

CONSERVATION MAKING ART HISTORY

A CLARK CONFERENCE
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BIOS

Ina Archer is a filmmaker, visual artist, programmer, and writer, as well as a media conservation and digitization specialist at the Smithsonian National Museum of African American History and Culture in Washington, DC. Her multimedia works and films have been shown nationally, including at Contemporary Arts Museum, Houston, TX, List Visual Arts Center, Cambridge, MA, Spelman College Museum of Fine Art, Atlanta, GA, and the Studio Museum, the Maysles Cinema, and Microscope Gallery, all in New York City. Archer was previously a studio artist in the Whitney Independent Study program, a NYFA Multidisciplinary Fellow, a 2005 Creative Capital grantee in film and video, and she has been awarded numerous residencies. A contributor to *Film Comment Magazine* as well as other film periodicals and three blogs (Continuum Film Blog, Black Leader, Ina's Horror Blog), she received a BA in Film/Video from the Rhode Island School of Design (RISD) and an MA in Cinema Studies from New York University.

Jennifer Bajorek is associate professor of comparative literature and visual studies at Hampshire College in Amherst, Massachusetts, where she is also dean of Humanities and Arts. Since 2013 she has been a research associate in the VIAD Research Centre in the faculty of Art, Design, and Architecture at the University of Johannesburg, South Africa. Her areas of research span literature and philosophy, contemporary art, and photography, with a linguistic and cultural focus on French and Francophone worlds and a geographic focus on contemporary Africa. She was lead curator of *C.A.O.S. (Contemporary Africa on Screen)* at the South London Gallery in 2010–2011, and has been awarded fellowships from the Mellon Foundation, the Marion and Jasper Whiting Foundation, the Andy Warhol Foundation, and the Clark Art Institute, among others. Her latest book, *Unfixed: Photography and Decolonial Imagination in West Africa*, was published by Duke University Press in 2020.

Chương-Đài Võ is a researcher at Asia Art Archive in Hong Kong, specializing in modern and contemporary art related to Southeast Asia. Her research and curatorial interests include collective platforms, ephemeral practices, social movements, and marginalized genealogies. Võ's writing can be found in publications such as *Afterall*, *Sismographie des luttes* (forthcoming), the exhibition catalogue *Southern Constellations: The Poetics of the Non-Aligned*, Taipei Fine Arts Museum's *Modern Quarterly*, the anthology *Film in Contemporary Southeast Asia*, and *Journal of Vietnamese Studies*. Her research has been supported by grants and fellowships from the Institut national d'histoire de l'art, Mellon Foundation, Asian Cultural Council, Fulbright Program, University of California Pacific Rim Research Program, and the National Endowment for the Humanities.

Sven Dupré is professor of history of art, science, and technology at Utrecht University (in the Department of History and Art History) and the University of Amsterdam (affiliated to the Program in Conservation and Restoration) in The Netherlands. He heads the ARTECHNE project *Technique in the Arts: Concepts, Practices, Expertise, 1500–1950*, supported by the European Research Council (ERC). Dupré was previously professor of history of knowledge at the Freie Universität in Berlin and director of the research group *Art and Knowledge in Premodern Europe* at the Max Planck Institute for the History of Science in Berlin. In spring 2015 he was Robert H. Smith Scholar in Residence for *Renaissance Sculpture in Context* at the Victoria and Albert Museum in London. Dupré is involved in research in technical art history at the Atelier Building, where the Rijksmuseum, the Cultural Heritage Agency of the Netherlands, and the University of Amsterdam combine their knowledge in the field of conservation, and is a member of the NICAS (Netherlands Institute for Conservation, Art and Science) Scientific Working Group. Recent publications include *Knowledge and Discernment in the Early Modern Arts* (Routledge, 2017) and *Gems in the Early Modern World: Materials, Knowledge and Global Trade, 1450–1800* (Palgrave Macmillan, 2019).

Noémie Étienne is professor of art history at the University of Bern, Switzerland, and a specialist in the fields of heritage and museum studies. She is currently leading a research project on the exotic in Europe between 1600 and 1800. She is the author of *The Restoration of Paintings in Paris (1750–1815)* (Presses Universitaires de Rennes, 2010), which was subsequently translated into English and published by Getty Publications in 2017, and *Les autres et les ancêtres. Les dioramas de Franz Boas et Arthur Parker à New York, 1900* (Les presses du réel, 2020). Recently she has held a guest professorship at Paris 1 Panthéon-Sorbonne (2018), a guest lectureship at the University of Bielefeld (2018–2019), a guest fellowship at the Kunsthistorisches Institut in Florence (2019), and a senior fellowship at the Bauhaus University in Weimar (2020). She was previously a scientific assistant at the University of Geneva (2005–2011) and the University of Zurich (2013). Étienne was also a SNSF postdoctoral fellow and visiting scholar at New York University (2012), then a teacher and researcher at the Institute of Fine Arts at New York University (Andrew W. Mellon Postdoctoral

Fellow, 2013–2015), and a postdoctoral fellow at the Getty Research Institute in Los Angeles (2015–2016). She is also a founding editor of *Journal18*.

Fatima Fall is director of the Centre de Recherches et de Documentation du Senegal (CRDS) in Saint-Louis, Senegal. A specialist in heritage conservation, she is also developing a Master's program in marketing at the Higher Institute of Management of Saint-Louis. Fall has been involved with the Civilizations, Religion, Arts, and Communication Training and Research Unit at the Gaston Berger University of Saint-Louis since 2011, and in Tourism and Conservation at the Literature and Human Sciences of the African Heritage School (EPA) in Porto Novo, Benin, since 1999. She has conducted research and inventory surveys on the architectural heritage of the city of Saint-Louis following its addition to the World Heritage List and has participated in numerous culture and tourism heritage conservation projects in Saint-Louis, the Senegal River Valley, and in the region of Thies. A member of the board of directors of EPA, Fall is also president of the International Council of Museums (ICOM) committee and of the advisory council of International Council of Monuments and Sites (ICOMOS).

Annika Svendsen Finne is a PhD candidate in art history at the Institute of Fine Arts, New York University, and assistant conservator at Modern Art Conservation. Finne holds a BA from Brown University and an MA and MS in the Conservation of Historic and Artistic Works, with a specialty in paintings conservation, from the Institute of Fine Arts. Previously she worked in the painting conservation department of the Yale University Art Gallery, and received additional conservation training at the Museo Nacional del Prado, Kunsthistorisches Museum, and the Museum of Modern Art. She has taught at the Cooper Union School for the Advancement of Art and Science.

Caroline Fowler is the Starr Director of the Research and Academic Program at the Clark Art Institute and teaches in the Graduate Program in Art History at Williams College, both in Williamstown, Massachusetts. She is the author of *Drawing and the Senses: An Early Modern History* (Harvey Miller Series in Baroque Art, 2016) and *The Art of Paper: From the Holy Lands to the Americas* (Yale University Press, 2019). She has published extensively on intersections between early modern intellectual history and works on paper. She also focuses on the history and philosophy of conservation and published an article in *Art Bulletin* in 2019, "Technical Art History as Method?" Her research has been supported by the Center for Advanced Study in the Visual Arts, the Getty Research Institute, the Zentralinstitut für Kunstgeschichte, the National Endowment for the Humanities, the Historians of Netherlandish Art, and the Renaissance Society of America. Her current book project examines maritime space in Dutch painting as a site of erasure, arguing that the violence of the trans-Atlantic slave trade both was integral to and in turn excised from seventeenth-century Dutch painting and printmaking.

Erma Hermens is the Rijksmuseum Professor in studio practice and technical art history at the University of Amsterdam in The Netherlands. She also serves as senior researcher in technical

art history at the Rijksmuseum, Department of Conservation of Science, where she works with interdisciplinary teams, liaising between curators, conservators, and scientists, combining art historical and contextual research of objects with scientific analytical data. Although she specializes in painting techniques from the Renaissance up to the modern period, Hermens works across disciplines with a focus on the workshop, the choreography of making, artists materials and techniques, tacit and embodied knowledge, science and experimentation, artisanal knowledge exchange, and collaboration. Current projects (funded by the Netherlands Organization for Scientific Research, NWO) include *CT-scanning for Art: From Images to Patterns* (IMPACT4Art), *Imaging, Identification, and Interpretation of Glass in Paint* (I³Glassp), and *Down to the Ground: Colored Grounds in Netherlandish Sixteenth- and Seventeenth-Century painting*. She is also writing a review report of the field of technical art history, commissioned by the Samuel H. Kress Foundation.

Yukio Lippit is Jeffrey T. Chambers and Andrea Okamura Professor of the History of Art and Architecture at Harvard University in Cambridge, Massachusetts, where he specializes in Japanese painting. His book *Painting of the Realm: The Kano House of Painters in Seventeenth-Century Japan* (University of Washington, 2012) was awarded the Charles Rufus Morey Book Award by the College Art Association and the John Whitney Hall Book Prize by the Association of Asian Studies. His article “Of Modes and Manners in Medieval Japanese Ink Painting: Sesshū’s *Splashed Ink Landscape* of 1495,” was awarded the Arthur Kingsley Porter Prize by the College Art Association in 2013. His most recent books include *The Thinking Hand: Tools and Traditions of the Japanese Carpenter* (with Mark Mulligan, Edwin O. Reischauer Institute, 2014), *Sōtatsu: Making Waves* (with James Ulak, Smithsonian, 2015), *Japanese Zen Buddhism and the Impossible Painting* (Getty, 2017), *Irresolution: The Paintings of Yoshiaki Shimizu* (Princeton University Press, 2017), *The Artist in Edo* (Yale University Press, 2018), among others. Lippit has taught at the Universities of Tokyo (Japan), Heidelberg (Germany), Los Andes (Colombia), and Campinas (Brazil). From 2013 to 2018 he served as the Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute of Advanced Study. In 2018 he was appointed Harvard College Professor for a five-year term for distinguished contributions to undergraduate teaching.

Brian Michael Murphy is a media archaeologist, poet, and faculty member in media studies at Bennington College in Bennington, Vermont, where since January 2020 he has also served as director of the MFA in Public Action. In his work, Murphy examines how media technologies, from taxidermy to digital photography archives, represent and reshape human experience. His first book, *We the Dead: Preserving Data at the End of the World*, will be published by the University of North Carolina Press in fall 2021. His essays and poems have appeared in the *Kenyon Review*, *Narrative*, *Waxwing*, *Fairy Tale Review*, *Media-N*, and in Italian translation in *Ácoma*. He is the managing and nonfiction editor of the *Northwest Review*, and in the summer he serves as director of the *Kenyon Review* Young Writers Workshop. His work has

been supported by awards from the National Endowment for the Humanities, the Vermont Arts Council, the Tinker Foundation, and the Ohio Arts Council.

Murad Khan Mumtaz is assistant professor of Asian art history at Williams College in Williamstown, Massachusetts. He received his BFA from the National College of Arts in Lahore, Pakistan, his MFA in visual art at Columbia University, and his PhD in art history from the University of Virginia. In his scholarship, Mumtaz examines historical intersections of art, literature, and religious expression in South Asia. His primary research focuses on devotional artworks with a special interest in representations of Muslim saints in early modern India. Recent classes at Williams include The Arts of the Book in Asia and Islamic Devotional Culture in South Asia.

Alexander Nagel is professor at the Institute of Fine Arts, New York University, in New York City. His book *Michelangelo and the Reform of Art* (Cambridge University Press, 2000) won the Phyllis Goodhart Gordan prize for best book in Renaissance studies from the Renaissance Society of America. His study of Italian art and the Reformation, *The Controversy of Renaissance Art* (University of Chicago Press, 2011), won the Charles Rufus Morey Book Award from the College Art Association. His interest in the multi-temporal life of works of art led to the publication of *Anachronic Renaissance* (co-authored with Christopher Wood, Zone Books, 2010) and *Medieval Modern: Art out of Time* (Thames and Hudson, 2012). Recently, Nagel has turned his attention to questions of scale, orientation, and configurations of place in art.

Alva Noë is a professor of philosophy at the University of California, Berkeley, where he is also a member of the Center for New Media and the Institute for Cognitive and Brain Sciences. He is the author of *Action in Perception* (MIT, 2004), *Out of Our Heads: Why You Are Not Your Brain and Other Lessons from the Biology of Consciousness* (Farrar, Straus and Giroux, 2009), *Varieties of Presence* (Harvard University Press, 2012), and *Strange Tools: Art and Human Nature* (Farrar, Straus and Giroux, 2015). His newest book is *Infinite Baseball: Notes from a Philosopher at the Ballpark* (Oxford University Press, 2019). Noë is a 2012 recipient of a Guggenheim Fellowship and the 2018 recipient of the Judd Hume Prize in Advanced Visual Studies. From 2011 until 2017 he was a weekly contributor to National Public Radio's science and culture blog *13.7 Cosmos and Culture*.

Iwataro Oka is CEO of Oka Bokkodo Co., Ltd., Conservation Studio for National Treasures and Important Cultural Properties, in Kyoto, Japan. He previously served as conservator of East Asian painting and calligraphy at Oka Bokkodo Co., Ltd. Oka holds an MA in Japanese art history from Kwansai Gakuin University and a PhD from Kyoto Institute of Technology. He has worked as a research assistant at the National Museum of Asian Art (formerly the Freer/Sackler Gallery of Art), and has published on East Asian painting conservation, the use of digital imaging to repair Japanese historical documents and sutras, and conservation concerns relating to hanging

scrolls, among other topics, at such institutions as the International Institute for Conservation of Historic and Artistic Works, National Museum of Asian Art, the British Museum, and National Gallery of Art in Washington, DC.

Fernando Domínguez Rubio is an assistant professor in the Department of Communication at the University of California, San Diego. He received his PhD from Cambridge in 2008. Domínguez Rubio has held positions as a Marie Curie Postdoctoral Fellow at the Open University and at New York University. His research focuses on the study of the practices, technologies, and infrastructures through which different forms of subjectivity and objectivity are contingently produced within specific locations. His book *Still Life: Ecologies of the Modern Imagination at the Art Museum* was published by the University of Chicago Press in 2020.

Kavita Singh is professor of art history at the School of Arts and Aesthetics at Jawaharlal Nehru University in New Delhi, India, where she teaches courses on the history of Indian painting, curating, and the history and politics of museums. She has published essays on issues of colonial history, repatriation, secularism and religiosity, fraught national identities, and the memorialization of difficult histories as they relate to museums in South Asia and beyond. Singh has also published essays and monographs on Mughal painting, in which she explores style as a vehicle of meaning. Books include the edited and co-edited volumes *New Insights into Sikh Art* (Marg, 2003), *Influx: Contemporary Art in Asia* (Sage, 2013), *No Touching, No Spitting, No Praying: The Museum in South Asia* (co-edited with Saloni Mathur, Routledge, 2014), and *Museum Storage and Meaning: Tales from the Crypt* (co-edited with Mirjam Brusius, Routledge 2017). Monographs include *Museums, Heritage, Culture: Into the Conflict Zone* (Amsterdam University of the Arts, 2015) and *Real Birds in Imagined Gardens: Mughal Painting Between Persia and Europe* (Getty Research Institute, 2016). She has curated exhibitions at the San Diego Museum of Art, Devi Art Foundation, Jawaharlal Nehru University, and the National Museum of India.

Gabriela Siracusano is principal scientific researcher at CONICET (National Research Council, Argentina) and director of the Centro de Investigaciones en Arte, Materia y Cultura at the Universidad Nacional de Tres de Febrero (UNTREF) in Buenos Aires, Argentina. In addition, she is chair professor of theory and historiography of art at Universidad de Buenos Aires (UBA) and UNTREF. She received her PhD in art history from UBA, specializing in the material dimensions of artistic production from the sixteenth century to the present. Siracusano has received fellowships and grants from the Getty Research Institute and the Guggenheim Museum, and has taught at Cambridge University, École des Hautes Études en Sciences Sociales (EHESS), Kunsthistorisches Institute in Florence, Italy, Universidad Nacional Autónoma de México (UNAM), and most recently served as Tinker Visiting Professor at the University of Texas at Austin. Recent books include *El Poder de los Colores* (Facultad de Economía de Buenos Aires, 2005, ALAA award 2006), *Pigments and Power in the Andes* (Archetype, 2011), and *La Paleta del Espanto* (Unsamedita, 2011). Currently she is working with Agustina Rodríguez Romero on an

edition of the book *Materia Americana*, which will gather the most updated material studies on pre-Columbian and colonial artistic productions in the Americas, supported by the Getty Foundation.

Jacqueline Stewart is professor of Cinema and Media Studies at the University of Chicago in Illinois, and director of Arts + Public Life, an initiative of UChicago Arts. Her research and teaching explore African American film cultures from the origins of the medium to the present, as well as the archiving and preservation of moving images, and “orphan” media histories, including nontheatrical, amateur, and activist film and video. She directs the South Side Home Movie Project at the University of Chicago and is co-curator of the L.A. Rebellion Preservation Project at the UCLA Film and Television Archive. Stewart is the author of *Migrating to the Movies: Cinema and Black Urban Modernity* (University of California Press, 2005). She has participated in the Public Voices Thought Leadership Fellowship Program offered by Northwestern University, the OpEd Project, and has been awarded fellowships from the Shelby Cullom Davis Center for Historical Studies at Princeton University and the New York Public Library’s Schomburg Center for Research in Black Culture Scholars-in-Residence Program. She also serves as an appointee to the National Film Preservation Board.