



## Letter from the Chair



I am glad to write once again for the History of Art Department newsletter. This year, there were obviously enormous challenges that accompanied the global pandemic that shook up our semester and affected us, our colleagues, and our friends and family. Despite the crisis, 2019–20 was also a year of impressive achievements for our students, faculty, and staff. All of our faculty have been exceptionally active as scholars, professionals, and members of the college community. Our curricular innovation continues to make a meaningful impact, whether refining the Art History & Museum Professions major or broadening the curriculum for students across FIT's programs, at home and abroad. Our faculty and staff are at the forefront of innovative college programs, including research spaces at the Brooklyn Navy Yard, prestigious national grants, college symposia and events, and outstanding online presence including the Fashion History Timeline. Outside the college, the scope and quality of department members' academic activities is simply extraordinary and distinguishes the work we engage in, quite literally all over the world.

One highlight this year was how our AHMP students engaged in an increasing partnership with the Morgan Library & Museum. Students increasingly benefit from greater interaction with traditional and non-traditional industry professionals, in their major-area classes and through visiting lectures in the classroom or via a remote format. The major's recent curricular changes are already enhancing the program's dual focus on professional preparation and art-historical training, particularly with greater department oversight over core curriculum. Professor Rachel Baum, the Assistant Chairperson and coordinator of the major, continues to do a great job stewarding the program and its students.

Of course in many ways, this year was marked by the COVID-19 pandemic. The semester began with concerns about evaluating

and responding to risks as the classes began, and things quickly accelerated when school was suspended and we transitioned to a remote format in mid March. Moving to remote teaching with only one week to prepare was a tremendous and difficult challenge, especially on top of everything we needed to adjust to in our daily lives outside the classroom, too. We dealt with health and safety challenges and with saddening losses among our colleagues, friends, and families all while getting a new teaching routine up and running and shepherding our students into a difficult and uncharted world of learning. That said, we quickly adapted to our new circumstances and provided an exemplary model to the rest of the college. There were particular challenges delivering some material on a remote platform, but in all cases our faculty did an exceptional job of getting courses on track in an online environment. Our successes amidst the upheaval were recognized by administrators, colleagues in other departments, and (most importantly) by students. This term was an unexpectedly difficult and distressing one, but we should be proud of how we mastered the situation and all its complexities.

More than ever before, our activities are strengthened by the indispensable work of Carmen Valerio, our Department Coordinator, in addition to the invaluable support of Molly Schoen, our Visual Resources Curator, and Department Technologist Nanja Andriananjanason, who preemptively trained to assist faculty during the transition to online learning. As I have written previously, it is an honor to represent this department as it continues to represent the best of FIT on a variety of fronts. And I am certain that next year, no matter what it brings, we will continue to distinguish ourselves in our achievements and innovations under the leadership of the newly elected Acting Chairperson, Professor Justine De Young.



Professor David J. Drogin  
Chairperson, History of Art Department

# News from the AHMP Program

Rachel Baum and Alex Nagel

The 2019/2020 academic year was one like none other. As matters of health, care, and safety of ourselves and everyone around us became a higher priority, students in the Art History and Museum Professions Program continued to achieve major accomplishments. They organized and participated in events and became masters in meeting online, staying actively engaged and hard working as they met with art and museum professionals. The graduating class of 2020 is an extraordinary one with very high academic achievement as well as the preparation, energy, and intellectual curiosity to fill their ambitions.



High-profile guest speakers in AHMP classes this semester included Lowery Stokes Sims, one of the first African American Curators of Modern and Contemporary Art at the Metropolitan Museum of Art. Dr. Sims (Fig. 1) discussed her beginnings at the Museum in 1972 as well as her work as Director of the Studio Museum in Harlem and at the Museum of Art and Design, answering students' questions with great spirit. Other accomplished speakers invited to AHMP courses included Joeonna Bellorado-Samuels, founder of *We Buy Gold* and a Director of the Jack Shainman Gallery; Valerie Paley, Chief Historian and Director of the Center for Women's History at the New York Historical Society; *Washington Post* senior art critic Phillip Kennicott; Sabrina Sholts, Curator at the Smithsonian Institution's National Museum of Natural History, curators from the Whitney Museum of American Art and The Morgan Library

Fig. 1

& Museum, and other colleagues from The Met, the Smithsonian's Cooper Hewitt Design Museum, and the American Museum of Natural History.



Fig. 2

Through AHMP's ongoing collaboration with the Morgan Library and Museum, a small group of our students helped organize and host a major event at the museum in November – College Night (Figs. 2-3). They developed a Scavenger Hunt and engaged with Nicole Leist, Manager of Education Programs. This occasion was significant to the museum, as it was an opportunity for community outreach and served as a venue for students and young professionals in art fields to network with one another and with the museum's staff. The AHMP program also initiated a new collaboration with FIT's Art Market graduate program.

AHMP is especially proud of the expanding participation and leadership that our students are bringing to the college and the major. Junior Shameekia Johnson became the first Senator in student government for AHMP and she has had an outsized impact



Fig. 3

**News from the AHMP Program**

*continued from page 2*

both in representing the major and in shaping student governance. Ms. Johnson is also responsible for initiating AHMP's first student-organized conversation series with art industry professionals, titled *Art on the Ground*. This project is designed to connect AHMP students with younger people navigating art-related careers. Guided by Professors Baum, Nagel, and Laird, Ms. Johnson and her peers selected three discussants whom they felt were relevant to their goals as the next generation of art workers. The guest speakers were MoMA educator, social activist, and artist Kerry Downey; Kiara Ventura, an emerging independent curator and culture influencer; and Nicole Acheampong, editorial assistant at *Aperture* magazine, art writer, and critic.

Also new this spring was the course Art and Museum Law, a valuable addition to the art business and institutional operations side of the curriculum. We also welcomed Professor Paul Melton who taught the course Art and Ethics from the very pertinent perspective of the changing art economy.

AHMP student Emma Ike won this year's Dorsch Award, which will fund her project of exploring the work of artist Ana Mendieta through the concepts of landscape, cultural history, and borders. Many of our graduating students will be pursuing significant art historical research and projects in the immediate future, even under the constraints of a pandemic overturning every aspect of the personal and professional lives that they were expecting to begin after graduation. ■



Clockwise from top: Joeonna Bellorado-Samuels, founder of We Buy Gold and Director of the Jack Shainman Gallery, in discussion with students in HA 362 "Museum Professions;" AHMP students of the course HA 462 "Art and Ethics" at the Iraqi Embassy in Washington, D.C. engaging with visitors; students in Marianne Egler-Gerozissis' class HA 214 "Art in New York;" and students in HA 362 "Museum Professions" on a behind-the-scenes tour of the American Museum of Natural History.

# Student Voice: Shameekia Johnson



Photo by Steven Molina Contreras

As a student leader in the Art History and Museum Professions program, I felt a responsibility to create a space for direct conversation with leading-edge interdisciplinary art professionals. With *Art on the Ground*, students in the AHMP program and across FIT can learn about alternative career paths and practical strategies to survive in the art world

outside of the dominant system of the art market and its institutions. By hosting this series, I bring in individuals who can divulge the very real and important aspects of thriving in the art world. Like, how do you develop an independent voice and make work on your own terms? How does the flexibility of being a curator, writer, artist, activist, and online innovator transform collaborations, the use of multiple platforms, and participation in diverse communities into a viable profession? Showcasing independent careers provides students the opportunity to explore their future in the art world with a more open and creative vision. *Art on the Ground* is a conversation series designed to be an opportunity for students to imagine career success in different ways and to empower those who want to challenge the established values of the art world.

Apart from being a student in the Art History and Museum Professions program, I joined FIT's Student Government as the

first Senator of our major with the goal of representing student perspectives in our program and throughout the college. I want to contribute something that can have a lasting impact on my peers and on the next generation of students that come after us. With faculty support, I created *Art on the Ground* to provide a space for more honest and critical conversations about the issues that relate to the next generation of art professionals emerging into the art world in the 2020s. I wanted to adjust the focus to how we discuss matters of representation, inclusion, and practices of decolonization, the ripple effects of white supremacy, and the alliance empowerment of communities of color.

I believe that having a series like *Art on the Ground* is incredibly important in a time when independent and unconventional careers are expanding more rapidly than traditional art institutions are changing. I believe that now more than ever students deserve more access and connection to the alternative. ■



Shameekia Johnson in conversation with Kerry Downey



## An Update from "Old" York

Professor Amy Werbel

Hail-oh love! Living in the Northeast of England, one gets used to this common greeting. Everyone is a love, and every nice thing is lovely. The city of York, where I am living this year, is especially lovely. The first streets were laid by the Romans in the year 71 CE, followed by Catholic bishops, monks, Vikings, more bishops and monks, and then Henry VIII, who used York as his Northern headquarters. The York Minster, where I am standing in this picture, is one of the largest Gothic churches in the world. As a Fulbright Scholar stationed at the University of York this year, I am studying the British experience of art censorship, in comparison with our own in the United States. Living in the U.K. through this tumultuous year of Brexit has been fascinating, especially as we are experiencing our own extraordinary political upheavals. I look forward to seeing my lovely colleagues and students in New York again in Fall 2020. ■

# The George T. Dorsch Awards

2019 Faculty Award winner Whitney Thompson shares her experience



The highlight of my Dorsch Fellowship research has been my work in Leicester, England, the birthplace of Currier and Ives lithographer Frances Palmer. Palmer worked professionally in Leicester for approximately five years before departing in 1843 to the U.S., where she would go on to produce hundreds of agrarian views for a rapidly industrializing nation. After researching Palmer for ten years, and writing a chapter on her for my dissertation, it was a thrill to finally get to Leicester! I spent the first two weeks of March scouring

nineteenth-century material located in the Leicestershire Record Office, which was a treasure trove of un-mined material on Palmer, her husband and extended family, and her artistic contemporaries. Much of this material is not digitized and the only extant copies are in the Record Office archives. I also examined a number of original prints and pencil drawings, documented numerous sites that Palmer depicted, and learned more about the artistic and scientific institutions of her time. I made exciting discoveries about her early career, including promotional work for England's new railroads (see *Ullesthorpe Station*).

I returned from England on the day it was announced that flights from Europe would be suspended due to the emerging coronavirus pandemic. Although the research I had planned to conduct this spring at the Library of Congress, Prints and Photographs Division, has been put on hold, I am looking forward to getting to Washington DC as soon as possible. ■



Frances Palmer, *Ullesthorpe Station*, pencil drawing, c. 1843, Leicester Collections Resources Centre

## Announcing the 2020 winners

This year's George T. Dorsch Scholarship Award winner is **Emma Ike**, a junior in the Art History and Museums Profession program. Emma will use the award funds to conduct an artistic research project investigating the intersection of gender and ecological politics in the work of Cuban-American artist Ana Mendieta (1948-1985).

Adjunct Professor **Martina Mims** is this year's George T. Dorsch Fellowship Award winner. She will use the award to research an early theory of empathy in the work of German architect and designer August Endell (1871-1925).

Many congratulations to Martina and Emma!

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

# The Most Beautiful Blue: Crafting Lions, Glaze, and Monument in Babylon, Susa, and Beyond

*An international conference at FIT*

Alex Nagel



Panel with Striding Lion, neo-Babylonian, ceramic and glaze, c. 604-562 BCE. Metropolitan Museum of Art.

On Wednesday, December 11, 2019, FIT's Katie Murphy Amphitheatre hosted an international conference with prolific speakers and experts on ancient polychromies in the field. The goal of the conference was to better understand aspects of the crafting of blue materials that decorated so many of the palaces in ancient Mesopotamia and Persia and continued to do so in more recent centuries. In part prepared by FIT students enrolled in a seminar on ancient cities taught in Fall 2019, many of whom had their posters on display, the event was a great success.

The morning began with a presentation by Sonja Radujkovic from the Vorderasiatisches Museum and Stefan Simon from the Rathgen Research Laboratory, both in Berlin, Germany. In their talk, titled "Caring for Babylon Blues in Berlin: Aspects of Conservation on the Ishtar Gate," Sonja and Stefan introduced aspects of the history and the ongoing work on the blues from the reconstructed facades of the Ishtar Gate and Processional Way from Babylon by the Euphrates in Iraq. A highlight was how they explained the composition of elements with close-up details (Fig. 1) and discussed aspects of modern preventive preservation. The next speaker was Noëmi Daucé, now working as Curator at the Louvre Abu Dhabi, who introduced new work on the glazed bricks excavated at the important archaeological site of Susa in Iran. "Blues for the Palace: Reflections on Achaemenid Persian Glazed Brick Décor at Susa" (Fig. 2) highlighted how new discoveries are still

being made after so many years of displays of glazed bricks from the great Persian palaces. This was followed by a lively discussion with the audience.

After a short coffee break, Alireza Khounani from New York University introduced "Copper Processing Technologies in the Achaemenid Empire (c. 520-330 BCE)" and included a Q&A with FIT students, whom he had already met before as a guest speaker in the course. The next speaker was May Sarah Zessin, who has been studying aspects of the mechanics of production on glazed



Fig. 1

monuments of the Achaemenid period, based on her ongoing fascinating work on fitters' marks. Finally, Negar Abdali presented important details from a petrochemical analysis and examination of glazed brickworks in the collections of museums in Persepolis, Susa and Northwestern Iran. Comparing glaze technologies at the two sites, her talk was particularly appreciated to round up

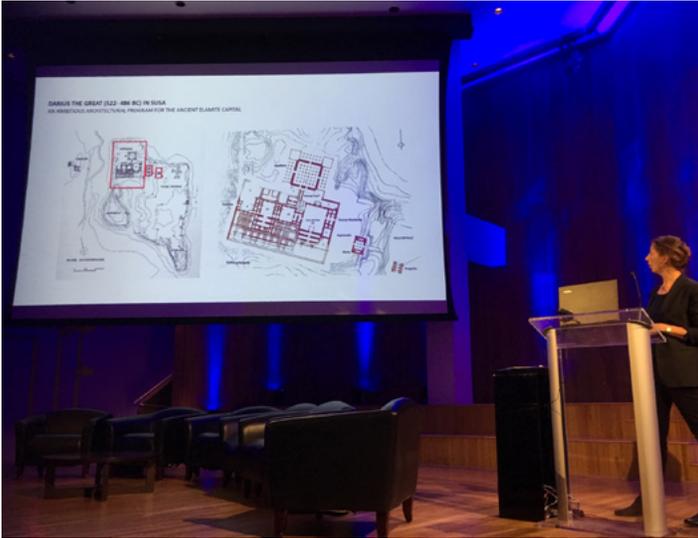


Fig. 2



Fig. 3

what we heard from the new research on Babylon earlier. A highlight for participants was a visit to Kremer Pigments (only a block away from FIT), where store manager Roger Carmona introduced the speakers to aspects of the making of lapis pigments and shared tips on practices of pigment application in the past (Fig. 3). Participants, including staff members from the Department of Object Conservation in the Metropolitan Museum of Art and other local research institutions, genuinely enjoyed the hands-on activities, as well as the diversity of speakers and presentations by FIT students. ■

## Teaching Business and Labor History to Art and Design Students

*A research project funded by the National Endowment for the Humanities*  
Kyunghee Pyun

When I first taught Asian American Art and Design in 2016, I found that my students—many of them majoring in illustration or fine arts—were interested in learning how full-time artists maintain their livelihoods. So we invited Professor Kam Mak from the Illustration department to talk about his earlier career as an illustrator and book cover designer at a major publishing company. *Mad Men*, a drama that often highlighted the creative work done at advertising agencies in the 1960s, had also just ended in 2016 after seven seasons. We often forget that artists and designers get paid for their work, and that those works are not always creative or original to the artist, either. Many are not credited for their own creations. For example, the works of Tyrus Wong, the illustrator of the Disney's *Bambi* were only rediscovered much later in his life.

Students in that class were struck by a model of dual careers of many Asian American artists. In order to be a painter, for example, a young artist might begin work as a photographer's assistant.

After the class ended, I wanted to develop a more coherent collection of historical materials on the livelihoods of artists and designers. How did artists and designers feed themselves? How did they find employers and customers? How did they join firms, universities, artistic movements, trade associations, unions, or try to stick it out on their own, and how has this changed over time? How have workflows and supply chains turned pen-and-ink concepts into satisfied patrons and consumers? How have gender, sexuality, religion, nationality, race, ethnicity, age, disability, and other markers of identity affected the careers of artists and designers? How has artists' and designers' control over the final product and its reproduction waxed and waned? How does age affect the employability of artists and designers? Why are there so many job announcements in advertisements, sometimes from the same companies over and over, and is this level of job turnover a detriment to good work and profit?

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**Teaching Business and Labor History to Art and Design Students**  
*continued from page 7*

With those questions, I found collaborators across different departments at FIT. Professor Daniel Levinson Wilk in Social Sciences and I applied for an education grant given by the National Endowment for the Humanities (NEH) in 2017 and received a three-year grant to pursue our inquiry. From September 2018 to June 2020, interested faculty members at various SUNY campuses and non-SUNY colleges participated in reading/discussion groups. Faculty fellows at FIT were the main participants, while consultants and other observers were also invited for four seminars and two webinars.

The faculty fellows hosted the symposium *Artists and Designers: Realities and Imaginations in Labor and Business History* on Friday, April 12, 2019 in the John E. Reeves Great Hall. Topics included were Unwritten History of Art and Design Careers; Teaching the History of Capitalism to Undergraduate Students; How Fashion and Design Careers Changed When Manufacturing Moved Overseas; African American Artists and Designers; Photography as Work—Dorothea Lange and a Career in Photography; and the Ethics of Internships. A website collecting lesson plans, interviews, and other resources was created at [businesshistory.fitnyc.edu](http://businesshistory.fitnyc.edu), thanks to Professor Joseph Anderson, the Digital Initiatives Librarian at FIT.

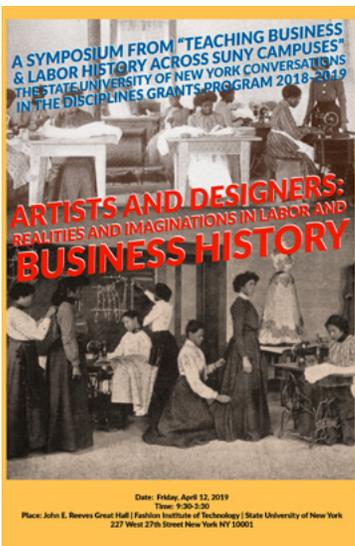
History of Art Professor Andrew Weinstein also shared his teaching methods for the class History of Industrial Design in a faculty seminar with professors from Fashion Business Management, Fashion Design, Photography, Home Products Development,

and the Library. Professor Amy Werbel, also in the History of Art department, shared her approach to African American artists and designers from a perspective of labor and business history of the United States. Professor Sharon Suchma, who teaches History of Photography, gave a wonderful presentation on how to perceive women photographers' careers from the context of business and artistic recognition.

Throughout 2019–2020, Professor Levinson Wilk and I hosted roundtable discussions and presented papers at professional conferences such as the European Business Historians' Association, the Design History Society's Annual Conference, the American Historical Association, and the College Art Association. Through their art history departments,

**How did artists and designers feed themselves? How did they find employers and customers?**

art and design schools provide some foundation of the history of the works their students will be making. However, students learn less about the history of the careers they will be pursuing. At the Fashion Institute of Technology, an interdisciplinary team of faculty from the fields of fashion design, interior design, photography, fashion business management, communication design, home products development, sociology, history, and art history has created new lesson plans and curricula. We hope to better teach students how people in the creative industries have shaped and reshaped the experiences of careers in art and design, especially over the last two centuries. In effect, this will show where the levers of power tend to be, and how they, too, might shape the capitalist landscape. ■



Symposium audience at the John E. Reeves Great Hall

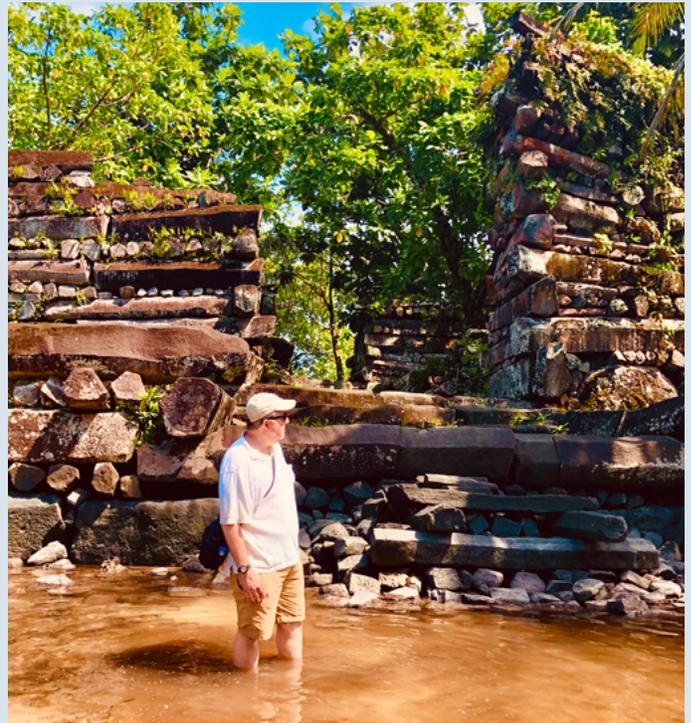


Symposium panel: Joshua Freeman (CUNY Graduate Center), Paul Stirton (Bard Graduate Center), Patricia Hills (Boston University), Kirsten Swinth (Fordham University), and Daniel Levinson Wilk (FIT, Social Sciences)

# Art History at Sea

Professor Richard Turnbull

One of the more unconventional opportunities I've had as an art historian is a periodic invitation to lecture on high-end cruise ships, which I always choose based on the itineraries and on whether they have a relationship to courses I currently teach or new curriculum I am writing. This photo is from the megalithic ruins at a site called Nan Madol on the island of Pohnpei in the Federated States of Micronesia, not the easiest place in the world (or even the Pacific) to get to. So when I was invited to lecture about Polynesia and Micronesia on a Crystal cruise in January 2020, I was eager to go and see firsthand the monuments I talk about in my Oceanic Art and Civilization class (HA 228). Archaeologists have documented the Pool of the Sacred Eel at Nan Madol, which was probably used for ceremonial purposes. The site is only accessible at low tide and even then requires wading into what I hoped were not eel-infested waters.



# Digital Humanities Updates

## The Fashion History Timeline — 2020 Updates

[The Fashion History Timeline](#) is an evolving, open-access source for fashion history knowledge, begun in 2015 by Professor Justine De Young and FIT art history students. Recently, the Timeline was very favorably profiled in a new book, *Digital Research Methods in Fashion and Textile Studies* (Bloomsbury 2020).

## Growth of the FIT Archaic Bannerstone Project

[The FIT Archaic Bannerstone Project](#), an open-access resource for the study of ancient Native American carved stones known as bannerstones, launched in 2018 with 582 images of 61 bannerstones from the collection of the American Museum of Natural History in Manhattan. Begun by History of Art Professor Anna Blume, the project has grown over the past year to include an additional 317 images of 32 bannerstones from the collection of the Smithsonian National Museum of Natural History in Washington, DC.



Fashion plate, c. 1832. FIT Special Collections. US.NNFIT.SC.111.1.6.c1832



Southern Ovate type bannerstone, American Museum of Natural History. Accession number 2/2205

**FASHION  
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42 Majors represented  
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**ARCHAIC  
BANNERSTONE  
PROJECT**

# Remembering Richard Martin

*Colleagues remember the “workaholic” curator who raised fashion to an intellectual level*  
Molly Schoen

2019 marked twenty years since the passing of renowned fashion historian and curator Richard Martin (1946-1999). While today he is perhaps best remembered for his work as Curator of the Metropolitan Museum’s Costume Institute, his earlier positions at the Fashion Institute of Technology helped lay a foundation for the advancement of fashion history as a scholarly discipline.

Martin joined the FIT faculty as an art history professor in 1973, where he taught for about ten years. In a recent interview with *Art History Insider*, Harold Koda, who co-curated many exhibitions with Martin at the Design Laboratory and the Galleries at FIT (now the Museum at FIT) and later at the Costume Institute, remembered Martin’s teaching style: “He spoke to everyone in the same ‘voice.’ Richard loved the theoretical and the conceptual, and sometimes the thinking could be beyond many of us, but he never dumbed down his thinking. Because of that, I think students and his lecture audiences immediately felt that he respected them and prized whatever they might bring to the subject.”

**Fashion is art, just as complex, meaningful, and powerful as any other form of art.**

Martin’s students would not soon forget him, either. “So often, I would be with Richard in the most unlikely places, a vintage clothing boutique in San Francisco or a café in Paris, and someone would approach him and say they were a student of his a few years or even a decade before, and how much they enjoyed the course.”

Never one to rest on his laurels, in the 1980s Richard Martin was also instrumental in developing the first three graduate programs ever offered at FIT, along with Laura Sinderbrand, Director of the Design Laboratory. He became Executive Director of the Shirley Goodman Resource Center in 1980, which included the graduate program, the library, and the Design Laboratory and the Galleries at FIT. In this position, he organized many shows with Koda and Sinderbrand. Exhibitions including *Fashion and Surrealism*; *Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo*; *Tartan*; and *Jocks and Nerds* were well-received by the press and public alike and heightened the profile of the museum.

Says Koda, “*Fashion and Surrealism* was our most innovative show [at FIT]. It promoted the idea of fashion as a creative enterprise that could share equal status with the traditional fine arts. With Laura Sinderbrand, the three of us expanded the parameters of the exhibition from the brief period of direct engagement by the fashion world with the Surrealists to include contemporary manifestations. “We went all over the world looking for material for the show: the UK, France, Italy and Japan where we found designers working through a Surrealist lens... The whole exhibition was separated into thematic vignettes and had a magical quality that juxtaposed major works of art from Yves Tanguy, Duchamp, Man Ray and Dalí with clothes from Elsa Schiaparelli, Charles James, John Galliano, and Rei Kawakubo among others.”



FIT Special Collections, US.NNFIT.SC.FITA.5.2.4.1.1.349

**Remembering Richard Martin***continued from page 10*

Martin did not shy away from the provocative, either. A 1989 exhibition *The Conspicuous Condom* drew attention to the emerging AIDS crisis. While he was interested in historical dress, Martin was “always more engaged by the contemporary,” notes Koda. “It was Richard’s interest in how the past informs the present that transformed curatorial approaches internationally and became the structure of many of my exhibitions.”

By 1993, both Martin and Koda were invited to work for the Costume Institute, and thus they left FIT, leaving a lasting legacy. During this transition, Martin remarked to a friend “I consider myself the most fixed and routine-directed person in the world, and I suddenly changed my job of 20 years and moved my apartment of 19 years. Strangely enough, all the sensations are so positive. I feel absolutely great about the vitality and about the promises of the change.”<sup>1</sup> At the Met, Richard Martin would curate shows and grow the Costume Institute’s collections until his passing in 1999.

Many of Martin’s colleagues remember his signature florid writing style. Lourdes Font, a History of Art and Fashion and Textiles Studies professor at FIT, states “In his writing and exhibition work, Richard started from the assumption that fashion is art, just as complex, meaningful, and powerful as any other form of art. Richard had an inimitable voice as a curator and author and I think that voice is missed in fashion studies.”

*Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo*

History of Art professor Katherine Michaelsen enjoyed Martin’s writing too, even saving a file of press releases Martin had drafted for the Resource Center. She also remembers her former colleague always being impeccably dressed in a suit, no matter the weather or the occasion (*Women’s Wear Daily* confirms this in their obituary on Martin, citing his “fondness for black Giorgio Armani suits.”<sup>2</sup>).

Ever the workaholic, Martin would arrive at work at 7:30 a.m., “only because my dry cleaner doesn’t open until 7,”<sup>3</sup> he would joke.

Reflecting on his friend and colleague’s legacy, Koda states “Richard’s greatest contribution to fashion history is that he thought, spoke, and wrote about it with the same level of intellectual authority as was

seen in art criticism. For him, a dress—not every dress of course, but certain expressions of creative innovation, could be as rich a vehicle for analysis and consideration as any art form. Richard established fashion as a serious subject of criticism and intellectual analysis.” ■

*All of us at Art History Insider extend our sincerest gratitude to Harold Koda for taking the time to share his memories.*

<sup>1</sup> Sarah Jean Culbreth, “Richard Martin: The Art of Collecting,” Masters diss., (Fashion Institute of Technology, State University of New York, 2017).

<sup>2,3</sup> Eric Wilson and Janet Ozzard, “MET CURATOR RICHARD MARTIN DIES,” *Women’s Wear Daily*, November 9, 1999.

*Fashion and Surrealism*

# Alumni News



Yilin Chen and Santiago Garcia

After graduating from FIT in 2016, I worked at New York University's fine arts museum, the Grey Art Gallery, as an administrative assistant. It was the perfect entry-level position to define my career interests and to find opportunities for success with ad hoc projects. By the end of my time at the Grey (January 2020), I was overseeing the visitor services department, which included running the work-study program (recruiting, training, and supervising students to work as front desk attendants); managing special events (opening receptions and rentals); and assisting in marketing our public programs on campus and beyond.

Even as an Art History and Museum Professions student, I benefited from the program's heavy emphasis on career building and arts administration. The options of taking evening classes made it easier for me to keep a part-time job and also juggle various internships—I worked part-time at the Museum of Chinese in America (MOCA) for three years as a visitor services associate while in school. The most unforgettable part of the program was studying abroad at the American University of Rome with fellow AHMP majors in my junior year. As it was my first time in Europe, the trip was so

inspiring to me, not only as an art history major but especially as a young adult.

I recently started a new role at the Estée Lauder Companies as the corporate archives coordinator, where I will assist in archives processing and heritage services. While working at NYU, I enrolled in a few graduate courses in cinema studies and in costume studies, and I hope in the near future I'll return to school to pursue a masters degree.

**Yilin Chen, Class of 2016**



fully, and keep asking questions until we can unpack the picture before us— whether that picture is a single painting, the oeuvre of an artist, or an entire period of art. The practice of law requires much of the same.

Thanks in no small part to Professor Blume's Art & Ethics course, Professor Baum's History of Beauty course, and the foundational AHMP course on Western Theories of Art, I was inspired to pursue a career at the intersection of art, ethics, and law. After managing a private art collection for several years, I began at Fordham Law in August 2019. I've since joined the board of Fordham's Art Law Society, mapped out a curriculum centered on art and cultural heritage, and plan to pursue a future working where art and law converge, in whatever industry or capacity I can.

I feel incredibly fortunate to have a background in a discipline that developed so many of the skills I will need to be a successful lawyer. But above all else, my time studying under AHMP's incredible faculty instilled in me the inspiration and curiosity to keep reading, keep questioning, and keep learning. This mindset has made law school the most rewarding experience of my life thus far, making even the "less exciting things" exciting.

**Carli Braithwaite, Class of 2016,  
J.D. Candidate, Fordham Law Class of 2022**

On the first day of law school orientation, one of the law librarians told me that art history students were incredibly well-suited for the analysis, critical thinking, and writing of the legal profession. He said there was one caveat: "You'll have to learn to write less... and about much less exciting things." With the exception of the "less exciting things" comment, my first year of law school has proved he was spot on.

Studying the history of art teaches us to think critically, research deeply, write art-

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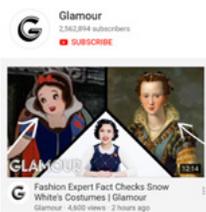
# Art History Moments 2019-2020

**SAMUEL D. ALBERT** was named Leon Levy Senior Fellow for July-December 2020 at the Frick Collection's Center for the History of Collecting. He also presented at three conferences: *In the Shadow of the Habsburg Empire: Art and Architecture in Interwar Central Europe* in Brno, Czech Republic; *Colonial and Post Colonial Landscapes: Architecture, Cities, Infrastructures* in Lisbon, Portugal; and *Monarchy and Modernity, 1500-1945*, in Cambridge, England.

In early 2020, **JENNIFER MIYUKI BABCOCK** gave two invited lectures, at the Northern California Chapter and at the Orange County Chapter of the American Research Center in Egypt. In addition to numerous conference presentations, she also served as Abstract Reviewer for the ARCE Annual Meeting in Toronto, Canada. She also received faculty development awards from FIT, the Pratt Institute, and the Parsons School of Design.

**ANNA BLUME** gave a lecture at a conference honoring the esteemed Art Historian Mary Ellen Miller in Merida, Mexico. She was also invited to talk at three other events in spring 2020, which were postponed due to the coronavirus pandemic.

## GLAMOUR



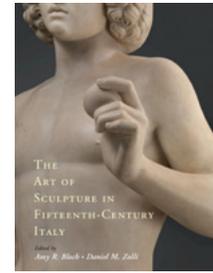
*Glamour* magazine invited **RAISSA BRETANA** to host its ongoing video series "Would They Wear That?" to fact-check historical costumes in movies and TV

shows. She was invited to lecture at the Eustis Estate in Milton, MA, and was a guest on the podcast *Art Matters* on their May 5th, 2020 episode. In October 2019, she presented at the International Conference of Dress Historians, and was also scheduled to present at the Costume Society of America National Symposium (postponed).

**SOORAN CHOI** published an article in the March 2020 issue of *Rebus* and a chapter in *Multiple Modernisms: New Histories of Art in the Global Postwar Era*, edited by Kristian Handberg and Flavia Frigeri (Routledge Press, 2020). She presented at the College Art Association Annual Conference in Chicago and at the conference *Mass Communication and Transnational Empire* in East Bay, CA; she was also scheduled to present at the Cultural Studies Association conference in New Orleans (postponed). She received faculty development grants from FIT as well as from the CUNY Graduate Center. Finally, she was interviewed by WSHU Public Radio in Long Island regarding her manuscript *Manifestations of a Zombie Avant-garde, Subterfuge as Radical Agency: South Korean Performance and Conceptual Art, 1961-1993*.

*Fashion History Timeline* editor-in-chief **JUSTINE DE YOUNG** was an invited speaker at the Bard Graduate Center in September 2019, at the Pratt Institute in October 2019, and at several FIT events throughout the academic year. She was also scheduled to deliver other lectures at the Art Institute of Chicago and at the Musée d'Orsay in Paris, both postponed due to COVID-19. She published an article in the Winter 2020 issue of *Art History Pedagogy & Practice* as well as a web article and book chapter on James Tissot. Her conference activities included presenting at the Metropolitan Museum, the Legion of Honor Museum in San Francisco, the J. Paul Getty Museum, as well as at Florida State University. She was also scheduled to present at the Costume Society of America Annual Meeting (postponed). Finally, she was awarded a 2019-2020 SUNY Open Education Resources Grant and an FIT Faculty Development Grant for Travel.

**DAVID DROGIN** published "The Body, Space, and Narrative in the Work of Early Fifteenth-Century Tuscan Sculptors" in



*The Art of Sculpture in Fifteenth-Century Italy*, edited by Amy Bloch and Daniel Zolli (Cambridge University Press, 2020). Additionally, he chaired two sessions and also presented at the Sixteenth Century Society Conference in St. Louis, MO. He was scheduled to be a session chair at the Renaissance Society of America Conference in Philadelphia (postponed).

**LOURDES FONT** served as moderator for the panel "Storytelling and Clothing: French Fashion and the First World War" at The European Fine Art Fair in New York, NY. She was also scheduled to present at the Costume Society of America Annual Symposium, canceled due to COVID-19.



Smarthistory founders **BETH HARRIS** and **STEVE ZUCKER** received grants from the National Endowment of Humanities, the Terra Foundation for American Art, the Alice L. Walton Foundation, the Macaulay Family Foundation, and the Samuel H. Kress Foundation. Notably, the Kress Foundation grant will aid early-career art historians impacted by COVID-19. They were also the guests of honor and spoke at Christie's fall 2019 Modern and Contemporary Sale. On May 3, 2020, the *Washington Post* published an interview with Harris and Zucker.

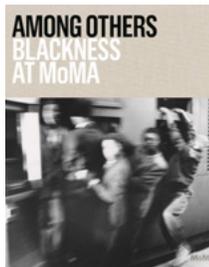
**PAUL D. MELTON** was scheduled to present "The Computer Eye after the Computational Turn" at the Renaissance Society of America Conference in Philadelphia (postponed).

Noah Becker's

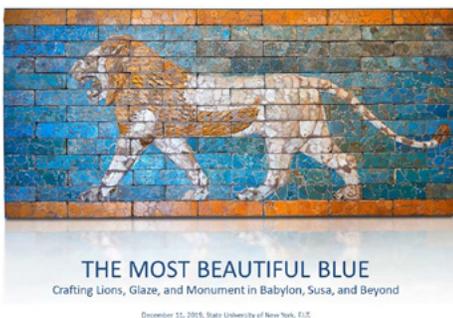
# WHITEHOT MAGAZINE

of contemporary art

A 2019-2020 exhibition at the Kolumba in Cologne, Germany, featured recordings of **KATHERINE JANSZKY MICHAELSEN** interviewing Bauhaus artist Andor Weininger in the mid-1980s. She published an interview with Curt Hoppe in the May 2019 issue of *Whitehot Magazine*, and also published "A Social Art Compatible with My Thinking: Sol LeWitt in the Changing Landscape of Conceptual Art in the 1970s" in *Humanities Commons*.



**ANNE MONAHAN** published the book *Horace Pippin, American Modern* (Yale University Press, 2020), and a book chapter, "Faith Ringgold" in *Among Others: Blackness at MoMA*, edited by Darby English (Museum of Modern Art, 2019). She received a faculty development grant and award from FIT. Additionally, she delivered three invited lectures: at the Metropolitan Museum of Art, at the Barnes Foundation in Philadelphia, and at the Shirley Fiterman Art Center of the Borough of Manhattan Community College. She also presented at the Newberry Seminar in American Art and Visual Culture in Chicago.



At FIT, **ALEX NAGEL** organized the conference *The Most Beautiful Blue: Crafting Lions, Glaze, and Monument in Babylon, Susa, and Beyond*. He received a grant from the Getty Foundation to participate in a workshop in Greece, and a grant from UNESCO to discuss "Trafficking Routes and Case Studies in Practice" at a UNESCO Expert Meeting with Yemeni officials and Interpol in Djibouti. Responding to the threats of the U.S. State Department to destroy sites in Iran, he was invited to talk about his work in Iran at the Princeton Institute of Advanced Studies in February 2020. He presented on wall paintings from Susa at a colloquium in Naples and Herculaneum in Italy; on "Oil and Antiquities" at the annual meeting of the American Schools of Oriental Research in San Diego, and on his ongoing research on the collections of ancient Greek art in the Smithsonian Institution at the annual meeting of the Archaeological Institute of America in Washington, D.C. As part of an Award he received with Amy Lemmon (FIT Department of English and Communication), he organized an event with Yannis Hamilakis, Marwa Helal and Steven Molina Contreras in the Katie Murphy Amphitheater in October 2019. He signed the petition "Condemn Trump's Threat to Iran's Cultural Heritage," published in *The Guardian* on January 7, and served as a Peer Reviewer for the *Journal of Social Archaeology* and the *Journal of Eastern Mediterranean Archaeology and Heritage Studies*.

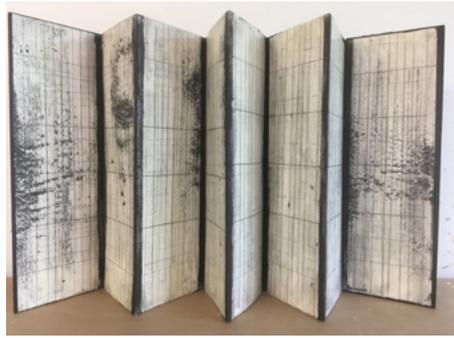
**NATALIE NUDELL** published an article, "The Ruth Finley Collection," in the January 2020 issue of *Ephemera Journal*. She was a workshop participant at the Canadian Fashion Scholars Sixth Annual Symposium in Toronto, CA, for which she received a CET Development Grant from FIT. She was also scheduled to be a roundtable moderator and panelist at the Costume Society of America Annual National Conference (postponed.) She served as moderator for a talk at ZAZ10TS Gallery and in a virtual Q&A session hosted by the Fashion Studies Alliance. Additionally, she

was interviewed by a number of publications and media outlets, including CNBC, *InStyle Magazine Online*, and *Women's Wear Daily*.

**KYUNGHEE PYUN** received the following awards from SUNY: Online Teaching Ambassador; Online Teaching Fellow "Exemplar Coach and Mentor"; and a Chancellor's Award for Excellence in Scholarship and Creative Activities. She was also named 2019-2022 Fellow at the Columbia University Faculty Seminar on Korean Studies. Her forthcoming book, *Interpreting Modernism in Korean Art: Fluidity and Fragmentation* (Routledge, 2021), co-edited with Jung-Ah Woo, won a publishing support grant from Korea Arts Management Service in May 2019. She also published two articles: "Minhwa in the Context of Contemporary Art: Depicting Desire for a Better Life" for an exhibition held at the Horim Museum in Seoul, South Korea; and "Debbie Han's Graces: Hybridity and Universality" for the *Journal of the Korea Association for the History of Modern Art*. She delivered a keynote speech at Fu Jen Catholic University in Taipei, Taiwan, and was scheduled to lecture at the Poster House in Manhattan for the exhibition *The Sleeping Giants: Posters & Chinese Economy*. Her conference presentations include the College Art Association Annual Conference in Chicago; the Design History Society at the University of Northumbria, UK; a roundtable and poster at the annual meeting of the American Historical Association in New York City; and a roundtable session at the annual conference of European Business History Association at Erasmus University in Rotterdam, Netherlands. She curated *Vanishing Cultures, Vanishing Communities: The Nomads and Weavers of Taurus Mountains, Turkey*, held at the Gladys Marcus Library and additionally at the Museo de la Ciudad de Cuernavaca, Cuernavaca, Mexico. Finally, she served as editorial advisor for the *Journal for the Association of Western Art History*, peer reviewer for *Acta Koreana*, and also as peer reviewer for Routledge Research Books.

**SANDRA SKURVIDA** published the book chapter “Exhibition as Composition: Repetition and Difference” in *Jasper Johns* (Whitney Museum of American Art, 2020). She also published two articles: “On Barbad Golshiri’s *Cura*,” in *Shabakê-Âftâb* Monthly, no. 46; and “Diaspora Days,” in *Dailê*, Winter 2020. With a faculty development grant from FIT, she presented at the conference “Transcultural Interplay Through Art and Social Life: Iranian Diaspora in Europe and Beyond,” in Paderborn, Germany.

**ANDREW WEINSTEIN** wrote the chapter “Baneful Medicine and a Radical Bioethics in Contemporary Art” in the forthcoming book *Recognizing the Past in the Present: New Studies on Medicine Before, During and After the Holocaust* (Berghahn Books, December 2020), as well as a review for the March/April 2020 issue of *American Book Review*. He was also scheduled to present at the 14th World Conference on Bioethics, Medical Ethics, and Health Law in Porto, Portugal, and at the Third International Scholars Workshop in Berlin, Germany (both postponed or canceled.)



**RICHARD TURNBULL** published two unique artists’ books with Furious Day Press (2019). His invited talks of the past year include multiple events at the Metropolitan Museum of Art and at the Met Breuer, as well as lecture series aboard the *Oceania Nautica* and the *Crystal Symphony*. He curated the exhibition *The Silkscreen Experience* at Zea Mays Printmaking in Florence, MA, and had his work in four other exhibitions in New York and Massachusetts. He also served as a board member for the Manhattan Graphics Center.

Following the publication of her book *Lust on Trial*, **AMY WERBEL** received the 2019 Peter C. Rollins Book Prize. She was also

Fulbright Scholar to the United Kingdom at the University of York, and won a SUNY Chancellor’s Award for Excellence in Scholarship and Creative Activities. While in the UK, she gave invited lectures at the Institute of Art and Law in York, at the University of York, and at the Benjamin Franklin House in London. She also presented at the Fulbright US-UK Commission mid-year meeting in Cardiff, Wales. She published “Reaching Broader Audiences Through Book Projects” in *Panorama: Journal of the Association of Historians of American Art* (Fall 2019) and served as the journal’s book review editor. She also served as a board member for the e-journal *19th Century Art Worldwide*.

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

[fitnyc.edu/history-of-art](http://fitnyc.edu/history-of-art)

## “Would They Wear That?”

**Raissa Bretaña**

In the *Glamour*’s video series “Would They Wear That?,” I fact-check the historical accuracy of costumes in period films. I have been hosting the series for a little over a year now, and it has been the perfect opportunity to draw upon my expertise as a fashion historian and former costume designer. I’ve been able to take the lessons I teach my students in HA 347 (History of Costume and Fashion in Film) and adapt them to address a wider audience—who may be period costume enthusiasts, or else encountering fashion history for the first time. I feel quite lucky to be in this rare position that exists somewhere between the realms of popular media and academia, as it is my ultimate goal to expand fashion history education beyond the classroom and integrate it across various platforms. I am thrilled that the series has given our field more visibility, and has helped bring awareness to the need for our expertise as fashion historians.



Glamour - On set at Condé Nast Studios

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Art History Insider

The Annual Newsletter of FIT's History of Art Department

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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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