Spring Fellows Colloquia
April–May 2021

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The Met’s Fellowship Program is the nexus of museology, academia, archaeology, education, and scientific research. The Museum is uniquely positioned to draw together leading and emerging international scholars and practitioners from diverse fields to engage in ongoing discourse.

During a series of thirteen virtual colloquia this spring, our current fellows present brief papers on their research and explore related scholarly questions.

Thursday, April 15 Tensions and Transferences: Photography, Fashion, and the Quotidian

Chemical Affinities: Rainbow-Printed Textiles and Early Photography
Courtney Wilder, Jane and Morgan Whitney Fellow, Department of European Sculpture and Decorative Arts

British and French textile pattern books from the mid-1840s overflow with surprisingly bold swatches of printed designs. Among the most eye-catching are textiles printed in what was known as the “rainbow” or “ombré” style, in which glowing bursts of simulated light emerge from fields of softly blended, jewel-like hues. Despite the graphic creativity and visual interest that characterize many rainbow-printed textiles, they remain virtually unknown to art historians and are little studied even within the field of dress history. This presentation focuses on the chemical and optical translations that linked the rainbow style in printed textiles with the recently discovered art of photography. Although rainbow-printed textiles are all but absent from painted portraits and are rare even in fashion plates, numerous photographic portraits offer pictorial records of how these fabrics appeared when worn. I suggest that the revival of the rainbow style in the mid-1840s—it had first been popular in the mid-1820s—and the designs of particular rainbow-printed textiles may even have been inspired by photography. In these interactions between fabric and photograph, which bridge inspiration and representation, a visual synergy resulted from the merging of modern aesthetic innovations based in chemistry, while the tensions that separated fine art from industrial art, including textile design and photography, also come to the fore.

Fashion and the Media in Nineteenth-Century Istanbul
Nancy Micklewright, Andrew W. Mellon Fellow, Department of Islamic Art

In the last decades of the Ottoman Empire, photography and fashion shared a complex relationship. While the dress of the elite women of Istanbul had always changed as new fabrics and accessories reached the city, the pace of change picked up substantially in the second half of the nineteenth century. Similarly, photographic images, while present in Istanbul since the 1840s, became increasingly pervasive as the medium became easier to use and cameras more readily available. Both fashion and photography were understood as signifiers of modernity and identity, and both could be changed at will: just as a garment could be easily tried on and discarded if it did not suit, so a photograph could be discarded and replaced when the identity displayed in the image was no longer accurate. However, although photography is a critically important part of this story, it is only one of the fashion media at play in nineteenth-century Istanbul. Along with photography, fashion magazines from...

These live events take place on Zoom. Admission is free, though advance registration is required.

The colloquia sessions are subject to change.
Europe and the newly introduced women’s press in Istanbul all worked together to create a vibrant fashion conversation, facilitating dramatic changes in women’s fashion. This presentation foregrounds the complex relationship between the media and the garments themselves to illuminate aspects of the modern fashion economy that emerged in late Ottoman Istanbul.

From the Studio to the Street: Art Directing Fashion Photography in Postwar New York
Kaitlin Booher, Jane and Morgan Whitney Fellow, Department of Photographs

In the years from the end of World War II through the 1960s, photography definitively replaced hand-drawn illustrations as a central form of fashion communication. Postwar images increasingly featured models in outdoor settings and were reproduced as full-page, glossy images—changes that are usually attributed to a succession of individual photographers, rather than the teams of editors, art directors, designers, and assistants who collaborated in their production. The collaborative nature of fashion photographs unsettles notions of photographic style and points to the need for new understandings of the teams of people, rather than a singular auteur, who produced and published fashion magazines. In the pages of the “class” fashion magazines Harper's Bazaar and Vogue, under the direction of Alexander Liberman, Alexey Brodovitch, Carmel Snow, and Diana Vreeland, distinctions collapsed between categories such as street photography and studio portraiture, or artistic and commercial imagery. Editorial fashion photographs by figures including Richard Avedon, Allan and Diane Arbus, and Gordon Parks appeared alongside images by street photographers Lisette Model and Robert Frank. Tracing the working relationship between art directors and photographers, I argue that Bazaar and Vogue envisioned themselves as purveyors of photographic innovation and visual delight on an international scale, a position they did not see as oppositional to their roles selling goods and aspirational visions of lifestyles. Producers of Bazaar and Vogue believed themselves to be actively educating young, working women about couture and luxury garments, all the while selling magazines, products, and ideas on a mass scale.

Expanding the Urban Fabric in 1960s French Magazines: Redefined Bodies, Dress, and City Space
Alexis Romano, Gerald and Mary Ellen Ritter Memorial Fund Fellow, The Costume Institute

This paper explores magazines’ symbolic production of fashion in 1960s France through an examination of city space, ready-made dress, and bodies in the publications Elle and Jardin des Modes. In the context of new photographic technologies and heightened television spectatorship, it asks how journalists and photographers, including Frank Horvat, Guy Bourdin and Fouli Elia, envisaged the body in space as it related to actual and metaphorical places and spatializations. In contrast to photographs of old, iconic, and static Paris (which traditionally upheld the symbolic construction of haute couture), these images visualized modern Paris in perpetual construction and expansion. Visual shifts reflected the city's rapid postwar urbanization, the erection of low-income housing estates, and the expansion of Paris to incorporate La Défense, the business district on its western outskirts, which throughout the 1960s transformed underdeveloped land and factories into skyscrapers. The government promoted the new spaces and buildings as symbols of France's economic modernism and “progress,” yet they increasingly began to symbolize state regulation and the revalorization of domesticity for women. Alongside the continual expansion of the urban fabric and the ready-made clothing industry, women's access and place was indeterminate and peripheral, and the formation of their modern identities fluctuated.
On-Stage, Off-Stage: Modern Design on Display
Alexandra Chiriac, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

Premiering in Bucharest in 1926, *The Sentimental Mannequin* was a Pirandellian play-within-a-play that invited its audience to voyeuristically peer through the make-believe glass of a shop window. Framed by shop signage that reflected new typographic techniques and neon lighting, as well as announcing the latest fashion trends, the theatrical stage metamorphosed into a luxurious showroom full of modernist accessories. Not only that, but the stage design created by the avant-garde artist Max Herman Maxy mirrored the real-life showrooms of the Academy of Decorative Arts, a design school that aimed to bring modern applied arts to the Romanian public through its curated design ensembles and streamlined window displays. This paper examines this intersection between the theatrical stage and the shop window, a significant component of modernist artistic practices. *The Sentimental Mannequin* and Maxy’s activities in Bucharest were linked to the Deutscher Werkbund’s crusade to reform and rationalize commercial spaces, as well as paralleling the experiments of artistic practitioners such as Sonia Delaunay and Frederick Kiesler and their investigations into the performative nature of modern commercial display.

Dancing on Paper: The Page as a Stage for the Interwar Czech Avant-Garde
Meghan Forbes, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

When the leftist Czech artists’ association Devetsil formally established an affiliation with the avant-garde theater company the Liberated Theater at the start of 1926, it was on the heels of a visit by several of Devetsil’s members to the Soviet Union. This talk looks at early stagings by the Liberated Theater, under the auspices of directors Jindřich Honzl and Jiří Frejka, as it charts the influence of Soviet Constructivism in the Czech productions. This is accomplished through a comparative study of the photographic representations of various plays in the books and magazines of Devetsil, which also documented the Soviet stage extensively. Additionally, this talk traces the international reception of the Liberated Theater through correspondence and the recirculation of these images in foreign print, to indicate the way in which ephemeral stage performances could further build the standing of Devetsil within a wider avant-garde milieu beyond Czech borders. Finally, it proposes that a close look at the performances of the Liberated Theater lends a nuanced understanding of

UNOVIS and the Theater of Abstraction
Jason Mientkiewicz, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

A commonplace in scholarship on the Russian avant-garde claims the integration of art and life as a central motivation. For many of the period’s figures, theater served as an arena in which formal innovations within the visual arts were tested for their viability in embodied experience. This paper examines the relationship between performance and pictorial abstraction in artists affiliated with the collective UNOVIS, attending in particular to two productions of *Victory Over the Sun*. First staged in Saint Petersburg in 1913, the Futurist opera recounts the capture of the sun, allegorizing a transformation from technocratic world order to “transrational” utopian future. Written by Aleksei Kruchenykh and scored by Mikhail Matyushin, the production featured sets and costumes by Kazimir Malevich, whose abstract designs signaled a new order of human person brought into being by the narrative’s cataclysmic events. His contributions were further radicalized in later revivals of the opera and other productions under the auspices of UNOVIS at the People’s Art Academy in Vitebsk. This paper brings the theatrical work of Malevich alongside that of his student-colleagues—namely Vera Ermolaeva, El Lissitzky, and Nina Kogan—to argue for theater’s position in these artists’ endeavors to recast social life through abstract form.

Staging the Avant-Garde

Poetism—the central tenant and art-as-life ethos of Devetsil—which found popular expression on the avant-garde stage.

**Moderator:** Jared Ash, Associate Museum Librarian, Thomas J. Watson Library
Recentering the Local: Artistic Agency in the Context of Circulation and Exchange

Farangis and Foreign Lands: Prints and Paintings at the Jaipur Court, ca. 1780–1818
Shivani Sud, Jane and Morgan Whitney Fellow, Department of Asian Art

In the princely courts of India, the circulation of printed media from Europe precipitated new pictorial compositions, formats, and configurations within court painting, from the sixteenth century onward. A series of late eighteenth- and early nineteenth-century paintings from Jaipur, the capital of the Kacchwaha kingdom, depict European figures, a sharply receding linear perspective, hybridized architectural landscapes, and components from eighteenth-century European prints and etchings. Though scholars have dismissed these new painted urban panoramas as derivative copies or mere imitations of European prints, I suggest that artists self-consciously constituted a politicized style that mediated and reflected complex—at times ambivalent—attitudes toward the shifting political and economic structures of the early colonial world. Through an analysis of this new artistic style, I aim to demonstrate that artists layered established aesthetic tropes, the formal techniques of divergent art traditions, and imaginings of real and mythological places in order to visualize and manifest in pictorial form Kacchwaha ideations of kingship, urbanism, and cosmopolitanism. A novel pictorial genre of urban panoramas thus served to reinforce Kacchwaha kingship and a regional identity amidst a shift in the balance of power from the imperial Mughal court to the new regional “successor states” and European trading companies.

Between Lucca and Florence: Vincenzo Frediani and the Pala del Voglia
Christopher Daly, Chester Dale Fellow, Department of European Paintings

In 1483 Vincenzo Frediani, then the foremost painter in Lucca, agreed to paint an altarpiece for the heirs of Domenico del Voglia, a local artisan. Though it has typically been considered no more than evidence of Frediani’s artistic subordinance to his Florentine contemporary Filippino Lippi, this presentation suggests that the painting’s style registers a calculated and complex response to the demands of its Lucchese patrons. It takes as its point of departure the altarpiece’s contract, focusing in particular on two clauses with important implications: in the first, Frediani agrees to base his altarpiece on one in Lucca Cathedral by another Florentine, Domenico Ghirlandaio; in the second, he agrees to paint the altarpiece in Florence instead of Lucca—an exceptional instance of an artist executing a work outside of, but for, his native city. By thoroughly investigating ways in which these clauses were met and their broader impacts on Frediani’s career, I show that the artist’s response to his foreign colleagues was not a simple case of slavish imitation or provincial

Moderator: Julia Perratore, Assistant Curator, Department of Medieval Art and The Cloisters
Friday, April 23 Sound and Witness: Oral/Aural Histories and Materiality

Ensemble Pictures: Matȟó Nážiŋ’s Little Bighorn Muslins and the Response-ability of Testimony
Ramey Mize, Douglass Foundation Fellow in American Art, The American Wing

Around the turn of the twentieth century, Mnikhówožu Lakȟóta artist, warrior, and community leader Matȟó Nážiŋ (Standing Bear) gave pictorial form to his memory of the Battle of the Little Bighorn (1876), channeling the conflict’s cacophony into expansive compositions on muslin. As the artist’s great-grandson Arthur Amiotte has explained, Matȟó Nážiŋ produced and edited these works in the context of vibrant social gatherings, inflecting them with the contributions of fellow veterans who shared his experience. In this way, Matȟó Nážiŋ’s artwork comprises a many-voiced visual history, or “ensemble pictures.” In this paper, I propose an understanding of Matȟó Nážiŋ’s images as a form of testimony, drawn forth from interpersonal exchange and rooted in Lakȟóta values of relationality and reciprocity. Questions I explore include the following: How does the visual-verbal dialectic at the root of Lakȟóta image-making—a process that bridges language and representation—transform and unsettle understandings of the material image and, specifically, its role in bearing witness to historical trauma? And in what ways do these works demonstrate testimony as a culturally and epistemologically specific process? Ultimately, I submit that Matȟó Nážiŋ’s muslins, in their preservation of cultural memory through communal consensus, pose a critical, Indigenous dimension to what witness-studies scholars call the “response-ability” of testimony.

Of Marble and Marronage: Silencing the Past in Nineteenth-Century Freetown
Caitlin Meehye Beach, Andrew W. Mellon Fellow, Department of European Sculpture and Decorative Arts

How were narratives about the end of slavery worked out in the material world? This presentation considers this question by looking at transformations in the built environment of nineteenth-century Freetown, a port city established by British colonizers at the mouth of the Sierra Leone River estuary in 1787 and settled primarily by formerly enslaved people. In two neighboring churches founded in the early decades of the nineteenth century—St. George’s Cathedral and St. John’s Maroon Church—materials such as marble, wood, and iron took on singular resonance in relation to histories of enslavement. At the former, colonial officers installed the British sculptor John Bell’s 1848 marble bust of the antislavery campaigner Thomas Fowell Buxton; at the latter, Jamaican Maroons who had escaped slavery to form free communities and subsequently settled in Freetown dismantled and repurposed an abandoned slave ship into pews, ceiling rafters, and a churchyard bell. Drawing on Michel-Rolph Trouillot’s conception of “the practice of silencing” as a method of historical production, I reflect upon the different ends to which Freetonians mobilized material culture to negotiate narratives of abolition in a city famously proclaimed as the “Province of Freedom.”

Investigating the Buzz: Reading African Instruments for Changes in Aural Practices Over Time
Althea SullyCole, Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Musical Instruments

In this presentation, I observe evidence of a “buzzy” aesthetic in the material and morphological elements of The Met collection of musical instruments from the Mandé region of West Africa (present-day Mali, Senegal, Guinea, Guinea-Bissau, and the Gambia). I focus on two types of buzzing mechanisms in particular: metal buzzing rattles, which are attached to the neck or bridge of various string instruments, and mirlitons (vibrating membranes), which are placed over small holes on the resonating gourds of wooden xylophones. The use of these mechanisms and the prevalence of the timbres they create, once a mainstay in music-making practices across sub-Saharan Africa, have gradually become less common in contemporary performance of African music. By considering the use of these elements over time, I present a framework through which musical instruments can be read for changes in the aural, or listening, practices in the Mandé region of West Africa and their relationship to larger natural, political, and cultural changes.

Sound and Witness

Moderator: Elyse Nelson, Assistant Curator, Department of European Sculpture and Decorative Arts
Thursday, April 29 Remembrance and the Human Form in the Ancient and Premodern World

The Art of Memory: Oikawa Zen'emon’s Portrait of His Wife
Miriam Chusid, J. Clawson Mills Scholar, Department of Asian Art

A portion of the remains of Oikawa Zen’emon’s deceased wife rest in a painting (1989.359) at The Metropolitan Museum of Art. The composition, which depicts the Buddha’s welcoming descent to greet the newly dead, houses fragments of ash from this seventeenth-century woman. A representation of her likeness is also found in the painting; she is depicted sitting with her hands in prayer in the bottom right corner, awaiting the Buddha’s arrival. The inclusion of this woman’s portrait, along with her physical body, perpetually places her in the Buddha’s embrace and merges her memory with the divine. Still, who was Mrs. Oikawa, and why was she enshrined inside a painting? While we may not be able to recover much in the way of this woman’s biography, the painting itself offers three clues as to how her husband chose to tell the story of her death and subsequent salvation. In this presentation, I uncover these traces. I first analyze the painting’s iconography, followed by a discussion of the lengthy inscription on the back of the work. Second, I offer reflections on relationships between relic veneration and portraiture. Finally, I conclude by asking what the painting demands of the viewer, who keeps Mrs. Oikawa’s memory alive every time the artwork is displayed.

Re-centering Memory: Visiting Amarna Tombs
Amy Butner, Andrew W. Mellon Postdoctoral Curatorial Fellow, Department of Egyptian Art

Through architecture, decoration, and text, the private tombs of ancient Egypt expressed the identity of tomb owners and their relationship to the king and society. The elite tombs of the city of Amarna, built during the reign of the pharaoh Akhenaten, seem to break from tradition by making the royal couple, rather than the tomb owner, the visual focus of the tomb. However, this interpretation is based on the assumption that the reliefs found on the walls are the most important decorative elements of the tomb. In this talk I argue that the architecture and decoration of the central axis of the tomb are more important than that of the walls. The tomb of the high priest Mery-Re serves as a case study to illustrate that the main axis of the tomb was designed to capture the attention of visitors and to keep them on the central path, drawing them toward the shrine, where offerings would have been made on behalf of the tomb owner. In particular, I focus on the experience of living visitors to the tomb and on the impact of the physical conditions of the space itself on viewers’ understanding of the decoration.

Memoirs of the Tenon Heads at Chavín de Huántar
Patricia Lagarde, Andrew W. Mellon Fellow, Department of the Arts of Africa, Oceania, and the Americas

The tenon heads of Chavín de Huántar entered historical consciousness in 1553, when Pedro Cieza de León wrote of an ancient fortress adorned with sculpted faces in the central Andean highlands. Cieza de León’s description in the Crónica del Perú is acknowledged as the first historical reference to Chavín, an ancient ceremonial center known for its extensive sculptural program. The monument is particularly known for the tenon-head sculptures that were installed high on the exterior walls of the monument. The tenon heads, however, have undergone numerous physical and contextual changes since their creation. Although only one head survives in place today, voids in the structure remain where others were once embedded. Previous architectural research suggests that the sculptural program at Chavín was often reinstalled as the temple expanded over a 400-year period. Additionally, excavation records demonstrate that the heads were reused in post-Chavín contexts. Furthermore, archival photographs document tenon-head sculptures as repurposed materials in local residences. Today, the collection and study of the tenon heads sets them apart as unique objects of cultural heritage. This paper draws upon these resources to reconstruct the life history of the tenon heads at Chavín and reveals how they became markers of social memory.

Remembrance and the Human Form in the Ancient and Premodern World

Moderator: Janice Kamrin, Associate Curator, Department of Egyptian Art
Friday, April 30

Art and Identity: Between Self and Other, 1500–1900

Small Bronzes and Vernacular Studiolo Culture in Renaissance Italy
Raymond Carlson, Jane and Morgan Whitney Fellow, Department of European Sculpture and Decorative Arts

This talk examines the relationship between small bronze sculptures and vernacular literature in the Veneto during the sixteenth century. These two traditions converge in the studiolo, a space that has historically been considered the epicenter of Latin humanist learning in Renaissance Italian palaces. Small bronzes—studiolo objects par excellence—are a crucial indicator of vernacular traditions that also shaped this domestic environment. Through analysis of salient sculptures, this talk reveals the ways in which wealthy Venetian men used related literary discourse to construct shared identities within the intimacy of the home.

The Allure of Ink: Jean-Baptiste Le Prince's Aquatint Imaginings of the Russian Empire
Thea Goldring, Andrew W. Mellon Fellow, Department of Drawings and Prints

The eighteenth-century French artist Jean-Baptiste Le Prince is best known for two aspects of his artistic career that have traditionally been considered discretely: his travels in and depictions of the Russian Empire, and his role in the eighteenth-century (re-)invention of aquatint. This paper unites these histories, reconsidering Le Prince's technical experimentation with tonal printmaking as part of his wider interest in and experiences with extra-European cultures. It explores how aquatint's genesis may relate not only to contemporary interest in European drawings and Rembrandt's prints, as has traditionally been asserted, but also to the cross-cultural exchanges of China and France, between which Russia was positioned both geographically and ethnically. Illuminating various ties between the invention of aquatint and contemporary efforts to translate foreign images into European print along with the different forms of Chinese art circulating in France, I argue Le Prince's aquatints evoke formal qualities of Chinese art to construct a Russian exoticism. By demonstrating how Le Prince's aquatints convey the alterity of their subjects through technique, this paper not only illustrates how his specific process and materials carried meaning but also hopes to suggest a more expansive approach to the ways in which exoticism operated in eighteenth-century visual culture.

Alexander Jackson Davis and the American West
Horatio Joyce, Andrew W. Mellon Curatorial Research/Collections Specialist, Department of Drawings and Prints

In the Department of Drawings and Prints, there are some thirty-five shelves of material from the American architect A. J. Davis (1803–1892). In addition to at least 2,000 drawings—many immaculately rendered in watercolor—there is also a cornucopia of archival documents: correspondence, financial records, contracts, diaries, scrapbooks, and much more. Though it has never been fully catalogued, the collection is without a doubt the largest for a U.S. architect practicing before the Civil
Art and Identity

War. This paper makes a preliminary case for how this remarkable holding can be used to reinterpret Davis in the context of American imperial conquest of the West, while helping put to rest some of the most seductive yet destructive myths about that history.

Davis’s life was framed by U.S. territorial expansion. The year he was born, 1803, saw the Louisiana Purchase, and 1890, just two years before his death, marked the official closure of the Western frontier. Attention to the politics of this period should easily frustrate romanticized conceptions of the West as a vast tabula rasa or the nation’s moral heartland. Still, historians have struggled to do just that; the myths endure. Davis offers another possibility, however. By studying him as a proponent of conquest and one of the original mythmakers, apathetic to the genocide of Indigenous peoples and the expansion of slavery into new territories, a new sort of evidence emerges that is too rarely found in American history-writing: architectural and visual. This history is also useful for reframing Davis himself and helps explain his ambition to elevate architecture to the status of a fine art as well as to unite his diverse output—from Italianate villas and classical statehouses to rustic cottages and Gothic academies—which have hitherto been treated separately or overlooked all together. Thus, the West helps us understand Davis, and Davis helps us understand the West.

Thursday, May 6 Breaking Our Contemporary Filter: Reimagining Art Histories across Three Continents

The Gothic Virgin, Conventionality, and the Problem of “Art” in European Image-Making
Scott Miller, Andrew W. Mellon Curatorial Research/Collections Specialist, Department of Medieval Art and The Cloisters

Carved statuettes of the Virgin Mary holding the Christ child are among the largest bodies of ivory carving to survive from fourteenth-century France. Art historians frequently characterize these statues as highly conventional and call attention to the dozens of examples that replicate the same poses and gestures with little formal variation. In this talk, I consider how the use of these statues as ritual items and markers of in-group identity among hereditary aristocrats and urban patricians influences their formal development. In doing so, I hope to demonstrate that qualities valued by modern critics, namely the paramount place allotted to formal and conceptual reinvention, are at variance with emic approaches to this class of artifacts. In doing so, I hope to emphasize that canonical works of European art themselves have the power to undercut assumptions about art-value that anthropologists have long deemed inapplicable to non-Western artistic traditions.

“Intimate” Objects in Public Display
Hugo C. Ikehara-Tsukayama, Andrew W. Mellon Curatorial Research/Collections Specialist, Department of the Arts of Africa, Oceania, and the Americas

This presentation is built around the exploration of a curious contradiction. Many works of art, such as those created by ancient Indigenous South Americans, were conceived of as intimate objects. Some of the beautiful pottery of the Andes was created to be touched, handled, circulated from hand to hand, and observed from close distances. Many of these vessels were shaped to be the canvas for imagery that needs to be understood in association with certain myths and stories and within culturally specific worldviews. Centuries later, the same objects are displayed in museums, where a much larger and more diverse audience can have a glimpse of the past through the interpretations of these collections. However, in the process of displaying these artworks, distance is created, both due to conservation, as a product of the limitations and/or priorities in museographic solutions, and in the interpretations of these objects. This contradiction between the original context of use and current displays of these objects raises the question of how we can recover some of the intimacy of these objects within museum settings.

Moderator: David Edward Pullins, Associate Curator, Department of European Paintings
Arts of Sub-Saharan Africa at The Met: What Role for the Contemporary?
Elaine Sullivan, Andrew W. Mellon Postdoctoral Curatorial Fellow, Department of the Arts of Africa, Oceania, and the Americas

Over the course of 2021, the galleries of the Michael C. Rockefeller Wing housing the arts of sub-Saharan Africa, Oceania, and the ancient Americas will close in preparation for a three-year renovation. When the galleries dedicated to sub-Saharan Africa reopen, visitors will be greeted by contemporary art at each entrance. What to make of such a framing device? In this presentation I discuss how these works, in conjunction with contemporary arts throughout the galleries, introduce the curatorial approach to the display of African arts. As opposed to the ethnographic “eternal present” or a Darwinian “eternal past,” the contemporary African arts to be presented in the galleries are part of ongoing art histories grounded in specific eras and places.

Friday, May 7  Economies of Vision: Art Labor, Art Markets, and Cultural Production after 1940
Claire Ittner, Chester Dale Fellow, Department of Modern and Contemporary Art

This presentation considers the work of Jacob Lawrence (1917–2000) in the 1940s—the earliest stages of the young artist’s career and a moment of significant upheaval in the cultural organization of work, labor, and profession in the United States. Marked by the withdrawal of the reliable public support that the W.P.A. had provided in the 1930s, the decade saw related shifts in the perceived scope of the artist’s “work,” which increasingly narrowed as it was enfolded within a formalizing arts infrastructure. I examine the way that Lawrence responded to questions about creative labor and professional legitimacy raised by these shifts, considering the additional ambivalence created by Lawrence’s position as a trained Black artist within a system that insisted on equating Blackness with “primitiveness” or amateurism. Attending closely to Lawrence’s examination of different kinds of work across the decade—his deep interest in Black craftspeople, technicians, and entrepreneurs in particular, as well as various kinds of informal and unpaid work—I argue that this sustained meditation allowed Lawrence to reflect on the nature of his own work as an artist, as well as its place within his Harlem community. I contend, finally, that Lawrence developed his own distinct artmaking practice—incorporating entrepreneurial resourcefulness, expansive interdisciplinary research, and craft principles of technical flexibility and handwrought execution—that staked a new position for the “working artist,” even as it resisted professionalizing pressures toward specialization, medium specificity, and the segregation of different kinds of knowledge.

A Broken Coriolanus: Debating American Liberalism and Modern Sculpture in the 1960s
Jonathan Vernon, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

This paper studies how the narratives that structured seminal histories of modern sculpture written in the United States during the 1960s intersected with narratives of American liberal thought developed in the same period. In this moment the origins, internal logic, and basic nature of modern sculpture and liberalism were the objects of fierce contestation within American academia and cultural life. I argue that the forms taken by these debates can be traced back to a common source in the divergent visions of the future then being promoted within the American political
center. To demonstrate this, I map the unlikely correspondences between the work of three scholars: the political scientist Louis Hartz and the art historians George Kubler and Albert E. Elsen. In doing so, I show how the fragment, as a category of sculptural form and as a metaphor for historical continuity and rupture, came to internalize a set of beliefs and values that were intrinsic to the American liberal paradigm. Ultimately, I set out the basis for a new approach to understanding the Western modernist canon: an approach that understands canon formation itself as a distinct mode of cultural and ideological production.

The Counter-Baroque: Transhistorical Expressions in Contemporary Latin American Art
Sara Garzón, Jane and Morgan Whitney Fellow, Department of Modern and Contemporary Art

In the past three decades, we have seen an increasing interest among Latin American artists to appropriate the sensibilities of the Baroque period. However, what in the past has been called the Neobaroque in reference to hybrid and syncretic models, after the 1990s shifted into what I would like to term a “counter-Baroque” aesthetic. Using the works of Ecuadorian artist María José Argenzio (b. 1973, Guayaquil), I discuss how, beyond a Baroque form, these contemporary artistic expressions demonstrate a critical engagement with a Baroque ethos. Enacted through tropes of excess, artifice, and theatricality, the Baroque ethos, while nascent in the sixteenth century, perdures today through the continuation of planation optics, the performance of social stratification, and the theater of the body. Since Baroque culture combines the religious visual regimes that were cemented during the period of Spanish colonial rule with the disciplining optics of the colonial administration, the counter-Baroque aesthetic that I am interested in tracing incorporates an explicit critique of Baroque visuality that has been complicit with colonialism.

Economies of Vision
Thursday, May 13 Multivalent Materialities: Objects as Instruments of Cultural Exchange, 1500–Present

Feathers of Defiance: Imperial Semiotics of Devotional Featherwork from Viceregal New Spain
Louisa Raitt, Marica and Jan Vilcek Curatorial Fellow, The American Wing

In 1521 Hernan Cortes and his troops looted and burned the palaces of Motecuzoma II in the final siege of Tenochtitlan. In addition to the devastating number of human lives lost during the conquest, the destruction of imperial property meant a loss of tonalli, or the living essence preserved in all animate beings and even luxury works made of feathers, signaling the rapid crumbling of one empire and the expansion of another. Birds, and more specifically their feathers, served as important signifiers in sacred and profane realms of both pre-Hispanic and European visual traditions. The Spanish simultaneously marveled at the beauty, artistry, and ingenuity of American featherworks—sending large shipments to populate European collections and adapting the technique to create works of Christian devotional and liturgical significance—and harnessed feather symbolism to demonstrate authority in their newly vanquished territory. Using The Met's Institution of the Eucharist feather triptych (88.3.1) as a grounding point, this talk explores the ways in which feathers, as a medium, navigated multiple systems of knowing during the early viceregal period, the shifts in meaning produced when featherworks performed interculturally, and the capacity of these objects to defy simple categorization.

A Brackish Landscape: Weaving Histories in Colonial Coromandel, 1600–1780
Shweta Raghu, Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Asian Art

At first glance, The Met's Hanging Depicting a European Conflict in South India (2014.88) does not seem that different from other late eighteenth-century textiles produced for European merchants on the Coromandel Coast of southeastern India. A large, plain-woven cotton painted with local chay and indigo dyes, the textile participates in the visual language of the region. Upon closer inspection, however, one notices not only sinuous vines and floral curlicues but also hundreds of bodies trotting on horseback in eleven distinct registers. Unlike most export cloths, this textile juxtaposes a historical battle with a transcultural meditation on landscape. Indeed, the scene intertwines the commercial and topographical views favored by European cartographers with the multisensory model of stewardship embraced by local artists and rulers. In my talk, I use this textile as a point of departure to discuss European East India companies' and local actors' divergent perspectives on land and water. By dramatizing these differences, I argue that a new, “brackish” mode

Moderator: Brinda Kumar, Assistant Curator, Department of Modern and Contemporary Art
of viewing landscape-shaped material and visual concerns in contemporary textile-making. In doing so, I also hope to center the role of the land, rather than the individual or national actors within it, in shaping artistic negotiations in early colonial India.

**The Obfuscation of Modernity: Recovering a Maori Avant-Garde**
Elizabeth Cory-Pearce, Andrew W. Mellon Fellow, Department of the Arts of Africa, Oceania, and the Americas

This presentation is based on the monograph I am currently writing that places Arawa Māori artworks in American and European museums back into the history of the establishment of a colonial town at Rotorua, Aotearoa–New Zealand, and the markets for Māori art that resulted. Using examples from The Met collection in comparison with later commercial work, my talk illustrates the dynamism of Māori art made for a widening range of patrons. I also emphasize how some Arawa pieces in museums were presented to visitors of note. Abstracted in anthropological theorizing as “gift exchange,” this discourse obscured the significant events “gifts” underpinned, including the creation of towns, roads, and rail routes—that is, the very possibility of empire’s presence there. By identifying Arawa presentations and tracing them prosopographically, the book recovers formative roles played by Māori in the making of modernity. Methodologically, this reorients provenance research away from current emphases on biographies of ownership and collection toward identification of originating persons, groups, and regions. In documenting overseas museum pieces as Arawa, the book offers Arawa Māori a route to reconnecting with ancestral heirlooms and encourages museums to build these relationships.

**Chronicles of Convergence: Himalayan Lutes as Markers of Mobility**
Hilary Brady Morris, J. Clawson Mills Scholar, Department of Musical Instruments

Historically an integral crossroads along the Silk and Salt Road trade routes, Nepal today includes nearly one hundred ethnic groups speaking as many languages—a kaleidoscopic sociocultural environment rife with complex constellations of layered, lived experiences. Nepal is also home to multiple varieties of Himalayan lutes—plucked string instruments with distinct morphologies, played among diverse, mostly Tibeto-Burman ethnic groups. Public imagination often conceives of these varied lutes as a single instrument, summarily cast under its broad Nepali name, tungna, or Tibetan name, dranyen (Wylie transliteration, sgra-snyan). Similarly, the various Tibeto-Burman groups are often described homogeneously as simply “culturally Tibetan.” These amalgamations of instruments and peoples obscure divergent aspects that may better inform us of relationships within, among, and between these Himalayan groups and the outside world.

**Moderator: Ronda Kasl, Curator, The American Wing**
Friday, May 14 Artistic Partnerships, Real and Imagined: Netherlandish Art beyond Geographic Boundaries

Style and Technique: Konrad Witz and Early Netherlandish Painting
Sumihiro Oki, Slifka Foundation Interdisciplinary Fellow, Department of European Paintings

Konrad Witz (ca. 1400–1446) was one of the earliest painters active in German-speaking regions who assimilated the Ars Nova of the Burgundian Netherlands. The painter from Rottweil was admitted to the painters guild in Basel in 1434. His only signed and dated work, the Saint Peter altarpiece for St. Pierre Cathedral, Geneva, shows that he had already fully absorbed the pictorial idioms of early Netherlandish painting by the second quarter of the fifteenth century. But where and how?

Witz’s activities during the Wanderjahre are not known at all, and thus scholars have surmised his artistic formation largely on stylistic grounds. Although some argue that Witz learned the Netherlandish avant-garde based in the Upper Rhine via exported manuscript illuminations, the works by Witz demonstrate his direct contact with Netherlandish paintings, especially those by Jan van Eyck. Does his stylistic and iconographic affinity with Eyckian art mean Witz’s assistantship, not necessarily apprenticeship, in a painter’s workshop in the Netherlands, or rather in Jan’s workshop in Bruges?

Technical investigations into early Netherlandish and German paintings have been greatly promoted in the last decade, including pivotally by The Met. How Netherlandish, then, is German Witz’s painting technique? How can we interpret the technical affinities and differences, joining traditional stylistic approach? What did the Basel painter learn in the Netherlands? Through close observations of technical evidence, this presentation demonstrates that Witz indeed worked in the workshop of Jan van Eyck for a certain period of time in the early 1430s.

Jerome as Wild Man: Rethinking the Antique in Sixteenth-Century Antwerp
Anna-Claire Stinebring, Theodore Rousseau Fellow, Department of European Paintings

In the 1543 St. Jerome in the Wilderness (St. Petersburg) by the Antwerp painter Jan Sanders van Hemessen, the ascetic saint’s muscular body is loosely inspired by a celebrated antique sculptural fragment, the Torso Belvedere. Yet Jerome is portrayed as unheroic: naked and crouching, almost on all fours. He appears as a holy Wild Man, linked to period imaginings of prehistoric humans. The allusion to an exhumed, fragmented ancient sculpture informs the work’s pairing of body with rocky wilderness and its conjuring of primeval time. Close study of the St. Petersburg Jerome and the artist’s earlier 1531 Lisbon Jerome—which quotes the Laocoön—requires a rethinking of the meaning and function of the growing taste for a classicizing style in sixteenth-century Antwerp. Van Hemessen’s paintings are neither pastiches nor satirical inversions of art from south of the Alps, in contrast to what previous scholars have argued. This paper analyzes how the depictions of Jerome in the wilderness illuminate shifting conceptions of the human relationship to the natural world within their original cosmopolitan context. Van Hemessen’s imaginative adaptations of antique forms invoked distinctly local concerns regarding slippages between material abundance and excess in a rapidly growing urban center, while presenting a complex view of sensual, sacred embodiment informed by emerging Reformation debates.

Moderator: Maryan Ainsworth, Curator Emerita, Department of European Paintings

Finding Neutral Ground: Netherlandish Protestant Engravers in Early Modern Cologne
Julia Lillie, Jane and Morgan Whitney Fellow, Department of Drawings and Prints

The migration of Netherlandish engravers to the German city of Cologne in the late sixteenth century precipitated a flourish of activity in the publication of prints, illustrated books, and maps. Artists were among the thousands of Protestants who fled the Southern Netherlands after the siege of Antwerp in 1584–85, and while many traveled north to the United Provinces, others turned east to the Rhineland, where opportunities for printmakers were bountiful. Their respite in staunchly Catholic Cologne was limited: most Netherlandish Protestants were forced to leave the city by about 1610. Yet during the intervening period, artists within the exiled community collaborated on ambitious print publications and raised the level of artistic skill in their adopted city. Further, the Protestant exiles frequently partnered with local Catholic publishers, focusing on the neutral subject of geography through maps and atlases. In this way, aspects of the scholarly print culture of Antwerp were carried over in a new context. These unexpected collaborations altered established ideas of confessional divisions in post-Reformation Germany, and they show us how unique aspects of engraving and book printing facilitated the development of an unusually ecumenical and cross-national community. This paper gives an overview of the collaborations among Netherlandish artists and German publishers in early modern Cologne.
Thursday, May 20 Connections and Assemblages in the Ancient Mediterranean: Three Objects Revisited

Family Resemblance? Another Look at the “Brother and Sister” Stele
Seth Estrin, J. Clawson Mills Scholar, Department of Greek and Roman Art

The monument traditionally known as the “Brother and Sister” stele is often described as the most complete surviving example of a large-scale funerary monument from Archaic Athens. Yet it has followed a tortuous path to reach this state of near completion. While fragments of the monument entered museums in Berlin in 1903 and Athens in the 1960s, most were acquired piecemeal by The Met between 1911 and 1951 (11.185a–c,f,g), with new reconstructions generated as new pieces emerged. What has not changed over the past century is the basic interpretation of the monument’s function, extrapolated from the figures carved on its face, as commemorating the deaths of a boy and a girl, usually assumed to be siblings.

This paper questions both the identification of the smaller figure as female and the function of the monument as marking the burials of siblings. I approach these issues from three interconnected angles: iconographically, by turning to contemporary vase paintings as well as more recent discoveries of Archaic funerary monuments for comparison; methodologically, by questioning the emphasis on biography in most analyses and focusing instead on the language of the accompanying inscription; and historiographically, by considering how the monument’s turbulent modern history has predetermined constructs of gender.

Flying through the Night: Auditory Experience in the Ancient Greek Symposium
Caleb Simone, The Bothmer Fellow, Department of Greek and Roman Art

A red-figure terracotta cup in The Met collection (29.131.4) features two distinct sides that form a single scene: maenads—female attendants of the wine god, Dionysus—play upon and dance to the double-pipe reed woodwind instrument known as auloi. One maenad plays the auloi facing a rocky outcrop, her instrument blaring its bagpipe-like drone. The resounding pipes direct attention to the reverse side of the cup, where the other maenad performs a carefully articulated dance: as she moves between two symmetrically positioned rocky outcrops, the folds of her peplos cascade in a marked gesture.

Situating this cup in its functional context of the elite drinking party or symposium, this talk considers how sound forges a connection between the cup’s scene and its user’s experience. The cup’s design and its scene’s composition invite the user to recognize the sounding instrument as it animates the gesturing body. In the lyrics of sympotic songs, maenadic dancers are often thought to “fly” throughout the night in a pannuchis, or night-long revelry. As the symposiast thus views and

The Hand of an Unknown Master? Reattributing Two Ivory Plaques with Saints Peter and Paul
Nicole Pulichene, Andrew W. Mellon Curatorial Research/Collections Specialist, Department of Medieval Art and The Cloisters

The ivory plaques from a diptych representing Saints Peter and Paul are critical yet understudied liturgical objects within the history of Early Christian art (17.190.54, 55). The saints’ enlarged eyes, distinctive proportions, and stylized, flattened drapery folds contribute to longstanding problems dating and localizing the diptych. Currently the diptych is attributed to sixth–eighth century Gaul, but I argue that it should instead be associated with the workshop responsible for the late fifth-century diptych of the consul Boethius (Brescia, Museo della Città). Consular diptychs often bore double portraits but, rather than initially serving a Christian ritual function, were commissioned by newly elected Roman consuls as gifts to political supporters. Scholars have judged the Peter and Paul and the Boethius diptychs for lacking the quality traditionally associated with late antique diptychs. Described as “provincial,” or the work of an “artisan” rather than artist, the diptychs’ commentators assumed that the prowess and intentionality of craftspeople necessarily diminished with distance from Rome and Constantinople. Yet these two diptychs have never been studied in relation to one another. This stylistic and material investigation of both case studies demonstrates that the Peter and Paul and the Boethius diptychs are the first evidence for the production of ivory diptychs for imperial gifts and liturgical use by a single craftsperson or workshop.

Moderator: Sarah Lepinski, Associate Curator, Department of Greek and Roman Art
Friday, May 21

Unraveling the Shape of Man: Preserving Structure and Integrity

Anatomy of a Mannequin: The Research and Fabrication of Mounts for the Equestrian Court
Katrina Zacharias, Andrew W. Mellon Foundation Conservation Fellow, Department of Arms and Armor

Not long ago, four horsemen mounted atop armored horses greeted visitors to the Arms and Armor galleries at The Metropolitan Museum of Art. All of the armors are long overdue for conservation work. However, they cannot easily be taken off display, which limits conservators' abilities to perform treatments and update mounts. Previously, in-gallery maintenance and minor conservation treatments had been done to address slight surface problems and mannequin issues. Even with these preventive measures, after thirty years all four armors are in need of a complete treatment and new mannequins. This research project involves the conservation treatment of the armor for man of the fourth rider, as well as the fabrication of a new conservation-friendly mounting system.

Furthering an Understanding of Franz Kline’s Working Methods and Materials: The Study and Conservation Treatment of Nijinsky
Sara Kornhauser, Andrew W. Mellon Foundation Conservation Fellow, Department of Paintings Conservation

Research and treatment of the painting Nijinsky (1950; 2006.32.28) by Franz Kline (1910–1962) was undertaken to address ongoing condition issues and is explored in this presentation. Before Nijinsky entered the The Met collection in 2006, it was owned by Muriel Kallis Newman in Chicago. There it was treated by a private conservator in 1960 to address its cracked and unstable paint film. These condition problems were largely the result of the painting being executed on top of another composition, a common practice for Kline at this time in his career, as he often reused canvases due to financial constraints. The treatment, which included infusing the painting with wax-resin, was unsuccessful and caused long-term condition problems, making it difficult to re-treat the interlayer paint cleavage. The goal of this project focused on reversing the previous treatment by extracting the wax-resin and properly addressing the unstable cleaving and cracking paint film. It also presented the opportunity to conduct a technical study of the painting, which was carried out in collaboration with the Department of Scientific Research and informed treatment decisions. Other works by Kline in The Met collection were also studied to advance an understanding of his process.

Adaptation of Site-Specific Cleaning Treatments for the Conservation of a Man’s Twentieth-Century Wrapper Cloth from the Bondoukou Region of Côte d’Ivoire
Kristal Hale, Andrew W. Mellon Foundation Conservation Fellow, Department of the Arts of Africa, Oceania, and the Americas

A man’s wrapper (2007.388) from the Bondoukou Region of Côte d’Ivoire in the collection of The Metropolitan Museum of Art is of significant interest for its cultural and art-historical context, as well as the textile conservation challenges it presents. This cloth is from the Dyula/Dioula group, a highly successful and seminomadic trading culture dispersed throughout Côte d’Ivoire as well as various areas of neighboring nations that eventually formed more permanent settlements such as Bondoukou on the border of Côte d’Ivoire and Ghana.

Multiple narrow, strip-woven bands in alternating warp and weft patterning sequences create a striking balance of geometric shapes juxtaposed against zoomorphic figures on a vibrant yellow background resembling, yet also distinct from, better known Kente cloths of the neighboring Asante culture.

The Bondoukou Region man’s wrapper central to this research presents discoloration and soiling, compromising its overall condition and potentially threatening the long-term preservation of the object. The efficacy of removing soiling in a site-specific manner by employing a system of rigid hydrogels, such as agarose, to precisely target degraded and stained areas is evaluated to determine its appropriateness as a course of conservation.

Moderator: Christine Giuntini, Conservator, Department of the Arts of Africa, Oceania, and the Americas
Applications of Nanocellulose in the Treatment of Works of Art on Paper
Rachel Mochon, Andrew W. Mellon Foundation Conservation Fellow, Department of Paper Conservation

Nanocellulose has emerged as a versatile, sustainable material in numerous industries, having been used in the production of medical devices, food products, cosmetics, and electronics. Nanocellulose is prepared by mechanical and/or chemical processes to isolate the smallest part of the cellulose fiber, a microfibril measuring only a few micrometers in length and with a diameter on the nanoscale. Paper conservators frequently test new materials that will provide seamless, strong, and subtly visible repairs to a range of papers. While all papers contain cellulose, papers can vary significantly in their aesthetic and mechanical properties. Many works on paper in The Met collection consist of transparent or semisynthetic substrates that can pose complex challenges in which more conventional treatment materials, such as Japanese tissue and wheat starch paste, may not be appropriate. Nanocellulose was introduced to the field of art conservation in the past decade for its physical strength, microscopic scale, chemical stability, and transparency. However, the material is highly sensitive due to its extreme hygroscopic nature and propensity for distortion. This presentation explores the ways in which different kinds of nanocellulose may be prepared to optimize their working properties and practical applications in the conservation treatment of works on paper.

Potential Methods for Monitoring Silver Mirroring on Photographs
Bryanna Knotts, Research Scholar in Photograph Conservation, Department of Photograph Conservation

Silver mirroring, a degradation mechanism associated with silver-based photographic processes, presents as a white or blue metallic sheen on the surface of a photograph. For connoisseurs, mirroring is often associated with age and increased value of a photograph, but it can obscure image detail as it progresses and is potentially disfiguring. While easily visible in raking light, the subtly reflective nature of mirroring is difficult to capture using current documentation protocols. This makes monitoring its development over time nearly impossible. My presentation focuses on preliminary research into point analysis and imaging techniques that can prove useful in tracking the accumulation of metallic silver particles on a photographic surface, techniques such as spectrophotometry and reflectance transformation imaging. The larger goal of this research project is to develop a documentation workflow that can be implemented in the Department of Photograph Conservation. This documentation workflow will improve the longevity of mirrored works in The Met collection by informing guidelines for displaying and/or lending mirrored photographs. This research also will shed light on how silver mirroring behaves over time—an area of photograph conservation that is relatively unstudied—and introduce new research on preventive care.

Pressing Buttons: The Scientific Analysis and Material Study of Synthetic Fasteners
Kaelyn Garcia, Polaire Weissman Fund Fellow, The Costume Institute

The Costume Institute has a significant number of problematic synthetics in its collection, such as laminates, foams, coatings, fibers, and resins. One notable example is the work of Elsa Schiaparelli, an Italian fashion designer who collaborated with surrealist artists such as Salvador Dali, Man Ray, and Jean Cocteau. Schiaparelli used plastics, such as cellulose acetate and cellulose nitrate, throughout her collections, especially in fasteners such as buttons, zippers, and surface embellishments. Though seemingly small components of some clothing, the fasteners are essential to the visual and structural integrity of those garments.

These fasteners are composite objects made of metal, wood, leather, coatings, plastics, and fibers, and are at risk of becoming unstable or are currently degrading. This can cause damage and staining to garments, as the objects off-gas and secrete chemicals onto the fabric. Additionally, as many of the fasteners are bespoke items, they are art objects themselves, and it is important that they be documented and preserved as such.

In this plastic component survey, we used instrumental analysis, such as micro-FTIR, Py-GC/MS, and EGA-MS, to identify materials with an aim toward recommendations for improved storage protocols.

Investigation of Artworks via Macroscale Chemical Mapping Using Hyperspectral Imaging
Roxanne Radpour, Andrew W. Mellon Foundation Conservation Fellow, Department of Scientific Research

The evolution of diagnostic techniques for artworks and archaeological and ethnographic objects continues to trend toward noninvasive, high-chemical-specificity tools to identify materials, understand material use, recognize processes of alterations/degradations, and inform conservation protocols, all while interacting minimally with the object. In my research, I have been exploring applications of hyperspectral imaging (HSI) to advance such protocols to better serve our understanding of an object’s condition, history, and material nature. HSI is a form of remote sensing that collects hundreds of images of a target in contiguous, narrow spectral bands. Stacking these images produces rich 3D data cubes, in which each pixel in the recorded target scene contains a material signature. In applying this
Moderator: Carolyn Riccardelli, Conservator, Department of Objects Conservation

Micro to Macro

technique to artworks such as paintings and utilizing different regions of the electromagnetic spectrum through targeted illumination, and by employing both reflectance and luminescence capture, we can simultaneously identify constituent painting media and explore how they are applied throughout the artwork (i.e., relatively purely in mixtures or in layers). These studies provide valuable feedback about artists’ technical styles as well as their artistic intent. My research continues to drive applications of HSI for museum collections and to develop new modes of investigation with imaging spectroscopy for cultural heritage materials.