

Strategies for the Future of Culture: Dresden in Global Context

A CONFERENCE IN DRESDEN, GERMANY

October 27 – 29, 2005

Entitled *Strategies for the Future of Culture: Dresden in Global Context*, this major conference takes place in a city celebrated for its historic architecture and home to the Church of Our Lady, to be reconsecrated on October 30, 2005 following one of the major restoration projects of our era. Drawing from and celebrating Dresden, this conference will examine how cultural creation, display, and preservation will evolve in the 21st century.

Overarching themes include the impact of terrorism, increasing urbanism, political instability, and ecological disasters on cultural institutions and on the creation of new artistic works in all fields and media. Equal scrutiny will be given to legal issues: preventing looting; legal ownership of objects or sites versus the notion of stewardship; and the inevitable legal ramifications and effects on cultural heritage of the increased cost of protecting cultural property.

Speakers will address issues related to the presentation of the arts to a diverse public, the preservation of objects, sites, and other forms of cultural expression for future generations, and, in both general and specific senses, the future of culture and the creation of art. Particular attention will be paid to the sensitivities involved in different approaches to the preservation and display of cultural and artistic works, and to the complex relationship between presentation and audience reaction. Last, mindful of the unequal distribution of resources for the creation, perpetuation and preservation of the arts, we will also consider the development of sustainable solutions to this challenging problem.

We are honored to thank the Staatliche Kunstsammlungen Dresden for their invitation, gracious support, and invaluable advice and counsel.

S T A A T L I C H E
K U N S T S A M M L U N G E N
D R E S D E N

We gratefully recognize The Exeter Group as the American Leadership Supporter.

We gratefully acknowledge the generous support of **ArtReview**, Chubb Group of Insurance Companies, College Art Association, Herrick, Feinstein LLP, Paula K. Lazrus, Errol Morris, the National Gallery of Art, Washington DC, The Cultural Department of the City of Dresden, and Luke Welles.



Courtesy, Godfrey Reggio.

Thursday, October 27, 2005

The day's sessions will take place at Großer Saal, Cultural Department of the City of Dresden (Kulturthaus), Königstr. 15, 01097 Dresden.

1:15 – 1:45 p.m.

Coffee and registration.

1:45 – 1:55 p.m.

Welcome. Martin Roth, Director General, Dresden State Art Collections, Germany.

1:55 – 2:20 p.m.

Introduction: Ensuring the Future of Art and Culture in the 21st Century. Lisa Koenigsberg.

2:25 – 3:10 p.m.

Shattering Symbols: Iconoclasm in Contemporary Conflict. Brian Michael Jenkins.

3:15 – 4:00 p.m.

Dresden, Mirror to the World: Embodiment of Challenges Facing Preservation and Culture in the 21st Century. Martin Roth.

4:00 – 4:15 p.m.

Break.

4:15 – 5:00 p.m.

Past, Present, and Future of Libraries: Fulfilling Custodianship of Global Knowledge. Paul LeClerc.

5:05 – 5:50 p.m.

Architektur des Dialogs / Architecture in dialogue. Peter Kulka.

6:00 p.m.

Buses depart promptly for evening reception.

6:15 – 8:00 p.m.

Reception at and visit to the exhibition “ZeitSchichten. Perceiving and Preserving — Monument Protection in Germany” at Dresden Royal Palace, Taschenberg 2, Entrance Sophienstraße (opposite Kempinski Hotel Taschenbergpalais), 01067 Dresden.

Remarks by Ingrid Scheurmann, the exhibition's curator, historian, and head of the Dehio Office at the German Foundation for the Protection of Monuments, Bonn.



Photo: Mervin Richard. Courtesy, National Gallery of Art, Washington, D.C.

Friday, October 28, 2005

The day's sessions will take place at Großer Saal, Cultural Department of the City of Dresden (Kulturthaus), Königstr. 15, 01097 Dresden.

8:45 – 9:15 a.m.

Coffee.

9:15 – 10:00 a.m.

A Delicate Balance: Cultural Heritage and its Relationship to Archaeology. Neil Brodie.

10:05 – 10:50 a.m.

Perils and Prospects: Case Studies from Iraq. John Malcolm Russell.

10:50 – 11:10 a.m.

Break.

11:10 a.m. – 12:00 p.m.

The Clash of Two Cultures – A Western Philosophy to Architectural Conservation in Asia. John Sanday.

12:00 – 12:20 p.m.

Question-and-Answer.

12:20 – 2:00 p.m.

Lunch (On your own).

2:00 – 2:45 p.m.

Resolving Stolen Art and Cultural Property Claims: A Litigator's Perspective. Lawrence M. Kaye.

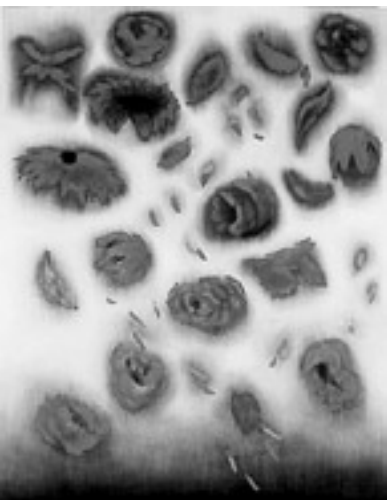
2:50 – 3:35 p.m.

A Measure of Justice: Claimants' Aims in Recovering Nazi-looted and Stolen Art. Constance Lowenthal.

3:35 – 3:50 p.m.

Break.

Photo: ©2004 Alan Zindman, NYC. Courtesy, Ross Bleckner.





© John Russell.



© John Russell.

3:50 – 4:35 p.m.

**Bridging the Divide, Confronting New Challenges.
Reunification in German Museum Institutions.**

Christoph Martin Vogtherr.

4:40 – 5:25 p.m.

**21st Century Challenges in Insuring Cultural Property: Disputed
Property, Collaborations Between Industry and Government, and
Transport of Cultural Heritage.** Dorit Straus.

5:25 – 5:45 p.m.

Question-and-Answer.

5:45 p.m.

Buses depart promptly for evening reception.

6:00 – 8.00 p.m.

**Reception at and visit to the New Green Vault, Dresden Royal
Palace, Taschenberg 2, Entrance Sophienstraße (opposite
Kempinski Hotel Taschenbergpalais), 01067 Dresden.**

Remarks by Dirk Syndram, Director, The Green Vault.

Saturday, October 29, 2005

The day's sessions will take place at Großer Saal, Cultural Department of the City of Dresden (Kulturrauthaus), Königstr. 15, 01097 Dresden.

8:45 – 9:15 a.m.

Coffee.

9:15 – 10:05 a.m.

**Assessing the Risk, Understanding the Culture, and Addressing the
Challenges: The Transport of Works of Art.** Mervin Richard.

10:10 – 11:05 a.m.

**Immaculate Intervention: Preservation, Renovation, and Addition in
a Precinct of Malaga.** Richard Gluckman.

11:05 – 11:25 a.m.

Break.

11:25 a.m. – 12:15 p.m.

The End. Gilles Peress.

12:15 – 12:45 p.m.

Question-and-Answer.

12:45 – 2:15 p.m.

Lunch (On your own).

2:15 – 3:05 p.m.

Representing the Unrepresentable.

Film, Memory, and the Holocaust. Mark Jonathan Harris.

3:10 – 4:00 p.m.

Off Planet in a World More Real than True. Godfrey Reggio

4:05 – 4:55 p.m.

Rethinking Spirituality for the 21st Century. Ross Bleckner.

4:55 – 5:25 p.m.

Question-and-Answer.



Photo: Mervin Richard. Courtesy, National Gallery of Art, Washington, D.C.

Presenters

Lisa Koenigsberg, conference director; advisor to the Dean for Arts Initiatives and adjunct professor of the arts, NYU School of Continuing and Professional Studies. She co-directed "Art in an Age of Uncertainty" (2002) and directed "The Certainty of Uncertainty: Protecting Art and Culture in Uncertain Times" (2003) and "Maintaining Purpose: Creating and Preserving Art and Culture in the 21st Century" (2004). She has chaired sessions on related topics at annual meetings of the American Association of Museums and the Society of Architectural Historians. 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 include *Architecture: A Place for Women* (1990), and *The Architectural Historian in America* (1991), and contributions to *The Gilded Edge: The Art of the Frame* (2000), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*. She is the founder and president of Initiatives in Art and Culture.

Ross Bleckner, painter, was born in New York and raised in Hewlett, NY, a Long Island suburb. He received a Bachelor of Arts from New York University (1971), a Master of Fine Arts from Cal Arts (1973), and has taught at many of the nation's most prestigious universities. The Solomon R. Guggenheim Museum had a major retrospective of his work in 1995, summarizing two decades of solo shows at venues such as the San Francisco Museum of Modern Art, Stockholm Moderna Museet, and the Carnegie Museum of Art. His work is held in public collections, including those of the Museum of Modern Art, New York, Museum of Fine Arts, Boston, The Astrup Fearnley Collection, Museo Nacional Centro de Arte Reina Sofia, the Albright-Knox Art Gallery, The Saint Louis Art Museum, and the Whitney Museum of American Art. Mr. Bleckner's philanthropic efforts have enabled many community organizations to perform their vital work; he is president of Community Research Initiative on AIDS (CRIA), a non-profit community-based AIDS research and treatment education center.

Neil Brodie, archaeologist, research director, Illicit Antiquities Research Center, McDonald Institute, University of Cambridge; he graduated from the University of Liverpool with a Ph.D. in archaeology in 1991 and has held positions at the British School at Athens and the McDonald Institute for Archaeological Research, University of Cambridge. He is co-author (with Jennifer Doole and Peter Watson) of the report *Stealing History* commissioned by the Museums Association and ICOM-UK to advise upon the illicit trade in cultural material. He also co-edited *Illicit Antiquities: The Theft of Culture and the Extinction of Archaeology* (2002, with Kathryn Walker Tubb) and *Trade in Illicit Antiquities: The Destruction of the World's Archaeological Heritage* (2001, with Jennifer Doole and Colin Renfrew).

Richard Gluckman, FAIA, a principal at Gluckman Mayner Architects. Notable projects include the Mori Arts Center (2003), Tokyo, Japan; Museo Picasso (2003), Malaga, Spain; Andy Warhol Museum (1994), Pittsburgh, Pennsylvania; Deutsche Guggenheim (1997), Berlin, Germany; Georgia O'Keeffe Museum (1997) and Study Center (2001), Santa Fe, New Mexico; and Dia Center for the Arts (1987), New York, New York. The office is currently working on renovations and additions to the Museum of Contemporary Art San Diego and the Philadelphia Museum of Art, and preliminary planning for a Chinese art museum in Beijing. Many of Mr. Gluckman's projects involve achieving a balance between restoration and intervention in historic buildings. His work is continually informed by his interactions with artists, curators, and museum directors. Mr. Gluckman has



Courtesy, Gilles Peress.

been a visiting critic at Harvard University, Syracuse University and Parsons School of Design, and has lectured at numerous universities. A monograph entitled *Space Framed: Richard Gluckman Architect* was published (2000).

Brian Michael Jenkins, a leading authority on terrorism and sophisticated crimes; he works with government agencies, international organizations and multinational corporations as an analyst, investigator and crisis management consultant. He was the Deputy Chairman of Kroll Associates, an international investigative and consulting firm (1989 – 98). Before that, he was chairman of RAND's Political Science Department and directed RAND's research on political violence. A former paratrooper and Green Beret, he is a decorated combat veteran, having served in the Seventh Special Forces Group in the Dominican Republic during the American intervention, and later in the Fifth Special Forces Group in Vietnam (1966 – 67). He returned to Vietnam on a special assignment in 1968 as a civilian member of the Long Range Planning Task Group. He remained in Vietnam through 1969 and received the Department of the Army's highest award for his service. His publications include: *International Terrorism: A New Mode of Conflict, Terrorism and Personal Protection* (editor and co-author), *Aviation Terrorism and Security* (co-editor and co-author), *The Fall of South Vietnam* (co-author) and of numerous articles, book chapters, and published research reports on conflict and crime. In 1996, President Clinton appointed him to the White House Commission on Aviation Safety and Security. From 1999 to 2000, he served as an advisor to the National Commission on Terrorism and, in 2000, he was appointed to the U.S. Comptroller General's Advisory Board. He serves as a special advisor to the International Chamber of Commerce and a member of the board of directors of the ICC's Commercial Crime Services. He is a senior advisor to the president of the RAND Corporation.

Mark Jonathan Harris, documentary filmmaker and author; among the documentaries he has written, produced and/or directed are: *Huelga!*, an award-winning film about the Delano grape strike (PBS, 1967); *The Redwoods*, made for the Sierra Club, to help establish a redwood national park which won an Oscar for Best Short Documentary (1968); *The Foreigners*, a film made for the Peace Corps about volunteers doing community development work in Colombia (1968); *The Homefront*, about the impact of World War II on America, which received NEH funding (1985); *The Long Way Home*, which received the Academy Award for Best Feature Length Documentary (1997), about the period immediately after the Holocaust; *Into the Arms of Strangers: Stories of the Kindertransport*, that also won the Academy Award for Best Feature Length Documentary (2000); he co-authored the companion book; and *Unchained Memories: Readings from the Slave Narratives* that premiered at Sundance, aired on HBO (2003), and was nominated for an Emmy while Harris was nominated for Outstanding Writing for Nonfiction Programming. He authored a documentary about editing: *The Cutting Edge: The Magic of Movie Editing*, which opened the 2004 Hollywood Film Festival, screened at the Mill Valley and Denver film festivals and aired on STARZ. Harris writes journalism and fiction, having published in national newspapers, magazines, and literary journals, and five novels for children, including *Come the Morning* (winner, FOCAL Award, 1990; republished, 2005). For over 20 years, Harris has taught filmmaking at California Institute of the Arts, and since 1983 at the School of Cinema-Television at the University of Southern California. Recipient, Honorary Doctorate from the Jewish Theological Seminary (2002).

Courtesy, Michael Steinberg. © 2000 - Warner Brothers.



Lawrence M. Kaye, lawyer, engaged in all facets of international art law; he is noted for his representation of foreign governments, victims of the Holocaust, families of renowned artists, and other claimants in connection with the recovery of art and antiquities. He was a lead attorney in the landmark case of *Federal Republic of Germany v. Elicofon*, in which two Durers, stolen at the end of the Second World War, were recovered and returned to the Weimar Art Museum; he represented the Republic of Turkey in its successful efforts to recover the Lydian Hoard, long held by The Metropolitan Museum of Art, and some 1800 ancient Greek and Lydian coins. He was the legal advisor to Turkey's delegation to the 1995 Diplomatic Conference in Rome, at which the UNIDROIT Convention on the International Return of Stolen or Illegally Exported Cultural Objects was adopted. He has also served on the Art Law Committee of the Association of the Bar of the City of New York. His publications include: "American Litigation to Recover Cultural Property: Obstacles, Options, and a Proposal;" *Trade in Illicit Antiquities: The Destruction of the World's Archaeological Heritage*, McDonald Institute (2001); "A Quick Glance at the Schiele Paintings," *Journal of Art and Entertainment Law, DePaul University Studies In Art Law* (1999); "Disputes Relating to the Ownership and Status of Cultural Property," *Resolution Methods For Art - Related Disputes* (1999); "Looted Art: What Can and Should Be Done," *Cardozo Law Review* (1998); and "The Recovery of Stolen Cultural Property: A Practitioner's View - War Stories and Morality Tales," *Villanova Sports and Entertainment Law Forum* (1998).

Peter Kulka, architect; he studied architecture at the University of Fine and Applied Arts (Hochschule für bildende und angewandte Kunst) in Berlin-Weissensee. In 1964, he collaborated with Hermann Henselmann at the Institute of Typing-Development, Berlin. After working in the office of Hans Scharoun, Berlin (1965–1968), he launched his own architectural practice in 1969, and once again established his own firm in Cologne, after serving as a partner in the architectural firm of Herzog, Köpke, Kulka, Siepmann and Töpfer (1970–1979). In 1991, he opened his own office in Dresden. He has served as University professor for Constructive Designing at the Rhenish-Westphalian-Technical University, Aachen (1986–1992), where he was also a visiting professor (1997–1998). He is a member: the German Association for Christian Arts (since 1986); the Saxon Academy of Art (since 1996); and the Berlin Academy of Arts (since 1996). He has served as: member, Art Commission of Dresden (1995–2004); chairman, Artistic Advisory Committee of Regensburg (1998–2000); chairman, juried competition for the 'BMW-Centre for Event- and Delivery, Munich' (2001–2002); chairman, Final Evaluating Committee 'New football stadium, Munich' (2001–2002); member, Executive Committee 'Convent Edifical Culture' (Konvent Baukultur) (2003); and member, Artistic Advisory Committee of Trier (2004). Among his recent projects are: Flach Building, Cologne-Altstadt, (2000–2004); German Horticultural Museum, Erfurt (2000); Haus der Stille - Kloster auf Zeit, Meschede (1998–2001); Haus des Gastes mit Büro, Moritzburg (1994–1995); Sächsischer Landtag Dresden, Dresden (1991–1994); he is also responsible for restoring the former University Tower,

Leipzig-Zentrum; and the Hygiene Museum, Dresden. His publications include contributions to: *aw - Architektur + Wettbewerbe* (1988); *Kunst und Kirche* (1989); and *arch+ : Der Teufel steckt im Detail* (1986). He received the Heinrich Tessenow Medal (1996).

Paul LeClerc, president and chief executive officer, The New York Public Library (NYPL) since 1993; NYPL is one of the preeminent libraries in the world, consisting of 89 libraries with collections now numbering some 55 million items and strategic alliances with the most important collections in Western Europe, South America, and Russia. He held the presidency of Hunter College, the largest public institution of higher education in New York City, where he was also professor of French. He holds a Ph.D. in French literature from Columbia University and authored or co-edited five scholarly volumes on writers of the French Enlightenment. He earned the Order of the Academic Palms (Officier, 1989) and the French Legion of Honor (Chevalier, 1996) and has received honorary doctorates from Hunter College, Union College, Fordham University, Hamilton College, College of the Holy Cross, Long Island University, Brown University, The New York Medical College, Université de la Sorbonne Nouvelle Paris III, and Oxford University. He is a trustee of NYPL, the Andrew W. Mellon Foundation, and the Carroll and Milton Petrie Foundation, and a director of the National Book Foundation, the American Academy in Rome, and the Maison Française, Columbia University. President Clinton appointed him to the President's Committee on the Arts and the Humanities. He is a fellow of the American Academy of Arts and Sciences.

Constance Lowenthal, independent consultant who works with attorneys, museums, collectors and foundations to evaluate claims and verify provenance information, and provide expertise regarding art recovery and ownership, authenticity, auction sales, and editing of scholarly texts; former positions include: director, Commission for Art Recovery, World Jewish Congress (1998–2001); executive director, International Foundation for Art Research [IFAR] (1985–98). Among her recent publications are *The Initial Work of the Commission for Art Recovery* (2000) presented at the Washington Conference on Holocaust-Era Assets (1998), *The Claimants Viewpoint Proceedings World War II Provenance Issues* (2004); *Recovering Looted Jewish Cultural Property, Resolution of Cultural Property Disputes, The Permanent Court of Arbitration / Peace Palace Papers* (2004); she has contributed to *Museum News, The Wall Street Journal, IFARreports, The Art Newspaper, Art Newsletter*; and the *University of British Columbia Law Review* (1995), and has served on the editorial board, *The Spoils of War* (1997). She has been interviewed in *Aufbau* and *Smithsonian*.

Gilles Peress, photographer, who started using photography to create museum installations and books in 1971. He is developing *Hate Thy Brother* which examines the consequences of similitude and difference for ethnic conflicts. His books include *Haines* (2004), *A Village Destroyed* (2002), *The Graves: Srebrenica and Vukovar* (1998), *Rwanda: The Silence* (1995), *Farewell to Bosnia* (1994), and *Telex Iran* (1982; 1997 reprint). Among the institutions that have exhibited and collect his work are: The Metropolitan Museum of Art; Museum of Modern Art, New York; the Whitney Museum of American Art; the International Center of Photography (ICP); P.S. 1; the Art Institute of Chicago; the Corcoran Gallery of Art; the George Eastman House; the Minneapolis Institute of Arts; the Walker Art Center; the V & A; the Musée d'Art Moderne, Parc de la Villette and Centre Georges Pompidou; Museum Folkwang, Essen; Sprengel Museum, Hannover; and the Nederlands Foto Instituut. He has received Guggenheim, National Endowment for the Arts, Pollack - Krasner, and Gahan fellowships, as well as the W. Eugene Smith Grant for Humanistic Photography, the ICP Infinity Award, the Erich Solomon Prize, and the Alfred Eisenstaedt Award. Portfolios of his work have appeared in *Parkett, Aperture, Doubletake, The New Yorker, The New York Times Magazine, The London Sunday Times Magazine, Du*



April 2002 © Archaeological Institute of America, www.archaeological.org/online/features/schultz/index.html

Photo: Estel Klut. Courtesy, Staatliche Kunstsammlungen Dresden.



TRAVEL TO DRESDEN, GERMANY: Special discounted rates for airfare from the United States to Dresden, Germany are available through Linden Travel Bureau, Inc., 909 Third Avenue – 12th Floor, New York, New York 10022. Please call Maria Guerrieri to make arrangements at 1-212-784-0233 or email her at mguerrieri@lindentravel.com. Linden Travel will charge a \$100 fee for each ticket issued. Special fares include:

- A 20% discount on any Lufthansa published roundtrip or one-way fare (except Z-, Q-, V-, W- and S-class) purchased and originating in the United States on Lufthansa flights from Atlanta, Dallas, Detroit, Houston, Miami, Philadelphia or Portland to Dresden, Germany.
- A 15% discount on published roundtrip or one-way F, C, Y, B, M or H fares purchased and originating in the US on Lufthansa flights from Boston, Los Angeles or New York (JFK only) to Dresden, Germany.
- A 10% discount on published roundtrip or one-way F, C, Y, B, M or H fares purchased and originating anywhere else in the United States on Lufthansa flights to Dresden, Germany.

DRESDEN, GERMANY HOTEL ACCOMMODATIONS: For the nights of **October 26, 27, and 28 (as well as October 29 in the case of the Kempinski Taschenbergpalais)**, a special rate is available to participants at the following hotels:

Art'Otel Dresden – Located at Ostra-Allee 33, the art'otel dresden has single and double occupancy rooms available at the NYU rate of 95 – 110 Euros (includes service, VAT and buffet breakfast). Reserve by calling +49 351 49 22 730 or by faxing +49 351 49 2278 or sending an email to aodrsales@artotels.de. Please identify yourself as an "NYU conference participant." Reservations must be made by September 14, 2005.

Bulow Residenz Dresden – Located at Rahnitzgasse 19, the Bulow Residenz Dresden has single and double occupancy rooms available at the NYU rate of 180 – 220 Euros. Reserve by calling +49 351 800 30, by faxing +49 351 800 3100, or by email at info@bulow-residenz.de. Please identify yourself as an "NYU conference participant." Reservations must be made by September 12, 2005.

Hilton Dresden – Located at An der Frauenkirche 5, the Hilton Dresden has single and double occupancy rooms available at the NYU rate of 150 – 170 Euros and Business Rooms are available at the rate of 200 Euros. Reserve by calling +49 351 864 2777, by faxing +49 351 864 2889, or by email at roomreservations.dresden@hilton.com. Please identify yourself as an "NYU conference participant." Reservations must be made by September 12, 2005.

Kempinski Hotel Taschenbergpalais, Dresden – Located at Taschenberg Hotelbetriebs – GmbH, the Kempinski Hotel Taschenbergpalais has single and double occupancy rooms available at the NYU rate of 185 – 215 Euros (includes breakfast) for reservations during the following dates: **October 16 – 28, 2005**. The NYU rate for single and double occupancy rooms is 300 – 330 Euros (does not include breakfast) for reservations during the following dates: **October 28 – 30, 2005**. Reserve by calling +49 351 491 2636 or fax at +49 351 491 2619 or email at meetings.taschenbergpalais@kempinski.com. Please identify yourself as an "NYU conference participant." Reservations must be made by August 15, 2005.

The Westin Bellevue, Dresden – Located at Grosse Meissner Strasse 15, The Westin Bellevue has single and double occupancy rooms available at the NYU rate of 120 Euros (includes VAT, service charge, and full buffet breakfast). Reserve by calling +49 351 805 1733, by faxing +49 351 805 1749, or by email at hotelinfo@westin-bellevue.com. Please identify yourself as an "NYU conference participant." Reservations must be made by September 14, 2005.

Additionally, Initiatives in Art and Culture is holding small numbers of rooms at other Dresden hotels (with rates ranging from approximately 75 – 150 Euros/night) for those requiring hotel accommodations through the night of October 29 (departure on October 30). Please contact lisa.koenigsberg@nyu.edu if you are in need of such accommodation. These rooms will be made available on a first-come, first-served basis.

To Register

Your email address is your registration ID; registration confirmations are sent via email.

TO REGISTER ONLINE

By Internet: Register online with your credit card at www.scps.nyu.edu/dresdenculture

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 with a check or money order payable to New York University and mail to: NYU/SCPS Budget Office, 25 West 4th Street Room 203, New York, NY 10012.

Or complete the credit card information on the form.

By Phone: Using American Express®, Visa®, Discover® Card, or MasterCard®, call (212) 998-7171. Please refer to conference number **SCPS 039**.

Fee: The conference fee is \$285.

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

Conference Location: The conference is held at various locations in Dresden, Germany as listed in the program schedule. NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts, in Arts Administration, and in Liberal Arts. For more information, write NYU School of Continuing and Professional Studies, 10 Astor Place, 5th Floor, New York, NY 10003.

Note: Certificate students registered for this conference may earn the equivalent of one 10-session elective toward the Certificate in Appraisal Studies in Fine and Decorative Arts or Arts Administration.

Program Administration:

Lisa Koenigsberg
Advisor to the Dean for Arts Initiatives

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

Program subject to change.

Do not use this form to register for **Berlin and Dresden: Museum Architecture in Context**. See course information inside this brochure.

REGISTRATION FORM

Please register me for **Strategies for the Future of Culture: Dresden in Global Context SCPS039/\$285**

Please register me for **Frames: The Northern European Influence SCPS040/\$355**

Name: _____

Social Security No. _____

Address _____

City _____ State _____ Zip _____

Day-time Phone _____

E-mail Address _____

Payment is enclosed (check or money order made payable to New York University), or

I authorize you to charge my credit card _____

Discover® Visa® American Express® Mastercard®

Signature

Card Number _____ Expires _____

Magazine, Life, Stern, Geo, The Paris Review and Paris Match. His work in video and film includes: *Farewell To Bosnia, Part One* (1997) and *A Peruvian Equation* (1992). His work in new media includes: *Bosnia: Uncertain Paths To Peace*, for the New York Times On-Line (1996) www.nytimes.com/specials/bosnia, *Farewell To Bosnia* with Picture Projects (1995) www.pictureprojects.com/bosnia.html, the *Crimes of War* Website and The Human Rights Center at UC Berkeley Website. Peress joined Magnum Photos in 1971, serving three times as vice president and twice as president of the cooperative.

Godfrey Reggio, director, is prominent in the film world for his Qatsi trilogy (*Koyaanisqatsi, Powaqqatsi* and *Naqoyqatsi*). The films chronicle the radically changing relationship between human beings, technology and the natural world, combining visual images with scores composed by Philip Glass. Among his other films are *Anima Mundi*, commissioned by Bulgari for the World Wildlife Fund, and the seven minute film *Evidence*, both scored by Philip Glass. Born and raised in Louisiana, Reggio spent 14 years in a Roman Catholic religious order, the Christian Brothers. Based in New Mexico during the 1960's, Reggio taught school and co-founded Young Citizens for Action, a community organization project of juvenile street gangs. He then co-founded La Clinica de la Gente, a community medical clinic, and La Gente, a community organizing project in the barrios, both in Santa Fe. In 1972, he co-founded the Institute for Regional Education, a Santa Fe-based foundation focused on media development, the arts, and community organization. In 1974 and 1975, with funding from the American Civil Liberties Union, the IRE organized a multi-media public interest campaign on the invasion of privacy and the use of technology to control behavior. Reggio was also invited to develop *Fabrica – Future, Presente*, a school of arts, technology, and mass media, which opened in 1995 in Treviso. His current project is *Savage Eden*, that will use actors (a first for Reggio) and 'anarchic tragicomedy, to explore the effects of fundamentalism.

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.

Martin Roth, director general of the Dresden State Art Collections, Germany, since 2001; he was formerly director of the German Hygiene – Museum, Dresden (1991 – 2000). He was released from his duties (1996 – 2000) in order to take charge of the management of Thematic Area, Projects around the World and Global Dialogue of the EXPO 2000 GmbH, Hanover. In 1993, he was a member of the academic advisory board of the Mission Patrimony of the French Ministry of Culture for the Congress for Social Anthropology and Heritage in Europe. From 1995 – 2003 he was president of the German Museums Association and from 1996 – 2003 president of the Cultural Foundation of the Federal State of Saxony. Since 2002/2003, he has been a member of the advisory boards for the Institute for Foreign Cultural Relations (ifa), Stuttgart; the Maximilian Speck von Sternburg Foundation, Leipzig; the Cultural Foundation of the Bank of Dresden; and the Prussian Cultural Heritage Foundation, Berlin. He has also been the speaker of the Conference of National Cultural Institutions in Halle since 2002. He has held lectureships and visiting professorships at several universities, and since 2003 has been professor for cultural politics and cultural management at the University of Dresden. He serves on the Expo 2005 – Jury for the "Nature's Wisdom Award" in Aichi (Japan).

John Malcolm Russell, professor of Art History and Archaeology, Massachusetts College of Art; he was a member of the first UNESCO cultural mission to Iraq in May 2003, and until June 2004 was the deputy senior advisor and senior advisor to the Iraqi Ministry of Culture for the Coalition Provisional Authority in Iraq. He has written on the modern plundering of the ancient city of Nineveh after the first Gulf War, was associate director, University of Liège excavations at Tell Ahmar/Til Barsib, Syria (1995 – 2002) and associate director,

Berkeley – Columbia excavations at Nineveh, Iraq (1989 –90). His articles and books include: "Art Loss in Iraq: An Overview of the Losses," *IFAR Journal* (2004); "Destruction of Sculptures in Sennacherib's Palace at Nineveh between 1990 and 2001," *Bulletin of the Canadian Society for Mesopotamian Studies* (2003); "Why Should We Care?" *Art Journal* (Winter 2003); *The Final Sack of Nineveh: The Discovery, Documentation, and Destruction of Sennacherib's Throne Room at Nineveh, Iraq* (1998); *From Nineveh to New York: The Strange Story of the Assyrian Reliefs in the Metropolitan Museum and the Hidden Masterpiece at Canford School* (1997); and *Sennacherib's "Palace without Rival" at Nineveh* (1991), which received the James R. Wiseman Book Award for the best archaeology book from the Archaeological Institute of America. Recipient, the Archaeological Institute of America, Outstanding Public Service Award (2005) and The Office of the Secretary of Defense Medal for Exceptional Public Service (2004).

John Sanday, one of the leading conservation architects in Asia, who has worked primarily in Nepal, Cambodia, Bangladesh, Bhutan, Pakistan and China. He is the founder and chairman of John Sanday Associates, an architectural practice based in Kathmandu Nepal, which advises on environmental and seismic issues in the region as well as being leaders in architectural conservation. Sanday is currently the field director of the World Monuments Fund's conservation program in Angkor, Cambodia, coordinating four different conservation and interpretation projects. Sanday also serves as The American Himalayan Foundation's field director for The Upper Mustang Cultural Heritage Project, conserving a group of four, 15th-century Buddhist monastic complexes in Nepal, and for a similar project in Bhutan. His principal focus in these cultural heritage projects has been training local professionals and craftsmen in the philosophy and repair of their built heritage. Recent publications include: *The Monuments of the Kathmandu Valley* (1987); *The Gateway to Nirvana – Conserving the Temples of Mustang* (1999); and consulting editor and contributor to *Angkor – Celestial Temples of the Khmer Empire* (2004). He is a fellow of the Society of Antiquaries of London and was awarded an OBE by Her Majesty Queen Elizabeth II (2004).

Dorit Straus, vice president and Worldwide Specialty Fine Art Manager, Chubb Group of Insurance Companies; she is responsible for fine art strategy and underwriting for personal and commercial fine art. Having begun her career at Chubb in 1982, she was from, 1998 – 2000, fine art manager at ACE USA where she was in charge of a start-up operation for fine art and entertainment. She returned to Chubb in May 2000. She has co-authored numerous Inland Marine Underwriting Association arts and records reports and bulletins including: *Libraries and Archives* (1993); *Evaluating Risk in Storage and Transportation* (1996); *Galleries and Dealer* (1998); *Museums – A Fine Art Underwriting Primer* (1999); *An Underwriter's Guide to the Valuation of Art, Antiques and Collectibles* (2001); *Conservation and Restoration and Loss Prevention* (2003); *Art Management System* (2004); and "Art in Transit: International Transportation of Fine Art" in *John Liner Review* (1999). She has a wide range of museum experience, having worked at the Jewish Museum in New York; the Peabody Museum of Ethnography, Harvard University; and the Museum of Art and Design, New York. Trained in Near Eastern Archeology at Hebrew University, Jerusalem, Israel, she holds a degree in Anthropology from Lehman College, City College of New York.

Christoph Martin Vogtherr, curator of French and Italian paintings, Stiftung Preußische Schlösser und Gärten Berlin – Brandenburg / Prussian Palaces and Gardens Foundation Berlin – Brandenburg, Potsdam (Germany); since 2001, he has also been a lecturer at Freie Universität, Berlin. Among the exhibitions he has curated are: "Don Quichotte und Ragotin" on cycles by Jean-Baptiste Pater and Charles Antoine Coypel in Berlin and Potsdam (2004); "Chardins Briefsieglerin" ("Chardin's Lady Sealing a Letter," 2004); "Sophie Charlotte und ihr Schloss" on the 300th anniversary of Charlottenburg Palace, Berlin (1999). He is also the project coordinator for "Catalogue Raisonné of Paintings by Antoine Watteau and his Circle in the Prussian Palaces" (supported by the J. Paul Getty Foundation). He received his Ph. D. from the Freie Universität, Berlin; the subject of his dissertation was the founding of the Berlin art museum and the development of the classical art museum in the early 19th century. He has published on Karl Friedrich Schinkel, the Berlin Academy of Arts, Karl Blechen, French 18th-century painting, and Frederick II of Prussia as an art collector, a subject which is the focus of his ongoing research and forthcoming publication.

Also of Interest

Frames: The Northern European Influence — A Conference in Dresden, Germany

October 20 – 22, 2005
SCPS 040/\$355

An official part of the celebration of the 150th anniversary of the Semper Art Gallery (the Old Masters gallery) of the Dresden State Art Collections, the conference is a sequel to "From Classicism to Expressionism," and takes place at the Dresden State Art Collections from October 20 – 22, 2005. We focus on German frames and the Northern European tradition in framing to highlight the various German framing traditions, their importance, and the interactions, cultural exchange, and influence of Germanic traditions in framing. Such a conference — another milestone in frame history — will go far toward redressing the slant in the presentation of frame history that is often tilted toward the French and Italian traditions. We begin with the Renaissance and move forward to include modernism and present-day artists' attitudes toward framing. Attended by leaders in the museum world, conservators, curators, scholars, collectors, and dealers, the conference features a special exhibition organized specifically for this conference, and site and gallery visits such as receptions in the Gallery of Old Masters, in the New Masters Gallery to view the Impressionist frames and those of Die Brücke, and the conservation facilities.

Among those who have agreed to take part are: **Hubert Baja**, senior conservator of frames, Department of Paintings, Rijksmuseum, The Netherlands; **George Bisacca**, The Metropolitan Museum of Art; **Tilo Grabach**, assistant director, Kunstsammlungen und Museen Augsburg; **Gene Karraker**, The J. Paul Getty Museum; **Robert Maarten**, sculptor and woodcarver, mainly in the fields of restoration and faculty member, The School for Restoration, part of the ICN, Instituut Collectie Nederland; **Harald Marx**, director of the Old Masters Painting Gallery, The Semper Gallery, Dresden State Art Collections; **Eva Mendgen**, frame authority among her publications are *In Perfect Harmony: Picture + Frame, 1850 – 1920* and *Franz Von Stuck: A Prince of Art*; **Richard Ford**, the National Gallery of Art; **Lynn Roberts**, art historian, whose publications include *FRAMEWORKS* and *A History of European Picture Frames*; conservator **Katharina Walch-von Miller**; **Christoph Schölzel**, diploma- restorer at the State Art Collection in Dresden, since 1989, and author of several publications about painting restorations, history of painting restoration, art history and Dresden frames; and **Hélène Verougstraete**, University of Louvain la Neuve, Belgium, authority on 15th and 16th century Netherlandish and Dutch frames. The conference is organized by **Lisa Koenigsberg**, advisor to the Dean for Arts Initiatives and adjunct professor of art, NYU who initiated the series of NYU conferences on frames in 1997. Formal sessions will be complemented by a reception at the Old Masters Gallery and a tour of the exhibition "Die blendenden Rahmen — Der Dresdner Galerierahmen" (frame exhibition) and of the permanent collection, and by a second evening featuring a reception and tour at the New Masters Gallery.

You may use the registration form in this brochure to register for this conference.

Berlin and Dresden: Museum Architecture in Context — A Seminar in Dresden and Berlin, Germany

Sunday – Monday, October 23 – 24, 2005
X03.8118/\$300

Johanna Blokker, architectural historian and Ph.D. candidate, NYU Institute of Fine Arts and an adjunct faculty member, NYU School of Continuing and Professional Studies.

The Baroque setting and the structures of the Dresden museums (the Zwinger, Albertinum, and the Schloss, for example), the focus of an effort to designate Dresden as a world heritage site, exemplify early German museum construction and the use of other building types to house museum collections. The Dresden museums also provide a point of departure and comparison for examining German museum architecture. Following the fall of the Berlin Wall, John Russell wrote that the cultural riches of the city made it the rival of Paris. Berlin was and is a city of museums. From Karl Friedrich Schinkel's Altes Museum to the more recent Jewish Museum by Daniel Libeskind, we consider Berlin's astonishing riches in museum architecture, placing them within the context of those in Germany and the world at large. *5-session arts administration elective. AIA-13 hours.*

Registration for this course is by Internet or phone only. Using your Visa, Mastercard, American Express or Discover Card, go to www.scps.nyu.edu or call (212) 998-7171.



Image courtesy, Peter Kulka.

Cover (clockwise): "Should these images be in a museum or left in situ a relic of religious culture?" Inlay Lake, Myanmar, Burma. Courtesy, John Sanday; *View of Dresden Zwinger, Zwingerhof*, Dresden State Art Collections, Dresden, Germany. Courtesy, Staatliche Kunstsammlungen Dresden; *Still from Naqoyqatsi*, 2002. Copyright 2002 QP, All Rights Reserved. Courtesy, Godfrey Reggio; *Gluckman Mayner Architects, Museo Picasso Malaga, Detail of Louvers*, 2003. Photo: © David Heald. Courtesy, Gluckman Mayner Architects. **Text Panel:** *Still from Koyaanisqatsi*, 1982. Copyright 1982 IRE, All Rights Reserved. Courtesy, Godfrey Reggio. **Thursday, October 27, 2005 Panel:** Francesco Laurana, *Princess of the House of Aragon* in a packing case. Photo: Mervin Richard. Courtesy, National Gallery of Art, Washington, D.C.; Ross Bleckner, *Generation*, oil on linen, 108" x 84". Photo: © 2004 Alan Zindman, NYC. Courtesy, Ross Bleckner. **Saturday, October 29, 2005 Panel:** *Baghdad, Iraq National Library and Archives*, exterior, May 2003. © John Russell; *Baghdad, Iraq National Library and Archives*, interior, May 2003. © John Russell; *Moving Paintings by Boat in Venice*, Italy. Photo: Mervin Richard. Courtesy, National Gallery of Art, Washington, D.C.

Presenters Panel: Gilles Peress, *Mass Grave at Pillice Farm near Srebrenica*, 1996. Courtesy, Gilles Peress; Photo from *Into the Arms of Strangers: Stories of the Kindertransport*, 2000. Courtesy, Michael Steinberg. © 2000 – Warner Brothers. **Presenters Panel 2:** *Frederick Schultz Offered this Looted, 6th Dynasty Limestone Sculpture of a Nobleman to the Brooklyn Museum of Art for \$600,000 in 1993*. April 2002 © Archaeological Institute of America, www.archaeological.org/online/features/schultz/index.html; *Frontal View of Semperbuilding*, Dresden State Art Collections. Photo: Estel/Klut. Courtesy, Staatliche Kunstsammlungen Dresden. **Mail Panel:** *Still from Naqoyqatsi*, 2002. Copyright 2002 QP, All Rights Reserved. Courtesy, Godfrey Reggio. **Also of Interest Panel:** Peter Kulka, "Proposal for the Royal Residence Palace Dresden, reconstruction of the east-wing – new building as museum for the Dresden State Art Collections – reorganisation and roofing of the Little Palace Courtyard with a steel-grid-cupola and a transparent air-bag construction," (2005) Planned for the Free State Saxony (c/o State-owned Saxon Estate- and Building-Management Ltd.). Image courtesy, Peter Kulka.



Courtesy, Godfrey Reggio.

Strategies for the Future of Culture: Dresden in Global Context

A CONFERENCE IN DRESDEN, GERMANY

October 27 – 29, 2005



NEW YORK UNIVERSITY
A private university in the public service

School of Continuing and Professional Studies
10 Astor Place, Suite 502
New York, NY 10003

www.scps.nyu.edu/dresdenculture

Initiatives

in Art and Culture

Strategies for the Future of Culture: Dresden in Global Context

A CONFERENCE IN DRESDEN, GERMANY

October 27 – 29, 2005



Courtesy, John Sanday



Courtesy, Staatliche Kunstsammlungen Dresden.



Photo: © David Heald. Courtesy, Gluckman Mayner Architects.



Courtesy, Godfrey Reggio.

**NEW YORK
UNIVERSITY**
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and
Professional Studies

