

A Symposium on the History of Art

Presented by
The Frick Collection and
The Institute of Fine Arts
of New York University

April 9–10, 2026
The Frick Collection
1 East 70th Street, New York

Thursday, April 9th

2:15 p.m.

Welcome: Axel Rüger, Anna-Maria and Stephen Kellen
Director, The Frick Collection

SESSION I: TECHNIQUE AS MEANING

Moderated by Yifu Liu,
Anne L. Poulet Curatorial Fellow, The Frick Collection

2:25 p.m.

“Making/Meaning: Champlevé Enamel and the Eucharist in
Thirteenth-Century Limoges”
Ryan Eisenman, University of Pennsylvania

2:40 p.m.

“Wonderful and Rarely Made: Lucas Faydherbe’s Ivory *Dance of
Children around Pan* (ca. 1639)”
Emily Hirsch, Brown University

2:55 p.m.

“Firearm Design for Sixteenth-Century French Nobles:
The Marriage of Tradition and Modernity”
Jeremy Reeves, Bard Graduate Center

3:15 p.m.

Response and Q&A

Intermission

This free symposium is also livestreamed.



*To view the live CART captioning on a personal mobile device, please
scan the QR code or follow the link: bit.ly/IFA_Frick_Captions*



SESSION II: BETWEEN ART AND INDUSTRY

Moderated by Hala Hachem,
The Institute of Fine Arts, New York University

3:50 p.m.

“One Textile, Many Hands: Embroidered Chinese Silks for
Parsi Customers in Western India”

Katy Rosenthal Jackson, Bryn Mawr College

4:05 p.m.

“The Industrial Print Culture of Félix Bracquemond’s
‘Rousseau’ Service”

Sarah Rapoport, Yale University

4:20 p.m.

“Pattern Politics: Aaron Douglas and the Quilters of the
Tennessee Valley Authority”

Mia Curran, The Graduate Center, City University of New York

4:40 p.m.

Response and Q&A

Reception

Friday, April 10th

1:00 p.m.

Welcome: Joan Kee, Judy and Michael Steinhardt Director,
The Institute of Fine Arts, New York University

SESSION I: EMBODIMENT, POWER, AND RECLAMATION

Moderated by Stephanie Wisowaty,
Anne L. Poulet Curatorial Fellow, The Frick Collection

1:10 p.m.

“To Have and To Hold: Lambayeque Metal Appendages and
the Human Body on the North Coast of Peru”

Ji Mary Seo, Harvard University

1:25 p.m.

“Extracts of Eden: Pharmaceutical Desire and the Nineteenth-
Century Religious Landscape”

Phillippa Pitts, Boston University

1:40 p.m.

“Testimony & Reclamation in Ja’Tovia Gary’s *The Giverny Suite*
(2019)”

Bridget Fleming, University of Rochester

2:00 p.m.

Response and Q&A

Intermission

SESSION II: SYSTEMS AND THE INSTITUTIONAL LIVES OF ART

Moderated by Nathaniel Goldblum,
The Institute of Fine Arts, New York University

2:35 p.m.

“From Field to File: Classification, Vision, and UNESCO’s
Making of Museum Infrastructure (1963–73)”

Pujan Karambeigi, Columbia University

2:50 p.m.

“Paved Paradise: Michael Asher’s Parking Lot”

Samuel Shapiro, Princeton University

3:05 p.m.

“Emancipating Form: Black Interculturalism and ‘the Loft’
as Freedom—Ornette Coleman’s Artist House, Frederick J.
Brown’s 120 Wooster Street, and Daniel LaRue Johnson and
Virginia Jaramillo’s 109 Spring Street, 1968–89”

Bentley Brown, The Institute of Fine Arts, New York
University

3:25 p.m.

Response and Q&A

Intermission

SESSION III: CONTESTED MODERNITIES

Moderated by Hala Hachem,
The Institute of Fine Arts, New York University

4:00 p.m.

“Yahya Merchant’s Gulistan Cinema Hall: Architecture and
Nation-Building in Post-Partition Bengal”

Faiza Khan, State University of New York, Binghamton

4:15 p.m.

“Visualizing Sound, Hearing Images: Collectivity in the Work
of Christine Sun Kim and LaMont Hamilton”

Julian Wong-Nelson, Rutgers University

4:30 p.m.

“Visualizing ‘New Asia’: Propaganda Films and Social
Engineering in Japanese-Occupied Indonesia, 1942–1945”

Meita Estiningsih, Cornell University

4:50 p.m.

Response and Q&A

Reception

