, Portugal, and on Austria-Hungary at the Paris and St. Louis Fairs at the “Monarchy and Modernity, 1500-1945” conference at the University of Cambridge.



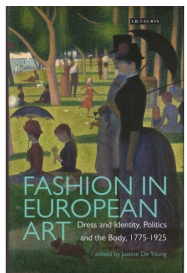
RACHEL BAUM published two essays on the contemporary American artist Slater Bradley (born 1975) for the edited volume *Sundoor* (2018), and for Galeria Filomena Soares in Lisbon. As

Consultant for there-there Gallery in Los Angeles, she continues to publish on contemporary American artists. Professor Baum also organized a FIT community event in which faculty and students could express their thoughts and ideas on current issues around human rights.



CELIA J. BERGOFFEN, winner of the 2018-2019 George T. Dorsch Award, was a NEA Fellow at the Albright Institute of Archaeological Research in Jerusalem. She published “The

Ashdoda Figurine as Anthropomorphized Object” for the volume *Tell it in Gath: Studies in the History and Archaeology of Israel* (Zaphon, 2018), and delivered a number of lectures to international audiences.



JUSTINE DE YOUNG edited the volume *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925* (I.B. Tauris, 2018). She received a Samuel H. Kress Foundation Digital

Resources for Art History grant and two FIT Faculty Development Grants. She presented at the College Art Association

(CAA) Annual Conference, chaired a session and spoke at the Nineteenth-Century French Studies Annual Colloquium. She delivered keynote addresses at the Dallas Museum of Art, and at the New-York Historical Society’s Chancellor’s Day event.

In November, **DAVID DROGIN** presented “Shaping the Bentivoglio Dynasty: Giovanni II’s Decoration of the Bentivoglio Chapel, San Giacomo Maggiore, Bologna” at the Sixteenth Century Society Annual Conference in Albuquerque, New Mexico. He published “The Body, Space, and Narrative in the Work of Early Fifteenth-Century Tuscan Sculptors” in the volume *Making and Unmaking Sculpture in Fifteenth-Century Italy*, edited by Amy Bloch and Daniel Zolli (Cambridge University Press, 2019).



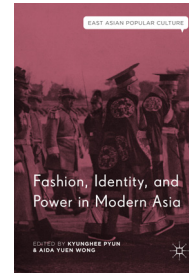
MARIANNE EGLER published “The Case of William Pahlmann: Challenging the Canon of Modern Design” in *Design History Beyond the Canon* (2019), a volume edited by Jennifer Kaufmann-Buhler, Victoria Rose Pass and Christopher Wilson with Bloomsbury Visual Arts.



ALEXANDER NAGEL published “Painter’s Workshops in the Ancient Near East: A Reassessment” in the volume *L’Orient est son jardin. Hommage à Remy Boucharlat* (2019, Peeters), and “Research

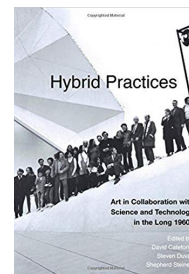
on Color Matters: Towards a Modern Archaeology of Ancient Polychromies,” in *Science in Color. Visualizing Achromatic Knowledge* (2019, De Gruyter).

He co-organized the CAA Annual Conference session *Achaemenid Art and Architecture in the Museum*. Awards included a Getty Foundation Travel Grant to participate in the National Hellenic Research Foundation 1st Workshop “Material Entanglements in the Ancient Mediterranean and Beyond” in Athens, Greece, in October 2018.



KYUNGHEE PYUN co-edited and contributed two chapters to the book *Fashion, Identity, Power in Modern Asia* (2018, Palgrave). She published “Undulation

Politics and Cosmopolitanism: Korean Artists in the United States, 1950-2000” in the catalogue *Oscillation: Between Korea and the United States*, accompanying an exhibition at the Seoul National University Museum of Art. She chaired or organized sessions at the CAA Annual Conference, the Asian Studies Conference Japan Annual Conference, and the FIT workshop “Beyond the Bamboo Canvas: Innovative Instruction for a Globalized Classroom.” Lectures include “Dressed to Fit In: Fashion, Food, and Ethnicity in Modern Asia” at Hollins University, and “Pedagogical Challenges of Silk Road Textiles: Twenty Years after When Silk Was Gold” at the International Association for the Study of Silk Road Textiles Symposium. She commissioned the exhibition “Postmodernism and Aesthetics: Collide or Steer?” at the Korean Cultural Center New York and edited its catalogue. She received a number of awards including an NEH Humanities Connections Implementation Grant and the US Bureau of Educational and Cultural Affairs’ Fulbright Specialist Roster 2019-2022.



SANDRA SKURVIDA published “Technologies of Indeterminacy: John Cage Invents” in *Hybrid Practices: Arts in Collaboration with Science and Technology in the Long 1960s*

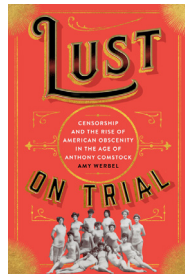
(2018), edited by David Cateforis, Steven Duval and Shepherd Steiner. Together with Natasha Degen (FIT Art Market Studies), she co-presented a Field Study Course at the UAE at Asia Contemporary Art Week, and presented a talk on John Cage at the CAA Annual Conference.

LORENZA SMITH edited the volume *Maurizio Pellegrin: Selected Installation 1987-2015, a Visual Journey*, contributed to the Fashion History Timeline and to the Smarthistory project by former and current FIT History of Art Department members Beth Harris and Steven Zucker.

WHITNEY THOMPSON presented the paper “The ‘Huddled Masses’ Made Human: Using Nineteenth-Century Nativist Imagery to Discuss Immigration Policy” at the CAA Annual Conference in February 2019. At the Association of Historians of American Art’s biennial symposium in Minneapolis and St. Paul, Minnesota in October 2018, she gave the presentation “The Last Embraces Were Terrible to See: Thomas Hovenden’s *Breaking Home Ties* in the Context of Irish Immigration.”

ANDREW WEINSTEIN curated the exhibition “Baneful Medicine” at the Shiva Gallery at the John Jay College of Criminal Justice. He edited and contributed to the exhibition’s catalog. Publications include “Beyond Argument: Contemporary Artists on Euthanasia” in *Medical Ethics in the 70 Years Since the Nuremberg Code*. He presented at the World Conference on Bioethics, Medical Ethics, and Health Law in Jerusalem in November 2018, and was a panelist at the CAA Annual Conference session “From Monuments to Anti-Monuments of Contemporary Art in the Age of Globalization.” At FIT’s Holocaust commemorative event, he interviewed filmmaker Marshall Curry. Finally, he received two FIT Faculty Development Grants as well as a Grant from the Dean of Liberal Arts for his conference activities, and he was a finalist for “The Bridge,”

the New Millennium Award for Creative Nonfiction.



AMY WERBEL published *Lust on Trial: Censorship and the Rise of American Obscenity in the Anthony Comstock* (Columbia University Press, 2018). She also published “*State v. Charles Conroy*:

New York City Photographers’ Battle for Free Speech in the Late-Nineteenth Century” in *New York History Journal*, and presented lectures at the Pennsylvania Academy of Fine Arts in Philadelphia; “Met Perspectives: Art and Truth in the American Wing” at the Metropolitan Museum of Art; and at the National Gallery of Art in Washington, DC. She participated at the event “The Past, Present, and Future of American Free Speech” at FIT, at the American Association of University Professors Annual Conference on the State of Higher Education; and at the 2018 Joint Annual Meeting on Law and Society. Finally, she was a guest on the American Bar Association’s *Modern Law Library* podcast.

For more Faculty News, visit the [Art History Moments page](#) on our website.



LECTURE SERIES

Primary Sources in Costume/Textile History and Design

In 2018-2019, the lecture series hosted three guest speakers: Hiroko Koshino (fashion designer in Ginza, Tokyo), Diana Greenwold (Associate Curator of American Art, Portland Museum of Art), and Erin J. Gilbert (Curator of African American Manuscripts, Archives of American Art). These popular events are funded by the Student-Faculty Corporation, Fashion Institute of Technology and integrated with relevant history of art classes during the academic year.



Hiroko Koshino, November 2, 2018
Photo: Kyunghee Pyun

pscth.tumblr.com

The George T. Dorsch Awards

Many congratulations! This year’s George T. Dorsch Scholarship Award winner is **KEIRA WIGGINS**, who will graduate from the Fashion Institute of Technology with a BFA in Textile and Surface Design and a minor in History of Art this summer. Keira will spend the prestigious award to travel to the Ashanti region of Ghana for an extended period to learn about the indigenous crafts of printing Adinkra cloth, weaving Kente cloth, and study harvesting

natural dyes. She plans to record artisans’ oral histories and document the symbolism behind printed motifs and woven patterns.

Our 2019 George T. Dorsch Fellowship Award winner is part-time faculty member **WHITNEY THOMPSON**. Whitney will use the award to prepare a manuscript for a book on the English-born artist Frances Palmer (1812-1876) and her ‘American’ lithographs in the context of immigration.

Whitney plans to conduct research in the Smithsonian Archives of American Art, in the archives of the Museum of the City of New York, the Metropolitan Museum of Art, New-York Historical Society, and Brooklyn Historical Society.

For more information, visit the [George T. Dorsch Awards page](#) on our website.

The Fashion History Timeline

Justine De Young



Fashion plate courtesy FIT Special Collections & College Archives. US.NNFT.SC.111.1.8.185201

The Fashion History Timeline is an open access source for fashion history knowledge, featuring well-researched, accessibly written entries on specific artworks, garments and films. Started by FIT art history faculty and students in Fall 2015 and launched publicly in February 2018, the Timeline aims to be an important contribution to public knowledge of the history of fashion and to serve as a constantly growing and evolving resource. Its entries analyze artworks from antiquity to the present, modeling the complicated task of discerning whether something is fashionable or merely everyday dress, as well as the historical implications of that distinction. Overviews orient readers to different periods and point to key primary and secondary sources, while a visually rich fashion dictionary defines key terms. Reading the subtle cues of dress is essential to understanding social, familial and class relationships in art. Yet analyzing and understanding dress can be daunting to scholars and students who have not been

trained in fashion history. The Fashion History Timeline is intended to demystify dress and fashion, offering the academic community and the public an easily accessible starting place for their research. We envision the Timeline as a global hub for fashion research and eagerly welcome contributions from students and professors at other institutions and from independent scholars. ■

Look for an article on the Timeline in a forthcoming issue of [Art History Pedagogy & Practice](#)

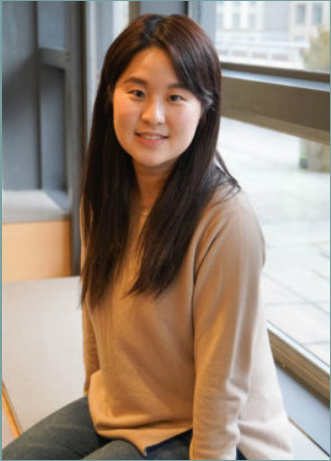
665 Essays written
384 Authors contributing
41 Majors represented
19 Classes participating
1900 Visitors a day
5100 Sources in Zotero database

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Student Voice: Jiyun Kim



Pursuing a bachelor's degree in the Art History and Museum Professions Program has already given me fantastic opportunities. In particular, I am grateful for the valuable experience of presenting my own research at a scholarly conference.

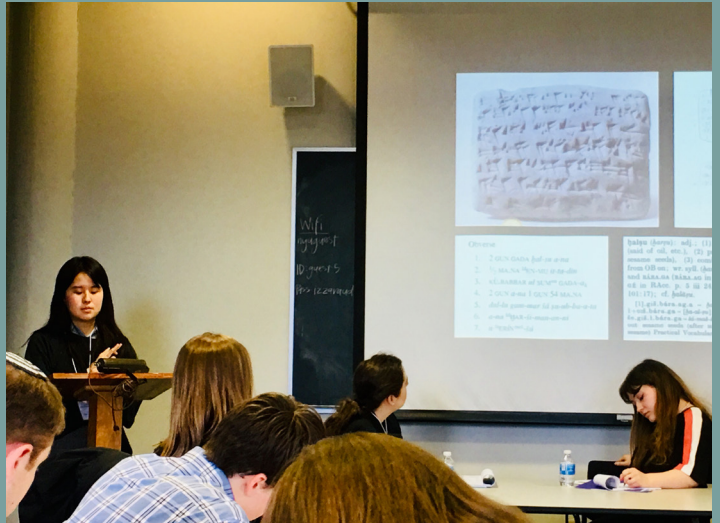
The course History of Western Art and Civilization: Prehistory to c. 1300, taught by Professor Alexander Nagel in fall 2018, enabled me to explore the arts and civilizations of ancient

Mesopotamia and Iran in museum collections in New York City. One assignment included writing a blog entry about a specific object encountered in class. Since cuneiform texts and other forms of writing appealed to me the most, I decided to delve deeper into what ancient Persians documented.

In my essay, I focused on cuneiform tablets that specifically addressed aspects of the production of textiles and fashion in Ancient Mesopotamia. Thanks to Professor Nagel, I was encouraged to submit my essay to the Society of Ancient Studies at New York University, who organized the Undergraduate Conference on the Ancient World in February 2019. When I received my acceptance letter I was very excited, and my time at

the conference was incredibly enlightening, opening my eyes to scholars' work on ancient cultures.

This rewarding experience boosted my passion for the ancient arts, and now, I look forward to delve further into this field, visiting excavation sites, practicing conservation techniques, and researching the magnificent history of the ancient world. ■



Jiyun Kim presenting at New York University's Undergraduate Conference on the Ancient World, February 8, 2019.

News from the AHMP Program

This was a particularly exciting year for our growing cohort of students enrolling in the Art History and Museum Professions (AHMP) program. In the fall, Chad Laird taught the introductory *History and Meaning of Museum* class, which included trips to the Metropolitan Museum, the Museum of Modern Art (MoMA), and the Rubin Museum of Art. Guest speakers in Amy Werbel's *Museum Professions* course included Kristen Smoragiewicz, Director of the Anton Kern Gallery; Erin J. Gilbert, Curator of African American Manuscripts, Archives of American Art; Tasha Lutek, collection specialist at the MoMA; and Diana Greenwold, associate curator at the Portland Museum of Art. Katherine Michaelsen's *Museum Exhibition Seminar* brought AHMP students to the shows "Epic Abstraction" at the Metropolitan Museum of Art, "Betye Saar: Keepin' it clean" at the New-York Historical Society (NYHS), and many more. Students had the opportunity to interview Metropolitan Museum staff members including curator Randall Griffey, installation designer Xiaoxi Chen, and conservator Isabelle Duvernois, as well as NYHS curator Wendy Ikemoto and education coordinator Leah Charles Edouard. AHMP students interned at prestigious institutions throughout New York City and also presented their work at major institutions such as the Morgan Library and Museum and New York University.

In June, AHMP student Michael "Oleg" Mindiak will present at the Broadening Horizons conference in Berlin, Germany, and professors Rachel Baum and Alex Nagel will discuss the program at a workshop at the University of Reading in the UK. ■



Students of Professor Katherine Michaelsen's *Senior Seminar: Museum Exhibition* class on a field trip at the Guggenheim Museum.



FIT campus in the early 1970s. Photo by John Senzer. Courtesy FIT Special Collections & College Archives. US.NN.FIT.SC.FITA.5.2.4.304

Looking Back, with Hindsight

Katherine Jánszky Michaelsen



During a recession in the mid-1970s, I had just earned a PhD in Art History and was looking for a teaching position. I first learned about the Fashion Institute of Technology's Art History courses from Richard Martin (1947-1999), who taught there, and whom I knew from Columbia University and as editor of *Arts Magazine*.

I arrived at the critical juncture when

FIT was transforming into an institution of higher education. In the liberal arts disciplines, especially Art History, the sticking point was a push to hire faculty with doctorates. Already then, Art History was a requirement throughout the curriculum.

First hired as an adjunct, I applied for a full-time position in 1980. The hiring committee ranked me and another adjunct, Larry Homolka (PhD, Harvard), second and third to another candidate who had not yet completed a degree but had inside support. I was only appointed at this time because the dean of liberal arts, Gladys Marcus (1912-1991), after whom the FIT library is named, asked the president of the college, Marvin Feldman (1927-1993), after whom one of the FIT buildings is named, to create an additional full-time line. One had just become available when Richard Martin shifted his interest from teaching art history to creating fashion exhibitions at FIT's Design Laboratory (now The Museum at FIT). In 1989 Richard Martin joined the Costume Institute at the Metropolitan Museum of Art, where he would create many noteworthy fashion exhibitions until his death in 1999. My friend Larry remained an adjunct, and directed his talent into humorous samizdat activity in the form of a biting cartoon spoof whose four principal characters were the "Senior Faculty Brain Trust." One of the "brain trust" members, George Dorsch, later generously endowed two annual fellowships, one for a student, and another for an adjunct faculty member holding a PhD in Art History.

There was already then much about working at FIT that was good. Adjuncts were given "tenure" in the form of a certificate of continuous employment; there was a system in place for fair course selection; a strong union ensured a health plan and class size limited to twenty-seven students; and, for full-time faculty, there was a short three-year tenure track, leaves of absence for professional projects, and paid sabbaticals. Starting around 1990, I'd become interested in teaching in the graduate division, where the first Master of Arts programs were introduced in 1985. When Bruce Chambers, a new dean, learned that I had experience in gallery work, he offered me courses in the gallery administration MA program on a regular basis, leading to my long-standing involvement with graduate studies.

Fast forward to the year 2000. By this time art history was housed in its own department with a distinguished roster of full-time and part-time faculty offering a wide variety of courses. Reflecting on FIT's core mission to provide targeted education for employment in different industries, it occurred to me one day that art history also has an industry—the museum industry. At the next opportunity, in conversation with Louis Stollar (1933-2011), the long-time head of the union, I mentioned the possibility of a major. He gave his blessing, but cautioned against using the word "history" in the name of the major. By this he meant that FIT was an art, design, business and technology school and not a liberal arts college. We coined the title Visual Art Management, and I set to work to create the BS degree, at first on my own, and then with the support and participation of the History of Art chair Steven Zucker. The rationale for the practical, applied art history major was not only that there are over one hundred museums in New York, but also the discovery that, distinct from the curatorial staff, the professionals who work in the numerous administrative departments of museums constitute as much as 85% of the total number of employees. I met with museum administrators, heads of museums' HR departments, and lobbied hard internally to convince departments throughout the college of the validity of the

Looking Back, with Hindsight

continued from page 6

new program, which paved the way for the unprecedented emergence of a liberal arts major at FIT.

After all the materials for the new major were submitted to Albany for approval, I was asked in 2003 to be associate chair of the art gallery administration MA program by the next dean of graduate studies, Maria Conelli (now dean at Brooklyn College). The position required me to spend half my time away from the art history department. I enjoyed the challenge of running a graduate program—hiring faculty, advising students through internships and qualifying papers; organizing public panel discussions; overseeing student-curated exhibitions; and partnering with ArtTable for the yearly career roundtable for graduate and undergraduate students throughout New York. By the time our major was launched in 2005, I'd completed a curricular revision of the MA program, now named Art Market: Principles and Practices. There were fortuitous connections between my two departments, and I was happy to be able to offer graduate courses in art history to my History of Art colleagues, and anticipated that the new undergraduate major would become a feeder for the MA programs.

At the same time, I regretted not being able to fully participate in my growing and smoothly functioning home department, whose members, old and new, I respected and liked. But the major, since straightforwardly renamed Art History and Museum Professions (AHMP), was in good hands. First under the guidance of Anna Blume, and now Rachel Baum, significant necessary curricular additions and improvements have, and continue to be made. With our precedent in place, other departments in the school of liberal arts are now able to create majors.

In 2015 I decided it was time to return to my home department and resigned from my position in graduate studies. Over the years it had become apparent to me that the art market MA program at FIT is a crucial educational resource in New York for one

very important reason. Contrary to the comparable programs at Christie's, Sotheby's and NYU, FIT's is more affordable, and thereby can bring more diversity to a field traditionally considered elitist. Today, FIT's art market MA program rests in the capable hands of Natasha Degen, formerly of the Sotheby's Institute.

Upon my return to the History of Art department, I started teaching an AHMP capstone seminar which examines how museum departments work together and share in the successful outcome of a current case-study exhibition. For the instructor, the course requires extensive preliminary planning. But for the student, it provides the unique opportunity of on-site visits with face-to-face interaction with a range of different professionals as well as invaluable behind-the-scenes workplace access. In the last three years we have studied exhibitions at the Guggenheim, the Museum of the City of New York, the Met, and the New-York Historical Society, each with its own distinct structure and mission. There have been presentations by curators, exhibition designers, and staff members from visitor services, education, development, conservation, and museum-store merchandising. I've also drawn on my own network of professional contacts that includes former graduate students now working in museums.

I am grateful for this opportunity offered by the launch of the department newsletter to cast a backward glance on the history of FIT and our department, track the progress I have witnessed, and take a small measure of pride in my contributions. As I reflect on my working life I realize that aside from the great pleasure of being in a community of like-minded, congenial colleagues and friends, what continues to absorb, engage, and stimulate me is the possibility of direct communication and connection with students; the challenge of opening their eyes and minds; and especially, helping them learn to express their thoughts and knowledge in both spoken and written form. When I think of the thousands of students who have stared at the screen in my darkened classroom, I hope that there are at least a few who have learned something from me that they will always remember. ■

I minor in History of Art because ...



Shaughna-Kay Todd

I am a fourth-year student in Fashion Design. I decided to minor in History of Art because of my appreciation for history and its impact on modern media. I saw it as an opportunity to take courses that could potentially serve as inspiration for fashion design projects.

I've taken HA courses on the Renaissance, Eastern Mediterranean history, the Islamic world, African American art, and pre-Columbian Latin America. I'm a HUGE fan of Renaissance art, and other courses that captivated me beyond my expectations were African American Art and Art and Civilization of the Islamic World.

My understanding and appreciation of the people of these cultures grew exponentially with the knowledge I gained about their art. Pre-Columbian Art is the reason I decided to study abroad. It revealed to me that I NEEDED to see the world outside of my own. ■

Alumni News



After graduating summa cum laude from the AHMP program, I worked at The Museum of Arts and Design for its exhibition *Sonic Arcade: Shaping*

Space with Sound where I was pivotal in bringing into fruition the curator's vision for several interactive installations within the show. I was then hired by the Solomon R. Guggenheim Museum as a Gallery Guide, where I offer visitors with the opportunity to explore art through one-on-one conversation. One of the most rewarding parts of my job is to engage individuals in meaningful, shared dialogue about the artwork on display. I am currently an MA Candidate in the Museum Anthropology program at Columbia University and I believe that the AHMP Program gave me a strong foundation that was significant for my professional and academic growth. ■

Alexandra M. Fanelli, Class of 2017

Shortly after I graduated from the AHMP program in May 2014, I was hired by The Museum at FIT for the new position of Education Assistant. I had previously completed the MFIT Museum Facilitator program, which allowed me to interact and positively contribute to the MFIT expe-

rience for museum visitors and educate museum visitors on current exhibitions and public programs. Little did I know I would explore these duties further in a full-time position. In the AHMP program, my professors always encouraged the importance of internships to gain experience and contacts. During my undergraduate studies, I completed internships at the Metropolitan Museum of Art, Christie's, the Cooper Hewitt Museum, Condé Nast International, and *Vogue*.

I have worked at The Museum at FIT for almost five years now and a couple of years ago enrolled as a part-time student in FIT's Fashion and Textile Studies graduate program. Recently, I contributed to the book *Exhibitionism: 50 Years at The Museum at FIT* by co-writing an essay on the culture of learning at the MFIT. I have also organized multiple workshops, fairs, and family programs.

One of my favorite elements of the AHMP curriculum is that the program not only educates students with art history knowledge but also prepares them for entry-level museum positions. It is not easy to receive a full-time museum position right after graduation, however with classes such as public relations for visual art management, the business of museum management, and the senior seminar, I felt fully prepared. ■

Faith Cooper, Class of 2014



As a junior student at FIT, I had the opportunity to intern with Museum of the City of New York via the Arts Intern program. This

program was eye opening for me as it introduced me to the areas of business development and digital marketing for museums. Other opportunities I had as an AHMP student included working with DecisionDesk and LI Greenmarket. At DecisionDesk, a startup tech company, I was initially offered an internship position but they decided to offer me part time, paid work instead.

Since then I've been lucky enough to work in digital marketing for a number of companies: Whisk (an Uber competitor), Shindig (a video conferencing service) and most recently Epic AI's CoinDealer (a brand of cryptocurrency). Today, I contract with a number of different tech companies and local businesses and run my own digital marketing agency, WebMotionLabs. ■

Nathan Sukonik, Class of 2014

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Two works by 2013 Dorsch Award student winner **Julia Sinelnikova**.

Left: "Promise," 2016. Above and on cover: "Fairy Organs," 2013.

More of her work at juliasinelnikova.com

Archaic Bannerstone Project

Anna Blume

During my fall 2016 sabbatical, I conducted a six month in-depth study of bannerstones at the American Museum of Natural History (AMNH). As a result of this initial study I established a set of metrics for measuring, describing, and photographing these stones, which were carved by Native Americans between 6000 and 1000 BCE. What has fascinated me about these finely carved stones are the many mysteries of their existence. What were they used for? Where are they on the spectrum of tool to artwork? Why were they only made east of the Mississippi River before the year 1000 BCE? Why were they often broken before being buried with their dead?



Bottle Bannerstone Ferruginous Quartz, Mississippi, circa 2000 BCE. AMNH 1/1821

In 2018, I worked with Joseph Anderson, the Digital Initiatives Librarian in the FIT Library, Molly Schoen, the Visual Resources Curator, and Nanja Andriananjason, Technologist in the FIT History of Art Department, to create an open source website for the 580 images and metadata of the 61 AMNH stones in my study, along with several other resources for the study of bannerstones.

Since the [Bannerstone website](#) launched, we have been invited by the Metropolitan Museum of Art, the Brooklyn Museum,

the Smithsonian National Museum of Natural History, and the Harvard Peabody Museum to study, photograph, and add a selection of their collections' bannerstones to our website. The importance of this study of bannerstones and our open source website is that these carved lithics from the deep past of Native North America have rarely been studied. What is known about them has been discussed mostly by small circles of archaeologists. The photographs and metric data I am collecting and we at FIT are providing on our website will bring bannerstones to a much broader group of people in and beyond academia. Future goals for this study include discussions with Native American artists and tribal members regarding their ideas and theories about these ancient lithics. It has been enormously meaningful to work with our History of Art Visual Resources staff and our colleague Joseph Anderson in the library to create such an important place to experience the complexities of bannerstones and to study and reflect upon their forms and meanings. ■



Single Notched Butterfly Bannerstone Banded Slate, Wyandot County, Ohio, circa 3000 BCE, AMNH DM/1290

I minor in History of Art because ...

Laura Onuska

I am a senior in the Fabric Styling BFA program. Starting with a prerequisite course, I instantly felt a passion for art history. It invited me to explore and appreciate all the unique stories that fashion, fine art, and decorative arts have to offer.

As a fabric stylist, I understand the importance of history and its relationship to fashion, which is why a History of Art minor was extremely appealing to me. To forecast trends, you must first be knowledgeable of prior generations and their styles. After taking courses such as History of Fashion Photography, Art in New York, and East Asian Art, I am now able to source and interlace historical information throughout other class projects.

In Professor Natalie Nudell's class History of Western Costume, she was generous enough to take us to FIT's Special Collections, which brought our learning experiences to life. Her enthusiasm during lectures also pushed my love for costume and archival fashion. The large selection of HA classes at FIT has allowed me to curate my own concentration within the minor. ■

Visual Resources Updates

The Visual Resources unit serves the image, technology, and research needs of the History of Art Department. They find, describe, and digitize images (and sometimes video!) needed by faculty for academic purposes. These 60,000+ images are hosted on [FITDIL](#), FIT's Digital Image Library, and represent all major time periods, cultures, media, and geographic regions in the art history canon. Some highlights from the past year:

Visual Resources Curator **Molly Schoen** co-authored "Copyright and Citations for Multimedia Sources" with FIT Writing Studio Associate Director **Sarah Blazer** in the book *Multimodal Composing: Strategies for Twenty-First-Century Writing Consultations*. She was an invited speaker at the FIT Writing Studio's lecture series *Spotlight: Experts Talk {Digital} Writing*

Pedagogy and also co-organized the workshop *Lesson Planning for Fair Use and Visual Literacy* at the Visual Resources Association's annual conference in Los Angeles, California.

Technologist **Nanja Andriananjason** digitized and edited over 2500 new images for the Art History Collection on FITDIL. He also scanned thousands of pages into over 150 high quality, searchable PDF files for student readings and other scholarly uses.

In addition, visual resources staff have been involved with a number of special projects, including editing and cataloging photographs for the Archaic Bannerstone Project and digitizing 19th-century fashion plates from the Gladys Marcus Library's [Special Collections and Archives](#) (SPARC).



Visit the Visual Resources page

BROWSE ON FITDIL

History of Art Collection: 63569 records
FIT Bannerstone Project: 582 records

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Contact Us

Whether you're an alum with an exciting professional development to share, or a prospective student seeking more information about our Art History and Museum Professions major, we want to hear from you!

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