As you begin your graduate education at NYU, I welcome you to the Program in Museum Studies. Our program has been a training ground for museum professionals for four decades, with students and faculty together studying and participating in this dynamic and continuously changing field. You will address intellectually and practically the challenges that museums face within their increasingly diverse communities, moving readily among multiple kinds of institutions and across varied perspectives of academic analysis, professional training, and social engagement. And importantly, you will make good friends among those with whom you sit in seminars, work on projects, and visit many, many museums. The faculty and I look forward to joining you on this exciting journey.

Bruce Altshuler
Director, Program in Museum Studies
MEET OUR NEW FACULTY

We are delighted to welcome two new faculty fellows to our program. Meet Elaine and Marisa!

**Elaine Ayers**

Dr. Elaine Ayers works on the intersections between art and science in the eighteenth and nineteenth centuries. Her first book, Strange Beauty, explores the transformation of unsettling plants into illustrations, museum and herbarium objects, and paper technologies from tropical islands to the British and European public and scientific imagination, from museums to pornography. Ayers received her Ph.D. in the History of Science from Princeton University and collaborates with Stanford University / Hamilton College’s Ad Fontes Nature / Natural Things Project. Her work has been funded by the Princeton University Art Museum; the Huntington Library, Art Collection + Botanic Garden; the Consortium for the History of Science, Technology + Medicine; the Yale Center for British Art; the National Science Foundation; and the New York Botanical Garden among other institutions.

**Marisa Karyl Franz**

Dr. Marisa Karyl Franz is a Faculty Fellow in Museum Studies at NYU. She works in the areas of museum history and religious studies, with particular attention to ethnographic collection, material religion, Russia and Siberia in the 19th century, and intellectual history. In particular, her research and teaching explore the relationship between classification and the production of knowledge, and the ways that collectors named and gathered ethnographic materials for museums in the 19th century. Her manuscript, A Gathering of Local Names: Classifying and Collecting for Siberian Museums, 1880-1910, draws on archival materials to examine local Siberian museums and collectors in late Imperial Russia, and is now beginning work on a project focused on the Arctic and material preservation.
FACULTY UPDATES

Publications

Jane Anderson
Associate Professor,
Department of Anthropology and
Program in Museum Studies


Abstract:
In this article we provide a structural critique of attribution as it is figured in colonial practices and ongoing settler-colonial logics that form the basis for creating, circulating, and sharing knowledge through research practices, methods, and platforms. Settler colonialism is a tradition, and as such, it has habits. One of these habits is to hide specific tactics and practices in operationalizing dispossession. Attribution is one of these tactics. Attribution functions as a key mechanism within a copyright/author/archive matrix which maintains hierarchies of knowledge production by reducing Indigenous and non-European subjectivity and legitimating the ongoing appropriation of Indigenous cultural material by non-Indigenous authors. The colonial force of attribution and its practices of exclusion are hidden in the stacks and how they are populated; in the rights fields of databases and how they are cited; in archival processes of selection, appraisal, and accessioning; and through efforts to digitize content and collections in order to make them open without acknowledgment and ongoing relationships. We argue that one mode of decolonizing practices for libraries and archives is through remaking, reframing, and refiguring attribution through ongoing Indigenous connections to land and knowledge.


Abstract:
This article examines the structures, practices, and processes of collection, cataloging, and curation to expose where current cultural authority is placed, valued, and organized within archival workflows. The long arc of collecting is not just rooted in colonial paradigms; it relies on and continually remakes those structures of injustice through the seemingly benign practices and processes of the profession. Our emphasis is on one mode of decolonizing processes that insist on a different temporal framework: the slow archives. Slowing down creates a necessary space for emphasizing how knowledge is produced, circulated, and exchanged through a series of relationships. Slowing down is about focusing differently, listening carefully, and acting ethically. It opens the possibility of seeing the intricate web of relationships formed and forged through attention to collaborative curation processes that do not default to normative structures of attribution, access, or scale.
Professor Basilio’s essay “Evolving Taxonomies at The Museum of Modern Art in the 1930s and ‘40s and the Definitions of the “Latin American Collection,”” was published in Professor Edward J. Sullivan’s edited volume The Americas Revealed: Collecting Colonial and Latin American Art in the United States (University Park, PA: The Pennsylvania State University Press, 2018), pp. 28-43. The material in the essay is discussed in more detail in two of the chapters of her book Latin American Art at The Museum of Modern Art: The Power of the Canon (Under contract with Routledge Press for publication in Research in Museum Studies series). In addition to working on the last chapter of the book, Professor Basilio has been putting the final touches on her first artist’s book, which will be published soon.

This Spring, The Museum of Modern Art presented Lincoln Kirstein’s Modern, an important exhibition surveying Kirstein’s important contributions to various aspects of the Museum’s collecting and curatorial activities. Among these were his purchases of work by artists from various Latin American countries. Prof. Basilio was invited by Inés Katzenstein, Director of the Patricia Phleps de Cisneros Research Institute for the Study of Art and Curator of Latin American Art in the Department of Drawings and Prints to participate in a conversation over the course of two days last May, “Gallery Sessions: Lincoln Kirstein and Latin American Art,” and in Spanish “HablaArte: “Lincoln Kirstein y el arte de América Latina.”

In October 2018, Prof. Basilio spoke at the IFA Spanish and Latin American Colloquium Lecture, Institute of Fine Arts presenting the lecture “Staging Franco’s Victory As Reconquest: The 1940 Exposicion de la Hispanidad.”
FACULTY UPDATES

Research

Bruce J. Altshuler
Clinical Professor; Director, Program in Museum Studies

Over the summer Bruce Altshuler has continued his research on the history of art exhibitions and curating, and he is completing a review for the Burlington Magazine of the catalog for the Getty Research Institute exhibition on the Swiss curator Harald Szeemann and the Institute’s publication of a volume of Szeemann’s writings. This fall his essay “Innovating Sites” will be published as the introduction to Site Read: Seven Curators on Their Landmark Exhibitions (Pew Center for Arts & Heritage and Mousse Publishing), and in November he will deliver the keynote address for the symposium “Exhibition and Archive Histories” at the Kunsthalle Basel (Switzerland).

Rosanna N. Flouty
Clinical Assistant Professor, Program in Museum Studies

Rosanna has spent the summer working on research at the American Museum of Natural History and with other museums across the United States. She is currently working with the New-York Historical Society on a plan for building digital literacy across their newly-launched Tech Commons @ N-YHS, a dedicated technology space for teens, and on an audience impact study for OpenSpace, an open-source data visualization about space funded by NASA. In the fall, she will be working with the Museum of the Moving Image to help re-imagine the museum’s core collection, "Behind The Screen." Her book chapter, Breaking Silos: New Modes of Art, Education, and Technology Training in Museums on building The Broad Museum’s online staff training platform in the book Museums and Digital Culture: New Perspectives and Research (Springer Press) was published in July 2019.
FACULTY UPDATES

Talks

Developing an Indigenous Data Science Platform
Organized by Maui Hudson and Jane Anderson

Indigenous (and Māori) data sovereignty (IDsov & MDSov) is an emerging field of research and data activism. It is concerned with the rights of Indigenous peoples to own, control, access and possess data that derive from them, and which pertain to their members, knowledge systems, customs or territories. Work in IDsov and MDSov has highlighted an urgent need for data sovereignty approaches that can be applied to a range of real-world domains and at different scales. The development of an Indigenous Data Science Platform introduces a key program of work to develop MDSov, Māori Data Science, and build Māori Data Capability including protocols and methods to address issues of community trust, collective privacy, Indigenous data classification and provenance, and decolonised algorithms.

DEVELOPING AN INDIGENOUS DATA SCIENCE PLATFORM

Professor Māui Hudson
(University of Waikato)

MONDAY, 9 SEPT
4.30 PM – 6 PM
reception to follow

AI NOW INSTITUTE,
155 AVENUE OF THE AMERICAS, 4TH FLOOR

RSVP:
https://gfztb.com/ehX8cSSm5nSWKv
Questions? Contact: alejanandrou@ainowinstitute.org

 Maui Hudson is an Associate Professor in the Faculty of Māori and Indigenous Studies at the University of Waikato. He is an interdisciplinary researcher with extensive experience across a diverse range of research areas including traditional medicine, indigenous research ethics, interface between indigenous knowledge and science, and Māori data sovereignty. Maui has been a member of a number of national and institutional ethics committees and co-authored Te Awa Tika: Guidelines on Māori Research Ethics – A framework for researchers and ethics committee members, Te Mata Ira Guidelines for Genomic Research with Māori, and He Tangata Kei Tua Guidelines for Biobanking with Māori.

Sponsors:
AI Now; NYU Native Studies Forum; NYU Department of Anthropology; NYU Center for Media, Culture, and History; and Local Contexts

Image: Ledger Art by John Isak: Pepion for the Urban Indian Health Institute. Used with permission.


**Upcoming Events**

New Student Orientation with Museum Studies Faculty and MSSO (Museum Studies Student Organization)
Date: Thursday, August 29
Time: 2:00-4:00
Where: 19 University Place, Room 102 (you must have a photo ID to enter the building)

Happy Hour with MSSO
The group will cover appetizers and a happy hour drink!
Date: Thursday, August 29, 2019
Time: Directly after orientation
Where: Peculiar Pub - 145 Bleeker Street

Please join Museum Studies for our Fall 2019 Welcome Party
When: Friday, September 13
Time: 5:00-7:00 PM
Where: 82 Washington Square East
**There will be food and drink so RSVP to Dominik at di21@nyu.edu**

**Important Dates**

Please see the Academic Calendar for important dates, below are a highlighted few

August 26-29, 2019 - New student advising (make sure you are signed up)
September 3, 2019 - Classes Begin
September 16, 2019 - Last day of add/drop
October 4, 2019 - No classes
October 15, 2019 - Classes run on a Monday schedule
November 27-29, 2019 - Thanksgiving Recess
December 13, 2019 - Last day of Fall 2019 Classes
December 16-20, 2019 - Final exams
Our Student Organization

Museum Studies Student Organization

The mission of MSSO is to provide resources for the academic, professional, and social development of graduate students in Museum Studies. We strive to foster a dialogue among Museum Studies students and alumni, faculty, and the larger arts and cultural sector in New York City through the events we host at NYU and throughout New York City.

Current MSSO Leadership

President: Zélie Lewis
VP: Bella Goodrich (Current First Year Rep)
Social Chair: Pedro Alvarado (Current First Year Rep)
Professional Chair: Sarah Orkin
Alumni Chair: Olivia Knauss
Digital Chair: Danqing Zhu
Archivist: Michaela Bridger
International Student Liaison: Norma Guzman

CONTACT MSSO BY EMAIL:
msso.nyu@gmail.com
BLOG -
https://nyumuseumstudies.wordpress.com/

Note from the president:

Welcome, everyone! To all of our incoming students, I hope your transitions to NYC and NYU have been as smooth as possible. To all of our returning students, I hope everyone had an enriching summer and that you’ll join me in welcoming the first-years. Among a number of new goals for 2019-2020, the MSSO Board looks to spend this year fostering a stronger sense of community and continuing to facilitate engaging opportunities. We can’t wait to share our ideas on how to shake things up and create new experiences with MSSO! As we all get settled into the routine of classes, internships, and more, please remember that MSSO is here to help! Feel free to share your questions, feedback, or programming ideas with us at msso.nyu@gmail.com. Best wishes for a productive and fulfilling year!

Zélie Lewis
President

Zélie is a second-year student focusing her studies on the intersection of education and digital technologies in museums.
Meet Our MSSO Leadership

DANQING ZHU
Chief Digital Officer

She’s an apprentice museum educator with media background which brings me to this chair and helps everyone solve the digital problems!

SARAH JEAN ORKIN
Professional Chair

Sarah is an alumna of Southern Illinois University, where she studied English and Classics, who interned at MCNY this summer and hopes to be a registrar in the future.

OLIVIA KNAUSS
Alumni Chair

Olivia is a second-year M.A. student in NYU’s Museum Studies Program. She most recently completed The Met’s MuSe summer internship, spending 10-weeks interning in the Development Department working with the Campaign and Stewardship team and working on content for the Travel with The Met’s Instagram.

NORMA GUZMAN
International Student Liaison

Her academic research has been concentrated on the history of Dominican poster design and what it reveals about national and personal identity. Born and raised in the Dominican Republic, she has worked as a graphic designer, interior designer and a historical researcher, among other things.
Meet Our MSSO Leadership

ARABELLA GOODRICH
VP

Arabella Goodrich is a second year Museum Studies student with an interest in becoming a Collections Manager or a Registrar after graduation. She has been an intern at Villa La Pietra in Florence, Italy as a Collections Manager Assistant this past summer and will be interning at the Grey Art Gallery as a Registrar Assistant this fall.

MICHAELA BRIDGER
Archivist

Michela Bridger is a second-year student focusing on the practices of collections management, with a particular interest in how museums can become more environmentally sustainable through their processes.

PEDRO ALVARADO
Social Chair

Pedro is a second-year Museum Studies student. He currently interns doing archival work for a contemporary artist in New York.
Alumni News and Information

Meet the Museum Studies Alumni Association (MSAA) Board

Alexa Cummins - 2019 Graduate
Hunter Kennedy - 2018 Graduate
Lisa Goulet - 2018 Graduate

Hunter and Lisa are both 2018 graduates of the NYU Museum Studies program and Alexa Cummins is a 2019 graduate. Hunter currently works as an Annual Giving Associate at the Los Angeles County Museum of Art and Lisa is the Collections Manager at Fraunces Tavern Museum and a Curatorial Fellow at the Climate Museum. Alexa’s professional passions lie in museum education, public programming, interpretation, and accessibility. Together, they are excited to continue fostering relationships among the NYU Museum Studies community as co-chairs of the Museum Studies Alumni Association. Hoping to expand upon existing events, they are also working to extend our alumni network beyond New York City and solidify connections with national and international museum professionals!

If interested in joining or just want some information, email Alexa, Hunter or Lisa at NYUMuseumStudiesAlumni@gmail.com.

Our Graduates in the Workplace

Lexi Echelman (Spring 2019)
Archives and Collections Coordinator at the Stepping Stones Historic Home of Bill & Lois Wilson - 2019

Kimberly Kitada (Spring 2012)
Curatorial Assistant at the MOCA in Los Angeles - 2019

Kellie Honeycutt (Summer 2009)
Deputy Director of the Public Art Fund - 2019
From the Archives

Throughout 2018-2019, Museum Studies Staff have focused on organizing the history of the Program. Much of the materials found in this process will be sent and archived with the University collection. Below are a few of our more interesting finds!
Do you like our logo on the front page? It originally comes from our program’s Spring 1980 newsletter. Check out the original below! Unfortunately, we don’t know who designed it.

From the Archives

Benin... Romania... EXHIBITIONS...

"Images of Power: Art of the Royal Benin Court is the first exhibition to be sponsored by the Museum Studies Program, and the Advisory Board of faculty and consultants and the Graduate Students Exhibition Committee are proceeding with the selection and documentation of Benin objects for the show. Scheduled for January/February, 1981 in the Grey Art Gallery and Study Center at N.Y.U., "Images of Power" is designed to demonstrate that the royal court of Benin, a centralized African state from the 13th century to the present day (a new Oba/Divine King was installed in office only last year), produced one of the most highly developed and aesthetically significant traditions in the history of African art, comparable to the art of contemporary civilizations outside Africa.

The National Endowment for the Arts has provided funding for the exhibition and slide show "with enthusiasm," and a proposal has been submitted to the National Endowment for the Humanities to fund the catalog, symposium, and other related events. Meanwhile, faculty and consultants, accompanied by students, are visiting lenders to view pieces for selection. Students are researching those objects chosen for the exhibition. Teams of students in the "Museum Exhibition: Theory, Planning & Design" seminar, conducted by George Gardner, are developing exhibition designs for "Images of Power," and another student is planning a slide presentation.

"Ancient Treasures from Romania" has been tentatively set for Fall, 1981 at the Grey Gallery, to coincide with New York University’s Sesquicentennial celebration. (Continued....)

Congratulations...

to Maurice Moroze and Gloria Pleskin, who were the first to receive their New York State Professional Certificates in the N.Y.U. Museum Studies Program. Maurice, who was awarded his certificate in October, 1979, interned under the Director of Education at the South St. Seaport, where he is now employed. During the Fall, 1979 semester, Gloria was an intern at the National History Museum of the Smithsonian Institution, researching the primitive art collections and writing a guide which has been adopted by the Anthropology Department. She received her certificate in February, 1980, and expects to pursue her doctorate at McGill University.

Seven students will be receiving Professional Certificates this spring: David Baldwin, Steve Barza, Marilee Cowan, Paul Master-Karnik, George Stassinopoulos, and Phyllis Teicher. Congratulations and good luck to all our graduates!

M.S.P. Interns...

have been working in museums both in New York City and in other metropolitan areas. Students have participated in the planning, design and programming for a variety of exhibits at such institutions as the Metropolitan Museum of Art, the Smithsonian, the American Museum of Natural History, the Museum of the American Indian, the Bridgeport Museum of Art, Science and Industry, and the Center for Inter-American Relations. "The Shakers, a Religious Experience in America"; "The Ancestors"; "The Art of Being Huichol"; (Continued....)