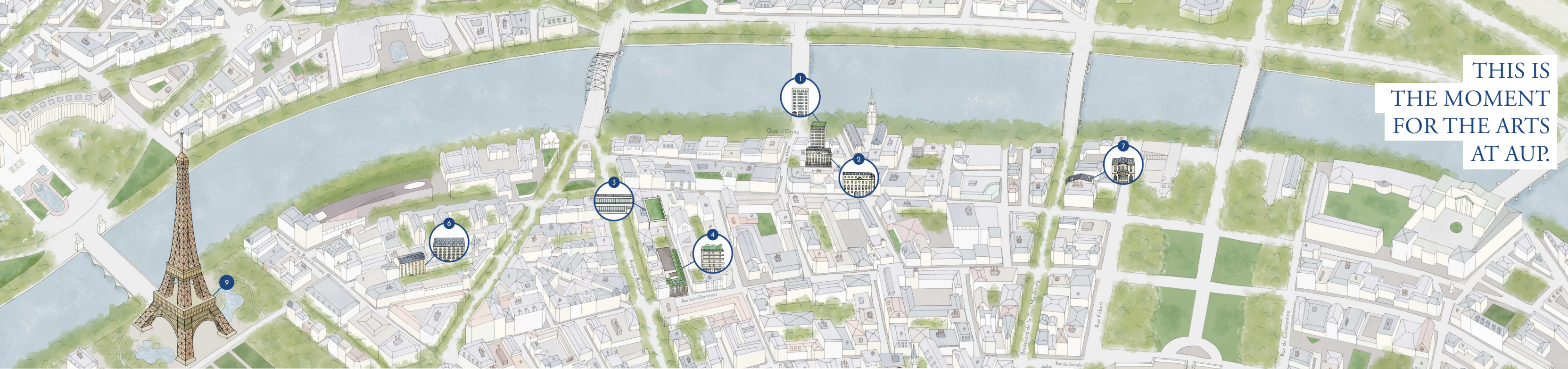




**THE DEPARTMENT OF ART HISTORY
AND FINE ARTS COMES HOME:
THE MONTESSUY CENTER FOR THE ARTS
AT THE AMERICAN UNIVERSITY OF PARIS**
SPRING 2019



THE ARTS AND MONTTESSUY

The American University of Paris is thrilled to announce the next exciting stage in its campus redevelopment – The Monttessuy Center for the Arts. As the library moves into its new home in the recently completed Quai d’Orsay Learning Commons, the University will repurpose 9, rue du Monttessuy as a hub for artistic life on campus, bringing students and faculty together through creative pursuits in a state-of-the-art teaching facility – complete with AUP’s first auditorium.

Over the past five years, following the sale of the Bosquet Building,

AUP has renovated all but one of the buildings within its new campus perimeter, rented a beautiful *hôtel particulier* to be its public-facing building on the boulevard de La Tour-Maubourg, and purchased 69, quai d’Orsay, anchoring both student life and the learning commons on the Seine. The result is a consolidated campus with a smaller cluster of larger buildings, each purpose-built to house our 21st-century curriculum and the collaborative work of faculty and students who engage in mission-critical inquiry together. The Quai d’Orsay Learning Commons opens in March 2019 and would have marked the end of the campus renovation plan, except that life is what happens when you make other plans.

In late Summer 2018, just days before AUP was to cede the long-term lease it has held on the Monttessuy building since the late ’70s, AUP

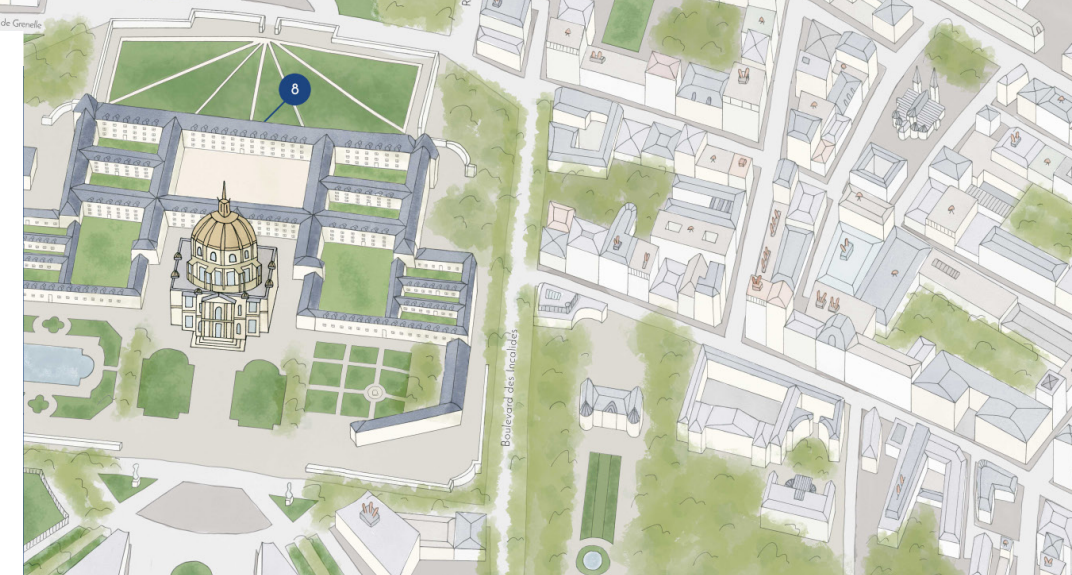


Photo / The AUP campus including the new Quai d’Orsay Learning Commons (1), the Combes Student Life Center (2), the Grenelle Teaching and Mentoring Center (5) and what will soon be The Monttessuy Center for the Arts (6)

leadership and the Board made the decision to keep the building, to renew our long association with the American Library in Paris and to open The Monttessuy Center for the Arts. The launch of a Fine Arts major in 2014-15, plus renewed student interest in studying art history in Paris, made for rapid growth of these majors – a collective 270% increase over the past five years. Today there are 60 Art History majors and 35 Fine Arts majors. Both majors have expanded robustly – in almost equal measure – within our degree-seeking student population, and also within our visitors and freshman partner programs. As art history resumes its historic place in AUP’s modern curriculum, and fine arts fills an important place in our students’ liberal arts trajectory, faculty need new, better and expanded studio spaces, storage space for materials and office space in which to receive students and conduct their research. The technology for teaching art history having evolved significantly, students and faculty are both pressing for better-equipped classrooms. In short, the moment has come to open a space dedicated to these disciplines at AUP, complete with wall space for exhibiting student art, two major art studios with high ceilings and natural light, and a 70-person multi-purpose auditorium that could as easily house an art history lecture as a musical or theatrical performance.

“The Monttessuy Center for the Arts will more than double the usable area dedicated to the arts at AUP. This expansion will provide ideal conditions for art history classes and allow the department to offer additional higher-level fine arts courses that have not been possible up until now due to a lack of space. The classrooms and auditorium will also be used by other departments, which will bring the entire AUP community into the Monttessuy Center.” Jonathan Shimony, Curator of the Gallery and Associate Professor of Fine Arts

THE ARTS AT AUP

Art History was one of the first majors at the American College in Paris (ACP), and thus the development of both the department and its stellar faculty is entwined with the very history of the early college and then university. For nearly 60 years, students have been inspired by the likes of emeritus professors such as Myra Dickman Orth (15th- and 16th-century French art), Francesca Weinmann (an inspired teacher whose specialties included medieval and early Renaissance art, and the roots of Western art), Charlotte Lacaze (ancient and medieval art and architecture), Filiz Burhan (modern and contemporary art, and the history of photography), Kathleen Chevalier (French Renaissance, architecture and the power of images), Christine Baltay (Renaissance and Baroque), George Wanklyn (Italian and French Renaissance and Baroque), Madeleine Beaufort (American art and the art market) and Ralph Petty (painter, artist, sculptor and original AUP curator). Over the years, faculty passions for formalist, historicist, feminist and comparative interpretations of ancient to contemporary Western art – with a few notable inclusions of American and Middle Eastern and Islamic art – have prepared AUP students for distinguished careers as gallerists, curators, scholars and artists, not to mention as bankers, lawyers, filmmakers, philanthropists and politicians.

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THE AUP FINE ARTS GALLERY

Today, the fine arts and art history are taught by a new generation of inspirational faculty: Anna Russakoff (medieval), Hervé Vanel and Iveta Slavkova (both modern and contemporary), Jonathan Shimony (artist, painter, lithographer, sculptor and current curator of the AUP Fine Arts Gallery), Clara DeLamater (sculptor and artist), Tatiana Grigorenko (photographer) and Stéphane Treilhou (master draftsman, painter, printmaker, restorer and designer of rare musical instruments). Thanks to the interdisciplinary interests of many of our art historians, the study of art also reaches into history, literary studies, European studies and even gender studies at AUP. Paris Through Its Architecture, a course created by Charlotte Lacaze, is perhaps our most fondly remembered art history course of all time and continues today to be a signature offering to students. Two aspects of AUP's art history curriculum were then, as now, central to the way our students experienced art. The first was the experience of standing in front of the works or the monuments themselves *in situ*; the second was to take part in study trips throughout Europe and well beyond with Art History and Fine Arts faculty members legendary for their erudition, enthusiasm and energy.

AUP always taught a range of studio art and photography classes and in the mid-2000s (well before we had a Fine Arts major) the University dedicated a central space – in the entry hall of the Combes classroom building, today's Student Life Center – to the AUP Fine Arts Gallery. Its original curator, Emeritus Professor Ralph Petty, mounted some ten shows a year, requesting that each artist contribute a work to the University's collection, a tradition that Jonathan Shimony has built on and expanded. Today, the gallery has just celebrated its 100th show and boasts a *vernissage* every three to four weeks. The curator and his student assistants hold workshops for faculty, staff and students, which bring further depth to the shows through interactive work or bridges to organizations in Paris. One recent show featured a collective work of art and writing called the Human Element Project in partnership with several Paris-based NGOs and the Syrian refugee families they work to integrate. We painted together as a group, our Syrian guests side by side with faculty, staff and students. We then wrote our life histories in one of three languages – French, English and Arabic – thereby negotiating the cultural distances and differences among our stories. An AUP club, Batna à Vous, regularly receives Syrian children for art and sports classes, along with parents seeking to perfect their language skills. The club chose to partner with our gallery program to produce a work of 118 elemental pieces grouped into a periodic table.



TODAY, AUP'S
ART COLLECTION
NUMBERS OVER 500
ORIGINAL WORKS.

The works are now on permanent display in the Grenelle building.

Today, AUP's art collection numbers over 500 original works, not hidden in storage but displayed in offices and classrooms across our campus. With the opening of the Quai d'Orsay Learning Commons, our gallery space will be enlarged, extending fully down the long glass bridge connecting Combes and the Quai. AUP students, faculty and staff members will walk right through the gallery daily as they go about their classes and appointments. The experience of art – in Paris and at AUP – is everywhere around us and an essential part of a global liberal arts education.

Photo/ Adrien Lee '16 in the AUP Fine Arts Gallery for a vernissage of his work. 2016

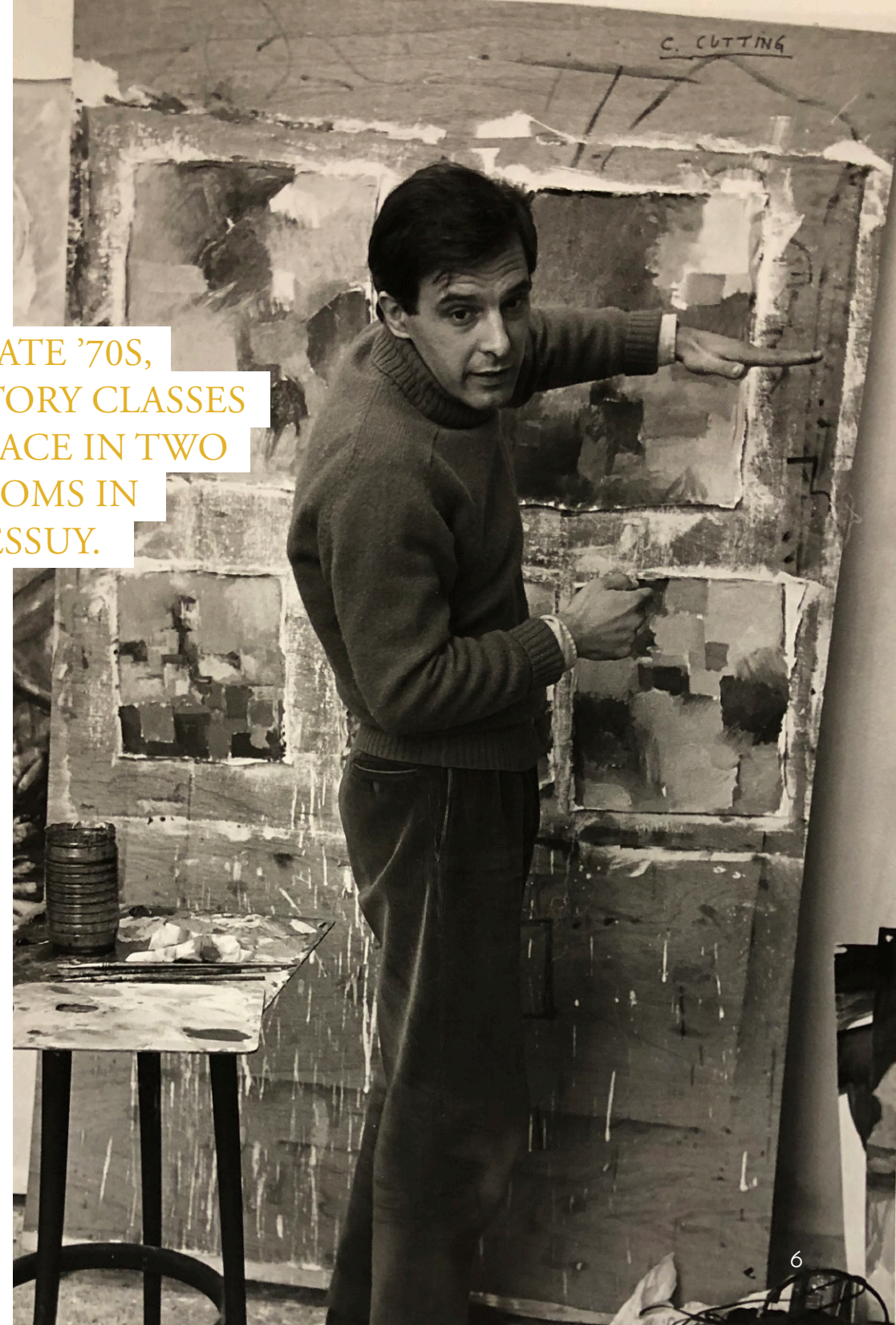
"I had four semesters of the most excellent art history professors. It was ACP then, just a two-year college. We were always in the great museums that Paris offers. Our professors took us all over depending on what we were studying. Egyptian art – off to the Louvre. Medieval art – to Cluny. Impressionism – Jeu de Paume and others. (The Musée d'Orsay didn't exist at that time.) So when we weren't in a classroom looking at slides, we were out in the city with the art itself." Elan Garonzik '70

Photo / John Schults - Parsons Art Studios, Rafael Mahdavi. 1983

COMING HOME

As we contemplate the imminent renovation of The Monttessuy Center for the Arts, we are deeply aware that this move is a homecoming for the Department of Art History and Fine Arts. In the late '70s, art history classes took place in two classrooms in Monttessuy, where high ceilings could accommodate images from the slide projectors of the day. Sidestepping a move to the Grenelle basement, the department had its next home – along with the infamous top-floor slide room – in Bosquet from 1992 until we sold the building in 2012, during which time the department's faculty relinquished the projectors in favor of PowerPoint and other modern technologies. For a few years, the department, now incorporating fine arts, wandered a bit in the wilderness of the AUP campus. The creation of the Pierre and Christina de Labouchere '86 Art Studio during the 2014 renovation of the Combes Student Life Center, along with the grouping of art history faculty offices and classrooms in that building, brought the arts at AUP back together again, launching the resurgence of student interest in both programs and making the creation of a dedicated facility for the arts essential.

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ENVISIONING THE CENTER

The Monttessuy Center for the Arts, located in front of the American Library in Paris, within a block or two of the Eiffel Tower, will make a powerful statement about the centrality of the arts to AUP's founding – and future – vision for the global liberal arts. Mounting evidence and thoughtfully produced research have come forth to show that a liberal arts education is a gift that keeps on giving, that develops deep and essential skills required in the modern workplace and that, in the words of 2018 honorary degree recipient Martha Nussbaum, “cultivates one’s humanity.” In recent years, AUP students have gravitated back to traditional liberal arts majors such as History (500% growth), Psychology, the new Environmental Science/Studies majors, and, of course, Art History and Fine Arts, and then gone on to a vast variety of careers around the world. Indeed, Monica Heslington '97, who is one of our Art History graduates and serves on the Monttessuy Arts Advisory Council, went on to earn a law degree and today heads the Goldman Sachs Family Office Art Advisory, which assists ultra-high-net-worth clients with all aspects of their collections, from art philanthropy to estate planning. She also regularly returns to Paris to visit museums and her faculty mentors.

An art history or fine arts education opens the door to a lifetime of impact and engagement with the arts. Classes taken by visiting students are equally transformative. Former visitors tell us that walking through the streets of Paris with an eye trained upon its wonders has

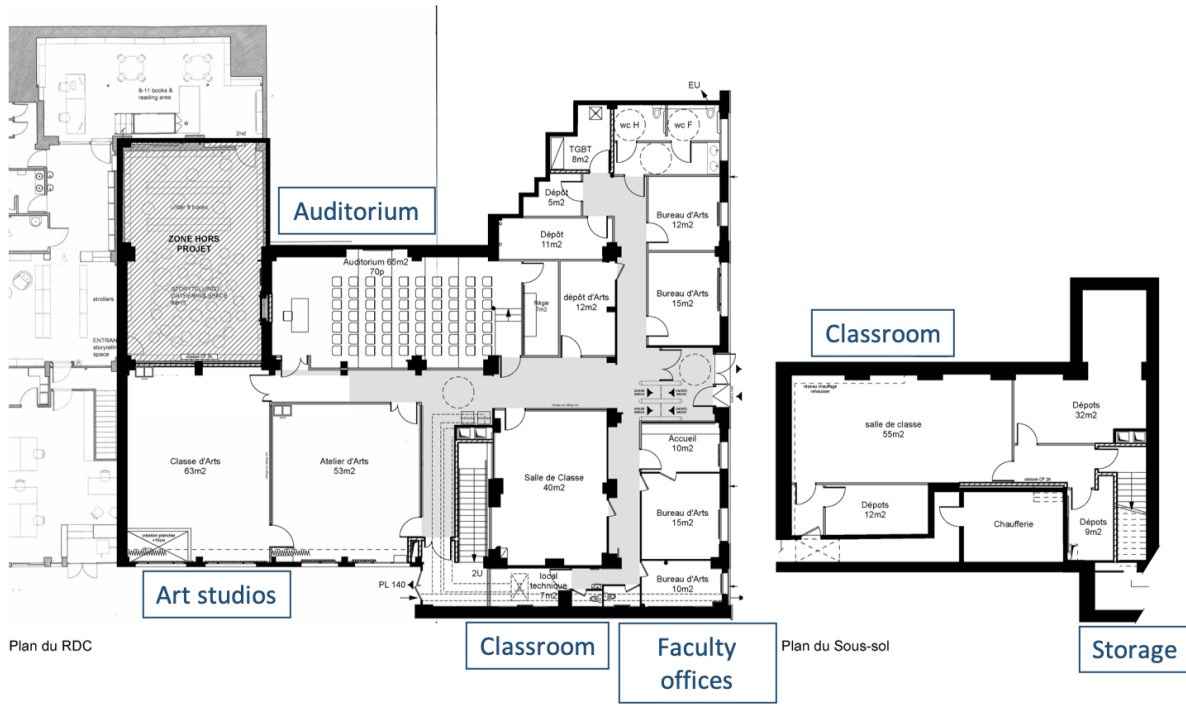
STUDENT INTEREST
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Photo / A summer school student gets a closer look during the Paris Through Its Museums course. 2018

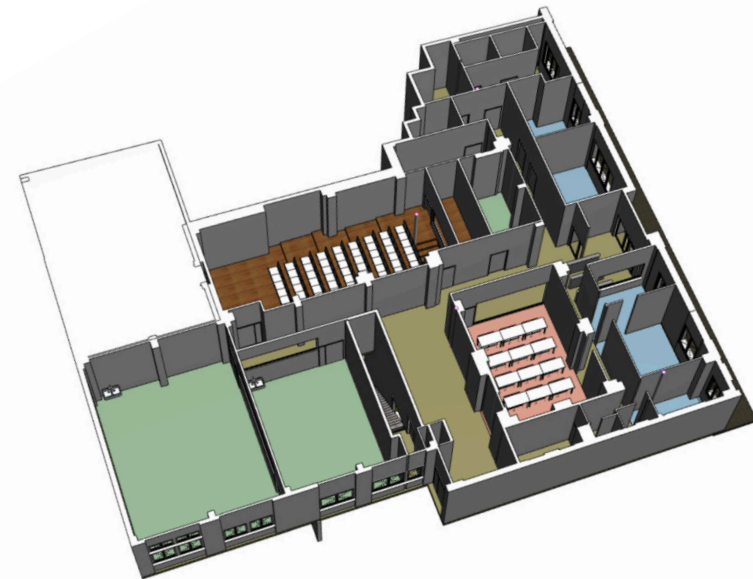


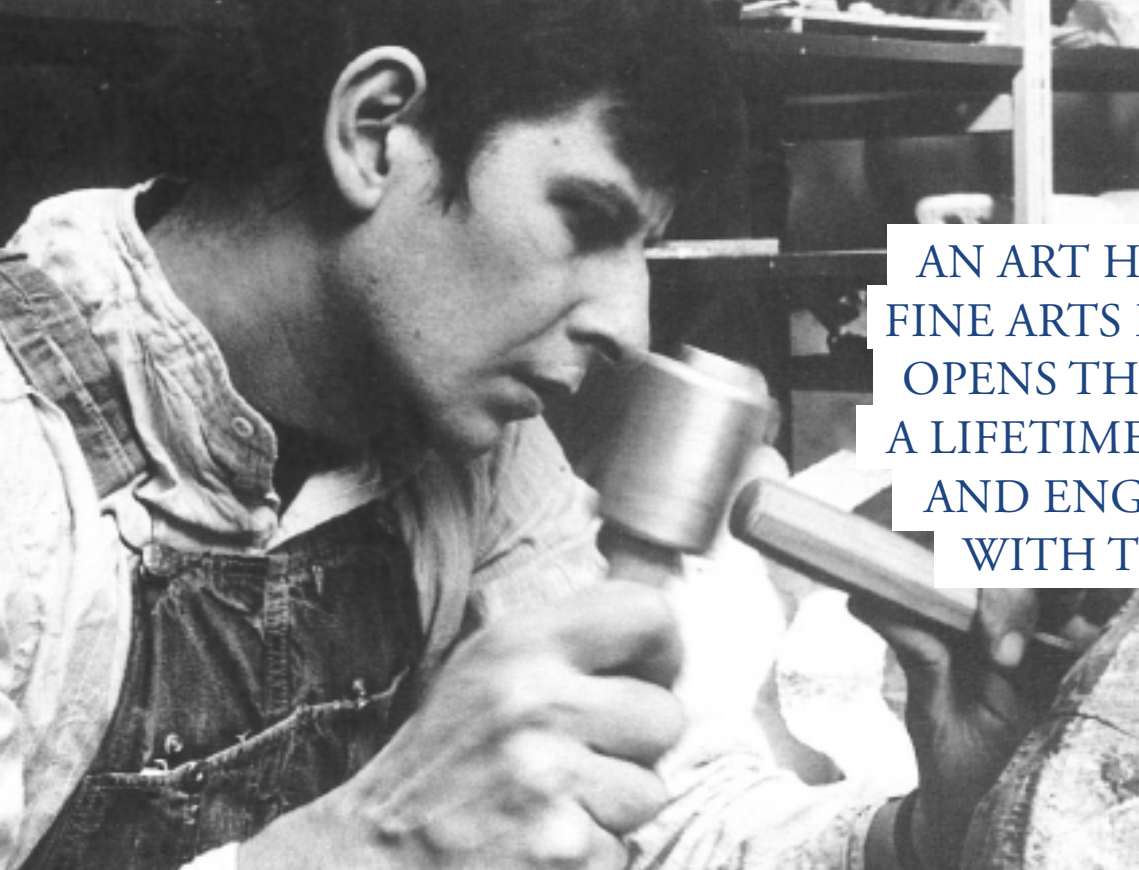
influenced them for the rest of their lives. Heather Walters, a University of Michigan graduate who spent a semester studying art history at AUP in the early '90s, is today a member of the Advisory Council of The Monttessuy Center for the Arts. She would like to see us foster in our students the same experience that influenced her future career choices, developed her eye for marketing and communications, and strengthened her independence of mind and style. Maud Bryt, another member of the Advisory Council, a 1987 Harvard graduate who was herself a visiting sculptor at AUP, produced a piece to adorn the La Tour-Maubourg courtyard and is today opening doors for faculty and student exchanges between AUP and prestigious art schools in New York.

The Center will require a host of specially designed spaces as articulated by faculty: notably two large studios – one for painting and drawing, one for sculpture – with their attendant storage areas, two large classrooms, the auditorium, faculty offices and plenty of room to exhibit student work. An enhanced facility for the arts will permit our fine arts faculty to teach pertinent techniques and critical skills, and to inspire the confidence that students need to produce their own artworks. The studios will have high ceilings with ample natural light, proper ventilation and clear separation of materials to avoid cross-contamination. Well-organized faculty offices will accommodate a growing number of dedicated teacher-scholars willing to extend AUP's rich learning environment out from Monttessuy across the entire city of Paris and beyond.



Above / Proposed floor plans of The Monttessuy Center for the Arts
Below / 3D rendering of the new space





AN ART HISTORY OR
FINE ARTS EDUCATION
OPENS THE DOOR TO
A LIFETIME OF IMPACT
AND ENGAGEMENT
WITH THE ARTS.



Photo / (Left) Professor Paul Flury at work. 1985 | (Right) Student Khaled Chabbani in the Combes Art Studio. 2016

MAKING THE CASE FOR SUPPORT

At a special meeting in Summer 2018, and then again in January 2019, the AUP Board authorized the University's leadership to proceed with renewal of our long-term lease at Monttessuy and to explore renovation and financing plans. But the Board wisely agreed with the leadership team that given the immense effort already made to purchase and renovate our new flagship campus at 69, quai d'Orsay, and the overlapping timing and funding of the two buildings, it would be prudent to delay renovation until we have a minimum of 1.5 million

euros in pledges and gifts in hand.

Faculty and students await impatiently their new home in The Monttessuy Center for the Arts, and would like to take possession of the renovated building in January 2020. We have three months to raise the first 1.5 million euros for the creation of this landmark center at the heart of AUP's global liberal arts mission.

The time has come to help AUP – ever ascending – to secure the space and services that will give wings to its Department of Art History and Fine Arts, creating dedicated space for the arts on its campus and, in the process, its first-ever purpose-built auditorium.

RAISING THE ROOF ON THE MONTTESSUY CENTER FOR THE ARTS

An education in the arts, especially in a global institution, teaches the most universal of languages in a world of differences. Will you help make the study of art history and fine arts a part of each student's AUP education? Will you help us achieve this next milestone in the full renovation of the AUP campus? We invite you to join us at this special moment in AUP history by considering a gift to The Monttessuy Center for the Arts.

Mary McLean Evans, AUP's VP for Presidential Initiatives, is taking the lead on this project and welcomes opportunities to speak with AUP alumni, parents, current students, and former staff and faculty members, as well as friends of the University, about our vision. You can reach her at mevans@aup.edu.

STUDENTS AND
FACULTY ARE WAITING.
THE DEPARTMENT
OF ART HISTORY AND
FINE ARTS IS WAITING.
THE TIME FOR THE
MONTTESSUY CENTER
FOR THE ARTS
IS NOW.



THERE ARE SEVERAL NAMING OPPORTUNITIES WITHIN THE MONTTESSUY CENTER FOR THE ARTS, INCLUDING:

- 1 The Center: €1.5 million
The auditorium: €750,000
Fine arts studio: €250,000
Classroom: €200,000
Faculty offices: €50,000
- 2 If you're a '90s graduate, please join Monica Heslington '97 and Roxanne Collins Vanderbilt '95, who are leading a decade challenge to fund a classroom in the Center.
- 3 Propose a gift to name one of the art history classrooms, studios or faculty offices in honor of faculty members you have revered, such as Francesca Weinmann, Charlotte Lacaze, Christine Baltay, Kathleen Chevalier, Filiz Burhan, George Wanklyn and Ralph Petty.
- 4 Let us name The Monttessuy Center for the Arts in honor of someone you cherish.

Pledges may be made over time and we would be delighted to work with you on a schedule that works best for you.



THE AMERICAN UNIVERSITY OF PARIS

Founded in 1962, The American University of Paris is an independent university, a global center for interdisciplinary research and teaching, and the only foreign-accredited comprehensive BA/MA university on French soil. Our mission is to provide students from all over the globe with a life-changing education that crosses disciplines, cultures and borders. One of the most culturally diverse institutions in the world, the University welcomes 1,200 students from 107 different nationalities, who between them speak 70 different languages and dialects, and provides them with opportunities to learn from world-class faculty members and from one another. Bedrock to AUP's mission is our founder's probing question, never more relevant than today: "How do we transcend the bounds of narrow nationalisms?" Answering that question has been our historical educational project. Today, AUP's alumni live and work in 145 countries across the globe.

Photo / President Celeste M. Schenck with students taking part in the Human Elements Project. 2017

**THE AMERICAN
UNIVERSITY 55
of PARIS YEARS**