

THE BARD GRADUATE CENTER

FOR STUDIES IN THE DECORATIVE ARTS, DESIGN, AND CULTURE

GRADUATE DEGREE PROGRAMS 2007–2008



BGC

A SUPPLEMENT TO THE 2007–2008 CATALOGUE

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FOR STUDIES IN THE DECORATIVE ARTS, DESIGN, AND CULTURE

M.A. and Ph.D. PROGRAMS

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Areas of Special Strength

Arts of Antiquity, Asia, and Islam

Renaissance and Early Modern Europe

Modern Design History

History and Theory of Museums

New York and American Material Culture

The Bard Graduate Center

for Studies in the Decorative Arts, Design, and Culture

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Cover

The Work Chair

1933–34

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LETTER FROM THE DIRECTOR

Dear Prospective Student,

The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture first opened its doors in 1993. In that first catalogue I expressed my conviction that “the aspirations and habits of civilization are revealed through the decorative arts, which are fundamental to the lives of all individuals” and my hope that the BGC would help “advance the recognition of the decorative arts as one of the primary expressions of human achievement.”

I am delighted that within such a brief period of time, the Center has more than fulfilled my hopes. And as we have added faculty and foci we have also broadened our horizons and our self-description. Our aim now, even more ambitiously, is to become a leading center for study of the cultural history of the material world. Over the years our innovative degree programs and path-breaking museum exhibitions have created a new context for the study of a significant portion of the heritage of human history. This year we have also added new faculty to strengthen our commitment to the study of New York and American Material Culture, and to the arts of Islam.

Why come here? Because at a time when the world of learning is recognizing more than ever before the importance of materiality, the BGC offers a stronger concentration of intellectual resources—both human and material—devoted to its study than a student is likely to find anywhere else. Our emphasis on object-centered, question-driven work unites the best approaches of the museum curator and the university professor, carving a distinctive niche for ourselves and our graduates in today’s academic world.

And while some places restrict either their geographical, chronological, or methodological focus, we instead emphasize an encyclopedic range. The BGC offers the breadth of approaches and resources associated with a university, with the sense of project and focus typical of an institute. Indeed, as a “graduate research institute” the BGC ensures that its students are part of an intellectual enterprise that is reflected not only in the work done by our faculty, but also that of the outside speakers whose presence is a regular part of our curriculum, and that of our collaborative partners: The Metropolitan Museum of Art, Brooklyn Museum, The Frick Collection, New-York Historical Society, and American Museum of Natural History.

Why come here? Because this stellar intellectual package is part of a fully thought-through student experience that begins with small class size (averaging five or six per seminar) and attentive advising, includes housing in the heart of midtown Manhattan, funds to support student research, a sponsored travel program, wide-ranging internships, and financial aid awards rivaling those of much larger institutions.

Why come here? Because in this day and age there are few opportunities to be part of something new, to participate in a creative and innovative intellectual venture that will help define future practice. Because studying at the BGC can only broaden the horizons and enhance the skills that will be needed by scholars of the future. For at the heart of this intense experience of study and conversation is a commitment to intellectual openness and flexibility.



TOP
The Bard Graduate Center,
18 West 86th Street

BOTTOM
Vasemania exhibition, 2004

Leaving here, whether going on to the world of work, additional graduate training, or university teaching, a student is sent off with the “tool-kit” and the perspective needed to thrive in the 21st century.

I look forward to seeing many of you here.

Cordially,

A handwritten signature in black ink that reads "Susan Weber Soros". The signature is written in a cursive, flowing style.

Susan Weber Soros
Founder and Director

WHAT WE ARE

At the Bard Graduate Center our focus is on *Cultura*. This ancient Latin word referred to the class of activities in which human beings acted on, and so transformed, their natural surroundings. Studying the traces of this effort is, of course, cultural history, but of a specific sort. It directs our attention to the substances intervened upon, the processes used to make these interventions, and the consequences of these interventions. *Cultural* historians can then construe their pursuit narrowly or broadly.

Our commitment to the cultural history of the material world lies, in fact, at the crossroads of the two great historical projects of the 20th century. When Aby Warburg created his Warburg Library for the Cultural Sciences, in Hamburg, he emphasized the interaction between art history, archaeology, anthropology, philosophy, and history of religion and so focused on artifacts of both high art and utilitarian function. But when he died in 1929, the material dimension of cultural history was deemphasized. In the same year, 1929, Marc Bloch and Lucien Febvre founded a new historical journal in Paris, *Annales d'histoire économique*, devoted to material and social history—as if “hard” sciences purged a soft and flimsy intellectual history. While the Warburg Institute (after its relocation to London in 1933) and the “*Annales* school” were the most dynamic influences on the global shape of historical scholarship in the twentieth century, that gap between cultural history on the one hand, and social and economic history on the other, was never bridged. The dream of a “cultural science” in which new kinds of evidence could be sifted to discover new kinds of questions about the past remained just that, and the cultural history of the material world remained an institutional orphan.

The founding of the Bard Graduate Center in the fall of 1993 changed all that. There is finally an institutional home for the study of the material past as a key for understanding the human creation of culture. Combining the object-centered vision of the curator with the question-driven horizons of the university professor, the curricular approach of the BGC evades the professional and disciplinary boundaries that so often keep the most interesting questions obscured from view.

Our graduate program (M.A. and Ph.D. students take the same courses, with the former completing their course work with a thesis, the latter crowning theirs with general examinations before proceeding on to dissertation writing) is designed to offer an encyclopedic approach to the material world, drawing on methodologies and approaches from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. This range in fact reflects the different approaches of our faculty; some look at *Cultura* through the lens of decorative arts and others that of architectural history, some from the perspective of design history and others from that of art history, some as social history of art, and others as material culture. This methodological pluralism is our strength, for it provides students with a rich, kaleidoscopic, and almost encyclopedic approach to the ways of studying the material past.



TOP

Marimekko exhibition, 2004

BOTTOM

Swedish Design of the 1940s exhibition

Courtesy of Moderna Museet, Stockholm

While from one angle we look like an institute focused on a single area, from another we look like a division of a university, with many different disciplines represented under a single conceptual umbrella.

Students at the BGC, just like its faculty, start with questions—about past societies, practices, and peoples—and seek precision in the material world. Students are trained to think about text *and* context, objects *and* questions.

This happens in the classroom, of course. But it also takes place in our world-renowned gallery, which over the past 13 years has presented exhibitions ranging from the ancient world to the present, and from the Americas to the Far East. Three exhibitions are presented annually, some produced by the Center and some brought in as part of a vigorous traveling program. The gallery is designed in compliance with the standards set by the American Association of Museums and is open to the public six days a week. This diet of in-house exhibitions creates ideal conditions for regular close looking, and also for student participation in the exhibition process from behind the scenes.

Our student exhibition programs represent an important concretization of this perspective. First with The Metropolitan Museum of Art, and now also with the New-York Historical Society, we have organized exhibitions in which professors and curators not only work together as curators, but also direct a three-semester minicurriculum sequence. Students, in turn, receive a 360-degree exposure to the conceptualization, making, and mounting of an exhibition. Exhibitions with the Metropolitan have tackled neoclassical pots (*Vasemania*, 2004), medieval bronze tableware (*Aquamanilia*, 2006) and 17th-century English embroidery (*'Twixt Art and Nature,'* 2008). With the New-York Historical Society, we have just launched a project devoted to *New Amsterdam in the Dutch Atlantic* (2009).

This year we are pleased also to announce a new relationship with the American Museum of Natural History, built around a multiyear postdoctoral fellowship dedicated to the study of anthropology in the museum. Courses, exhibitions, and symposia will spin off of this project as it moves forward.

These collaborations with three great institutions anchor our Cultural Sciences Campus. A 10-minute walk (shorter than across many a college campus) connects the BGC to world-class collections that span the meanings of *Cultura*, from art to history to nature. Our students have a regular experience of looking at objects that communicate the range of human history, and working with some of the most knowledgeable curators in the world, all in the context of an intellectual program committed to integrating, and not separating, these different realms.

If all this does not offer a student enough range or depth, we have agreements with Columbia University, City University Graduate Center, Cooper-Hewitt National Design Museum, and

Institute of Fine Arts at New York University that allow him or her to take courses for credit at these neighboring institutions, with faculty approval.

For all of these reasons, we are confident that curious and driven students fascinated by the study of the material world will want to make graduate training at the Bard Graduate Center part of their intellectual future.

Peter N. Miller
Professor and Chair

GRADUATE DEGREE PROGRAMS

The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, a graduate institute affiliated with Bard College, opened in New York City in 1993. Today the Center offers two programs of study, one leading to a master of arts degree and the other to a doctor of philosophy degree. Students in these programs can select from a wide array of courses dealing with various aspects of the cultural history of the material world.

Students in the M.A. and Ph.D. programs take the same courses, though their programs are articulated in different ways. The curriculum for the master's degree includes a number of required courses, tutorials, independent studies, travel, and internships in fields chosen by the student in consultation with a faculty adviser.

Students are otherwise free to construct their own program of study (with their adviser's help). The BGC has especial areas of strength in New York and American Material Culture, History and Theory of Museums, Modern Design History, Renaissance and Early Modern Europe, and Arts of Antiquity, Asia, and Islam. This past year we also began a strand of courses in the history of technology. But specialization in one of these areas is neither required nor necessarily encouraged for M.A. students. Doctoral candidates, by contrast, may wish to concentrate more, and work in close collaboration with faculty advisers to craft a slate of electives in preparation for qualifying examinations and the dissertation.

In addition to formal classes, the BGC runs a series of evening colloquia designed to function in a kind of polyphony with its courses. A regular peril of small fields and small institutions is in being too comfortable, and in setting standards that are too easily met. By bringing in interesting scholars from across the world of learning who ask questions that we have not posed, about things that we do not study, the BGC insures that its students' horizons are as broad as possible, and their standard of excellence as high as possible. Regular evening seminars open to the academic public serve as foci for the BGC's strengths in New York and American Material Culture; Modern Design History; Arts of Antiquity, Asia, and Islam; and Renaissance and Early Modern Europe. In addition, History and Theory of Museums brings in speakers affiliated with ongoing exhibition projects, and the Renaissance and Early Modern Europe group cosponsors two annual events with the Columbia University interdepartmental group on Medieval and Renaissance studies. In addition to all of these, endowed lecture series bring in a regular sequence of speakers on 18th- and 19th-century France and on the history of glass. Finally, a monthly faculty work-in-progress seminar helps create and further house discourse.

Hands-on examination of objects is an essential feature of study at the BGC. Incorporated into the first-year Survey of the Decorative Arts and Design course are two trips to places where things are made so that students can experience materiality from the maker's perspective. Our



TOP

**Woman's summer
kimono, "Airplanes"
Obi, "Balloon Ascension"**

Kimono, Japan, c. 1930s

Obi, Japan, c. 1920s

Collection of Tanaka Yoku

BOTTOM

Woman's scarf (detail)

Produced by Filmyra

Early 1940s

Collection of

Paul and Karen Rennie, London

award-winning exhibition program allows students to learn about a range of artifacts and meanings, as well as better understand how exhibitions and galleries function. “Scholars Days” in the gallery bring together professors, curators, and connoisseurs in an informal but rigorous context, and thus serve as a model for the kind of intellectual profile we believe in. In addition to what we offer in-house, students have access to collections and curators at a variety of museums in the metropolitan New York area, including the Brooklyn Museum, New-York Historical Society, The Metropolitan Museum of Art, The Frick Collection, The Hispanic Society of America, and Historic Hudson Valley. Auction houses, conservation studios, and commercial galleries also provide students with direct contact with objects.

Advising is an important part of the Center’s graduate training. Upon admission, every student is assigned a faculty adviser who works closely with him or her, helping to plan a course of study, providing academic counseling, guiding the student toward professional activity and visibility, and, in a variety of ways, supporting and encouraging the student’s attainment of intellectual and vocational goals. In addition, each student has a specialist supervisor for his or her thesis (M.A.) or dissertation (Ph.D.).

Graduates of the BGC’s degree programs are prepared for careers or career advancement in academia, museums, historic houses, galleries, auction houses, corporate art management, and government agencies, and in the fields of research, consulting, publishing, and communications. Some recent BGC graduates are holding positions as curators at The Textile Museum in Washington, D.C.; High Museum of Art in Atlanta; Museum of Fine Arts in Boston; New-York Historical Society; National Gallery of Art; The Metropolitan Museum of Art; Corcoran Gallery of Art; The Art Institute of Chicago; The Detroit Institute of Arts; Yale University Art Gallery, The Museum of Modern Art; Museum of Arts and Design; Allentown Art Museum; and Cooper-Hewitt National Design Museum.

MASTER OF ARTS PROGRAM



Lamp, ca. 1880–85
Brass, cloisonné, glass
Collection of Barrie and
Deedee Wigmore

The first year of study in the master of arts program includes a three-week orientation session held in August. In both fall and spring terms, students register for four courses (12 credits), including the two-semester Survey of the Decorative Arts and Design. During the late spring term, first-year students earn credits by completing either the Bard Term Abroad or an internship. Students must have completed 18 credits and be in good standing in order to be eligible for Bard Term Abroad. Students complete the remaining credits of course work during the fall and spring semesters of their second year. In the fall semester, second-year students enroll in a required noncredit Thesis Workshop and in the spring, a required Master's Thesis Seminar, which can be taken for credit. The BGC master's degree program culminates in a thesis, which is required for graduation. The thesis is supervised by a full-time member of the BGC faculty and is also read by a second person. Full-time students should complete their thesis in the second year (and must complete it by spring of the third year.) M.A. diplomas indicate "a degree in Decorative Arts, Design, and Culture."

All Master of Arts degree candidates complete an internship that provides practical experience in an institutional or commercial setting. Students often fulfill this requirement during the summer between the first and second years of study. BGC students have been placed at more than 200 cultural and commercial institutions, including the Brooklyn Museum; Metropolitan Museum of Art; Musée du Louvre; Victoria and Albert Museum; Waddesdon Manor; Museum of the City of New York; New-York Historical Society; The Hispanic Society of America; Historic Hudson Valley; New Jersey Historical Society; Virginia Museum of Fine Arts; George R. Gardiner Museum of Ceramic Art; Merchant's House Museum; Museum of American Art; Abigail Adams Smith Museum; Wolfsonian–Florida International University; New York City Department of Parks and Recreation; Christie's; Sotheby's; Formica Corporation of America; Coty, Inc.; Art in General; Philip Colleck, Ltd.; and Masterson Gurr Johns, Inc.

Study trips are important features of the master's degree program. Study trips range from examining museological procedures at exemplary institutions or manufacturing processes in contemporary industries, to visiting particular parks, exhibitions, or collections.

Bard Term Abroad

The BGC offers a unique opportunity for all M.A. students at the end of the first year of full-time study: Bard Term Abroad. Students in good standing who have completed at least 18 credits and satisfied the language requirement are eligible to attend a three-week intensive study trip, under the direction of two BGC faculty members. Student opportunity for study and research in a selected city is made possible by a grant from the Peter Jay Sharp Foundation. The BGC covers airfare, lodging, entrance fees, and transportation. In past years, students have traveled to England, Scotland, Italy, Germany, France, China, Japan, Holland, Sweden, and Finland for a unique series of visits to museums, private homes, and collections. Students keep a log and do a presentation while abroad; a research paper is due one month after the trip ends. In the spring of 2007, students spent three weeks in and around Paris. *Details of the Bard Term Abroad may change after the publication deadline. Please consult the Academic Programs Office.*

Requirements for the Master of Arts Degree

Students receive the master of arts degree in the history of the decorative arts, design, and culture after successfully completing the following requirements:

Reading Knowledge of French, German, or Italian

(M.A. students are required to take a language exam during the August Orientation Session and to satisfy the language requirement by April 15 of their first year of full-time study.)

August Orientation Session	noncredit
Introduction to the Field	
Research Techniques: Library and Digital Workshops	
Language Workshop	
Survey	
Survey of the Decorative Arts and Design (<i>2 semesters</i>)	6 credits
Elective Courses	
10 Decorative Arts Courses	30 credits
(Two electives must cover periods before 1800, and a third must be a non-Western course. Students may fulfill this requirement with 591, Independent Study.)	
Internship	3 credits
Thesis Workshop	0 credits
Master's Thesis Seminar	3 credits
Master's Thesis	6 credits
Total	<hr/> 48 credits

Please note:

- M.A. students may transfer a maximum of 12 credits from graduate courses at other institutions with approval of the Graduate Committee. Courses are not transferable until after a student has enrolled.
- Recipients of fellowships or scholarships must enroll for a minimum of 9 credits each semester in order to remain eligible for financial aid.

Part-time Study

The Bard Graduate Center accepts applications for part-time study in the M.A. and Ph.D. programs. To accommodate part-time students, the Center offers some evening courses. For further information about enrolling part-time at the BGC, contact the Office of Academic Programs. Financial Aid is generally not available to part-time students. It is not possible to complete the degree by taking only evening courses.

DOCTORAL PROGRAM

In the fall of 1998, The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture formally initiated its doctoral program, the first of its kind in North America, after approval by the Regents of the State of New York in September 1997. Doctoral diplomas granted indicate a doctorate in the “Decorative Arts, Design, and Culture.”

Requirements for the Doctoral Degree

The doctor of philosophy degree in the history of the decorative arts, design, and culture is open to full-time and part-time students. It is awarded upon successful completion of these requirements:

Reading knowledge of two languages from among French, German, or Italian. One of these may, by petition, be replaced by another language relevant to the dissertation area. Incoming Ph.D. students are required to take a language exam during the first week of classes.

For students entering the doctoral program who hold an M.A. in the decorative arts:

Courses	24 credits
Qualifying Examinations	noncredit
Seminar on Dissertation Topic	noncredit
Doctoral Dissertation	3 credits
Total	27 credits

Full-time first-year students in the program usually take eight courses (four each semester), including 822. Foundations of Material Culture, offered in the first semester. By the start of the second year, students identify three fields of study in which they will be examined. By the end of the second year, students must take and pass examinations in all three fields; by the end of the third year, they must have their dissertation proposal accepted. Full-time students complete the dissertation by the end of their 10th year; part-time students must complete the dissertation by the end of their 12th year.

For students entering the doctoral program who hold M.A. degrees from other institutions and from other backgrounds:

Courses	42 credits
Qualifying Examinations	noncredit
Seminar on Dissertation Topic	noncredit
Doctoral Dissertation	3 credits
Total	45 credits



TOP

The Three Graces, representing France, Saxony, and Poland/Lithuania
Meissen porcelain, 1746
Pauls-Eisenbeiss Collection
Historisches Museum, Basel

BOTTOM

Parade saddle, one of six presented with horses by Louis XIV to August II in 1715
Red silk embroidered with silver on wooden form with stuffed linen cushion and leatherwork, Paris
Rüstkammer, Staatliche Kunstsammlungen, Dresden

Full-time students who must complete 45 credits usually take eight courses (four each semester) in their first year, including Issues in the History of Design and the Decorative Arts, offered in the first semester, or Foundations of Material Culture. In their second year, they take 9 credits each semester. In their third year, they identify the fields in which they will be examined. By the end of the third year, students take and pass qualifying examinations in three fields; by the end of the fourth year, they must have had their dissertation proposal accepted. Full-time students complete the dissertation at the latest by the end of the 10th year. Part-time students must complete the dissertation by the end of their 12th year. *Doctoral students from other fields may be required to take Survey of the Decorative Arts and Design in their first year of study.*

Ph.D. Qualifying Examinations

The Ph.D. qualifying examinations cover three fields of study and have both oral and written components. The three examinations may be taken at separate times; students who do not pass the written portion of an exam may take it one additional time. All three examinations must be successfully completed by the end of the second year of full-time doctoral study, if the student has a 27-credit requirement for the degree, or by the end of the third year of full-time study, for students with a 45-credit requirement.

Field Examinations

The field examinations are intended to ensure that the student has broad knowledge of three distinct areas of study. The student may select three fields from a list of subject areas drawn up by the BGC. Fields are defined chronologically, by geography, by medium, by theme, or by other concepts approved by the Graduate Committee.

Alternatively, the student may choose two fields from the list and may opt to choose as the third field an area of individual interest. This is subject to review and approval by the Graduate Committee. It must be a clearly defined area of scholarly inquiry, which may be related to the area in which the student's dissertation topic is likely to be concentrated. Once field topics are approved, the student, with the assistance of an adviser, prepares reading lists to serve as the basis for study. The adviser, together with one other faculty member selected by the Graduate Committee (with the assistance of an outside scholar if necessary), is responsible for composing, administering, and evaluating the field examinations.

The Doctoral Dissertation

The doctoral dissertation should make a significant and substantial contribution to the understanding of the history of the decorative arts, design, and culture. The dissertation should be completed and defended within two years of the approval of the dissertation proposal by the Graduate Committee. The Bard Graduate Center assists the student in seeking financial support for dissertation work, including funds for travel, archival research, and fellowships. It is the responsibility of the student to keep the members of the Dissertation Committee informed of progress and to solicit advice and guidance as needed.

Dissertation Proposal

The process of selecting a dissertation topic and writing the dissertation proposal has three parts. The student begins the process by meeting with the director of doctoral studies.

1. The student nominates a Dissertation Committee consisting of three individuals, including a dissertation adviser who is a member of the full-time faculty.
2. In many cases, the student travels to the site of objects, archives, and other resources needed for the dissertation, to determine whether adequate access will be possible. Travel funds designated for feasibility studies of dissertation projects, as well as for research, may be available to students who have completed their qualifying examinations. Doctoral students may apply for these funds at the announced time.
3. The dissertation proposal demonstrates that the student is familiar with the relevant literature, recognizes appropriate methods to be followed, is prepared to contribute to the scholarly discourse on the chosen topic, and will be able to produce the dissertation within a reasonable period of time. The proposal is submitted to the Graduate Committee for discussion. The Graduate Committee makes the final decision on the approval of the dissertation proposal.

Presentation and Defense of the Dissertation

All three members of the Dissertation Committee must approve the doctoral dissertation. The student presents and defends the dissertation orally.

NOTE: Enrolled doctoral students should also consult the BGC Student Handbook for the most recent guidelines for the Ph.D. program and defense procedures. For more specific information about the procedure for a defense, please consult with the Office of Academic Programs and the director of doctoral studies.

ACADEMIC CALENDAR 2007–2008

Orientation Session

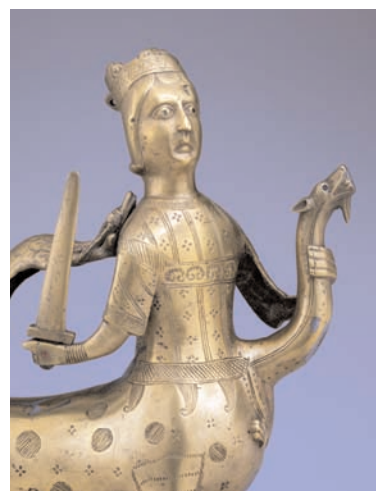
June 18, Monday–June 22, Friday	Registration (August Session/Fall) for incoming students
August 6, Monday*	Orientation begins for all new M.A. students
August 7, Tuesday	Diagnostic Language Exams
August 10, Friday*	Last day to withdraw from classes (for partial refund)
August 24, Friday*	Orientation classes end

Fall Term 2007

September 3, Monday	Labor Day (no classes)
September 4, Tuesday	Classes begin
September 11, Tuesday	Drop/add period ends
September 14, Friday	Last day to withdraw from classes (for partial refund)
October 15, Monday–October 19, Friday	Midterm examinations
November 22, Thursday–November 25, Sunday	Thanksgiving recess
November 23, Friday	Fall term 2007 ends
November 26, Monday–November 30, Friday	Make-up Week
December 3, Monday–December 7, Friday	Reading Week
December 4, Tuesday–December 11, Tuesday	Registration (Spring/BardTerm Abroad 2008)
December 10, Monday–December 14, Friday	Final examinations

Intersession/Winter Break

December 15, Saturday–January 13, Sunday



TOP

Rue de Marronniers

Sheila Hicks
Paris, 1973
Alpaca and silk
Collection of Monique Lévi-Strauss

BOTTOM

Crowned Centaur Fighting a Dragon

German (Lower Saxony)
Early 13th century
Rogers Fund
The Metropolitan Museum of Art

Spring Term 2008

January 14, Monday	Classes begin
January 15, Tuesday	Filing deadline, Free Application for Federal Student Aid (FAFSA)
January 16, Wednesday	Applications for Fall 2008 due in Academic Programs
January 21, Monday	Martin Luther King Jr. Day (no classes)
January 22, Tuesday	Drop/add period ends
January 25, Friday	Last day to withdraw from classes (for partial refund)
March 3, Monday	Theses due to Academic Programs office
March 3, Monday	Applications for graduation due in Academic Programs Office
March 3, Monday–March 7, Friday	Midterm examinations
March 8, Saturday–March 16, Sunday	Spring recess
April 11, Friday	Spring term 2007 ends
April 14, Monday–April 18, Friday	Make-up Week
April 21, Monday–April 25, Friday	Reading Week
April 28, Monday–May 2, Friday	Final examinations

Interession

May 3, Saturday–May 11, Sunday

Bard Commencement

May 24, Saturday

Bard Term Abroad 2008**

May 12, Monday	Classes begin
May 30, Friday	Classes end

* M.A. program

** Beginning and end dates for this term are subject to change, according to travel arrangements and airline availability.

Date for submission of final projects and official end of Bard Term Abroad: July 1, 2008.

This calendar is subject to revision.

AUGUST ORIENTATION SESSION

The August Orientation Session is required of all incoming master's degree students. It is designed to introduce new students to the field, research techniques, and the range of resources available within New York City. Intensive language courses are offered to prepare students to complete the BGC language requirement.

This session does not carry credits. It may include the following units:

100. Introduction to the Field

102. Research Techniques: Library and Digital Workshops

Language Workshops: French, German, and Italian

The Academic Programs Office offers three intensive, noncredit, three-week classes, in French, Italian, and German, to prepare students for the language proficiency examination. Classes meet four days a week.

Students are initially tested for language proficiency upon arrival. Those who require additional instruction will be tested again at the end of the orientation session. All entering BGC students must fulfill the language requirement by April 15 of their first year.



TOP

Mixall Jr. Portable Electric Mixer, 1945–55

Designer unknown

Eric Brill Collection

BOTTOM

Airflow Table Fan, c. 1937

Robert Heller

Eric Brill Collection



COURSES

The list below gives some sense of the range and depth of courses offered in the last few years. Detailed course descriptions for courses to be offered in academic year 2007–2008 follow.

Arts of Antiquity, Asia, and Islam

- 510. Islamic Decorative Arts up to the Mongol Conquest
- 519. Arts of the Ancient World
- 520. Medieval Art and Society
- 526. Arts of China (Decorative Arts of Later Imperial China, 1000–1900)
- 540. Later Medieval Decorative Arts
- 542. Ancient Ceramics and Glass
- 564. Ritual and Design in Imperial China
- 567. Art and Material Culture of the Tang Period, 618–907
- 572. Arts of Song Period China
- 602. Attic Red Figure Vases and Their Influence
- 604. Japanese and Korean Ceramics
- 613. Ancient Jewelry and Metalwork
- 627. Western Luxuries and Chinese Taste
- 632. Topics in Ancient Furniture
- 648. Art and Ornament in Early China
- 683. Islamic Decorative Arts after the Mongol Conquest
- 694. Landscape and Rusticity in the Chinese Living Environment
- 695. The Medieval and Early Modern Mediterranean
- 717. The Medieval Garden
- 761. Design and Material Culture of the Qing Period, 1644–1911
- 815. Islamic Art and Its Figurative Tradition I, 7th Century–ca. 1250
- 816. Japanese Textiles: A Kaleidoscopic View
- 817. The Archaeology of China's Decorative Arts
- 818. Islamic Art Survey
- 820. Chinese Ceramics
- 826. Islamic Art Seminar: The Islamic World and Artistic Exchanges with the Far East, South Asia, and Europe
- 827. Issues in the Study of Ancient Art
- 839. Islamic Art and Its Figurative Tradition II, ca. 1250 – Present
- 840. The Medieval Sumptuous Arts: Collecting, Consumption, and Display

Renaissance and Early Modern Europe (c. 1400 – c. 1800)

- 521. Decorative Arts of the Renaissance
- 522. Arts of the Baroque
- 539. Mode and Manners in the 18th Century, 1675–1815
- 541. Northern European Interiors, 1550–1680
- 555. History of European Tapestry: Tapestry in the Renaissance
- 583. The Northern Renaissance: The Arts in an Age of Uncertainty c. 1520–1600
- 592. Origins of Commercial Society in 17th-Century Holland and 18th-Century Britain
- 608. Western Europe in the 18th Century
- 621. Collecting and Collections in the Early Modern Era
- 624. Classicism in the North, 1500–1620
- 634. Supply and Demand: The Decorative Arts Marketplace, 1662–1889
- 652. City and Country in the Italian Renaissance
- 654. Objects of Virtue: Material Culture and Moral Order in 16th-Century Northern European Society
- 655. Markets to Manners: Courtly Dining in Early Modern Europe
- 656. Eighteenth-Century European Ceramics: A Social and Cultural History
- 671. Fifteenth-Century European Decorative Arts
- 674. Society and the Arts in 18th-Century France
- 675. Le Siècle de Louis le Grand: Art and Court Culture at Versailles
- 678. Arts and Crafts in Early Modern Europe: The Case of the Kitchen
- 679. Neoclassicism and the Arts in Europe and America, 1740–1840
- 684. Backgrounds to European Culture: Political, Economic, and Social History of the Age of Renaissance and Enlightenment
- 686. Furniture and Furnishings in Early Modern France
- 706. The Art and Architecture of the Baroque Garden
- 724. Villas and Gardens in Renaissance and Baroque Italy
- 725. The 18th-Century Garden in Britain
- 759. Arts of Love and Marriage in the Renaissance

- 763. The Monument: Designs and Meanings
- 821. Hispanic Arts of Design, 1300–1900
- 831. Decorative Arts of 16th-Century Italy

Modern Design History

- 524. From Morris to the Mackintoshes: Arts and Crafts in Britain and Europe, 1860–1900
- 536. The Aesthetic Movement
- 543. Nineteenth-Century European Furniture
- 552. Gothic Revival
- 554. Art Nouveau in Europe
- 562. Politics and Design of World’s Fairs
- 565. Twentieth-Century Fashion
- 571. Fragmenting Modernism, Deconstructing Postmodernism: Design, Architecture, and Film
- 573. Graphic Design in Europe, 1890–1940
- 594. The Material Culture of Childhood
- 595. Aspects of Domestic Interiors, 1850–1920
- 596. Aspects of Domestic Interiors, 1920–1970
- 622. From “Wild Things” to “A Sense of Things”: Issues in Design History and Material Culture Studies
- 625. Architecture and Design in the Weimar Republic
- 650. Issues in Modern and Contemporary Architecture
- 672. Design and Architecture, 1950–1975
- 681. Swedish Modernism
- 691. Nineteenth-Century Fashion
- 754. Film and Design in Hollywood
- 758. European Modernism
- 824. Twentieth-Century Interiors—Domestic and Nondomestic/Public and Private
- 825. Text and Image in the Modern Book
- 829. Industrial Design in the 20th-Century United States
- 833. Modern Textiles, 1850–1970
- 835. Charles and Ray Eames and Mid-Century Modern Design
- 837. The Exotic in Western Art during the 19th and 20th Centuries
- 838. Technical Cultures of 19th- and 20th-Century America

History and Theory of Museums

- 585. The Museum
- 586. Inside Today’s Museums
- 587. Object Exhibition and Display
- 589. Historic House Museums
- 597. BGC and MMA Student Exhibition
- 682. The Anthropology of Museums
- 753. ‘Twixt Art and Nature’. English Embroidery of the Tudor and Stuart Era
- 762. The Exhibition Experience: Design and Interpretation. BGC/MET Exhibition Collaboration
- 765. New Amsterdam in the Dutch Atlantic: BGC/N-YHS Collaboration
- 766. Material Culture in New Netherland: BGC/N-YHS Collaboration
- 834. American Collectors and Collections (Charles Wilson Peale to the Present)

New York and American Material Culture

- 514. The Arts and Crafts Movement in America
- 527. American Decorative Arts and Design to 1820
- 528. Decorative Arts and Design in America, 1820–1914
- 548–549. Women Designers in the USA, 1900–2000: Diversity and Difference
- 559. Domesticity, House, and Home in 19th-Century America
- 568. American Silver
- 589. Historic House Museums
- 591. American Furniture of the 19th Century
- 593. American Furniture of the 17th and 18th Centuries
- 606. The Colonial Revival
- 615. Ceramics in the American Marketplace
- 680. Survey of American Glass
- 692. American Material Culture Studies: Methods and Models
- 693. Craft and Design in the U.S.A., 1940 – Present
- 704. Reading the American Landscape
- 726. North American Frontiers: The Landscape of Early North America
- 727. New York as Cultural Capital, 1820–1880
- 760. American Production: Making and Manufacturing

- 764. The Material Culture of New York City
- 823. American Consumer Culture
- 829. Industrial Design in the 20th-Century United States
- 834. American Collectors and Collections (Charles Wilson Peale to the Present)
- 835. Charles and Ray Eames and Mid-Century Modern Design

Cultural History and Theory

- 523. Ornament, Primitivism, and the Idea of Decoration
- 647. Thinking About Things: Walter Benjamin as Historian
- 752. Antiquaries and Antiquarianism in Europe and China, 1000–1800
- 755. Thinking with Technology in Medieval and Renaissance Europe
- 756. History of the Body as Matter: From High Paleolithic to Postmodern
- 767. Material Culture and Design History
- 822. Foundations of Material Culture
- 830. ‘Orientalism’: Meetings of East and West from the Crusades to Post-colonialism

Surveys and Overviews

- 500–501. Survey of the Decorative Arts and Design
- 506. European Gold and Silver
- 509. History of European Textiles
- 518. History of European Jewelry
- 530. English and American Ceramics
- 544. The Rediscovery of Antiquity and Its Influence on the West in the Postmedieval Period
- 561. The Arts of the Book
- 574. History of Glass
- 581. Studies in Culinary History and the Decorative Arts
- 584. Survey of European Ceramics, 1400 to the Present
- 605. European Carpets
- 611. Oriental Carpets
- 612. History of European Clothing
- 832. English Silver

Core and/or Required Courses

- 500-501. Survey of the Decorative Arts and Design
- 590. Bard Term Abroad
- 598. Master’s Thesis Seminar
- 599. Master’s Thesis
- 698. Seminar on Dissertation Topic
- 699. Doctoral Dissertation
- 750. Thesis Workshop
- IND. Independent Study
- INT. Internship

2007–2008 COURSE DESCRIPTIONS

500–501. SURVEY OF THE DECORATIVE ARTS AND DESIGN

Collins/Staff

This two-semester, team-taught course, required of all first-year students in the M.A. program and entering Ph.D. students new to the field, traces major historical developments in the decorative and applied arts, landscape design, and material culture from antiquity to the present. Individual lectures familiarize students with significant forms, materials, sites, styles, designers, and craftsmen, while introducing a variety of scholarly approaches to recovering meaning from material artifacts through a study of function, technology, iconography, and patronage. At the end of the two-semester sequence, students will have a working visual and historical vocabulary of significant designed/manufactured objects and spaces from a wide range of civilizations and periods, and a better awareness of the areas they might pursue at the BGC. 3 credits.

523. ORNAMENT, PRIMITIVISM, AND THE IDEA OF DECORATION

Ogata

This seminar explores the interrelated roles of ornamentation and primitivism in the construction of Western notions of decoration. Concentrating on the period from the late 18th to the 20th century, students examine how theories of ornamentation were formed in relation to the concept of the “primitive.” Although the discourse of embellishment was established well before the modern era, it takes on new significance in the context of imperialism and industrialization in the 19th century. In addition to examining closely the key texts in their intellectual and cultural contexts, including works by Semper, Riegl, Jones, and Loos, students look at the ways in which non-Western and nonindustrialized cultures provided a visual and ideological basis for the idea of decoration. 3 credits.

565. TWENTIETH-CENTURY FASHION

Majer

This seminar presents a cultural study of European and American women’s dress from the Belle Epoque to 1970. Within a chronological framework that traces the evolution of the silhouette and the work of major designers, the changing forces affecting fashion during this period will be explored. Along with readings that offer theoretical interpretations of fashion, issues to be examined include

changing ideals of feminine beauty as manifested by the use of cosmetics and understructure; the influence of film, historicism, contemporary art, and sport culture on style; the advent and significance of fashion photography; developments in clothing manufacture and the introduction of synthetics; the rise of American ready-to-wear; and the impact of counterculture clothing and the demise of French fashion leadership in the 1960s. Field trips to The Costume Institute at The Metropolitan Museum of Art are arranged. 3 credits.

568. AMERICAN SILVER

Ames

A survey of silver produced in the United States from the 17th century to the early 20th. Students examine the most significant artisans, designers, and manufacturers; the major styles; and both typical and exceptional forms of silver and electroplated hollowware and flatware produced in each era for domestic, ecclesiastical, and presentation purposes. Visits to local collections, galleries, and exhibitions are arranged. 3 credits.

590. BARD TERM ABROAD

Staff

Each year in late spring, the Bard Graduate Center offers a program of study abroad. Designed for first-year students, this course provides a detailed study of decorative arts under the supervision of leading scholars at host institutions. Previous terms were held in Britain, Scandinavia, China, Japan, Italy, and Germany. Topics and sites vary from year to year. Enrollment may be limited. 3 credits.

591. AMERICAN FURNITURE OF THE 19TH CENTURY

Ames

A chronological survey of furniture produced for household use in the United States in a period of extraordinary growth, diversity, and change. Sessions examine examples of work by the most significant artisans, designers, and manufacturers; the major styles, from American Empire and the Aesthetic movement to American Renaissance and Arts and Crafts; technological and industrial developments and responses to them; the changing relationship of American furniture to that produced in Europe and elsewhere; regional vernaculars, variations, and alternatives; key texts; and the impact of shifting cultural values and patterns of domestic life. Visits to local collections and institutions are arranged. 3 credits.

598. MASTER'S THESIS SEMINAR *Staff*

This seminar, offered during the spring term and required of all M.A. candidates, enables students to discuss thesis work in progress and provides an opportunity for faculty and students to offer comments and criticism. 3 credits.

599. MASTER'S THESIS

The thesis is a prominent part of the Bard Graduate Center's M.A. degree program, allowing students an opportunity to explore a topic or issue in depth and to make an original contribution to scholarly discourse. Students submit a document of between 50 and 100 pages, accompanied by notes, bibliography, images, and other appropriate material. The thesis adviser and a second reader review the thesis. After revisions and approval, the thesis is filed with the Office of Academic Programs for inclusion in the Bard Graduate Center library. 6 credits.

606. THE COLONIAL REVIVAL *Whalen*

This seminar focuses on the Colonial Revival in the United States, a complex cultural phenomenon succinctly described as "national retrospection" that began during the Early Republic and has persisted ever since. Ostensibly peaking between 1880 and 1940, it takes many forms, encompassing decorative arts, architecture, landscape design, painting, sculpture, graphic arts, literature, photography, and film. Key practices include forming collections, staging commemorations, and preserving historic sites. Situated within the oft-cited historical context of industrialization, urbanization, and immigration, the Colonial Revival intersects discourses of regionalism, nationalism, nativism, Progressivism, modernism, and antimodernism. Further points of consideration include the relationship to the Arts and Crafts movement and comparable revivals in the Americas and Europe. Readings will emphasize historiography, primary sources, and recent scholarship. 3 credits.

613. ANCIENT JEWELRY AND METALWORK *Simpson*

This seminar covers topics in jewelry and metalwork from the earliest remains of personal adornments in the Paleolithic and Neolithic periods to the ornate jewelry and plate made and used in Roman imperial times. The beginnings of ancient metallurgy, the technology of metals, and ancient jewelry-making techniques are examined. References in ancient texts are used to provide information about jewelry and metal objects that were noteworthy in antiquity

but no longer survive. Collections of finds from the great excavated sites are discussed, including those from the Royal Cemetery of Ur; the royal tombs of Alaca Hüyük; the treasure of Priam from Troy; the royal shaft graves at Mycenae; the tomb of Tutankhamen; the sites of Gordion, Hasanlu, Marlik, and Nimrud; Greek sanctuaries and burial sites; Scythian, Celtic, and Etruscan tombs; and the cities of Pompeii and Herculaneum. 3 credits.

621. COLLECTING AND COLLECTIONS IN THE EARLY MODERN ERA *Morrall*

This course explores habits of collecting in Europe c. 1500–1650. It traces the development of the *Kunstkammer* and the cabinet of curiosities that culminated in the gradual emergence of the concept of the museum, and examines how the collecting of objects fortified princely power, transformed the nature of both aesthetic and scientific experience, and shaped the sensibility of intellectuals. Emphasis is placed on the great courtly collectors of central Europe, including the Wittelsbach Dukes of Bavaria, the Dukes of Saxony, and the various Habsburg rulers. Particular attention is given to the collection of Emperor Rudolf II in Prague, whose amassing of objects, both natural and man-made, coincided with his patronage of natural philosophers, alchemists, astronomers, and other seekers of knowledge. The changing relationship between art, nature, and science, embodied in early modern collections, is used to chart the shift from a medieval to a recognizably modern understanding of the processes of nature and of man's place in the world. Knowledge of French and German is an advantage but not essential. 3 credits.

622. FROM "WILD THINGS" TO "A SENSE OF THINGS": ISSUES IN DESIGN HISTORY AND MATERIAL CULTURE STUDIES *Kirkham/Whalen*

This seminar introduces students to issues and debates within design history and material culture studies. It aims to provide an understanding of the development of design history and material cultures studies as academic disciplines, particularly in Great Britain and the United States, and their relationship to other disciplines (from art history to anthropology). Seminar topics include popular culture versus high culture; gender and sexuality, race and ethnicity, class, and nation; positionality; Eurocentrism, Orientalism, and American exceptionalism; invented traditions; connoisseurship and contextualization; craft; the monograph; production, exchange and consumption; and affectivity, place, and things. The final

section of the course focuses on critiques of recent influential books and articles. 3 credits.

632. TOPICS IN ANCIENT FURNITURE *Simpson*

Beginning with the earliest indications of furniture in the Neolithic period, a history of ancient furniture is reconstructed from existing evidence, including ancient texts and depictions of furniture in ancient art, with special reference to the great collections of Egyptian, ancient Near Eastern, Greek, Etruscan, and Roman furniture recovered in archaeological excavations. Furniture made from metal, stone, and wood has survived, along with the ivory and metal fittings that were once attached to wood furniture that has long since deteriorated. Ancient woodworking techniques can be identified from these remains, and the creative mentality of ancient cabinetmakers can at times be discerned. Highly esteemed in antiquity, ancient furniture was influential in more recent periods as well; the furniture that inspired Egyptianizing and neoclassical styles is studied, along with styles that had flourished but disappeared before the beginning of the Middle Ages. 3 credits.

648. ART AND ORNAMENT IN EARLY CHINA *Louis*

In China, visual art in the traditional sense of calligraphy or painting produced by renowned masters came into existence only after the first century of the common era (C.E.). Earlier Chinese “art” is recognized by modern art history almost indiscriminately as any refined object with pictorial designs found in ancient tombs, bronze and lacquer utensils and furniture, jewelry, weaving, embroidery, ornamental fittings for weapons, chariots, furniture, funerary painting and sculpture, and so on. Since such archaeological material constitutes one of the prime resources for the study of early Chinese culture, scholars from a great variety of academic fields (anthropology, art history, history, literature, religious studies, linguistics, and conservation) have commented on it. As a result, early Chinese artifacts have become one of the most vibrant, but often ideologically charged, testing grounds for interdisciplinary approaches and theories about almost any aspect of early Chinese culture. This seminar has two aims. The first is to provide an overview of elite material culture in Bronze Age and Early Imperial China as revealed by major, often sensational archaeological discoveries of the past century. Emphasis is placed on exploring changing ritual, political, and societal functions of artifacts from various, usually culturally distinct, regions. The second aim is to critically review recent art-historical

approaches to the visual qualities of early artifacts, their ornament and design in particular, in order to assess the merits and limitations of those methods. Case studies focus on material from the late Shang period and from the Eastern Zhou and Western Han periods. The course includes museum visits. 3 credits.

652. CITY AND COUNTRY IN THE ITALIAN RENAISSANCE

Krohn

By the middle of the 15th century, Italian city life was flourishing. The economic success of the merchants and the governments they sponsored was expressed in the design and decoration of palaces and piazzas. As urban elite culture developed, the countryside surrounding the cities was transformed from the site of food supply to a locus of leisure. Palace decoration, both inside and out, responded to urban development and the rising self-consciousness of Renaissance people. Country houses, often owned by the same families, reflected an awareness of space and perspective that was analogous to changes in the city. This course examines the rise of the towns and the visual and literary forms that accompanied this development as the backdrop to the major intellectual and social themes of the Renaissance. The focus is on monuments in Siena and Florence, with examples from Rome and the Veneto. Parallels are drawn between the decorative schemes of city palaces and their counterparts in the countryside, which took the form of villas with attached gardens. 3 credits.

656. EIGHTEENTH-CENTURY EUROPEAN CERAMICS:

A SOCIAL AND CULTURAL HISTORY Morral

The 18th century was the great age of European ceramics. Early in the century, the discovery of “true” porcelain at Meissen, rivaling the quality of Chinese and Japanese imports, led to a race for technical excellence and commercial superiority among the countries of Europe, which gave impetus to an extraordinary flourishing of the ceramic medium, and with it, a new position of cultural centrality. The course examines this phenomenon, focusing on the artistry of Meissen production within the culture of the Saxon Court; the distinctive forms of Sèvres, created for the most lavish court culture of the ancien régime; and the development of the ceramic industry in England, where factories like Derby and Wedgwood, lacking royal or princely patronage, were forced to develop along more purely commercial lines. Firsthand examination of the styles and types of the main European factories provides a thorough connoisseurial grasp of the subject. In addition, emphasis is placed on questions of design,

marketing, and consumption of ceramics, in order to show how the developments in porcelain and earthenware constituted part of a wider material culture, which reinforced 18th-century concepts of “taste,” “beauty,” and “civilization” and affected the social practices and aesthetic imagination of 18th-century society. 3 credits.

672. DESIGN AND ARCHITECTURE, 1950–1975 *Maniaque*

By 1953, despite the great challenge of reconstruction in Europe after World War II, the technical obstacles for providing comfortable homes for all seemed to have been resolved (standardized production; control of heat, light, ventilation; acoustic insulation). Building standards were enshrined in legislation in Europe and the United States and would be achieved with heavy investment and mass production, standardization, and the rational solving of technical problems. The members of the three CIAM meetings (Congrès Internationaux d'Architecture Moderne) after WWII seemed to be in control of technology and planning. Though the new generation of architects and designers was not satisfied, it was one of the leading figures of the old generation who in 1953 asked the fundamental question: “How should we live today?” This course is about the different ways in which individuals attempted to answer this question, turning away from the twin models of the comfortable bourgeois home and the industrialized working-class dwelling. We will explore radical approaches to the domestic, from high tech to low tech, from the 1950s to the 1970s, in Europe and in the United States. Each seminar will include a presentation followed by a discussion. Where possible, film and audiovisual material will be used. Each student will contribute one presentation during the semester and submit a 20-page paper at the end of the semester. 3 credits.

695. THE MEDIEVAL AND EARLY MODERN

MEDITERRANEAN *Miller*

The Mediterranean was not only the center of European civilization for a very long time, it was at the center of the revolution in 20th-century historiography that put material evidence and the forms of its narration at the core of the historian's practice, from Pirenne's *Mohammed and Charlemagne* (1935) through Braudel's *Mediterranean in the Age of Phillip II* (1949) to Goitein's *Mediterranean Society* (1966–88) and McCormick's *Origins of the European Economy* (2002). In this course we study this revolution in which advances in knowledge are linked to advances in method; improved answers to better, more interesting questions. In terms of content,

we explore the history of the sea's civilizations from the 8th to the 18th centuries. Especial attention is paid to the way in which the Mediterranean served as the semipermeable membrane across which the civilizations of Islam and Christianity communicated. By the end of this period, not only had the direction of transfer shifted, but exceptional differentiation had occurred within Europe. For the early modern period, we investigate the role of travelers, merchants, and missionaries in the Mediterranean world. Students have access to the professor's digitized archive of Peiresc (1580–1637) papers, with its vast documentation of Mediterranean commerce and material culture. 3 credits.

698. SEMINAR ON DISSERTATION TOPIC

Required of all Ph.D. candidates, this one-semester seminar enables students to present preliminary research on the feasibility of their proposed dissertation topics and to discuss issues of methodology. Noncredit.

699. DOCTORAL DISSERTATION

The doctoral dissertation is a significant contribution to the history of the decorative arts, design, and culture. It is the most important aspect of the student's doctoral work. 9 credits.

704. READING THE AMERICAN LANDSCAPE *Jaffee*

This seminar will provide an overview of past and present approaches to the study of the American landscape and examine the ways in which key landscape genres have evolved and been interpreted over the course of the American experience. Topics will include the American Home, Imagining the Western Landscape, City and Suburb, Landscape as Inflected by Class and Race, Landscape of Commerce, Heritage Landscapes, and Landscape of Cyberspace. In addition to reading classic landscape scholars such as J. B. Jackson, D. W. Meinig, Yi Fu Tuan, and Kevin Lynch, the class will discuss the work of contemporary landscape theorists and historians such as Dolores Hayden, Rebecca Solnit, and Dell Upton. We will also consider 19th-century interpreters of the American landscape of nature such as Henry David Thoreau and the photographer William Henry Jackson. 3 credits.

**726. NORTH AMERICAN FRONTIERS: THE LANDSCAPE OF
EARLY NORTH AMERICA** *Jaffee*

Early North America was the site of a series of encounters in time and space between Euro-Americans, Native Americans, and Africans in the 16th, 17th, and 18th centuries. This course will look at several landscapes through the lens of these encounters and utilize the material as well as the documentary record. Some examples of these meetings of various people will include Spanish and Pueblo peoples in New Spain; Dutch and Iroquois in the Northeast; French and Huron in New France; English and Algonquian in New England; Chesapeake, African, and English in the Carolinas; and Ute, Paiute, and Shoshone in the Great Basin. We will consider these encounters as a landscape of expectation and one of disaster, of warfare and diplomacy, of religion and sexuality. We will consider works by archaeologists and anthropologists, social historians and art historians; representative works by Richard White, William Cronon, Jill Lepore, Laurel Thatcher Ulrich, Ned Blackhawk, William Kelso, Daniel Richter, Serge Gruzinski, and Denys Delage. Students make presentations and write a research paper. 3 credits.

727. NEW YORK AS CULTURAL CAPITAL, 1820–1880 *Jaffee*

New York became the center of the nation's economic life in the decades after the opening of the Erie Canal in 1824. But New York was also the place where that economic power was transformed into cultural capital, where a new metropolitan culture was manufactured—a culture fabricated by parlor suites of furniture, and displays of stereographs, carte de visites, plaster figures, and chromolithographs. This course will focus on how this new culture came into being and what its roots were, by analyzing the work of key urban manufacturers and entrepreneurs in the context of their overall trades, including the fine and not so fine forms of furniture, or photography, for example. We will also study the city's cultural infrastructure—the new kinds of art exhibition spaces and museums, daguerreotype salons and furniture emporiums—that made these new cultural commodities available and gave a “tutorial in gentility” to the emerging middle class. Figures for study include John Rogers, Currier and Ives, Herter Brothers, P. T. Barnum, and Matthew Brady. 3 credits.

750. THESIS WORKSHOP *Kirkham/Whalen*

The Fall Thesis Workshop meets weekly with the purpose of getting a first draft mapped out, if not completed, by the winter break. Students will be coached on the preparation of their thesis proposals

and will begin to enter the hermeneutical circle. For specific descriptions and schedules, consult those directing the workshop. Noncredit.

758. EUROPEAN MODERNISM *Ogata*

This seminar will explore the architecture, design, and theories of modernism, from 1900 to the 1950s, with emphasis on the critical period between 1919 and 1939. We will investigate the work of the historical avant-garde in France, Germany, Holland, and Russia. We will discuss architecture, furniture, textiles, ceramics, typography, and film and themes such as housing, the rhetoric of the machine, mass production and mass culture, the New Woman, domesticity, and the body. Readings will include both primary and secondary sources, with particular attention to the historiography of modernism. 3 credits.

**761. DESIGN AND MATERIAL CULTURE OF THE QING
PERIOD, 1644–1911** *Louis*

Historically speaking, the Qing era can be divided into three distinct epochs: a short transformational 17th century, defined by the Manchu conquest of China; a long, peaceful and enlightened 18th century; and a tumultuous, war-torn 19th century that saw the demise of imperial rule under the onslaught of foreign business interests and political ideologies. Crafts and design are distinct in each of these epochs, driven by an unprecedented commercialization of society and a trendsetting court in the 18th century. International trade and cultural exchange with Japan, Central Asia, and Europe had a decisive impact on Qing material culture, accounting for a flourishing export industry as well as local exoticist and eventually westernizing tastes. At the same time, the collecting and marketing of Chinese antiquities reached unprecedented heights, prefiguring the modern international Chinese art market. The emphasis in this seminar will be on 18th- and 19th-century materials. The 18th century saw extraordinary innovations in ceramics, jade, and glass production. Nineteenth-century arts, on the other hand, have long been seen as expressions of national decline and humiliation; part of this course will be devoted to finding appropriate approaches for analyzing some of this rich but little studied material. The class will include several gallery visits; it can fulfill a pre-1800 requirement only if the final paper topic is chosen accordingly. 3 credits.

762. THE EXHIBITION EXPERIENCE: DESIGN AND INTERPRETATION. BGC/MET COLLABORATION

Krohn/Morrall

The temporary exhibition, in which objects are grouped together for a limited time and with a particular purpose, has become a key component of the contemporary museum experience. Exhibitions present objects and ideas in a variety of ways, and interpretation is always mediated by design. This course looks at the way exhibitions tell stories, communicate meaning, and establish values. Using as a case study the upcoming Bard Graduate Center/Metropolitan Museum of Art collaborative exhibition, *'Twixt Art and Nature'. English Embroidery of the Tudor and Stuart Era*, scheduled to open at the BGC in the summer of 2008, we will examine the construction of narratives, the role of design, and the relationship between objects, texts, and digital images in the mounting of exhibitions. Classes will be led by Deborah Krohn and Andrew Morrall, with guest lectures given by Melinda Watt, Nina Stritzler-Levine, and exhibition designers from the BGC and the Met. Assignments will include exhibition critiques, generating label and gallery guide copy, making digital presentations, and creating mock exhibitions with either the English embroidery materials or a group of objects chosen by the student. The course is open to all students. Students already engaged in the embroidery project will focus their work around the forthcoming exhibition. 3 credits.

763. THE MONUMENT: DESIGNS AND MEANINGS *Collins*

Monuments, from the Latin *monere*, are literally things that warn or remind: that is, they constitute enduring physical messages addressed to contemporaries and to posterity. This seminar investigates the monument as a significant category of symbolic and aesthetic endeavor, considering continuities and change in form and meaning across time and place. The impulse to commemorate individuals, groups, actions, and events is as old as human history, and to study monuments requires attention to design, urbanism and other spatial/environmental concerns, political and power structures, reception history, and the relation of word and image. Students will investigate monuments and memorials in a wide variety of cultures from antiquity to the present, including pyramids, triumphal arches, plague columns and *guglie*, tombs, cenotaphs, martyria, commemorative gardens, and war memorials. The course also studies the retroactive designation of historic sites and objects as protected monuments (such as UNESCO

world heritage sites or Britain's Scheduled Ancient Monuments); counter- or protest monuments; and other temporary arrangements and installations that invoke or subvert a monumental language. 3 credits.

764. THE MATERIAL CULTURE OF NEW YORK CITY *Jaffee*

This course will introduce students to the study of the material culture of New York City—its built environment, cultural landscape, and decorative arts industries. Students will examine the historical and cultural context of New York as a center of postrevolutionary manufacturing, as a cultural capital in the 19th century and an international center in the 20th, and as an arena of racial, ethnic, and religious traditions and conflicts. The course will be organized around a series of historical spaces: the 1741 “slave revolt” and 18th-century colonial society; the artisan's workshop and the early national port city; the 19th-century townhouse and the apartment house; cultural spaces of consumption such as Barnum's American Museum and Brady's Daguerreian Studio; the building of Central Park and the contest over urban public space; late 19th-century spaces for display such as the department store and the art museum; the early 20th-century skyscraper; and the mid-20th-century urban reconstruction projects of Robert Moses. We will discuss the work of scholars such as Jill Lepore, Dell Upton, Neil Harris, Roy Rosenzweig, Elizabeth Blackmar, William Leach, Mike Wallace, George Chauncey, and Kenneth Jackson. 3 credits.

765. NEW AMSTERDAM IN THE DUTCH ATLANTIC:

BGC/N-YHS COLLABORATION *Krohn/Staff*

Brooklyn as a suburb of Amsterdam describes the ambition of this course. The cultural landscape of 17th-century New Netherland is situated in its political, economic, cultural, and material history: the Dutch Atlantic. For these were the decades of the Golden Age: of Rembrandt and Spinoza, and the conquests of Indonesia and Brazil. Deborah Krohn will coordinate the class; lectures will be delivered by Peter Miller, Andrew Morrall, Jeffrey Collins, David Jaffee, Catherine Whalen, and others. We will visit the Brooklyn Museum and the New-York Historical Society. The exhibition, to open at the BGC in September 2009 (the 400th anniversary of Hudson's entry into New York Harbor), centers on the inventory of a Dutch woman shopkeeper, Margarita van Varick, and her extraordinary collection of “East Indian” goods. Assignments include a final presentation and research paper. 3 credits.

766. MATERIAL CULTURE IN NEW NETHERLAND:

BGC/N-YHS COLLABORATION *Ames/Staff*

Sequel to the fall course, “New Amsterdam in the Dutch Atlantic: BGC/N-YHS Collaboration,” with emphasis on the material evidence of Dutch presence in the New World, particularly metropolitan New York and adjacent areas. In preparation for the forthcoming exhibition at the New-York Historical Society, students will examine and evaluate artifacts and documents to determine their effectiveness in evoking physical and sensory life in Dutch New York in the 17th and 18th centuries. In addition to those in written documents, names on the landscape, maps, prints, paintings, ceramics, silver, furniture, textiles, and other materials may be studied. Visits to historic houses and museums; close collaboration with staff at the N-YHS. Student research projects will help shape and inform the exhibition and the publication accompanying it. 3 credits.

767. MATERIAL CULTURE AND DESIGN HISTORY

Kirkham/Whalen

This course aims to introduce students to the main issues raised, and approaches to study practiced within, material culture studies and design historical studies, two closely related areas with many common roots. The relationships of both “fields” to others such as anthropology and cultural studies will be explored. Themes to be studied will include objects as document; Pronounian analysis; representation and reading images; “race,” class, and gender; the everyday; the vernacular; the popular; “folk”; tradition and “invented tradition”; documentation; narratives; historiography. 3 credits.

815. ISLAMIC ART AND ITS FIGURATIVE TRADITION I, 7th CENTURY–CA. 1250

839. ISLAMIC ART AND ITS FIGURATIVE TRADITION II, CA. 1250 – PRESENT *Carboni*

These two courses, which complement one another but will be individually contained, intend to provide the general framework of a survey of Islamic art organized in traditional chronological order and within distinct geographical areas. The focus of the courses, however, will be on a particular aspect of the discipline of art history studied under the title of “Islamic art”: its strong and lively figurative tradition across all media, the existence of which is sometimes denied and the importance of which is often poorly understood or even exaggerated. The courses also provide the opportunity to intersperse lectures on special topics, such as the un-iconic aspects of

Islamic art, iconoclasm, the influence of European and East Asian figurative traditions, “Islamic” art in the contemporary artistic environment, and others. 3 credits each.

816. JAPANESE TEXTILES: A KALEIDOSCOPIIC VIEW *Milhaupt*

Using textiles as a lens through which to view Japanese culture, this seminar examines the cultural significance of textiles—specifically women’s kimono. We will explore alternative methods of seeing, presenting, and writing about textiles, venturing beyond conventional chronological methods of studying these objects. This thematic overview explores topics as diverse as the representation of textiles in paintings, the transformation of secular garments into museum artifacts, the convergence of the textile and publishing industries, the market for secondhand kimono, and the transition of the kimono from an everyday garment into a symbol of a traditional Japan. Students will become familiar with the materials, methods, and scholarship of Japanese cloth and clothing history. They will be required to analyze critically various approaches to the study of objects, and to design and execute an innovative project related to their individual professional goals. 3 credits.

820. CHINESE CERAMICS *Louis*

An introduction to the history of ceramic production and appreciation in China. While the focus is on fine stoneware and porcelain vessels dating from the Tang to the Qing eras (7th–19th centuries), the course also familiarizes students with the important earthenware traditions—Neolithic vessels, tomb statuary, and architectural ceramics. Throughout, we are concerned with issues of consumption, collecting, and authentication; address the methods and limits of interpreting ornament on ceramic vessels, and discuss technological and stylistic innovation in light of economic and political changes. Some classes will be held in museums. 3 credits.

822. FOUNDATIONS OF MATERIAL CULTURE *Miller*

Things are all around us, and they have been valued for a long time. This course explores the long history of the study of things for their historical value (as distinguished from aesthetic considerations). We begin with the revival of the study of antiquity with Petrarch c. 1340 and Biondo Flavio and Cyriac of Ancona (c. 1440). Renaissance and Baroque antiquarianism provides a major focus and foundation of the course, which then turns to the development of modern archaeology and art history in the 18th century with

Winckelmann, Piranesi, Caylus, and Adam. We then turn to the “auxiliary sciences”—the first coherent body of material culture studies—in the early 19th century, and the way in which these, in turn, served as the basis for the development by the end of the century of cultural history and the historical museum, as well as anthropology, folklore, and the ethnology museum. We conclude with the beginnings of modern cultural history at the start of the 20th century with Lamprecht, Pirenne, Warburg, and Bloch, and we end with Braudel. 3 credits.

823. AMERICAN CONSUMER CULTURE *Whalen*

This seminar explores the history of consumer culture in the United States from the 18th-century consumer revolution to e-tail. Topics include the development of trademarks, packaging, branding, advertising, and marketing; shopping spaces and practices; corporations; mass consumption; gender/sexuality, race/ethnicity, economic inequality, and selfhood and citizenship in consumer society; moralizing discourse; and consumer resistance. Sources considered include goods and services, retail venues, advertisements, prescriptive literature, novels, film, television, and the Internet, as well as cultural commentary and recent scholarship. 3 credits.

827. ISSUES IN THE STUDY OF ANCIENT ART *Louis/Simpson*

Ancient artifacts are precious documents of the past, providing access to the lives of the people who made and used them. Their association with the great cultures of antiquity has given them a powerful authority, which has been utilized to support a wide range of ideologies. Ancient objects have been used throughout history to legitimize autocratic rule, defend cultural supremacy, and construct national identities. The role of antiquities today is hardly less ideologically charged. Colonialism and other forms of political conquest have enhanced the importance of antiquities far beyond contemporary national borders. As a result, attitudes toward ancient art and artifacts are now often conflicting, resulting in ethical, political, and legal debates regarding ownership, trade, and study. This seminar addresses the history of the collecting of ancient art and the diverse ideologies surrounding antiquities today. Students explore the motives and mechanisms that have driven archaeological and academic exploration, private collecting, and public display of antiquities, in their respective countries of discovery and internationally. The class also addresses issues of nationalism, the formation or affirmation of national identities, and cultural heritage

preservation, including the history of national archaeological programs and legislation concerning the protection of cultural property, such as the UNESCO conventions. Emphasis is on the arts of the ancient Mediterranean, Near East, Central Asia, and China, and their reception in Western Europe and the United States in the 20th and 21st centuries. The course includes field trips to auction houses, galleries, and museums. 3 credits.

837. THE EXOTIC IN WESTERN ART DURING THE 19th AND 20th CENTURIES *Lundquist*

In this course we will examine the historical, linguistic and cultural meanings of the words “exotic” and “exoticism” and then apply this understanding to a study of this phenomenon in Western art of the 19th and 20th centuries. We will look briefly at the earlier history of East-West cultural and artistic relationships, including, primarily, the Silk Road. We will then study the various “Orientalisms,” or Revivals, that is, the discovery or rediscovery of non-Western cultures and civilizations by and from a Western perspective, namely Chinoiserie, Islam and India, Egyptian Revival, Babylonian Revival, and Japonisme. We will also look at lesser-known influences, such as that of Indonesian temple art on the art of Gauguin. We will keep *Les Fleurs du Mal* (first edition, 1857) of Charles Baudelaire as a kind of literary touchstone of the subject of exoticism and make frequent reference to Walter Benjamin’s *The Arcades Project*. In visits to The New York Public Library we will view the original initial publications of the primary visual material that gave rise to the various revivals, along with reproductions of the modern artworks themselves. We will also visit museum exhibitions to see works in the range of our interests. We will pay particular attention to Van Gogh, Gauguin, and Picasso (with whom we will look at African sculpture), but also at the Symbolist and Occult painters, such as Redon, Klimt, Franz von Stuck, Gustave Moreau, and Elihu Vedder. We will focus on Art Nouveau as the primary decorative arts component of the course, and, in particular, at the *Exposition Universelle* of 1900 in Paris. We will bring our discussions up to the present as much as time will allow, but will particularly look at the question of whether exoticism, or “The Other,” is possible or still exists in the age of the Internet and YouTube. 3 credits.

838. TECHNICAL CULTURES OF 19th- AND 20th-CENTURY

AMERICA *Haring*

This seminar addresses three major themes in the history of 19th- and 20th- century American technology: mechanization, mass consumption, and integration. Examples are drawn from a wide range of technologies over a 150-year period, from photography and telegraphy to Bakelite and the personal computer. Throughout the course we will examine the development of technical cultures. Cultural norms specific to technologies affected critical decisions about investment, regulation, and implementation. This will extend our study to include, for instance, artists' depictions of factories as representations of modernity. The readings survey various historical approaches to technology, with special attention to the significance scholars have granted to material culture. 3 credits.

839. (See course 815)

840. THE MEDIEVAL SUMPTUOUS ARTS: COLLECTING,

CONSUMPTION, AND DISPLAY *Kingsley*

Sumptuous objects, made of the most precious materials, were the subject of intense aesthetic and financial investment during the Middle Ages. At the heart of every medieval community, objects performed in rituals, protected sacred matter, and played a critical role, especially after the year 1000, in the most pointed artistic controversies of the day. Due to their central importance, objects and their aggregate parts were collected, consumed, and displayed more than any other artistic media in the Middle Ages. This course investigates such practices in both religious and lay communities, proceeding thematically from questions about matter (such as *spolia*, the reuse of materials or artifacts) through the central role of relics and reliquaries, culminating in the examination of the ecclesiastical treasury. Primarily discussion-based, this seminar centers thematic units on case studies that range chronologically from the Sutton Hoo burial to Abbot Suger's projects at St. Denis. 3 credits.

INDEPENDENT STUDY

Independent study offers students the opportunity to pursue research in areas beyond the range of the standard curriculum. Through independent study, students further their knowledge of subjects introduced in their course work or explore topics related to their master's thesis or doctoral dissertation. Requirements are determined by the student and faculty sponsor, with the approval of the Graduate Committee. 1–3 credits.

TUTORIALS

Tutorials offer students the opportunity to study subjects not covered in the standard curriculum. The student works in close collaboration with a faculty member or outside specialist, meeting once a week for a minimum of two hours per week. Course work typically includes weekly readings and discussion as well as written assignments and/or examinations. Any student wishing to enroll in a tutorial must ask a faculty member or specialist to teach the tutorial and then must submit the proposal to the Graduate Committee for approval. 3 credits.

INTERNSHIP

Internships are arranged through the BGC, the student, and the sponsoring institution. A wide variety of internships is available, including positions at museums, historic houses, galleries, publishing houses, and other arts organizations. The internship must relate to the student's specialization in the program. Upon completion of the project, the student submits a report of the work undertaken. 1–3 credits.

FACULTY

SUSAN WEBER SOROS

Founder and Director; Iris Horowitz Professor in the History of the Decorative Arts. A.B., magna cum laude, Barnard College; M.A., Cooper-Hewitt National Design Museum/Parsons School of Design; Ph.D., Royal College of Art, London. Founder and publisher, *Source: Notes in the History of Art*; lecturer on 18th- and 19th-century decorative arts topics for Royal Oak Foundation and Irish Georgian Society; director, Philip Colleck of London, specialists in English antiques; assistant director, *New York: The State of Art*, New York State Museum; associate producer of documentary films *In Search of Rothko* and *The Big Picture*; executive director, Open Society Fund. Publications include “Rediscovering H. W. Batley (1846–1932),” *Studies in the Decorative Arts*; editor and contributing author, *E. W. Godwin: Aesthetic Movement Architect and Designer* (Philip C. Johnson Award, George Wittenborn Award, Henry-Russell Hitchcock Award); *The Secular Furniture of E. W. Godwin*; “Edward William Godwin,” *New Dictionary of National Biography*; coauthor, *Thomas Jeckyll: Architect and Designer* (Philip C. Johnson Award, Henry-Russell Hitchcock Award); coeditor, *The Castellani and Italian Archaeological Jewelry*; *James “Athenian” Stuart: The Rediscovery of Antiquity*; *William Kent* (forthcoming), editor and contributing author. soros@bgc.bard.edu

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other articles and reviews. Coorganizer, with François Louis, of “The Age of Antiquaries in Europe and China,” a conference at the Bard Graduate Center, March 2004. miller@bgc.bard.edu

KENNETH L. AMES

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Professor. B.A., University of Venice; M.A., Ph.D., School of Oriental and African Studies, University of London. Curator and administrator of the Department of Islamic Art, Metropolitan Museum of Art. At the Metropolitan Museum, responsible for a large number of exhibitions, including *Venice and the Islamic World, 828–1797*. Publications include authoring and editing several exhibition catalogues, among them *Glass of the Sultans*, and Barr Award recipient *The Legacy of Genghis Khan: Courtly Arts and Culture in Western Asia, 1256–1353*. Other catalogues were devoted to the subjects of Persian tiles, 14th-century Persian painting, the iconography of the signs of the Zodiac, and a catalogue of the Islamic glass collection in the National Museum of Kuwait (*Glass from Islamic Lands. The Al-Sabah Collection, Kuwait National Museum*, 2001). Among many articles and essays, mostly devoted to Islamic glass and illustrated manuscripts, one is the study on the *minbar* (pulpit) of the Kutubiyya Mosque in Marrakesh, Morocco, which was restored by the Metropolitan Museum in 1997–98. carboni@bgc.bard.edu

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Cultural Translation and Artistic Exchange, “Taking Stock: Evaluation of Works of Art in Renaissance Italy,” *The Art Market in Italy (15th–17th Centuries)*; “San Gimignano Gets the Finger: A Reliquary from Commission to Appraisal,” *Coming About: A Festschrift for John Shearman*; “The Gavet-Vanderbilt-Belmont Collection,” *John Ringling: Dreamer, Builder, Collector*; “Onofrio di Pietro and the Opera della Pieve in San Gimignano,” *Opera: Carattere e ruolo delle fabbriche cittadine fino all’inizio dell’Eta Moderna*; “The Framing of Two Tondi by Filippino Lippi in San Gimignano,” *The Burlington Magazine*; and other articles and reviews. krohn@bgc.bard.edu

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“Artisans and Art Nouveau: Primitivism and Nostalgia,” *Policing the Boundaries of Modernity/Antimodernism and Artistic Experience*, “The Decorative ‘Arts & Crafts’ at Les XX and La Libre Esthétique,” *Belgium: The Golden Decades*, “Gustave Serrurier-Bovy,” *Encyclopedia of Interior Design*; and other articles and reviews. ogata@bgc.bard.edu

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CATHERINE WHALEN

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Residential house with showroom in Kungsör (1954)

Bruno Mathsson

Exhibition room with glazed wall facing north and east

VISITING FACULTY (and staff who teach) for 2007–2008

KRISTEN HARING

B.A., Phi Beta Kappa, University of Pennsylvania; M.S., University of North Carolina, Chapel Hill; Ph.D., Harvard University. Member of the board of directors, Keith Haring Foundation. Fellowships held at the Max Planck Institute for the History of Science, Berlin; Austrian Academy of Sciences, Vienna; National Museum of American History and Lemelson Center for the Study of Invention and Innovation, both of the Smithsonian Institution. Recipient of a grant from the Graham Foundation for Advanced Studies in the Fine Arts and a Whiting Fellowship in the Humanities. Publications include *Ham Radio's Technical Culture* (MIT Press, 2006); and "The 'Freer Men' of Ham Radio: How a Technical Hobby Provided Social and Spatial Distance," *Technology and Culture*, recognized by the Society for the History of Technology as the best paper on electrical history published in 2003.

JENNIFER KINGSLEY

B.A., Williams College; Ph.D., Johns Hopkins University. Thesis: "The Bernward Gospels: Structuring Memoria in Eleventh-Century Germany." Specialist in early medieval art of the West and Byzantium. Research and teaching interests include manuscripts, collecting, memory, image theory, East-West contact, and touch. Adjunct professor, City College of New York; art history adviser, Roman de la Rose digital manuscripts project; lecturer, The Cloisters. Fellowships include dissertation grant from the Medieval Academy of America; annual grant from Deutscher Akademischer Austausch Dienst; Hall Fellowship at Walters Art Museum, Baltimore; travel fellowships from Johns Hopkins University. Article in progress: "Collecting Memory: Liturgy, the Treasury and the Power of Objects in the Early Middle Ages."

JOHN M. LUNDQUIST

B.A., Portland State University; M.L.S., Brigham Young University; M.A., Ph.D., University of Michigan. From 1973 to 1984 participated in archaeological excavations in Syria and Jordan, and from 1982 to 1984 directed the American School of Oriental Research Orontes Valley Survey and the Tell Qarqur Excavation, in Syria. Previously instructor and then assistant professor in anthropology and religious instruction at Brigham Young University;

since 1985, Susan and Douglas Dillon Chief Librarian of the Asian and Middle Eastern Division in The New York Public Library. Author of *The Temple: Meeting Place of Heaven and Earth* (Thames and Hudson, 1993—Japanese translation Heibonsha, 1994), and numerous articles on the ritual, symbolism, and architecture of temples. Currently completing *The Temple of Jerusalem: Past, Present, and Future*. Photographs of Tibet and China have been published in the *New York Times*, as cover art, and in various books, and exhibited in numerous venues. Has taught at New York University, Columbia University, New School University, School of Visual Arts, Fashion Institute of Technology, and Cooper-Hewitt Graduate Program in European Decorative Arts.

CAROLINE MANIAQUE

Maîtrise d'Arts Plastiques; Diplôme d'Études Approfondies en Histoire de l'Art, Paris Sorbonne; Architecte D.P.L.G.; Ph.D. Paris VIII University. Senior lecturer, École Nationale Supérieure d'Architecture et de Paysage de Lille. Recipient of Fulbright, Rockefeller, Graham Foundation, and Canadian Center for Architecture fellowships. Publications include *Le Corbusier et les Maisons Jaoul* (2005); "In Search of Lightness," *Air-Air* (2001); "Hard et Soft America: Perspectives françaises," *Les Cahiers de Recherche Architecturale et Urbaine* (2002); "Néons et cathodes," *Lumières* (2002); "Searching for Energy," *Art Farm 1968–78*, (2004); "Harvard Graduate School of Design, une chambre d'écho pour les CIAM," *La Modernité Critique* (2006); *Les Architectes français et la contre-culture nord-américaine* (forthcoming); "American Travels of European Architects: 1960–1975," *Space, Travel and Architecture* (forthcoming).

TERRY MILHAUPT

B.A., University of Hawaii; M.A., Columbia University; Ph.D., Washington University. Independent scholar specializing in Japanese textile and clothing history. Jane and Morgan Whitney Research Fellow, Metropolitan Museum of Art (2002, 1991). Lectures widely at museums and universities in Japan and the United States on the arts and designs of Japan. Guest curator, *Contemporary Netsuke: Masterful Miniatures*, Museum of Arts & Design, 2007. Publications include "Facets of the Kimono: Reflections of Japan's

Modernity,” *Arts of Japan: The John C. Weber Collection* (Museum of East Asian Art, National Museum of Berlin, 2006); “Second-Hand Silk Kimono Migrating Across Borders,” *Old Clothes, New Looks: Second-Hand Fashion* (2005); “Tsujigahana Textiles and their Fabrication,” in *Turning Point: Oribe and the Arts of Sixteenth-Century Japan* (Metropolitan Museum of Art, 2003); “The Four-Hundred-Year Life of a Tsujigahana Textile: Secular Garment to Museum Artifact,” “Moving Objects: Time, Space, and Context”—International Symposium on the Preservation of Cultural Property (National Research Institute of Cultural Properties, Tokyo, 2004); “Draped in Silks: Whose Sleeves Adorn these Japanese Folding Screens?” *Yale University Art Gallery Bulletin* (forthcoming); and articles in *Orientations*.

SARAH B. SHERRILL

Editor, *Studies in the Decorative Arts*. B.A., Phi Beta Kappa, Smith College; postgraduate study, Columbia University; Institute of Fine Arts, New York University; University of Delaware/Winterthur Museum; Attingham Summer School. Joseph V. McMullan Award for Scholarship and Stewardship in Islamic Textiles. Adjunct professor, Graduate Program in the History of the Decorative Arts, Cooper-Hewitt National Design Museum/Parsons School of Design; associate editor, *The Magazine Antiques*. Publications include *Carpets and Rugs of Europe and America*; “The ‘Landskip’ Identified in an English Fire-Screen Panel, 1750–1755,” *Studies in the Decorative Arts*; “Ghost Story: Vestiges of a Vanished Turkish Carpet Design in Some 16th- and 17th-Century European Embroidered and Pile Carpets,” *Oriental Carpet and Textile Studies* 7 (forthcoming); “East-West Design Metamorphosis in Sixteenth-Century Spanish Wreath Carpets, Conservative or Subversive?” *Oriental Carpet and Textile Studies* 6; “Carpets of Tournai,” *Furnishing Textiles in Western Europe 1600–1900*, exhibition catalogue (Antwerp); “The Pomegranate, an International Motif in Carpets and Textiles: Italy, Spain, Turkey—Fifteenth to Seventeenth Century,” *Oriental Carpet and Textile Studies* 5; “America and the Oriental Carpet, Seventeenth and Eighteenth Centuries,” *The Warp and Weft of Islam*; “Techniques and Structures of Flat-Woven Carpets,” *Encyclopedia Iranica*; and the following articles, among others, in *The Magazine Antiques*: “Islamic Influence in Spanish Rug Weaving, Twelfth to Seventeenth Centuries,” “Oriental

Carpets in Seventeenth- and Eighteenth-Century America,” “The New Carpet Museum of Iran in Teheran,” and “Lee B. Anderson’s Collection of American Gothic Revival Furniture and Paintings.”
sherrill@bgc.bard.edu

POSTDOCTORAL FELLOW

HALLIE MEREDITH

B.A., University of Chicago; M.A., University of Durham; D. Phil., University of Oxford. Dissertation, “Texts as Contexts for Viewing: Ekphrasis, Inscribed Decoration and Glass Open-work Vessels in Late Antiquity,” supervised by Dr. Jaś Elsner. Has held short-term graduate student residencies at Dumbarton Oaks and the British School in Rome. Dug at Pompeii, Paphos, and Sepphoris, and was accepted as glass specialist for the Sikakit dig in Egypt. Undergraduate tutor at Wadham College for the courses Art under the Roman Empire, A.D. 14–337 and Cities and Settlement in the Roman Empire.

ADMISSION

The application deadline for admission to the Bard Graduate Center's master of arts and doctor of philosophy programs for the 2008–2009 academic year is January 16, 2008.

Master's program applicants must have received a bachelor's degree from an accredited institution. Because of the interdisciplinary nature of the program, there are no restrictions as to the applicant's prior field of study. However, applicants are expected to have had previous study, training, or work experience in the history of art, architecture, decorative arts, history, material culture studies, archeology or anthropology. Some preparation in art history is encouraged, but not required. Prospective master of arts program students should have a reading knowledge of French, German, or Italian.

Ph.D. program applicants are required to hold an M.A. in either the decorative arts or a related field such as art history, history, or cultural studies. Students entering the doctoral program with an M.A. from another institution are required to take additional courses as part of their program of study for candidacy for the Ph.D. Students who have completed the M.A. at the Bard Graduate Center and who wish to continue study toward the Ph.D. must make a separate application to the Ph.D. program. Students applying to the doctoral program should have reading knowledge of two languages from among French, Italian, German, or other languages by petition.

After prescreening by a faculty committee, a number of applicants are asked to schedule interviews with the Graduate Admissions Committee. All applicants must be able to communicate effectively in written and spoken English. This ability is assessed by the Graduate Admissions Committee based on an interview—conducted either in person or by phone—and a sample of written scholarly work. Students are strongly encouraged to interview, in person if possible. Students with deficiencies are expected to rectify them prior to admission to the program. Some students may be able to correct these inadequacies during the first academic year, but such work is not granted credit.

Open House

Those who wish to learn more about the BGC are encouraged to attend an Open House in the fall semester. For more information, call 212-501-3019. To make an appointment with Dean Elena Pinto Simon to speak about the program, call the Academic Programs Office at 212-501-3057. Open houses in 2007 will take place October 22, November 11, and December 10.

Student Profile

The international student body of the Bard Graduate Center comprises recent college graduates; holders of advanced degrees who wish to pursue studies in the history of the decorative arts, design, and museum studies; and people employed in arts-related fields who wish to strengthen their academic background and enhance their professional standing. The master of arts program enrolls 20 to 25 students each academic year, and the doctoral program 3 to 5.

International Students

International students must be proficient in English and should submit results of the Test of English as a Foreign Language (TOEFL) by February 1, 2008. In order to receive visa documentation, foreign students must submit proof that income from all sources is sufficient to cover expenses during the period of residency in the United States. To this end, international applicants must complete a Certification of Finances. Evidence of financial responsibility must be demonstrated by one of the following: affidavit from a bank, certification by parents or sponsors of their ability to provide the necessary funds, or certification by employers of anticipated income.

Part-time Study

Part-time study is available to students in both the master of arts and the doctoral programs. Part-time M.A. students take the full August Orientation Session in the year they are accepted into the program. All part-time students are required to take a minimum of 6 credits in each fall and spring term. It is not possible to complete degree course work by taking only evening classes.

Detailed instructions for application can be found in the back of this supplement.

TUITION AND FEES

Fees are subject to change. For updates to this grid, consult with the Academic Programs Office.

M.A. Program

Tuition for 2007–2008 is \$910 per credit. A student enrolled full-time in the M.A. program normally takes 27 credits in the first year (including the August Orientation Session, fall term, spring term, and Bard Term Abroad) and 21 credits in the second year (fall and spring terms). The number of credits for part-time students varies according to their schedules; however, part-time students must enroll for a minimum of 6 credits each fall and spring term.

Tuition and fees for a typical program of study for a full-time M.A. program student entering in the fall of 2007 are as follows.*



Table, c. 1880–85 (detail)
Brass
Collection of Barrie and Deedee Wigmore

PAYMENT DUE				COST
Year 1				
May 1, 2007			New students' nonrefundable tuition deposit	\$500**
July 2, 2007	August Orientation and Fall term	12 credits	Tuition	\$10,920
			Health insurance fee	\$400***
			Registration/library fee	\$150
December 3, 2007	Spring term and Bard Term Abroad	15 credits	Tuition	\$13,650
			Registration/library fee	\$150
Year 2				
July 1, 2008	Fall term	12 credits	Tuition	\$10,920
			Health insurance fee	\$400***
			Registration/library fee	\$150
December 1, 2008	Spring term	9 credits	Tuition	\$8,190
			Registration/library fee	\$150
			April 2009 graduation fee	\$110
Totals	5 terms	48 credits in 2 years		\$45,690

Students who have completed course work and not yet submitted a thesis are billed a \$110 maintenance-of-status fee in the fall of each year until the thesis is submitted.

* Based on 2007–2008 rates. Subject to change.

** Credited in the fall term.

*** Health insurance fees are accurate at time of printing and subject to change.

Ph.D. Program

For students required to complete 27 credits:

Tuition for 2007–2008 is \$30,776 for the first year of course work. In the third year of the program and upon completion of qualifying exams, the student must register for the Doctoral Dissertation, for 3 credits. Tuition for the third year of study is \$2,284. Upon successful completion of the qualifying exams, the student is billed \$1,000 per year for maintenance of status in each subsequent year until the dissertation is presented and defended.

Tuition and fees for a typical program of study for a full-time Ph.D. student entering in 2007 are as follows.*



Clock, c. 1880–85
Brass, silver plate,
other metals, glass
Bradley & Hubbard Mfg. Co.
Collection of Robert Tuggle
and Paul Jeromack

PAYMENT DUE		COST	
Year 1			
May 1, 2007		New students' nonrefundable Tuition deposit	\$500**
July 2, 2007	Fall term	Tuition	\$15,388
		Health insurance fee	\$400***
		Registration/library fee	\$150
December 3, 2007	Spring term	Tuition	\$15,388
		Registration/library fee	\$150
Year 2			
	(Complete qualifying examinations)	Registration/library fee	\$300
Year 3			
July 1, 2008	Fall term	Tuition	\$2,284
		Registration/library fee	\$300
Subsequent years			
July 1		Yearly maintenance-of-status fee****	\$1,000
April 1		Graduation fee	\$110

* Based on 2007–2008 rates. Subject to change in subsequent years.

** Credited in the fall term.

*** Health insurance fees are accurate at time of printing and subject to change.

**** It is expected that the dissertation will be completed and defended by the end of the student's 10th year in the program.

For students required to complete 45 credits:

Tuition for 2007–2008 is \$30,776 for the first year of course work. Tuition for the second year of course work is \$23,082. In the fourth year of the program, and upon completion of qualifying exams, the student must register for the Dissertation Seminar and Doctoral Dissertation, for 3 credits. Tuition for the fourth year of study is \$2,284. Upon successful completion of the qualifying exams, the student is billed \$1,000 per

year for maintenance of status in each subsequent year until the dissertation is presented and defended.

Tuition and fees for a typical program of study for a full-time Ph.D. student entering in 2007 are as follows.*

PAYMENT DUE			COST
Year 1			
May 1, 2007		New students' nonrefundable Tuition deposit	\$500**
July 2, 2007	Fall term	Tuition	\$15,388
		Health insurance fee	\$400***
		Registration/library fee	\$150
December 3, 2007	Spring term	Tuition	\$15,388
		Registration/library fee	\$150
Year 2			
July 1, 2008	Fall term	Tuition	\$11,541
		Health insurance fee	\$400***
		Registration/library fee	\$150
December 1, 2008	Spring term	Tuition	\$11,541
		Registration/library fee	\$150
Year 3			
	(Complete qualifying examinations)	Registration/library fee	\$300
Year 4			
July 1, 2009	Fall term	Tuition	\$2,284
		Registration/library fee	\$300
Subsequent years			
July 1		Yearly maintenance-of-status fee****	\$1,000
April 1		Graduation fee	\$110

* Based on 2007–2008 rates. Subject to change.

** Credited in the fall term.

*** Health insurance fees are accurate at time of printing and subject to change.

**** It is expected that the dissertation will be completed and defended by the end of the student's 10th year in the program.

ADMINISTRATION

SENIOR ADMINISTRATION

Susan Weber Soros, *Director and Founder and Iris Horowitz*

Professor in the History of the Decorative Arts

Lorraine Bacalles, *Director of Finance and Administration*

Peter N. Miller, *Chair of Academic Programs and Professor*

Elena Pinto Simon, *Dean for Academic Administration and Student Affairs*

Rebecca Allan, *Director of Exhibition-Related Education*

Timothy Mulligan, *Director of External Affairs*

Nina Stritzler-Levine, *Director of Exhibitions*

Susan Wall, *Director of Development*

LIBRARY

Heather Topcik, *Chief Librarian*

Alicia Ackerman, *Technical Services Librarian*

Karyn Hinkle, *Reader Services Librarian*

David Applegate, *Library Administrative Assistant*

Tom Tredway, *Library Associate, Cataloging and Serials*

VISUAL AND MEDIA RESOURCES

TBD, *Curator of Visual Media Resources*

John Blakinger, *Visual Media Resources Assistant*

Barbara Elam, *Image Cataloguer*

JOURNAL

Sarah B. Sherrill, *Editor, Studies in the Decorative Arts*

ACADEMIC PROGRAMS DEPARTMENT

Stephanie Adams, *Senior Academic Programs Administrator*

TBD, *Special Events Coordinator*

TBD, *Academic Programs Assistant*

DIRECTOR'S OFFICE

Caroline Stern, *Assistant to the Director*

Michelle Hargrave, *Research Associate*

Heather McCormick, *Research Assistant for the BGC Textbook Project*

DEVELOPMENT DEPARTMENT

Brian T. Keliher, *Assistant Director of Development*

Kelly Freidenfelds, *Development Associate*

EXHIBITIONS DEPARTMENT

TBD, *Curatorial Assistant*

Alexis Mucha, *Gallery Attendant*

TBD, *Registrar of Exhibitions*

Ian Sullivan, *Chief Preparator of Exhibitions*

Olga Tetkowski, *Curator of Exhibitions*

Han Vu, *Digital Designer of Exhibitions*

EXTERNAL AFFAIRS DEPARTMENT

Hollis Barnhart, *External Affairs Associate*

FINANCE AND ADMINISTRATION DEPARTMENT

Lisa Bright, *Special Projects Assistant*

Miao Chen, *Systems Administrator*

Joe Mis, *Coordinator of Information Technology*

Cassandra Rosser, *Finance & Administration Assistant*

TBD, *Budget Manager / Accountant*

DEPARTMENT OF EXHIBITION-RELATED EDUCATION

TBD, *Gallery Outreach Coordinator*

Corinna Zeltsman, *Programs Coordinator*

FACILITIES DEPARTMENT

John Donovan, *Director of Facilities*

Gregory Negron, *Facilities Coordinator*

Orlando Diaz, *Assistant Facilities Manager*

David Krieger, *Maintainer*

Jose Olivera, *Maintainer*

Gerard O'Sullivan, *Maintainer*

TBD, *Maintainer*

SECURITY DEPARTMENT

Chandler Small, *Supervisor of Security*

Carlos Cruz, *Security Personnel*

Keishia Inniss, *Security Personnel*

Claudette Livingstone, *Security Personnel*

Terence Lyons, *Security Personnel*

Alfredo Noberto, *Security Personnel*

David Rio, *Security Personnel*

Catiria Sanchez, *Security Personnel*

Kenneth Talley, *Security Personnel*

INSTRUCTIONS FOR APPLICATION

All correspondence should be addressed to:

Admissions, Attn: Ph.D. program *or* M.A. program
Dean Elena Pinto Simon
The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
18 West 86th Street, New York, NY 10024

The following should be submitted with the application form:

1. A nonrefundable **application fee** of \$50 in the form of a check or money order made payable to the Bard Graduate Center.
2. A **personal statement** of not more than 500 words explaining why the applicant has chosen the decorative arts, design, and culture as a field of graduate study. The statement should be specific, especially as to career goals.
3. A **sample of written scholarly work** (for example, college research paper, published article, or extended catalogue entry). Applicants to the doctoral program must submit a copy of a master's thesis. This writing sample should be academic in form and tone. Students who do not have a term paper to submit should consult with the Academic Programs Office further about the kind of work to submit.
4. A **C.V.** outlining the applicant's education, current and previous employment, and experience, if any, in the decorative arts, design, and culture.

The following should be sent separately:

1. **Official transcripts** from **all** postsecondary institutions attended. **Please note:** Copies are considered official only if they are sent directly to the BGC from the issuing institution. Unofficial transcript copies sent by the applicant will not be accepted.
2. **Three letters of recommendation** from instructors or professional colleagues. The letters should be addressed to the Graduate Admissions Committee, signed across the seal, and sent directly to the BGC by the authors. Copies sent by the applicant will not be accepted. Please use the forms provided.
3. **Graduate Record Examination (GRE)** score report, sent by the Educational Testing Service to the BGC at the applicant's request. The applicant is required to take the General Test. **The BGC's score report code number is 2020.** Only official copies will be accepted. For information, call 609-771-7670. All applicants must take the GRE by January 15 of the year in which they wish to apply. The GRE submitted for admissions consideration must not be more than three years old. Applications without GRE scores will make the applicant ineligible for interview consideration.
4. **International applicants** must demonstrate proficiency in English and should take the Test of English as a Foreign Language (TOEFL) by February 1, 2008. TOEFL scores should be sent to the BGC by the Educational Testing Service. Other evidence of English proficiency will be accepted only with the approval of the Graduate Admissions Committee.

After an initial review of applications, and a prescreening by a faculty committee, a number of candidates will be invited to interview either in person or via phone with the Graduate Admissions Committee. Applicants will be contacted during February to arrange an appointment with the committee and are strongly encouraged to interview in person.

Please note: An application is considered incomplete and will not be acted upon until all materials listed above have been received.

All application materials submitted become the property of The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture.

Potential applicants are encouraged to attend an Open House at the BGC in the fall term, to meet with faculty, senior staff, and students to learn more about our programs and areas of special interest. We welcome questions about the program and about the admission process. If you have further questions, please contact Dean Elena Pinto Simon via e-mail: simon@bgc.bard.edu or by telephone: 212-501-3057.

Deadline for all applications: January 16, 2008



APPLICATION FOR ADMISSION

Please type or print. Refer to instructions for application, either online at www.bgc.bard.edu or in this supplement.

IMPORTANT Send the completed application form, personal statement, C.V., sample of written scholarly work, and nonrefundable \$50 application fee to: Admissions, attention of Ph.D. or M.A. program, The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 18 West 86th Street, New York, NY 10024.

Deadline for application: January 16, 2008

I am applying for the: (*check one*) Ph.D. program
 M.A. program

I. PERSONAL INFORMATION

Name			
Last	First	Middle initial	
Address			
Number and street		Apt.	
City	State	Zip	Country
Date of birth		Country of birth	
Work telephone		Home telephone	
E-mail	Social Security number	<input type="checkbox"/> Male	<input type="checkbox"/> Female

II. CITIZENSHIP

Check one: U.S. citizen U.S. permanent resident Non-U.S. citizen Refugee

Place of birth: _____

Country of citizenship (if you are a permanent resident or are not a U.S. citizen): _____

If you are a naturalized citizen, please tell us:

_____	_____	_____
Visa issued (place)	Visa issued (date)	Permanent entry to U.S. (date)

III. UNDERGRADUATE EDUCATION

Please list ALL undergraduate institutions you have previously attended. Official transcripts must be submitted to document your attendance. No decision can be made without this documentation. (*See instructions.*)

College	Location	Degree and dates attended	G.P.A.
_____	_____	_____	_____
College	Location	Degree and dates attended	G.P.A.
_____	_____	_____	_____
College	Location	Degree and dates attended	G.P.A.
_____	_____	_____	_____
Undergraduate major			

IV. GRADUATE EDUCATION

Please list ALL graduate institutions you have previously attended. Official transcripts must be submitted to document your attendance. (See instructions.)

Graduate school	Location	Degree and dates attended
Graduate school	Location	Degree and dates attended

V. LANGUAGES

Is English your native language? Yes No If no, what is your native language? _____

Please list all the foreign languages you have studied and rate your reading ability in each. (Doctoral students are required to have a reading knowledge of two languages from among French, German, or Italian; other languages by petition) Language exams are offered three times a year.

	Excellent	Good	Poor
Language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

VI. REFERENCES

Please list the names, addresses, and titles of three people whom you have asked to write references on your behalf. Be sure to use the forms provided for each reference. (See instructions.)

1. _____
2. _____
3. _____

VII. GRADUATE RECORD EXAMINATION (GRE)

You must take the General Test of the GRE (see instructions) by January 15 of the year for which you are applying. (e.g., January 15, 2008, for entrance in the fall of 2008).

GRE scores have been requested. Yes No

I will be taking the GRE on _____ and will have the scores forwarded.
Date

VIII. INTERNATIONAL STUDENTS ONLY LANGUAGE

If you are an international student, you must present recent TOEFL scores by February 1, 2008.

TOEFL scores have been requested. Yes No

I will be taking the TOEFL on _____ and will have the scores forwarded.
Date

IX. INTERNATIONAL STUDENTS ONLY RESIDENCY

Are you in the U.S. now? Yes No

If you are an international student in the U.S. now, what is your current visa status?

X. FINANCIAL AID

All applicants for financial aid must fill out a Free Application for Federal Student Aid (FAFSA) by January 15, 2008. It may be downloaded from the www.fafsa.ed.gov website.

Will you be applying for financial aid? Yes No

XI. GENERAL APPLICATION DATA

Do you wish to be considered for full-time or part-time enrollment? (*check one*) Full-time Part-time

Have you ever previously applied to the M.A. program or the Ph.D. program of the Bard Graduate Center?

Yes No If yes, when? _____
Date

XII. HOUSING

If you are accepted, would you like to be mailed information about Bard Hall housing? Yes No

XIII. OPTIONAL QUESTIONS

How did you hear about the Bard Graduate Center?

To what other schools are you applying?

XIV. PLEASE READ AND SIGN THE FOLLOWING:

I certify that the information provided on this application and the attached materials is true and accurate to the best of my knowledge. I further understand that any omissions or falsifications may disqualify me from consideration for admission or provide grounds for dismissal. I agree to abide by the policies, rules, and regulations of The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture.

Signature _____

Date _____

THE BARD GRADUATE CENTER LETTER OF RECOMMENDATION

I. THIS PART TO BE FILLED OUT BY APPLICANT

Applicant's name

Last

First

Middle initial

Address

Social Security number

Telephone

E-mail

Candidate for the (*check one*) M.A. Ph.D.

I hereby (*check one*) waive do not waive my right to see this letter of recommendation.

Signature

Date

Name of person making this recommendation

Title/Organization

II. THIS PART TO BE COMPLETED BY THE PERSON MAKING THE RECOMMENDATION

The Bard Graduate Center appreciates your letter of recommendation; it is an integral part of our application process. We request that you answer the following:

For how long, and in what capacity, have you known the applicant?

How would you rank him/her in relation to other students/professional colleagues you have known?

Please offer your insights about this candidate. How serious a scholar is he/she, in your estimation? What are his/her potential strengths? Why do you think he/she might be a strong candidate for our program? Please feel free to write in the space on the reverse side and, if necessary, to add an additional sheet on your letterhead.

Please be sure to place this letter in a business envelope, and to sign your name across the seal. Return the sealed envelope to:
The Bard Graduate Center, Admissions Committee, 18 West 86th Street, New York, NY 10024.

This letter must be received by January 16, 2008. (*Over*)

THE BARD GRADUATE CENTER LETTER OF RECOMMENDATION

I. THIS PART TO BE FILLED OUT BY APPLICANT

Applicant's name _____
Last First Middle initial

Address _____

Social Security number Telephone E-mail _____

Candidate for the (*check one*) M.A. Ph.D.

I hereby (*check one*) waive do not waive my right to see this letter of recommendation.

Signature _____ Date _____

Name of person making this recommendation _____

Title/Organization _____

II. THIS PART TO BE COMPLETED BY THE PERSON MAKING THE RECOMMENDATION

The Bard Graduate Center appreciates your letter of recommendation; it is an integral part of our application process. We request that you answer the following:

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THE BARD GRADUATE CENTER LETTER OF RECOMMENDATION

I. THIS PART TO BE FILLED OUT BY APPLICANT

Applicant's name

Last

First

Middle initial

Address

Social Security number

Telephone

E-mail

Candidate for the (*check one*) M.A. Ph.D.

I hereby (*check one*) waive do not waive my right to see this letter of recommendation.

Signature

Date

Name of person making this recommendation

Title/Organization

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How would you rank him/her in relation to other students/professional colleagues you have known?

Please offer your insights about this candidate. How serious a scholar is he/she, in your estimation? What are his/her potential strengths? Why do you think he/she might be a strong candidate for our program? Please feel free to write in the space on the reverse side and, if necessary, to add an additional sheet on your letterhead.

Please be sure to place this letter in a business envelope, and to sign your name across the seal. Return the sealed envelope to:
The Bard Graduate Center, Admissions Committee, 18 West 86th Street, New York, NY 10024.

This letter must be received by January 16, 2008. (*Over*)

BGC

The Bard Graduate Center

Studies in the Decorative Arts, Design, and Culture

18 West 86th Street, New York, NY 10024