

# Crossing Boundaries and Meeting New Challenges: Displaying Fine and Decorative Arts

*Friday – Saturday, June 3 – 4, 2005*

In the display and installation of fine and decorative arts, curators and exhibition designers strive to meet the challenges of audience and institutional diversity while also celebrating the formal, historic and aesthetic aspects of the objects. To achieve these goals, museums address complex social and artistic contexts and issues, using a range of enhancements from ephemera to film and multi-media to do so. History museums use objects of significant aesthetic importance to pose questions about society and history; art museums undertake interdisciplinary explorations to celebrate aesthetic achievement.

Different approaches to installation — the presentation of objects within exhibitions and installations — allow the museum to remain faithful to its primary purpose while honoring the multiple meanings of the objects being used in exhibitions.

Added to these issues is the heightened awareness on the part of institutions of peril, ranging from floods to blast (including quakes and explosions) to theft, each of which must be planned for. Moreover some works of art actually contain elements that could be hazardous to others such as Yayoi Kusama's installation, a room featuring tiny lights reflected in mirrored surfaces including a projecting walkway floating in water, often considered perilous for other art forms. The fugitive nature of materials such as watercolors and the fragility of others such as textiles must be considered in installing and presenting exhibits; the requisite rotation sometimes required can impact on the integrity of an exhibit. Additionally, some "objects" are actually installations which change each time they are displayed; creating permanence from impermanence is another challenge, as is the display of works that are framed by the structure of the building themselves rather than by conventional architecture. And, the over scaled size of works — either by virtue of weight, size or both — is yet another need that must be planned for, often requiring architectural foresight — whether in rehabilitating old buildings used for new purposes or in new construction. These are among the topics to be explored in NYU's second conference focusing on the installation of fine and decorative arts.

**We gratefully acknowledge the generous support and counsel of American Institute for the Conservation of Historic and Artistic Works, Bark Frameworks, Gill & Lagodich Fine Period Frames, National Gallery of Art, Washington, Joyce Hill Stoner, Luke Welles, and The Exeter Group.**



Photo: Jerry Podany.



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## Friday, June 3, 2005

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The day's formal sessions will take place in Lipton Hall at New York University's D'Agostino Hall located at 110 West Third Street (between Sullivan and MacDougal Streets).

9:00 – 9:30 a.m.

**Coffee and Registration.**

9:30 – 9:45 a.m.

**Introduction.**

Lisa Koenigsberg.

9:45 – 10:30 a.m.

**“Making Faces” at the Metropolitan Museum and the National Gallery of Art: Gilbert Stuart’s Two Venues.**

Carrie Reborá Barratt.

10:35 – 11:20 a.m.

**Freeze Frame: The Scandalous Larry Clark.** Brian Wallis.

11:25 a.m. – 12:10 p.m.

**“Pictures Properly Framed.”** Jared Bark and Elizabeth Easton.

12:10 – 12:30 p.m.

**Question-and-Answer Period.**

12:30 – 1:45 p.m.

**Lunch** (On your own).

1:50 – 2:40 p.m.

**Museum Lighting: Connoisseurship and Conservation.**

Steven Weintraub.

2:45 – 3:35 p.m.

**Understanding the Multi-Uses of Storage.** Patricia J. Ellenwood.

3:35 – 3:55 a.m.

**Break.**

3:55 – 4:45 p.m.

**In a Matter of Seconds: Defining Success in Reducing Earthquake and Blast Damage to Museum Collections.** Jerry Podany.

4:45 – 5:00 p.m.

**Question-and-Answer Period.**

6:00 – 8:00 p.m.

**Reception and Viewing Gill & Lagodich Fine Period Frame Gallery**  
108 Reade Street (between Church Street and West Broadway)



Brooklyn Museum. Photo courtesy, Bark Frameworks.



Brooklyn Museum. Photo courtesy, Bark Frameworks.

## Saturday, June 4, 2005

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The day's formal sessions will take place in Lipton Hall at New York University's D'Agostino Hall located at 110 West Third Street (between Sullivan and MacDougal Streets).

9:30 – 10:10 a.m.

**Winging It: How to Make an Installation Count.** Anita J. Ellis.

10:15 – 11:00 a.m.

**“A New Look” Four Years Later: Reconsidering “American Identities” at the Brooklyn Museum.** Teresa A. Carbone.

11:00 – 11:15 a.m.

**Break.**

11:15 a.m. – 12:00 p.m.

**Pollutants in the Museum Environment: Challenges and Strategies.**  
Pamela Hatchfield.

12:05 – 12:15 p.m.

**Question-and-Answer Period.**

12:15 – 1:30 p.m.

**Lunch** (On your own).

1:30 – 2:30 p.m.

**Packing, Transport, Display and Safe Return.** Mervin Richard.

2:35 – 3:35 p.m.

**Installation: Intention = Attention.** Colin Griffiths.

3:40 – 4:30 p.m.

**The Exhibit Planning Process: Competing Agendas and Collective Solutions.** Steven Weintraub.

4:30 – 4:45 p.m.

**Question-and-Answer Period.**

# Presenters

**Lisa Koenigsberg**, conference director; advisor to the dean for arts initiatives and adjunct professor of arts, NYU School of Continuing and Professional Studies, she launched the series of NYU conferences covering fields from American painting, to frames, to installation and display. Former positions include: assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2000), *Architecture: A Place for Women* (1990), *The Architectural Historian in America* (1991), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

**Carrie Reborna Barratt**, curator, American Paintings and Sculpture and manager, The Henry R. Luce Center for the Study of American Art, The Metropolitan Museum of Art; co-curator and co-author, "John Singleton Copley in America" (1995 – 1996) and "Gilbert Stuart" (2004 – 2005); curator and author, "Queen Victoria and Thomas Sully" (2000); currently preparing a collection catalogue of the museum's American portrait miniatures and an exhibition on American narrative painting.

**Jared Bark**, founder of Bark Frameworks in 1969; since the early '70s, he and his colleagues have taken a leading role in defining contemporary frame design. Concurrently, through teaching numerous seminars and workshops, he has contributed to the elevation of conservation standards within the framing industry. With The Metropolitan Museum of Art, he established a new canon for the framing of both contemporary and 19<sup>th</sup>-century photography. Over the past decade, he has been engaged in the making and framing of mirrors of hand cast, ground, and silvered glass. He has recently embarked on a study of Impressionist and Post-Impressionist frames, and in collaboration with several museums across the country, has designed new frames for important works of this period.

**Teresa A. Carbone**, Andrew W. Mellon Curator and Chair, American Art, Brooklyn Museum; she joined the curatorial staff of the Brooklyn Museum in 1985. This spring she was appointed Andrew W. Mellon Curator and Chair of American Art. She is the principal author of *American Paintings in the Brooklyn Museum: Artists Born by 1876*, a full scholarly catalogue of 700 paintings. She was the co-curator of "Eastman Johnson: Painting America" (1999); the exhibition catalogue was awarded the Henry Allen Moe Prize for 2000. She served as project director for the innovative permanent installation "American Identities: A New Look" (2001).

**Elizabeth Easton**, chair, Department of European Painting and Sculpture, Brooklyn Museum of Art, where she is responsible for art from the Renaissance to the First World War. She is engaged in a long-term project on Impressionist frames and is consulting with the Barnes Foundation on the frames in their collection. Her dissertation, written at Yale, was on Edouard Vuillard, an artist about whom she has done considerable subsequent work. An adjunct professor at NYU, she teaches a senior seminar on the subject of the museum. She is also president of the Association of Art Museum Curators.

**Patricia J. Ellenwood**, president of Crystalizations Systems Inc. (CSI); her company has focused on collections storage solutions for over 25 years and has worked with over 200 Museums. CSI designs, manufactures and installs proprietary lines of art storage systems, manufactured of conservation safe, lightweight aluminum. Their design and engineering is based in the aircraft/aerospace industry. Based on long term relationships with several major institutions, they have developed a comprehensive working knowledge of the concerns and requirements for the care of permanent collections. This combined experience with museum collections and the application of the materials and manufacturing techniques from the aircraft industry makes Crystalizations Systems unique.

**Anita J. Ellis**, director of curatorial affairs and curator of decorative arts, Cincinnati Art Museum; she is an authority on Cincinnati decorative arts, especially ceramics. Her numerous publications include *Rookwood Pottery: The Glorious Gamble* (1992, recipient Florence Roberts Head Book of the Year Award); *Rookwood Pottery: The Glaze Lines* (1995); and *The Ceramic Career of M. Louise McLaughlin* (2003). Ms. Ellis originated and was the Project Director for "The Cincinnati Wing: The Story of Art in Cincinnati," a permanent cross-media display in 18,000 square feet of a renovated wing in the Cincinnati Art Museum; the project received Luce Foundation, NEA, and NEH planning and implementation grants. The Recipient of the 2004 YWCA Career Woman of Achievement Award, she serves on numerous boards including that of The American Ceramic Circle.

**Colin Griffiths**, media arts specialist with a 25-year history of installation and technical expertise, exhibition management and development of cultural projects; his primary activity is the design and installation of projected contemporary artworks. In collaboration with the artist, Colin coordinates autonomous exhibition systems that utilize diverse technologies, including synchronized 35mm slides, film and video projection, 3D audio and acoustics, and virtual reality. He has professional relationships with artists James Coleman (Dublin/Paris), Char Davies (Montréal), Stan Douglas (Vancouver), Rodney Graham (Vancouver), Rafael Lozano-Hemmer (Montréal/Madrid), Tacita Dean (Berlin), Christopher Williams (Los Angeles), Fiona Tan (Amsterdam), and Gillian Wearing (London), among others. He also acts as an arts consultant to international institutions for exhibition development, technical infrastructure and tour management.

**Pamela Hatchfield**, Head of Objects Conservation, Museum of Fine Arts, Boston. Her publications include *Pollutants in the Museum Environment: Practical Strategies for Problem Solving in Design, Exhibition and Storage* (2002) for which she was awarded a Kress Publications Fellowship. She has also published, taught and spoken on the museum environment, on the examination and treatment of archaeological wood and stone, and on the conservation of contemporary art. She has served on the Board of Directors of the American Institute for Conservation of Historic and Artistic Works, as chair of the Publications Committee, Objects Specialty Group chair, and now serves on the Appeals Committee, and on the Publications Committee of the

American Research Center in Egypt. She has worked in conservation at The Metropolitan Museum of Art, the Harvard University Art Museums, the Smithsonian's National Museum of Natural History, the Cooper-Hewitt National Design Museum, and the Grenada National Museum, as site conservator on the NYU Apis Expedition at Memphis, Egypt, and the Museum of Fine Arts, Boston Expedition to the Western Cemetery at Giza.

**Jerry Podany**, Conservator-Department Head, Antiquities Conservation, The J. Paul Getty Museum and adjunct professor University of Southern California. He has taught workshops on seismic mitigation; and was a Mellon Foundation Visiting Conservator, The Michael C. Carlos Museum (2000 – 2001), Emory University. From 1999 – 2003, he served as President, American Institute for the Conservation of Historic and Artistic Works (AIC), and since 1997, has been an invited member of the Conservation and Heritage Management Committee, Archaeological Institute of America (AIA). His most recent publications include contributions to *The Journal of the American Institute for Conservation* (2001); *Vol. 1 ACTA of the 13<sup>th</sup> International Bronze Congress* (C. Mattusch and S. Knudsen, eds, 2001); "Emergency and Disaster Response Plans" in *Registrars' Quarterly* (1998 – 1999); *Risk Preparedness for Cultural Property: Developments of Guidelines for Emergency Response* (1999); and "Preparing for Earthquakes and Other Emergencies," *International Symposium on Risk Preparedness for Cultural Property: Developments of Guidelines for Emergency Response, Kobe and Tokyo, Japan* (1997).

**Mervin Richard**, Deputy Head of Conservation, the National Gallery of Art, Washington, where he has worked since 1984. He has worked as a painting conservator at the Intermuseum Laboratory, the Philadelphia Museum of Art, and the Winterthur Museum. He was also adjunct professor of painting conservation in the University of Delaware/Winterthur Museum graduate program. Mr. Richard's scientific research has focused on the dimensional response of panel paintings to environmental variations and the behavior of works of art during transit. He has served as Co-Chair of the ICOM Working Group for Preventive Conservation, Co-Chair of the ICOM Working Group for Works of Art in Transit and is currently Vice-Chair of the Board of Heritage Preservation: The National Institute for Conservation.

**Brian Wallis**, director of exhibitions and chief curator, International Center of Photography. He curated the current Larry Clark retrospective at ICP (2005) and is organizing an exhibition of the daguerreotypes of Southworth & Hawes. He co-organized "Strangers: The First ICP Triennial of Photography and Video" (2003) and "Only Skin Deep: Changing Visions of the American Self" (2004), among other exhibitions. Wallis was formerly a curator at the New Museum of Contemporary Art in New York (1982 – 1988) and senior editor at *Art in America* (1989 – 1996). His publications include *Only Skin Deep* (2003); *Land Art* (1998); *Art Matters: How the Culture Wars Changed America* (1999); *Constructing Masculinity* (1995); *Blasted Allegories: Writings by Contemporary Artists* (1986); and *Art After Modernism: Rethinking Representation* (1984).

**Steven Weintraub**, founder and principal, Art Preservation Services (APS); founded in 1988, APS specializes in environmental preservation of collections in museums, including the National Gallery of Art, the Smithsonian Institution, and The Metropolitan Museum of Art, and archives, and historic buildings and in research on the preservation of museum collections, focusing on topics relating to relative humidity, light and air pollution. APS provides consulting services including the design and trouble-shooting of mechanical systems for environmental control of buildings, historic structures and room environments; and has developed systems for passive control of RH within exhibition cases, and advised many museums on exhibition case design to ensure proper RH control. Weintraub previously worked as a conservator at The Metropolitan Museum of Art and as a conservation researcher at the Getty Conservation Institute.

**Cover:** *Installation Photo*, "Gilbert Stuart" at The Metropolitan Museum of Art, New York (October 21, 2004 – January 16, 2005). Photo courtesy, The Metropolitan Museum of Art; *Installation Photo*, "Gilbert Stuart" at the National Gallery of Art, Washington, DC (March 27 – July 31, 2005). Photo courtesy, National Gallery of Art, Washington, DC. **Text panel:** "Contents of a museum exhibition case damaged after the Hyogo-Ken Earthquake, 1995." Photo: Jerry Podany; "Volunteers cleaning up after the Dresden floods of 2002." Photo: Jerry Podany. **Friday, June 3, panel:** Gustave Caillebotte, *Bridge at Argeuville* (reframed), Brooklyn Museum. Photo courtesy, Bark Frameworks; Gustave Caillebotte, *Bridge at Argeuville* (old frame), Brooklyn Museum. Photo courtesy, Bark Frameworks. **Presenters panel:** Larry Clark, *Tulsa*, 1963. From *Teenage Lust*. Courtesy of the artist and Luhring Augustine, NY. **Registration panel:** Installation Photo, "The Cincinnati Wing, The Cincinnati Art Museum." Photo courtesy, Cincinnati Art Museum. **Mail panel:** *Installation Photo*, "American Identities: A New Look," the permanent galleries of the Luce Center for American Art, Brooklyn Museum. Photo courtesy, The Brooklyn Museum.



Courtesy of the artist and Luhring Augustine, NY.

# To Register

## TO REGISTER ONLINE

**By Internet:** Register online with your credit card at [www.scps.nyu.edu/display](http://www.scps.nyu.edu/display)

## OTHER REGISTRATION OPTIONS

**By Fax:** Fill in the registration form, including credit card information, and dial (212) 995-4677, 24 hours a day.

**By Mail:** Return form at least two weeks before the conference start date with a check or money order payable to New York University or complete the credit card information on the form and send to NYU/SCPS Budget Office, 25 West 4<sup>th</sup> Street Room 203, New York, NY 10012.

**By Phone/Internet:** Using American Express<sup>®</sup>, Visa<sup>®</sup>, Discover<sup>®</sup> Card, or MasterCard<sup>®</sup>, call (212) 998-7171. Please refer to conference number SCPS029.

**Fee:** The conference fee is \$230. A discounted rate is available for full-time students. To receive the discounted rate you must provide proof of ID and register with the program office at 212-998-7137. For full-time students with ID the conference fee is \$150.

**Withdrawal and Refunds:** Notice of withdrawal must be made in writing to: Lisa Koenigsberg, NYU School of Continuing and Professional Studies, 10 Astor Place, 5<sup>th</sup> Floor, New York, NY 10003 or via email at [lisa.koenigsberg@nyu.edu](mailto:lisa.koenigsberg@nyu.edu). Refunds are computed from the day on which the written notice is received. No refunds are made after May 23, 2005.

**Conference Location:** This conference is held in Lipton Hall at New York University's D'Agostino Hall located at 110 West Third Street (between Sullivan and MacDougal Streets). NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts and in Arts Administration. For more information, write or call: NYU School of Continuing and Professional Studies, 10 Astor Place, New York, NY 10003.

Note: This conference counts as one 5-session Arts Administration and Appraisal Studies elective.

New York University is an affirmative action/equal opportunity employer.

*Program subject to change.*



Photo courtesy, Cincinnati Art Museum.

## REGISTRATION FORM

Please register me for **Crossing Boundaries and Meeting New Challenges: Displaying Fine and Decorative Arts/SCPS029/\$230**

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Photo courtesy, Brooklyn Museum.

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## Displaying Fine and Decorative Arts

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# Initiatives

in Art and Culture

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Photo courtesy, The Metropolitan Museum of Art.

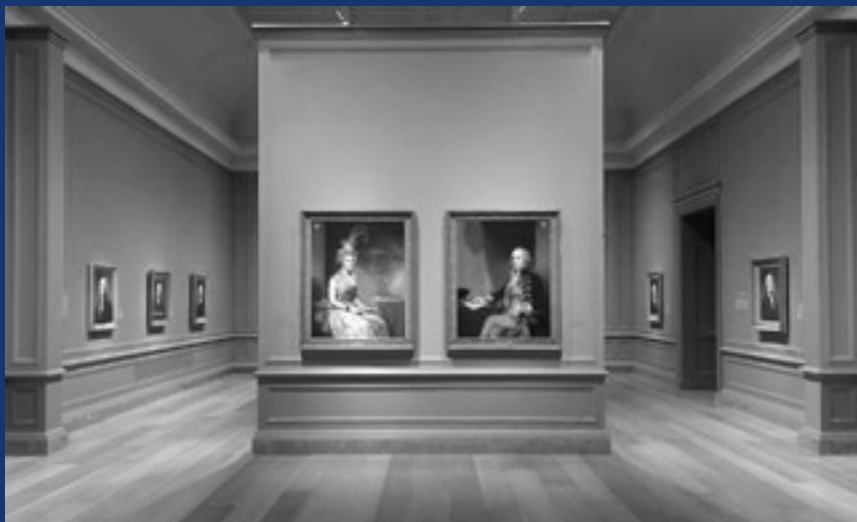


Photo courtesy, National Gallery of Art, Washington, DC.

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