

The Alumni Association of the Institute of Fine Arts

New York

Presidents' Report

Of money sing, O Muse, of the nourishing money of the alumni of the Institute of Fine Arts, which has sent many deserving students to Europe, has enabled them to progress in their studies and to produce superior dissertations . . .

The message on money is: were the alumni to contribute more, we could do more—for the deserving students, for the Institute itself, and also for ourselves. This year, as in the past, many alumni have contributed. But alas, many more have not. We suggest, as always, only that you give what you comfortably can, from \$1 to \$1,000 or more. What we ask now is only that more alumni join the action.

We have been told that there is some confusion about contributions vis-à-vis New York University, the Institute of Fine Arts, and the Alumni Association. Permit us to explain. The many letters you receive from New York University requesting money come from the central administration; funds received through those solicitations are distributed throughout the University, but not to the Institute unless so stipulated by the donor. You probably also receive letters from the New York University Alumni Association, which, again, is a central organization. If you want to contribute money exclusively to the Institute of Fine Arts, you must send it directly to the Institute, 1 East 78th Street, New York, N.Y., 10021; if you contribute \$500 or more per annum, you are designated a Friend of the Institute, which brings certain privileges. If you want to contribute money to the Institute of Fine Arts Alumni Association, you must send it directly to us, c/o the Institute of Fine Arts.

Further, we have been informed that there is some confusion as to who is an alumnus/a and what is his/her financial connection with the Association. Permit us

to explain. Anyone who has taken a course at the Institute is an alumnus/a, and the fiduciary connection with the Alumni Association is entirely voluntary. There are no fixed dues. Voluntary contributions are what we live on. It is by your voluntary offerings each year that you become a participant and benefactor. Last year, from September 1, 1989, to June 30, 1990, \$12,518 was received from 238 alumni.

What we did for students during the past year is less than we would have liked. We enabled three students to travel abroad in order to further work on their dissertations. A Rosenwald Grant of \$2,200 went to Claire Brannon, who is working on the Piazza della Signoria in Gubbio, under the guidance of Professor Marvin Trachtenberg. A Walter Friedlander Grant of \$1,500 went to Susan Earle, for work on François Gérard and French portraiture, under the supervision of Professor Robert Rosenblum. An Alumni Association Grant of \$1,000 (which will be supplemented by other funds) went to Kathleen Ryor, who is working on the Japanese painter Xu-wei (1521–1593), under the direction of Jonathan Hay. Last year's grantees, Diane Booton and Richard Turnbull, have sent us good reports of their work. All the above-mentioned grants were arranged by the Grants Committee, consisting of Sheila Schwartz and Mary Tavener Holmes, with Charles Little as Chair.

Some changes took place during the past year among the Alumni Association officers, with nominations made where needed by a Nominations Committee consisting of Charles Little and Carolyn Kane. Connie Lowenthal resigned from the vice presidency because of the many and unpredictable pressures of her job (described in last year's *Newsletter*), and Mary Tavener Holmes has taken her place. William Barcham relinquished his position as Treasurer in order to have more time for his growing

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Director's Report

\$25 Million Endowment Campaign

At a lunch to be held at the Institute April 16, Sheldon Solow, newly elected President of the Board of Trustees for the Institute of Fine Arts, will formally announce a five-year campaign to increase the Institute's endowment by \$25,000,000. John Langeloth Loeb's pledge of \$7,500,000 has given the campaign a superb start, but we shall need the help of everyone if we are to meet this very ambitious goal and make the Institute financially secure.

Alumni have a leading role in our effort. The Institute is proud of its alumni, and their accomplishments are the most persuasive evidence of the Institute's worth. I hope that those who are able to support our effort with a major gift will consider doing so. Of equal importance is your bringing to our attention prospective donors who appreciate your contributions to the discipline and should know the importance of the Institute's training. A brochure about the institute, less dense than the Announcement of courses, is available from the Director's office, should you like to pass such along.

Old Friends

Hugo Buchtal spent a week at the Institute in October 1990 renewing acquaintances and meeting with students and also delivered a much-acclaimed lecture, "Reminiscences of an Octogenarian: Studying Art History with Panofsky in Hamburg."

Richard Krauthemer, though he eventually declined our invitation to teach a seminar in New York in the fall because he was too busy, will teach a three-week summer course in Rome, "Reading Buildings," with Professor Kathleen Weil-Garris Brandt.

James R. McCredie, DIRECTOR

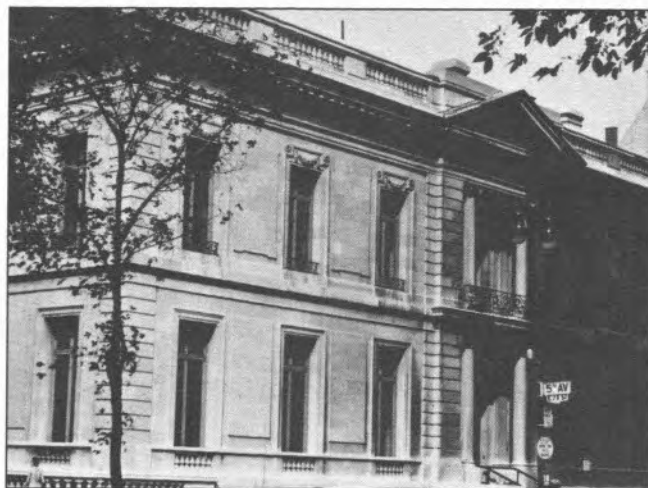
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The Alumni Association of the Institute of Fine Arts 1990/94

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President's Report

Continued from page 1

family, and Marilyn Lavin now serves in that capacity. Richard Stapleford withdrew from the Cook Lecture Committee because he felt that the committee should have fresh input, and Isabelle Hyman has stepped into his place.

The Board of Directors was renewed as required by our Constitution. Unfortunately, this requirement slipped quietly by us during the previous year, because the document is so new and we were so unaccustomed to it. We have made up for this oversight by electing new Directors for two years. Margaret Holben Ellis and Charles Little, whose terms ended April 30, 1989, have been replaced by William Barcham and Susan Stratton (term ending April 30, 1993); Marilyn Lavin and Katherine Rorimer, whose terms ended April 30, 1990, have been replaced by Vivian Mann and Helen Evans (term ending April 30, 1994). Because she is now Vice President, Mary Tavener Holmes (term ending April 30, 1992) has been replaced by Konstanze Bachmann. We also increased our directorial base by voting that all past presidents should be Directors ex officio. Thus, we can get sage advice from Bernard Myers, Milton Brown, Madlyn Kahr, John Knowlton, Harry Parker III, and Connie Lowenthal. (Note: Presidents not included here, please write and complain.)

The number of alumni both located and listed continues through the ingenious tactics of Linda Roccas, Chair of the Membership Committee. In this issue of the *Newsletter* you will once again find a list of names for whom we seek addresses. Even if Linda finds an address for every name, her work will go on, since so many of us are professionally migratory. Therefore, when you are sending out change-of-address cards, remember to send one to Linda, c/o the Institute.

We continue to keep in touch with our far-flung colleagues through our Regional Representatives, of whom Gabriella Canfield is the Chair. If you don't hear from your allotted Representative, search the listing on page 2 for one close to you geographically and get in touch. Gabriella's great triumph of the past year was a mailing that elicited most of the 200-odd entries in the Alumni News section.

The 1990 Reunion was special because of the New York venue of the CAA meetings, which enabled us to meet in the Institute. Andrea Norris, our Chair for Reunions,

asked that a New Yorker take over, and that was done by Gabriella Canfield with her usual panache. The Reunion took place on Friday, February 16, after the CAA Convocation at the Metropolitan Museum when, mercifully, no sessions were scheduled. There was a tasty buffet, as well as a pay bar, and plenty of time for finding old friends and making new ones, for reminiscing and catching up. Most nostalgic was the appearance of Professor Dmitri Tselos, who was on the faculty of the Institute in its very early days, before he went on to teach at the University of Minnesota. He is now over ninety years old, but he looks very much as he did the last time one of us saw him, about forty years ago.

Our Hospitality Program is still going, now led by Ida Rubin as well as Katherine Rorimer. The idea is simple, that we provide hospitality for each other, and for present Institute students as well, when a bed away from home is needed by those who are on the road to study or lecture or confer or whatever. This is an idea that has already been carried out successfully by a number of other organizations, and it is a good one. If those who can provide a bed would fill out and return the form on page 27, we could get ours rolling. And, when anyone is in need of such a bed, apply to the Hospitality Program.

Our History Project is under way. Taped interviews are being added to the stock, and practically all of them have now been transcribed as well. Because we want the project to move faster, a committee has been formed toward that end. The members are Blanche Brown, Helen Evans, Marilyn Lavin, James McCredie, Donald Posner, and Craig Smyth. A half-time person will be hired to carry out the directives of the committee. From alumni we still need suggestions for interviewees as well as interviewees. A major intent of all this activity is to produce a book on the history of the Institute, for which we have set the specific goal of publication in 1993, in time for the sixtieth anniversary of the formal organization of the Institute as a separate entity within the University.

The Annual Walter W.S. Cook Lecturer last year was Edward J. Sullivan, Associate Professor of New York University, College of Arts and Science, Chair of the Department of Fine Arts. The lecture was held on Friday, May 4, with refreshments before (Gabriella again), and lively discussion afterward. The lecture was announced as "National Identity, Tradition, and Innovation in 20th-

Century Mexican Painting," but Professor Sullivan changed from that general subject to speak on a more specific aspect, "Women Painters in 20th-Century Mexico," explaining that he was preparing an exhibition on these artists and was steeped in the subject. It was a fascinating lecture, much applauded and appreciated. And it was interesting, we thought, to have a lecture on a subject that is not taught at the Institute.

For this provocative lecture-evening, we are indebted to the committee consisting of Richard Stapleford (Chair), Ellen Davis, Carol Krinsky, and Connie Lowenthal. Since Richard has now resigned from this committee, words of thanks must be expressed for the excellent Cook Lectures he has produced, beginning with the memorable day-long seminar three years ago that celebrated not only Dr. Cook but also Dr. Richard Krautheimer on his ninetieth birthday. Concerning the Cook Lecture, again we ask alumni in all regions to send in recommendations for prospective lecturers. We want them to come from our total geography, and we seek your help in achieving this.

Finally, we come to the *Newsletter*, which is spread out before you. It was produced by the same fabulous four who did the two previous issues: Sandy Gilbert, Irene Gordon, Beatrice Rehl, and Enid Rubin. What do you think of it? Let them know, c/o the Institute. And write in your news. If you are too modest to write of your own accomplishments, then write of each others' achievements. We want to know what you are doing. ■

Carolyn Kane, ACTING PRESIDENT
Blanche R. Brown, PRESIDENT

See page 6
for Council of Friends

See page 7
for news of forthcoming
Cook Lecture

See page 7
for list of those we seek

Alternative Careers

This is the third in our series on IFA alumni whose careers have taken them beyond the traditional arenas for which their education had been preparing them. Again, we invite alumni who have taken such routes to submit reports of their experiences.—Eds.

CHRISTOPHER NOEY

Christopher Noey is Coordinating Producer in the Office of Film and Television at the Metropolitan Museum of Art, where he has been involved with such recent productions as *Merchants and Masterpieces*, based on Calvin Tomkins's history of the Museum; *Siena, Chronicle of a Medieval Commune*, which accompanied last year's exhibition of Sienese painting; and *Süleyman the Magnificent*. When first approached about being the subject of an article in this series, he was somewhat reluctant. Specifically, he objected to the word "alternative," maintaining that so-called alternative careers were really not that different from those of the traditional art historian. "I feel you haven't emphasized this sufficiently," he noted. "Take the archaeologist on a dig in the south of France," he continued. "He, or she, will, of course, have the necessary scholarly training, but in addition will need the ability to coordinate people, locate and obtain rights to a site, and perhaps do some fund raising as well." These skills match those that Noey uses regularly in his work.

Once the actual interview began, Noey's reluctance rapidly vanished as he talked enthusiastically about the Office's new film on classical Indonesian art, which is being made to accompany the exhibition "The Sculpture of Indonesia," which opened this past July in Washington, from where it travels to Houston and the Metropolitan Museum. The film, which the Metropolitan is co-sponsoring with the National Gallery, focuses on the culture and myths of Indonesia and how these relate to its art. It features major monuments as well as works from individual collections, such as the Eilenberg bronzes recently donated to the Museum and described by Noey as the "finest outside of Indonesia itself." The lack of a film presenting a survey of Indonesian culture and a paucity of material in general were determining factors in the decision to create this film. "We often produce a film because there is a lacuna," Noey explained.

Noey usually works with the chief curator on exhibition-related films. In this case his colleague was Jan Fontein, former director



Christopher Noey (left) on location with film crew for *Süleyman the Magnificent* at the Süleymaniye Mosque, Istanbul. 1987

of the Boston Museum of Fine Arts and an eminent scholar in the field. Noey is involved at every level of production, from the initial concept through the finished script, choice of filmmaker, from rough to final cut. The enterprise is a constant decision-making process, in which judgments are influenced by financial concerns as well as intellectual and scholarly intentions.

As a rule Noey goes on location, sometimes to scout for the film, at other

times for the shoot itself. "I deal with the logistical problems arising with the city or country involved. You can negotiate all the permissions here, but people don't really believe it until they see you physically," he noted. The travel involved with this work is scarcely idyllic. Harried days are built into the press of the time schedule, weather conditions can be less than ideal, and accommodations are often primitive. Unlike the filmmaker, whose first priority is to the

film, Noey's primary consideration is the Museum. Often the scholar or curator involved cannot be present for the whole period; it then becomes Noey's responsibility "to make sure they make the film we're paying them to make."

"Filming is a very expensive endeavor, and when you go to look at the site you sometimes discover that you can't afford to do it at all," Noey points out. Nevertheless, he finds the most challenging aspect of his work is not so much the logistics of the site, nor the selection of film crew and ancillary staff, as it is the effort of compressing the art of a culture or civilization into an hour (or, more frequently, thirty minutes) without producing a travesty of scholarship. Noey likens this effort to playing the role of Aaron, who, when Moses descended from Sinai, interpreted his words to the Israelites.

Noey's enthusiasm for scholarship and a popular medium provoke a natural curiosity about his background. Oak Ridge, Tennessee, where Noey grew up provided neither rare objects nor exotic lands, nor any access to great works of art. Upon graduating from the local high school, he went to Williams College, where he was surrounded by scores of scholars and wonderful art collections. He credits much of what he describes as his "passion for art" to the impact of this dramatic change. When asked whether, like so many Williams students, he fell under the spell of Whitney Stoddard, he shook his head, "I'm one of the exceptions." His first mentor was Milo Beach, now director of the Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C., who was by chance his freshman adviser. Noey enrolled in Beach's course on Asian art in East Coast museums, which offered him his first glimpse of Manhattan and his first visit to the Metropolitan Museum of Art. By his junior year he was an art history major, focusing on Islamic art.

A college internship at the Metropolitan was followed by a three-year stint in its Education Department. At this point, uncertain whether lecturing and teaching were his chief callings, Noey enrolled at the Institute of Fine Arts. Here he worked with Professors Alexander Soper and Harry Bober and chiefly with Professor Priscilla Soucek, while continuing his studies in Islamic art and Arabic at NYU's Kevorkian Center for Near Eastern Studies. He passed his orals in 1984 and still hopes to see his way clear to writing his dissertation.

Noey views the Institute as a special place, terming its effect on him "a transformation." He borrowed an analogy from Professor Soucek, who once compared getting an Institute degree to the firing of clay, which transforms it into ceramic or porcelain. "The material becomes inherently different. I emerged imbued with a real scholarly discipline. It is something I absolutely cannot pinpoint to any one professor. It resounds throughout the Institute. You learn. Perhaps out of a certain terror. You learn to be dogged, you learn to be extraordinary. Sometimes, even how to be creative. It has been an enormous help to me."

Noey holds no degrees in Communications. He came to his current job through a graduate assistantship in the Office of Film and Television. To date he has been coordinating or executive producer on eight films, not including the children's American music and art video he is working on currently. He loves the work precisely because it draws on so many of his interests: his enthusiasm for art, his interest in education, his love of film as a medium. Describing himself as gregarious, Noey noted that his job allows him to work with talented, exciting people on a day-to-day basis while creating an important opportunity to reach a broad audience.

The fact that film and television can bring museum collections and exhibitions to so many pleases him especially when he recalls his own early lack of contact with art. Noey notes that with the recent explosion of the VCR, people can now rent video cassettes

from their public library or even buy them at a price he puts somewhat lower than the cost of an art history text. He readily admits that a short film is not the equivalent of a text nor a substitute for a course, but points out that it has a role of its own and can do things that no book nor a compare-and-contrast slide lecture can.

Noey recognizes that his view is not universally accepted. He recalls the time he was working on a difficult topic with a talented young filmmaker. As they made the rounds of various professors they would try to get each scholar to express the essence of the period in a thematic statement that could serve as a guideline. Each in turn hedged the answer with ineffable shadings and important exceptions. "At last," Noey continues, "we spoke with a Very Eminent Art Historian." The filmmaker recounted her frustrations and explained that she was looking for one statement that would "encapsulate that period and the aspirations and sensibilities of the culture." The scholar paused for a moment, then replied, "Perhaps that sort of thing is better left to lesser minds."

Noey does not agree. He still vividly recalls the Metropolitan Museum's *Tales from a Book of Kings: The Houghton Shah-nameh*, which remains for him a magnificent example of the medium. Milo Beach used it in his course at Williams. Clearly, at the heart of Noey's belief in the art film lies the hope that he can bring to the public something of the amazing world his professors first made accessible to him. ■

A Meeting at the Institute

Greece between East and West: 10th–8th Centuries B.C.

Greece in the early period of 900 to 700 B.C. is not, and may well never be, a popular subject. But these are the centuries that prepare the splendor that is to follow, the years that in some fashion contained and foreshadowed all aspects of later Greek civilization. Greece would always thrive through all sorts of Mediterranean connections, but the impact was especially significant in these early years when, after a long depression, spirits gradually were inspired, revived, and educated through intercultural contact. The intention of the meeting held at the Institute on March 15–16, 1990, was to examine realities that are at best suggested by material evidence but never unambiguously documented.

Participants in the two-day meeting were eminent in their areas of specialization. Professor Chester Starr of the University of Michigan, doyen of American ancient historians, author of *The Economic and Social Growth of Early Greece 800–500 B.C.* (a work seminal to this meeting), delivered the evening paper, which considered history and archaeology in the early first millennium B.C. Contributors in the sessions of the first day were Professor Moshe Kochavi of Tel Aviv University, authority on the ancient Levant (Canaan), who spoke on the connections between the Aegean and the Levant in the second millennium B.C.; Professor Günter Kopcke of the Institute and coordinator of the meeting, who in-

Greece between East and West

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vestigated what role should be assigned to the Phoenicians. Dr. Oscar White Muscarella of the Metropolitan Museum of Art, art historian and antiquarian from the eastern side, interested particularly in Oriental and Orientalizing finds in Greece, examined certain cauldron attachments for their Greek or Oriental components; and Professor Ingrid Strøm of the University of Copenhagen discussed the evidence of East and West yielded by sanctuaries dating from the tenth through eighth centuries B.C.

In the sessions of the second day, Professor Wolfgang Rolig of Eberhard-Karls-Universität, Tübingen, specialist in Semitic (Phoenician) epigraphy and language, examined the role of the Phoenicians and Aramaeans in the transfer of culture. Dr. François de Polignac of the Centre Louis Gernet de Recherches Comparées sur les Sociétés Anciennes, Paris, student of mythology and the function of myth in ancient Greek society, addressed the question of the transfer of cults and religious innovation in the eighth century B.C. Dr. Glen Markow, Curator at the Cincinnati Art Museum, whose published dissertation, *Phoenician Bronze and Silver Bowls from Cyprus and the Mediterranean*, has earned him immediate, and deserved, recognition, spoke on the emerging competition between Phoenicians and Greeks for an Italian market; David Ridgway of the University of Edinburgh discussed the predecessors of Demaratus. A last-minute addition to the program was Dr. Michael Hudson's paper on interest-charging taken to Greece by Phoenicians. Professor Kopcke is preparing the papers for publication.

The meeting was made possible through the generous support of the Alexander S. Onassis Center for Hellenic Studies, New York University; the Archaeological Institute of America, New York Society; Mr. and Mrs. Leon Levy; the Institute for Aegean Prehistory, New York; and the Institute of Fine Arts.

The roster of attendees shows that the audience was surprisingly mixed, was from all walks of life and not limited to the interested colleagues who had been expected. Attendance was high and steady to the end. The best planning could not have foreseen, of course, that the event would take place on the first two real spring days of the year. If the mood was unacademically cheerful, the reason may well have been springtime in New York. ■



Kirk Varnedoe and Jule Stocker. Council of Friends Annual Lecture, Institute of Fine Arts. November 1989

The Council of Friends

The Council of Friends was founded in 1975 with specific goals in mind: to inform as wide a public as possible about the Institute and to establish a fund from annual dues and donations that would support fellowships and scholarships. There are two named fellows, one new and one contributing student; unnamed funds are awarded to both continuing and first-year students. There are three levels of membership.

Friends, contributors of at least \$500 annually, are entitled to audit IFA lecture courses and use the Stephen Chan Library of Fine Arts. They also receive an invitation to the Council of Friends Lecture presented each fall by a distinguished art historian from the academic or museum community.

Patrons, donors of at least \$1,000 a year, in addition to the above-mentioned privileges, join Institute faculty on private tours of major museum exhibitions. Recent visits have included "High and Low: Modern Art and Popular Culture" at the Museum of Modern Art, in the company of Kirk Varnedoe, the exhibition's curator, and "Glories of the Past: The Shelby White and Leon Levy Collections," at the Metropolitan Museum of Art with Dietrich von Bothmer.

Benefactors, contributors of a minimum of \$2,500 annually, enjoy invitations to special evening seminars in which Institute faculty meet with small groups for discussion of a topic in the professor's specialty and a

variety of topics. A recent session was conducted by Margaret Holben Ellis, Chairman of the Conservation Center, on basic conservation care of prints and drawings. Visits to private collections have included the Impressionist paintings of Mr. and Mrs. John Loeb, the antiquities collected by Leon Levy and Shelby White, and the Contemporary Collection of Mr. and Mrs. Roy Neuberger.

There are currently 195 Friends, of whom 7.5 percent are alumni. Janice Oresman, an alumna member, has observed that "as alumni we share special memories. . . . Belonging to the Council of Friends is a fulfilling way to remain in touch with this great learning institution."

Bill and Isabel Berley, collectors of twentieth-century art, take full advantage of the course offerings. They are impressed with the level of scholarship. "It might not be everyone's cup of tea," they admit. "Some people prefer a broad overview, but we enjoy the challenge of learning in depth about a field that we might not consider pursuing on our own." Auditors take different approaches, some are serious note-takers and diligently do the assigned readings, while others are more casual, content to feast their eyes on the slide displays.

The annual lectures are also popular. In November 1989, Kirk Varnedoe's lecture on the recent reinterpretation of Picasso's proto-Cubist period was so well attended that duplicate slide-projection and sound equipment had to be installed in the Seminar Room. The audience learned that night that new research has revealed that African art

was not available to Picasso at this time in his career, thus altering the thesis of the Museum of Modern Art exhibition "Primitivism in 20th-Century Art: Affinity of the Tribal and the Modern," of which Professor Varnedoe was co-director. Previous years have brought alumni Philippe de Montebello and J. Carter Brown back to the Institute. Both recounted the challenges of being directors of the Metropolitan Museum and the Nation-

al Gallery of Art respectively, and both acknowledged that the IFA was an excellent training ground for their jobs.

The Friends are proud of their association with the Institute and are devoted to fund-raising activities. As Jack Josephson, Chairman of the Council of Friends Executive Committee, has remarked, "What goes on across the street [The Metropolitan Museum of Art] starts here." ■



Edward J. Sullivan

The Annual Walter W.S. Cook Lecture

The 1990 Annual Walter W.S. Cook Lecture was delivered on May 4 by Professor Edward Sullivan, Department of Fine Arts, New York University, College of Arts and Science. The announced title, "National Identity, Tradition, and Innovation in 20th-Century Mexican Painting," does not fully convey the essence of the presentation. Although Sullivan did indeed focus on the announced themes, his exposition centered on women in Mexico, a subject with which he was deeply involved as a result of an exhibition he was preparing at the time. His discussion considered the contribution of women artists to modern art in Mexico and, to a wider extent, the role that women traditionally have played in Mexican cultural affairs. After an exposition of some of the historical facts concerning the early twentieth century, Sullivan proceeded to a discussion of the art of Frida Kahlo, contrasting, among other things, her work with that of Diego Rivera. He

also considered the question of the "politics of the body" in the art of Kahlo, Maria Izquierdo, and such contemporary figures as Georgina Quintana, Rocio Maldonado, and Dulce Maria Nunez.

The exhibition "Women in Mexico," which provided the base for Sullivan's lecture, containing over 100 paintings, drawings, and photographs by twenty-two twentieth-century women artists opened in late September 1990 at the National Academy of Design in New York City. It remained on view through December 2, after which it traveled to the Centro Cultural/Arte Contemporaneo in Mexico City.

Isabelle Hyman, Chair of the Cook Lecture Committee, has reported that the 1991 lecture will take place at the Institute on Friday, May 3, with the usual sequence of refreshments at 6:00 P.M., lecture at 6:30. This year's candidate is Marcel Franciscano, who will speak on a twentieth-century topic. ■

A Message from the Membership Chair

The response to last year's request for information about missing alumni was extremely encouraging. Unfortunately, in the interim we have discovered more lost confreres. So we come forth again, asking you to keep up the good efforts and let us know what you know about your friends' whereabouts. With over 1,200 former students to track, it is difficult to find them without your help. Here is a list of alumni whose mail has been returned to us by the post office. Asterisks indicate names that were on the missing list last year as well. We hope they are not lost forever.

Linda Jones Roccas

Rebecca T. Anderson	Françoise Laugel*
Gerald Philip Ardito*	Peter C. Locascio
Nathalie J.E. Barbe	Eileen A. Lord*
Elizabeth Barnes*	Constance M.
Cynthia Basil*	Margowsky*
Gerald Bernstein*	Kathleen I. Matics*
Carol L. Bohdan	Leonidas Mavrovitis*
Bernard S. Bresky*	Carolyn L. Maxwell
Martha W. Briggs*	Susan Mayer
Bella G. Bruch*	Diane H. Mihalek*
Mary B. Buchan*	Esther Mipass*
James M. Buss*	Randolph Osman
Kate Carmel*	Michael Phillips
Edwin F. Carter*	Betsy Rein*
Robert F. Chirico	Curtis M. Roberts*
Judith Siegel Corwin*	Mary V.G. Rowson*
Clada P. Dannenbrink	Anne C. Ryan
Valdina C.	Richard Saitow
de Koenigsberg*	Ann-Marie J. Sarabia
Daisy Donahue*	Ann-Louise Schaffer
Mrs. Norman Dubrow	Frances Raden Schiffrin
Mary Fera*	Susan Willa Schulman
Lotte B. Foerester*	Charlotte Heaton
Amy Frank	Sessions
Susan P. Freudenheim	Janice Evans Shell
Sari L. Gluckin*	Adrianne C. Singer
Paula Grgic*	Richard Smaus
Priva B. Gross*	Madeline Solomon
Sheldon Grossman*	Donna Michele Stein
Elizabeth Harrington	Herdis B. Teilman*
Marion Haviland	James P.W. Thompson
Robert A. Hein	Allen Trousdale*
Penelope B. Holladay	Marc P. Vincent*
Ellen Stone Honore*	George W.M. Volkel
Izumi Fujita Hubbard	Marilyn J. Von Ziegesar*
Susan Laura Kall	Laura Warantz*
Diana S. Kaminoff*	Rosamay Freund
Florence E. Karasek*	Winston*
Gaile E. Labelle*	Alexander Wylly

In Memoriam

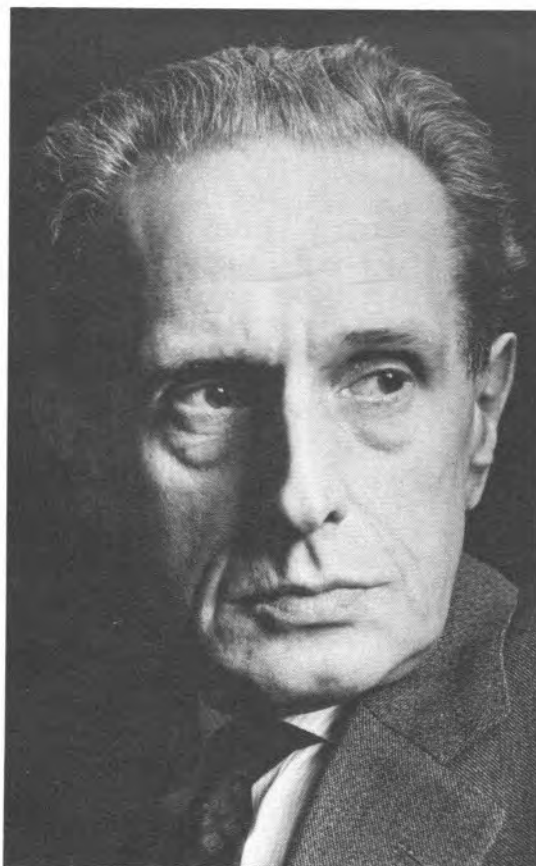
PETER H. VON BLANCKENHAGEN
(1909–1990)

ROBERT LEHMAN PROFESSOR EMERITUS
OF FINE ARTS

Born in Riga, Latvia, Peter H. von Blanckenhagen attended school in Schwerin, where he acquired a life-long love of Greek and Latin, especially Greek, then went on to study Classical archaeology in Hamburg, Berlin, and Munich, earning his Ph.D. at Munich in 1936 under the direction of Ernst Buschor. His dissertation, *Flavische Architektur und ihre Dekoration*, was published in 1940 and has become a classic. In 1949, Blanckenhagen joined the prestigious Committee on Social Thought at the University of Chicago, a professorship he held until 1960 when he accepted an offer to come to the IFA where he remained full time until his retirement in 1977, after which he taught half time through the fall of 1984.

Blanckenhagen was a member of several professional organizations, in particular, the German Archaeological Institute, the American Academy of Arts and Sciences, and, the one to which he was proudest to be elected, the American Philosophical Association. In 1981, the Federal Republic of Germany conferred on him the Commander's Cross of the Order of Merit and, in 1982, the Archaeological Institute of America awarded him its Gold Medal for Distinguished Archaeological Achievement, an honor he emphatically told his audience he did not deserve! (But he accepted it anyway.) In addition to giving single lectures on various subjects in many places throughout his career, Blanckenhagen delivered three distinguished series: the Gauss Lectures in Princeton (1969); the Semple Lectures in Cincinnati (1972); and the Mellon Lectures in Washington (1976). In the spring of 1957 he taught at Harvard, where one of his students was the present director of the IFA, James R. McCredie. In 1960 and 1962, Blanckenhagen was a guest member of the Institute for Advanced Study in Princeton.

Blanckenhagen's special interests were Hellenistic Greek sculpture and Roman architecture, sculpture, and wall painting. Among his important contributions to these areas are "Elemente der flavischer Kunst," *Archäologischer Anzeiger* (1941); "Elemente der römischen Kunst," *Das Neue Bild der Antike* (1942); "Narration in Hellenistic and Roman Art," *AJA* (1957); *The Paintings*



Peter von Blanckenhagen, 1965

of *Boscotrecase*, with Christine Alexander (1962); "Laokoon, Sperlonga und Vergil," *Archäologischer Anzeiger* (1969). A complete bibliography appears in his Festschrift, *Studies in Classical Art and Archaeology* (1979), which honored him on his seventieth birthday.

Those of us who attended Blanckenhagen's classes will always remember how special they were. No matter how complicated the material was, each lecture was crystal clear even to the beginning student and crisply delivered in impeccable English, each sentence a perfectly balanced one. Participation in his seminars was a reward of its own. He had a highly individual way of looking at works of art, explaining the problems they presented, then getting the students to try to solve them, calling on each one as he went around the table. During the student reports, he interrupted constantly, asking questions, eliciting answers, commenting on what had just been said. And he loved to play the devil's advocate: even if he agreed with the student, he considered it educational to disagree in order to force the student to try harder to justify his or her opinions and ideas, to make him or her think more deeply. His seminars were true

learning experiences of shared information and exchanges of ideas.

While most of Blanckenhagen's lectures and seminars focused on the Hellenistic and Roman eras, his true love was Classical Greece, its literature, art, and philosophy. None of us who heard his lectures on the Parthenon will ever forget them, particularly his explanation of the sculpture program. Whenever it was time for these lectures, the word quickly spread throughout the Institute and the classroom was packed, often to standing room only. His interpretation of this program at its deepest level was personal, rather dark; and he expressed his thoughts and ideas about it in exquisitely chosen phrases that were truly poetic and often moved students almost to tears.

A very social person, an engaging conversationalist who could hold forth at length on almost any subject, Blanckenhagen liked nothing better than an evening of stimulating dialogue with friends. He had a wonderfully dry, often wicked, sense of humor and sometimes with great glee he would try to shock someone

with it who did not know him very well. Blanckenhagen loved gossip and he always eagerly awaited the latest bit of news from whoever visited him. "Tell me what's new" would often be the opener.

Blanckenhagen was not the easiest person to get to know. Initially, his manner was usually quite reserved, almost aloof, but once he accepted you, a warm and caring relationship would develop, and those of us students who later became personal friends know that in Blanckenhagen we always had a loyal friend and wise mentor, one who would be there for the bad times as well as the good. He had many, many friends of all ages and professions, all of whom loved him and all of whom miss him greatly. ■

Mary B. Moore
Hunter College, CUNY

Commemorations of GERT SCHIFF and CHARLES STERLING will appear in the next issue of the *Newsletter*.

RACHEL WISCHNITZER
(1885–1989)

OUR MOST REMARKABLE STUDENT

“Hitler shakes the tree and I collect the apples” was the habitually modest reply of Walter Cook, the Institute’s director, when complimented upon the extraordinary faculty he assembled in the thirties and forties. Some of the shiniest of these fallen apples also came as students—brave, persistent men and women who fought to continue or begin their graduate work under cruel economic and spiritual odds, battling with a new language, a radically different culture, and a land still in the grip of the Depression.

By far the most remarkable of these gutsy individuals was Rachel Wischnitzer, a student of Karl Lehmann’s. Those pioneer years of the Institute in the later 1930s and 1940s, when an uncertain budget depended upon the mercy of strangers and the charity of the Warburgs (who donated one of their townhouses for its first real home), were the most remarkable. Marginal among graduate schools despite a celebrated faculty, the Institute had rigorously European standards, daunting to all but the most persistent and/or brilliant students in an era when neither art nor its history were remotely in style.

Nabokovian in character, Wischnitzer shared the same nationality and Berlin years of exile as that fabulous writer. Both fled Russia at the time of the Revolution. The novelist’s father, a nobleman who had fought for Jewish rights in Saint Petersburg, was assassinated in the Prussian capital when Wischnitzer was there. She had been in Germany before, in 1903, where she began her studies in art history and philosophy in Heidelberg. It was here that a course in the history of architecture prompted her to become an architect, and in 1907, at the age of twenty-two, she received her diploma from the Ecole Spéciale d’Architecture in Paris, the second woman at the school to do so.

By 1914 Wischnitzer had already published many articles in Russian journals on such varied subjects as Wölfflin, Gauguin’s *Noa-Noa*, Early Christian art, and Impressionism. The most important of these early projects was her extensive contribution to the *History of the Jews in Russia*. Her German publications began in 1917–18, and she was soon writing for many encyclopedias, foreign journals and newspapers (including the *Christian Science Monitor*). As art editor for two Berlin

magazines of Jewish culture—*Milgroim* and *Rimon*—edited by her husband, Dr. Mark Wischnitzer, in the twenties, Wischnitzer would later recall that she “faithfully recorded the concerns of the time in promoting the discussion of Cézanne and Chagall, synagogue mosaics in Palestine and a Babylonian cylinder seal. Lissitzky had brought [to Berlin on the occasion of “Die russische Kunstausstellung” in 1922] his copies made in 1916 of the eighteenth-century paintings of the wooden synagogues in Mogilev on the Dnieper.” The great Russian artist’s article, written in Yiddish, appeared in *Milgroim*. (*Rimon* was published in Hebrew; both words mean pomegranate.)

Before coming to Berlin, Wischnitzer had spent time at the Bodleian and the British Museum studying Hebrew manuscripts, bringing notes and photos back with her to Germany, so long Jewry’s Promised Land. She wrote of the extraordinary period in the Prussian capital after the First World War in “Berlin, the Early 1920’s” (*Studies in Jewish History Presented to Professor Raphael Mahler* [Tel Aviv, 1974]). In Berlin, the Wischnitzers published many books of artistic and art historical interest in Hebrew and Yiddish, and it was there that their son, Leonard, was born. As a social worker in the Jewish community, Dr. Wischnitzer earned a salary that helped keep their scholarly ventures going, as did his wife’s curatorial posts, in which she looked after works of artistic significance for the Berlin Jewish community and arranged many exhibitions of this material. These shows proved of ghoulish interest to Nazis, attended by Adolf Eichmann.

In 1938, the family fled to France, but Wischnitzer’s mother, unable to leave Germany, committed suicide in 1939. Her father, a French citizen, seemed safe. In New York, Dr. Mark Wischnitzer became a professor at Yeshiva University, where he taught until his death in 1955. His wife succeeded him at that university’s Stern College for Women.

Wischnitzer’s American publications began in 1940, with the family’s arrival in this country. These studies covered a vast range of subjects, from Proust to Giorgione, with many articles on the frescoes of the synagogue at Dura-Europos

(which, amazingly enough, can be seen at the Yale University Art Gallery). Wischnitzer’s major publication on this ancient Mesopotamian site is *The Messianic Theme in the Paintings of the Dura Synagogue* (Chicago, 1948). She had already written on these in Berlin in the 1930s, and the frescoes were to be the subject of her doctoral research under Professor Lehmann.

Feisty and chic, a tiny tsarina of a woman, a fine cook and gourmet, Rachel Wischnitzer maintained a *belle époque* ambience in a small, pleasant Washington Heights apartment. She conveyed a sense of courtliness, of wit and rigor, that went with her uncompromising, suavely ironic and aristocratic independence of mind and manner. Wischnitzer lived long and productively, undertaking research and writing almost to the very end, then coming to despair when mind as well as body began to betray her. Many projects, ranging from Picasso iconography to the character of Copernicus’ great clock, were pursued in this woman’s eighties and nineties, years when she could still be generous in friendship, and with advice to students and colleagues.

Ever the realist, Wischnitzer disapproved deeply of my introduction to an exhibition catalogue for the Jewish Museum in 1986.



PHOTO Cissy Grossman

Rachel Wischnitzer. *The Cloisters*, 1985

I had dedicated it to her (and was rather proud of the essay). Finding my text verging upon the mystical—it dealt with revelation and light symbolism—Wischnitzer took the trouble to send a typewritten monitory note reminding me *never* to forget that money was the basis of all art! Coming from a scholar then in her very late nineties, this was without doubt the most remarkable letter I (and probably almost everyone else) could ever hope to receive.

Some months before Wischnitzer was about to be 100, it seemed a long overdue, welcome opportunity for our University to award that most distinguished, embarrassingly over-qualified of NYU's "non-graduates" an honorary degree. Stern College for Women had given her a doctorate *honoris causa* in 1968. By her ninety-fifth birthday, Wischnitzer had written 337 articles and prepared seven major exhibitions and publications, all listed in the seven-page bibliography compiled by Rochelle Weinstein for an issue of the *Journal of Jewish Art* (1979) dedicated to Wischnitzer on that occasion.

A degree from our University might have been unusually meaningful for this candidate, as Wischnitzer had been robbed of the "real thing" under the most tragic circumstances. When her dissertation was almost completed at the Institute, late in the Second World War, she learned how her eighty-one-year-old father had been deported from Paris on the last Nazi "convoy" for murder in a concentration camp. Having rescued her parents from Russia to Berlin after the First World War, the loss of both her mother and her father to Germany under the worst imaginable conditions was unbearable.

Devastated, Wischnitzer could not continue the studies required to prepare for the Institute's unusually grueling Ph.D. examinations, which at that time covered the entire history of art, an ordeal compounded by a sometimes rivalrous if not downright jealous faculty. Several of our senior professors were still cast in a severely competitive and demanding Teutonic academic mold, set in a mind frame that, paradoxically, was not entirely alien to the one that had enforced their exile.

I appealed to President Brademas for the granting of an honorary degree to Wischnitzer, a distinction that would have been unusually timely in view of a new recognition of women's roles and rights, and of the importance of the candidate's "new" field of scholarly concern—Jewish

studies—an interest several of the University's most powerful trustees had come to share. But the appropriate committee concluded that though suitable, the candidate "would have to wait." She waited three years longer, dying at the age of 104 without our degree.

Typically Wischnitzer is her introduction

RICHARD G. CARROTT (1926–1990)

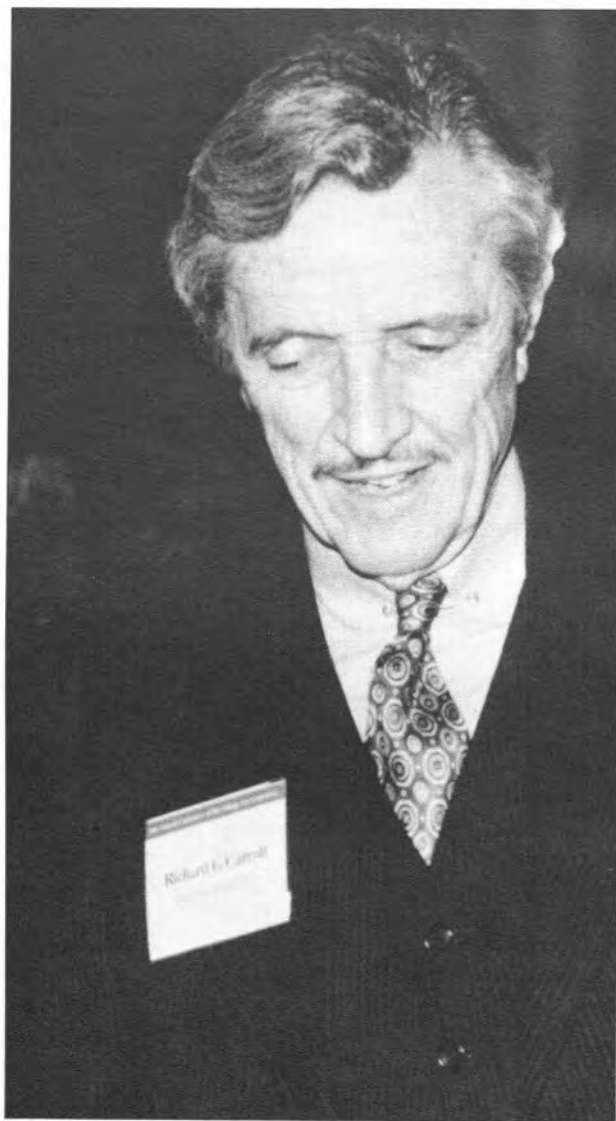
"He was very witty. And he was very learned. He was deeply devoted to teaching and deeply devoted to teaching undergraduates." – "He had great ability to inspire students to think concretely and historically and truly appreciate art. He maintained very tough standards and they respected him for that." – "He was known and admired as a wonderfully zany personality, eccentric just enough to be interesting. It was wonderful to hear him point out the pitfalls of the modern age, the absurdities of modern life."

References to generosity, kindness, caring, dedication, intelligence, humor—the truly human virtues—flow through the expressions of love and admiration uttered on the occasion of Dick Carrott's sudden death on October 27, 1990, in Riverside, California, where he had been a member of the University of California faculty for twenty-nine years.

Carrott received his A.B. degree in history at Wesleyan University in 1950, after serving in the infantry during World War II. He earned his M.A. in art history at the Institute in 1955 and the Ph.D. at Yale in 1961. That same year, he joined the Riverside faculty, where he was instrumental in establishing the Department of Art History. In 1971, he received the University's Academic Senate Distinguished Teaching Award,

to a brief autobiographical note ("From My Archives," *Journal of Jewish Art* [1979]). Referring to her awesome list of publications, she noted, "This bibliography of mine, prepared by Rochelle Weinstein, I would have preferred to 'see' posthumously." ■

Colin Eisler



Richard G. Carrott, February 1990

PHOTO NEW YORK UNIVERSITY/ROBERT SIMKO

granted for showing respect for students as individuals, for sustaining excellence in teaching, for stimulating intellectual curiosity, and for arousing in students a desire for knowledge.

Carrott's research focused on architectural history. His principal work in the field is *The Egyptian Revival: Its Sources, Monuments, and Meaning* (1978). A project he particularly enjoyed was researching the

origins of the hamlet of Trianon, a pastoral village built as a summer retreat for Marie Antoinette. He rejected the idea that this was a frivolous playground and saw it instead as an architectural masterpiece in which a complex of cottages, dairies, tower, and manor house merged into a newfound sensitivity to the natural environment.

Carrott took an active role in the world outside the campus. In 1966, he became National Coordinator of the Committee to Rescue Italian Art, which played an instrumental part in the restoration of hundreds of works of art and thousands of books damaged by the flood in Florence. He was a longstanding committee member of the Society of Architectural Historians, and belonged to the Landmarks Advisory Board of Wesleyan University, the College Art Association, the American Institute of Archaeology, the Société Archéologique et Historique de Rambouillet, and Art Historians of Southern California.

Closer to home, he served as chairman of the Riverside Cultural Heritage Board and of the Old Riverside Foundation, was a member of the Friends of the Mission Inn Advisory Board, the Advisory Board of the Riverside Fine Arts Commission, and a consultant to the Riverside Public Library.

He is sorely missed. ■

LOLA L. SZLADITS (1923–1990)

Lola Szladits will long be remembered for her achievements as Curator of the Berg Collection of English and American Literature of the New York Public Library.

Lola received her Ph.D. degree in Hungary, her native land. In 1950, she married Charles Szladits (who would become a professor of law at Columbia University) and they came to New York City. Shortly after she arrived that year, she began taking postgraduate courses at the Institute, where she continued studying until 1955, when she began working at the Berg Collection.

Lola greatly enjoyed all facets of her job. Under her aegis the Berg Collection was greatly expanded. As a result of her many visits to collectors in Europe and the United States and her great ability to persuade them to give, or sell, their treasured original manuscripts and first editions to the New York Public Library, the Collection was remarkably enlarged during her years as Curator.

The works Lola acquired, as well as

those already in the Collection, were the inspiration for many memorable exhibitions she organized, such as "The Author as Artist," "Documents Famous and Infamous," "Patrons and Publishers," and "Women in Literature." This last presentation, which drew some 30,000 visitors in 1987, might have been inspired by a remark of Virginia Woolf that Lola liked to quote, "Fortunately, intellect has no gender."

Lola helped and encouraged many scholars who came from all over the world to use the Berg Collection. "It is a research collection, not a museum. It has to be used. It is alive," she told Whitney Balliett, who wrote the profile of her published in *The New Yorker* (December 31, 1984)—the first such article about a librarian in the magazine's history, and probably the first *New Yorker* profile of an Institute alumna.

A memorial service was held on May 5,

1990, in the Celeste Bartos Forum of the Library, and a book fund in Lola's name has been established for the Berg Collection. ■

Ida Ely Rubin

ALSO COMMUNICATED

MARGARET V. HARTT
(DECEMBER 7, 1989)

JEROME VIOLA
(FEBRUARY 11, 1990)
Member of the Brooklyn College faculty since 1959, died at home on Sunday, February 11, 1990, of lung cancer.

H. GREGORY WHITTINGTON
(MARCH 20, 1991)



Lola Szladits

PHOTO: KLAUS-PETER STEITZ/THE RECORD

Faculty News

Jonathan J.G. Alexander
Professor of Fine Arts

CONFERENCES, PAPERS

Convenor, Current Research Session, "Social History of Medieval Art," College Art Association Annual Meeting, New York, February 1990. – "Regionalism: Challenging the Canon. The Middle Ages," Plenary session of Art Historians Association Conference, Dublin, March 1990.

PUBLICATIONS

"Katherine Bray's Flemish Book of Hours," *The Riccardian*, vol. 8, no. 107 (December 1989), pp. 308–17. – Review, "Mapping the Medieval World," in *Journal of Historical Geography*, vol. 16, no. 2 (1990), pp. 230–33.

EXHIBITION

"Splendours of Italian Illumination," Fitzwilliam Museum, Cambridge, October 1989–February 1990.

Dietrich von Bothmer

Adjunct Professor of Fine Arts.
Distinguished Research Curator of Greek and Roman Art, The Metropolitan Museum of Art, New York (formerly, Chairman, Department of Greek and Roman Art)

HONORARY APPOINTMENTS

Honorary Fellow, Wadham College, Oxford. – Correspondant Etranger, Académie des Inscriptions et Belles-Lettres, Institut de France. – Member, Chancellor's Court of Benefactors, Oxford University.

EXHIBITION

Glories of the Past: The Shelby White and Leon Levy Collection (editor of and contributor to catalogue).

LECTURES

Atlanta, Paris, Malibu.

Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

PAPERS

University of the South; Museo del Prado; American Philosophical Society; The Metropolitan Museum of Art; Universidad. Internacional Menéndez Pelayo, Santander.

PUBLICATIONS

"Academies of Painting in Seventeenth-Century Spain," *Leids Kunst-historisch Jaarboek*, 6–7 (1986–87), pp. 177–85. – "The Painted Face," *Vogue* (October 1989), pp. 421–25. – "Obras maestras en la colección del Patrimonio Nacional," *Reales Sitios*, 25 (1989), pp. 68–74. – Prologue to *Zurbarán y otros estudios sobre pin-*

tura del XVII español by C. Pemán (Madrid, 1989). – "Velázquezmania," *ABC* (daily newspaper, Madrid), January 23, 1990.

INTERVIEW

"Jonathan Brown, un yanqui en la corte del rey Felipe IV," *Reales Sitios*, 26 (1989), pp. 11–16.

Thomas F. Mathews
Professor of Fine Arts

APPOINTMENT

Institute for Advanced Study, Princeton, Spring 1990.

AWARDS

Getty Senior Research Grant, 1989–90. – NEH Grant for Interpretive Research 1989–91.

PAPER

"How Art History Mistook Christ for the Emperor," Institute for Advanced Study, January 1990.

WORK IN PROGRESS

Essay tentatively called "The Birth of Christian Art," exploring new ways of reading Paleo-Christian imagery.

Richard Pommer

Sheldon H. Solow Professor in the History of Architecture

PAPERS

"Kahn, Mies, and the New Museum of Art," Duke University, November 1989. – "Mies van der Rohe and Modern Site Planning," Emory University, April 1990. – "Lewis Mumford and the Architecture of the Machine Age," Buell Center for the Study of American Architecture, Columbia University, March 1990, and Mellon Seminar, School of Architecture, Princeton University, April 1990. – "On the Corbusian Road as the Sign of Place," Symposium on Context and Modernity, Delft University, June 1990.

PUBLICATIONS

"Mies van der Rohe and the Political Ideology of the Modern Movement in Architecture," In *Mies van der Rohe: Critical Essays*, ed. Franz Schulze, pp. 96–147 (New York: Museum of Modern Art, 1989). – "American Architecture and the German Connection" (with Barry Bergdoll), *Kunstchronik*, vol. 42, no. 10 (October 1989), pp. 57–74. – "The Spectacle of the Weimar Siedlungen," In *The 1920s: Age of the Metropolis*, exhibition catalogue, Musée des Beaux-Arts, Montreal, 1991 [in press].

OTHER

Respondent, Session on European views of American architecture in the 1920s, Annual Meeting, Society of Architectural Historians, Boston, March 1990. – Commentator, An-

nual Doctoral Student Symposium, Buell Center for the Study of American Architecture, April 1990.

Donald Posner

Ailsa Mellon Bruce Professor of Fine Arts; Deputy Director, Institute of Fine Arts

PAPERS

On patronage problems, The Metropolitan Museum of Art; on Pietro da Cortona, Toledo Museum of Art; on Boucher, Columbia University.

PUBLICATION

"Mme de Pompadour as a Patron of the Visual Arts," *Art Bulletin* (March 1990), pp. 74–105.

WORK IN PROGRESS

A study of the 17th-century origin of the Rococo style in France.

Robert Rosenblum

Henry Ittleson, Jr., Professor of Modern European Art

CONFERENCES, PAPERS

Chairman, IFA Symposium on Art and the French Revolution. – Lecture at Hebrew University, Jerusalem, for symposium "Psychoanalysis and the Visual Arts." – Lecture, participant at colloquium "David contre David," Louvre, Paris. – Chair, session on Art and Revolution, International Congress of the History of Art, Strasbourg.

PUBLICATIONS

Paintings in the Musée d'Orsay (New York, 1989). – "Warhol as Art History," In *Andy Warhol: A Retrospective*, ed. Kynaston McShine (New York: Museum of Modern Art, 1989). – "Gilbert and George: The Aids Pictures," *Art in America* (November 1989), pp. 152–55. – "Through Duchamp's Door," In *Marcel Duchamp: 11 rue Larrey 1927*, ed. Valentina Moncada (Rome, 1988). – *Picasso: Then and Now*. The Third Christensen Lecture (Perth: Art Gallery Society of Western Australia, 1989), 16 pp. – Many short articles.

Gert Schiff

Avalon Foundation Professor in the Humanities

EXHIBITION

"William Blake," National Museum of Western Art, Tokyo, September–November 1990.

PAPERS

"William Blake: Organizing an Exhibition," New York Studio School, February 1990. – "New York University Faculty Collection," New York Studio School, April 1990.

PUBLICATION

Julius Bissier Tuschen (Stuttgart: Hatje, 1989). SEE "In Memorium," p. 8.

Alumni News

James Ackerman

Emeritus Professor of Fine Arts, Harvard University

WORK IN PROGRESS. Collection of studies, *Distance Points* [MIT Press]. – PUBLICATIONS. *The Villa. Form and Ideology of Country Houses* (Princeton University Press, 1990).

Nicholas Adams

Professor of Art, Vassar College

APPOINTMENTS. Visiting Humanist in Residence, Converse College, Spartanburg, S.C.; Visiting Professor, University of Rome, Department of Architectural History; Editor, CAA Monograph Series. – WORK IN PROGRESS. The Architectural Drawings of Antonio da Sangallo the Younger (editor). – LECTURE. *Art of Siena* series, The Metropolitan Museum of Art.

Jan Adlmann

External Affairs Director, Solomon R. Guggenheim Museum, New York

FORMERLY. Director, Vassar College Art Gallery, Poughkeepsie, with primary responsibility for overseeing selection of architect, programming, and design process of the new campus museum by Cesar Pelli and Associates, due for completion in 1992.

Robert Alexander

Professor Emeritus, School of Art and Art History, University of Iowa, Iowa City

LECTURE. "The Professional Architect in the Early 19th Century," Maryland Historical Society, March 1990. – PUBLICATION. "A Great Queen on the Sphinx Piers at Alaca Hüyük," *Anatolian Studies* 39 (1989), pp. 151–58.

Barbara P. Altman

Lecturer to private groups

LECTURE. "Rembrandt and the Jews of Amsterdam."

Marian Appellof

Senior Editor, Watson-Guption Publications.

Joan Aruz

Assistant Curator, Department of Ancient Near Eastern Art, The Metropolitan Museum of Art

WORK IN PROGRESS. "The Early Stamp Seals Excavated at Tell esh

Sheik in the Antioch Plain," article for publication in *Anatolian Studies* [1992]. – PUBLICATION. *Aegean Seals and International Exchange in the Bronze Age*. Corpus der Minoischen und Mykenischen Siegel, Beiheft (Mainz: Akademie der Wissenschaften und der Literatur [forthcoming]).

Carla Caccamise Ash
Curator of Collections,
Joseph E. Seagram & Sons., Inc.

Konstanze Bachmann
Paper Conservator,
Cooper-Hewitt Museum

APPOINTMENT. Administrator, Cooper-Hewitt Museum New York State Conservation Consultancy program under a grant from New York State Council on the Arts, 1981–87. – WORK IN PROGRESS. Study of white pigments in Frederick Church drawings. – PAPERS READ. "Basic Treatment Sequences for Architectural Drawings: The Museum Context," ICAM5 Congress, Montreal, October 1989; Art Summer Seminar, Kitakyushu, Japan, July–August 1990. – PUBLICATION. Collection of Bulletins on Topics in Conservation, Editor [Smithsonian Press, 1991].

Ronni Baer
Assistant Curator of Drawings and Prints,
Cooper-Hewitt Museum

WORK IN PROGRESS. Monograph and catalogue raisonné on Gerrit Dou. – PUBLICATIONS. Review of Fijnschilders exhibition, *Apollo* (March 1990); "Image of Devotion," *Minneapolis Institute of Arts Bulletin* [forthcoming].

Mary W. Ballard
Senior Textile Conservator,
Conservational Analytical Laboratory,
Smithsonian Institution

APPOINTMENTS. Fellow, International Institute for Conservation, 1989; Asian Cultural Council Fellow, 1989. – RESEARCH. Investigations that have revealed that conditions of paintings, textiles, sculpture in southeast Asian countries do not warrant the airconditioning necessary for collections in temperate climates, and that transfer of collections across climatic boundaries can be destructive to works of art. – GRANTS. Ford Foundation Grant, 1989. – PAPER. "Temperate vs Tropical: Implications for the Care of Museum Collections," ICOM Committee for Conservation Triennial Meeting, Dresden, 1990 (co-authored by special IFA/Conservation Center colleagues Chong Quik Lim Ng and Muhammadin Razak).

Marlene Barasch
Self-employed featured lecturer

LECTURES. The Metropolitan Museum of Art, Smithsonian Institution, lecture circuit. – PUBLICATION. "Life Styles of the Rich and Famous in Ancient Rome," *Art and Antiques* [1991].

Robert A. Baron
Consultant for Museum Computerization

WORK IN PROGRESS. Bernard Salomon and French sixteenth-century book illustration. – LECTURE. "From the Bottom Up," Museum Computer Network Conference, 1988. – PUBLICATIONS. "Museum Computerization: A Primer," *Registrar* (Fall 1987); "The SWAP Project," *International Journal of Museum Management and Curatorship* (March 1989).

Ruth Gilbert Bass
Professor, City University of New York

GRANTS. Humanities Fellow, The Community Colleges Project, under a grant from the Andrew W. Mellon Foundation. – PUBLICATIONS. Monthly exhibition reviews in *Art News*; Monthly column in *Art-Talk*.

Robert Steven Bianchi
Curator, The Brooklyn Museum

APPOINTMENTS. President-Elect, Egyptological Seminar of New York; Academic Trustee-Elect, Archaeological Institute of America; Book Review Editor, *Journal of the American Research Center in Egypt*. – EXHIBITIONS. "Cleopatra's Egypt: Age of the Ptolemies," The Brooklyn Museum, October 1988–January 1989. – WORK IN PROGRESS. Ancient Egyptian Erotica; The Temple of Dendur; Idols. – PUBLICATIONS. "Ptolemaic Egypt and Rome: An Overview," "The Pharaonic Art of Ptolemaic Egypt," and entries in catalogue *Cleopatra's Egypt: Age of the Ptolemies* (Brooklyn Museum, 1988).

Carol Bier
Curator, The Textile Museum,
Washington, D.C.

APPOINTMENTS. Advisory Board, Museum for Textiles, Toronto, 1989–present; Johns Hopkins University, School for Continuing Studies, Faculty, 1983–present. GRANT. NEH Implementation Grant for exhibition "Woven from the Soul, Spun from the Heart," 1986. – EXHIBITIONS. "Woven from the Soul, Spun from the Heart: Textile Arts of Safavid and Qajar Iran," The Textile Museum, 1987; "An Introduction to Oriental

Carpets: The Arthur D. Jenkins Collection," The Textile Museum, 1989; "Dragons, Blossoms, Sunbursts: Textile Arts of the Caucasus," The Textile Museum, 1989; "Visions of Infinity: Design and Pattern in Oriental Carpets," The Textile Museum, August 1990–February 1991. – PAPERS. "Caucasian Rugs at the Textile Museum," II International Symposium on Azerbaijan Carpets, Baku, Azerbaijan SSR, May 1988; "Knots and Bolts: Design and Technology in the Caucasus," Joseph V. Columbus Tapestry Seminar, National Gallery of Art, Washington, D.C., October 1989; "Carpet Condition: A Curatorial Perspective of the Hole," Symposium on the Conservation of Carpets, The Textile Museum, January 1990; "Visions of Infinity: Repeat Patterns in Oriental Carpets and Islamic Art," Sixth International Conference on Oriental Carpets, San Francisco [November 1990]; "Court and Commerce: Original Contexts for Oriental Carpets," Current Research session, organizer and chair, College Art Association Annual Meeting, Washington, D.C. [February 1991]. – PUBLICATIONS. "Introduction" (with P.P. Soucek), *Content and Context of Visual Arts in the Islamic World*, ed. P.P. Soucek. College Art Association Monograph (Pittsburgh: Pennsylvania State University, 1988); "Carpets and History: War, Carpets, Diplomacy and Other Affairs of State," *Aramco World Magazine* (May/June 1989), pp. 8–15; "Tradition and Technology in Weavings of the Caucasus," *Hali* [London] (November/December 1989), pp. 16–25 (to be reprinted in English and Hebrew by the Haifa Museum); "Carpets for Commerce: Rug-Weaving in the Caucasus," *Proceedings of the Textile Society of America Symposium* (forthcoming); Review of *Silver Vessels of the Sasanian Period*. Vol. 1, *Royal Imagery* by P.O. Harper and P. Meyers, *Bibliotheca Orientalis* (forthcoming).

Francis Waterhouse Bilodeau
Retired

Art History instructor 1952–71. Active in fund raising; established two art schools, an art reference library, and two museum stores. Organized twelve concerts and film series, taught numerous museum docent classes. Four summers at archaeological sites in Greece, Turkey, Italy, Sicily, and Egypt. – PUBLICATIONS. Articles in *American Collector*, *The Connoisseur*, *Bulletin of the Herron Art Museum*, *Antiques*; co-author *Art in South Carolina 1670–1970* (1971), *Frank Duveneck*.

Lynn Boillot
Self-employed researcher and lecturer

APPOINTMENT. Docent at the Whitney Museum of American Art. – EXHIBITION. Participant in catalogue of exhibition "Fair Wilderness," Adirondack Museum.

Kathryn Bonomi
Photo Editor, ECAM Publications
PUBLICATION. *Italy* (Chelsea House Publishers, 1990).

Eve Borsook
Professor, Georgetown University,
Villa "Le Balze," Fiesole; Research Associate, Harvard University Center for Italian Renaissance Studies at Villa "I Tatti," Florence

WORK IN PROGRESS. Letters of Filippo Strozzi the Elder. – PAPERS. Michelangelo's use of cartoons, Sistine Chapel Symposium, March 1990. – PUBLICATION. *Messages in Mosaic: The Royal Programmes of Norman Sicily 1130–1187* (Oxford University Press, 1990).

Catherine Coleman Brawer
President, The Ida and William Rosenthal Foundation

APPOINTMENTS. Trustee, Katonah Museum of Art; Trustee, Independent Curators, Inc., New York. – EXHIBITION. Associate Curator, "Making Their Mark: Women Artists Move into the Mainstream 1970–85," traveled (1989) to Cincinnati Art Museum, New Orleans Museum of Art, Denver Art Museum, Pennsylvania Academy of the Fine Arts. – PUBLICATION. Two chapters in *Making Their Mark: Women Artists Move into the Mainstream 1970–85* (Abbeville Press, 1989).

J. Carter Brown
Director, National Gallery of Art,
Washington, D.C.

HONORS. Commander, Royal Order of the Polar Star, Sweden, 1988; D.F.A. (Honor) Marquette University, Milwaukee, 1988; D.H.L. (Hon) University of Maryland, College Park, 1990.

Milton W. Brown
Resident Professor, The Graduate School, City University of New York

APPOINTMENT. Samuel H. Kress Professor, CASVA, National Gallery of Art, Washington, D.C., 1989–90. – PUBLICATION. "Maurice B. Pender-

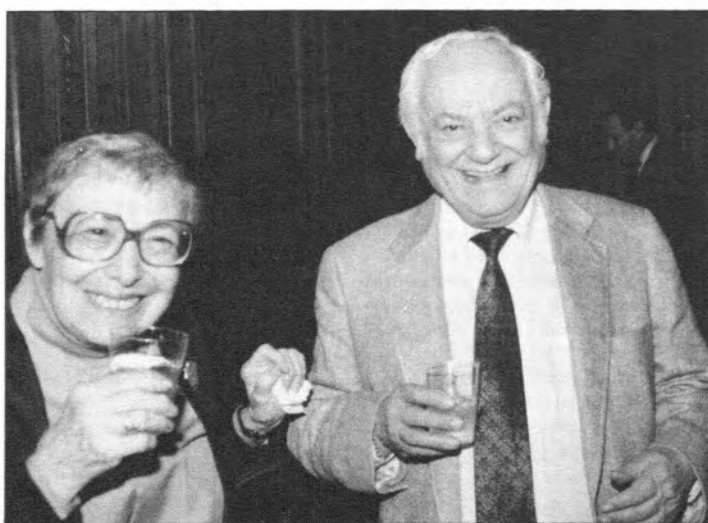
(Continued on page 16)



Lucy Freeman Sandler, Irving Sandler



Gabriella Canfield, Unidentified, Dimitri Tselos



Helen Franc, Milton Brown



Blanche Brown, Dimitri Tselos

Annual Reunion Institute of Fine Arts • February

PHOTOS NEW YORK UNIVERSITY/ROBERT



Konstanze Bachmann, Charles Little, Laurie Fusco, Peter Fusco



on
January 16, 1990

ERT SIMKO



Sandy Gilbert, Beatrice Rehl, Irene Gordon, Enid Rubin



Patricia Hills



Guy Walton, Mary Lee Thompson



Blanche Brown addressing the revelers



Ellen Callmann

Alumni News

Continued from page 13

gast," in *Maurice and Charles Prendergast. Catalogue Raisonné*. Milton W. Brown, senior editor, with Carol Clark, Nancy Mowl Mathews, and Gwendolyn Owens (Williams College Museum of Art and Prestel Verlag, 1990).

Trudy Schwartzman Brown
Program Administrator, Prodigy Services Company

Has not worked in art history/conservation since 1980.

Diana Buitron-Oliver
Professorial Lecturer,
Georgetown University

APPOINTMENT. Guest curator, National Gallery of Art. – EXHIBITIONS. Guest curator: "The Human Figure in Early Greek Art," National Gallery of Art; "The Odyssey in Ancient Art," Bard College. – ONGOING RESEARCH. Director, Excavations at the Sanctuary of Apollo Hylates, Kouvion, Cyprus. – PUBLICATIONS. *Douris* (in press); *Excavations in the Archaic Precinct at the Sanctuary of Apollo, Kouvion, Cyprus* (in press).

Carol Eugenia Burns
Visiting Lecturer, Renaissance and Baroque Architecture,
Rutgers University

WORK IN PROGRESS. Book on Tullio Lombardo. – PUBLICATION. Dissertation, "San Salvatore and Venetian Church Architecture: 1490–1530," translated and to be published [1990].

Ellen Callmann
New York City (Professor Emerita,
Muhlenberg College)

LECTURE. "Julius Caesar: Roman Virtue and Renaissance Marriage," Spencer Museum of Art, Lawrence, Kansas [November 1990], symposium celebrating the 30th anniversary of the Kress Collection at the Spencer Museum. To be published in the *Register of the Spencer Museum of Art*. – PUBLICATION. "Lo Sport aristocratico della caccia: Una 'spalliera' per Federico di Montefeltro," *Bollettino d'Arte* [1990].

Joan Carpenter (Troccoli)
Curator of Art, Gilcrease Museum,
Tulsa

EXHIBITION. Organizing traveling exhibition and catalogue of watercolors of Alfred Jacob Miller. – GRANT.

Awarded by Oklahoma Foundation for the Humanities (NEH) for Miller exhibition. – ONGOING RESEARCH. Book on the art of the American West, drawn predominantly from the Gilcrease Collection, to be published by the University of Oklahoma Press.

Richard G. Carrott
Acting Chairman, Department of
Art History, University of
California, Riverside

LECTURE. "L'Histoire de la Construction de l'Eglise de Rochefort-en-Yvelines," *Société historique de Rochefort*, January 1990. – PUBLICATION. "L'Histoire de la Construction de l'Eglise de Rochefort-en-Yvelines," vol. 1, *Bulletin de la Société historique de Rochefort*. SEE "In Memoriam," p. 10.

Jennifer R. Casler
Special Assistant to the Special
Consultant for Asian Affairs,
The Metropolitan Museum of Art

Stanton Loomis Catlin
Professor Emeritus of Museum
Studies and Art History, Syracuse
University; Independent Curator-
Consultant in Art Museum
Collecting and Exhibitions,
Specializing in 19th- and 20th-
Century Western Hemisphere Art

EXHIBITIONS. Consultant on mural painting for exhibition "Diego Rivera—A Retrospective," Detroit Institute of Arts, 1986; Member, Exhibition Committee, "Art of Latin America. The Modern Period, 1820–1980," The Hayward Gallery, London, May–August 1989. – ONGOING RESEARCH. Census of the mural art of Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros. – SYMPOSIUM. Participant in "African-American and Latino Museums and Their Collections," American Association of Museums, Chicago, May 8–9, 1990. – PUBLICATIONS. "Political Iconography in the Diego Rivera Frescos at Cuernavaca," in *Art and Architecture in the Service of Politics*, ed. by Henry A. Millon and Linda Nochlin (New Haven: Yale University Press, 1978); "Mural Census," in *Diego Rivera—A Retrospective*, exhibition catalogue, Detroit Institute of Arts, 1986; "Traveller Reporter Artists and the Empirical Tradition in Post-Independence Latin American Art," in *Art of Latin America* (New Haven: Yale University Press, 1989). – OTHER. *The Frescoes of Diego Rivera*, 35-minute documentary film, in collaboration with Michael Camerini, Director and Producer, Francis Thompson Inc.

Frances Chaves
Curator, Reader's Digest
Corporate Art Collection,
Pleasantville, New York

APPOINTMENTS. Trustee, Bronx Museum of Art; Advisor, The Lila Acheson Wallace/Chair of Ancient Egyptian Art Fund, Institute of Fine Arts. – PROJECT. Originator of Reader's Digest Artists at Giverny Program; codesigner with the CAA of a six-month residency program for three American artists each year. – EXHIBITIONS. "Faces and Figures: Selected Works by Black Artists from the Metropolitan Museum of Art," Reader's Digest, Pleasantville, February–March 1988; "Selections from the Reader's Digest Collection: French Impressionism, Post-Impressionism, and the School of Paris," Amos Anderson Museum, Helsinki, August–September 1988, traveled through February 1990 to Amsterdam, Brussels, Sydney, Hong Kong, Albi, Lisbon, Toronto, Mexico City; "Henri de Toulouse-Lautrec: Posters and Prints," Reader's Digest, September–November 1989.

Elizabeth Childs-Johnson
John Paul Getty Fellow,
Department of Art History and
Archaeology, Columbia University

GRANTS. John Paul Getty Fellowship, 1989–90. – EXHIBITION. "Ritual Jades of Ancient China," China Institute, 1988. – ONGOING RESEARCH. "Ritual Art of Ancient China: Imagery and Function"; "Jades of the Liangzhu Culture." – PAPERS READ. "Erlitou Period Jades in Perspective: The Insignia," International Xia Symposium, University of California at Los Angeles, May 23–25, 1990. – PUBLICATIONS. "The Shang Bird: Intermediary to the Supernatural," *Orientations* 20:11 (November 1989), pp. 53–61; "Professor Alexander C. Soper," *Orientations*, 21:1 (January 1990), pp. 26–33; *Ritual Jades of Ancient China*, exhibition catalogue, 1990; *An Introduction to Mingqi: Han and Tang Ceramic Sculpture* (New York: China House of Arts [1990]); "Jades of the Hongshan Culture: The Dragon, Fertility and Cult Worship," *Arts Asiatiques* 46 [1991].

Maria Manzari Cohen
Research Associate,
The Brooklyn Museum

ONGOING RESEARCH. Researching Spanish Colonial art (grant-funded position) as part of preparations for major exhibition to open 1992.

Ronny Cohen
Independent Art Historian, Art
Critic, Curator, Lecturer

APPOINTMENT. Visiting Art Critic, Arlington Arts Center – EXHIBITIONS. Curator, "Meticulous Realist Drawing," The Squibb Gallery, Princeton, N.J., 1989. – PUBLICATIONS. *Marlene Tseng Yu*, Taiwan Museum of Art and Taipei Fine Arts Museum, Taiwan, 1989; *American Works on Paper III*, Spanierman/Drawings, New York, 1989; *The Reflective Image: American Drawings 1910–1960*, Midtown Galleries, N.Y., 1989; "Art Is Priceless—You Don't Buy It, You Sell It—The Secondary Market for Contemporary Art," *Art & Auction* (June 1989), pp. 166–71; *Steve Currie Recent Sculpture*, Grace Borgenicht Gallery, N.Y., 1990; *Reginald Marsh, Isabel Bishop, Guy Pène du Bois, Raphael Soyer*, Vespignani Gallery, Rome, 1990; *Rex Law*, Michael Walls Gallery, N.Y., 1990; *From Homer to Hopper: Selections from the Permanent Collection of the Canajoharie Library and Art Gallery*, Bristol-Myers Squibb Gallery, Princeton, N.J., 1990; "Minimal Prints," *The Print Collector's Newsletter*, 21:2 (May–June 1990), pp. 41–46; Monthly reviews of exhibitions appear in *Artforum*.

Maria Ann Conelli
Faculty, Department of
Architecture and Interior Design,
Parsons School of Design

ONGOING RESEARCH. "Gesù Nuovo: Politics, Property, and Religion" (dissertation, Columbia University). – PAPER. "The Italian Villa," Principal speaker, Dallas Museum of Art, May 1990. – PUBLICATION. With Thomas Willette, "The Tribune Vault of the Gesù Nuovo in Naples," *Ricerche sul '600 Napoletano* (Milan, 1989), pp. 169–213.

Carolyn L. Connor
Lecturer, Art Department,
University of North Carolina,
Chapel Hill

PAPERS. Read at Byzantine Studies Conference; Symposium for Hugo Buchthal; CAA.

Deirdre Corcoran
Associate Professor, Catholic
University of America, School of
Library and Information Science

RESEARCH. Art information/museum information and computerization.

Dario A. Covi

Allen R. Hite Professor of Art History, University of Louisville, Kentucky

ONGOING RESEARCH. Monograph on Andrea del Verrocchio. — PAPERS. "The Current State of Verrocchio Study," keynote address, Conference on "Studies in Late Quattrocento Sculpture," Brigham Young University, Provo, Utah, April 1988; "Per una giusta valutazione di Verrocchio," opening address, Conference, "Andrea del Verrocchio and His Position in Late Quattrocento Art: A Re-evaluation 500 Years after His Death," Accademia delle Arti del Disegno and Villa I Tatti, Florence, June 1989. Both papers now in press.

William Richard Crelly

Emory Professor of Art History, Emory University, Atlanta

ONGOING RESEARCH. Drawing in the Emory Collection of Prints and Drawings connected with Polidoro da Caravaggio's decorations for Palazzo Milesi, Rome. — PUBLICATION. *Marcello Giovanetti: A Poet of the Early Roman Baroque* (Lewiston, N.Y.: Edwin Mellen Press, 1990).

Charles D. Cuttler

Professor Emeritus, School of Art and Art History, University of Iowa, Iowa City

WORK IN PROGRESS. Revision of *Northern Painting*; essay on Bosch's painting.

Julie Schaffler Dale

President and Founder of Julie: Artisans' Gallery, New York City

PUBLICATION. *Art to Wear* (Abbeville Press, 1986).

Alan Phipps Darr

Curator, European Sculpture and Decorative Arts, The Detroit Institute of Arts

AWARD. Florence J. Gould Fellowship for participation in Vieilles Maisons Françaises Seminar, "The French Renaissance in the Ile-de-France," October 1990. — WORK IN PROGRESS. *Pietro Torrigiano and Italian Sculpture in Renaissance England* (London: Yale University Press and the Paul Mellon Centre [1992]). — PUBLICATIONS. "The Donatello Exhibition at Detroit and Florence: Results, Perspectives and New Directions," in *Donatello Studien*, ed. by Alan P. Darr and Gerhard Ewald (Munich: Brückmann Verlag, 1989); *Masterpieces from the Detroit Institute of Arts*, co-author and contributor to

catalogue of exhibition at Yomiuri Shimibun, Japan, 1989; "New Documents for Pietro Torrigiano and Other Early Cinquecento Florentine Sculptors Active in Italy and England" (Florence: Kunsthistorisches Institut [1990]); "Verrocchio's Legacy: Observations Regarding His Influence on Pietro Torrigiano and Other Florentine Renaissance Sculptors," in *Andrea del Verrocchio and Late Quattrocento Italian Art: The Acts of Two International Symposia Commemorating the 500th Anniversary of His Death* [co-editor] (Florence: Harvard University Center for Italian Renaissance Studies at Villa I Tatti and Brigham Young University with Licosa Press [1990]).

Catherine Davis

At home

"Housewife" is the term; I've not been a wife since 1946; I do have a home."

Ellen N. Davis

Associate Professor of Art History, Queens College, CUNY

GRANT. Research Grant for summer work at Kea, PSC-CUNY Award, 1989. — ONGOING RESEARCH. The paintings from H. Irini on Kea, for a volume in KEA Series (University of Cincinnati/von Zabern). — PAPERS. "The Cycladic Style of the Thera Frescoes," International Thera Congress, Santorini, September 1990.

Beatrice Maria Dias

Intern, in Internal Medicine, St. Vincent's Hospital, New York City

Layla S. Diba

Associate Curator for Islamic Art, The Brooklyn Museum

APPOINTMENTS. Visiting Committee, Islamic Art Department, The Metropolitan Museum of Art; Acquisitions Committee for Judaica, The Jewish Museum, New York; Iranian Studies Seminar, Columbia University. — ONGOING RESEARCH. Persian lacquerwork of the 16th–17th centuries and its relationship to the development of Persian painting (doctoral dissertation). — PAPERS. "Internationalism in 16th-Century Persian Lacquerwork," CAA Annual Meeting, February 1990; "Treasures of Iranian Art," Asia Society, Houston, Texas, March 1990, and Oriental Art Council Annual Meeting, Brooklyn Museum, June 1990. — LECTURE. "Art of the Qajars: Tradition and Innovation," Beverly Hills Hotel, June 1990, in conjunction with Hapsburg Feldman sale of Islamic and Qajar art. — PUBLI-

CATIONS. "Lacquerwork," *Arts of Persia*, edited by R. Ferrur (New Haven: Yale University Press, 1989); Review of *Highlights of Persian Art*, in *Iranian Studies Journal* 21:3/4 (1988); "Carpets: Zand and Afsharid Periods," *Encyclopaedia Iranica*, 3 (1990), forthcoming.

Lois Dinnerstein

Lecturer, Art Students League, New York

SYMPOSIUM PAPER. "From Private Grief to Public Function: The Funerary Effigy of Elizabeth Boott Duve-neck," "Italian Influence in American Art," 1860–1920, Fordham University, Lincoln Center, New York, November 1989.

Courtney Graham Donnell

Associate Curator, 20th Century Painting and Sculpture, The Art Institute of Chicago

Morris Dorsky

Professor Emeritus, Brooklyn College, CUNY

Robert T. Dwyer

President, Dwyer-Sabadie Ltd. (Antiques), U.S. 1, Wells, Maine

Antique shop specializes in English and European work of the eighteenth and nineteenth centuries, in which endeavor the aesthetic sense developed at the Institute is being put to use. Alumni finding themselves in the neighborhood of Wells—just south of Kennebunkport—look for the sign "R. Dwyer Antiques" on U.S. Route 1 near Drake's Island Road, "stop by to say hello, if not to buy—though hopefully you will do both."

Wayne R. Dynes

Professor of Art History, Hunter College, CUNY

APPOINTMENT. Acquisitions Editor, Garland Publishing. — AWARD. Sabatini, Hunter College, 1989–90. — WORK IN PROGRESS. *The History of Art History*. — MEETINGS. Chaired session, American Historical Association, San Francisco, December 1989. — PUBLICATIONS. Editor in chief, *Encyclopedia of Homosexuality*, 2 vols. (Garland, 1990); "Art, Language, and Romanesque," *Gesta* 28 (1989), pp. 3–10.

Helen C. Evans

Research Associate for Early Christian and Byzantine Art, Institute of Fine Arts

AWARD. J. Clawson Mills Post-doctoral Fellowship, The Metropolitan Museum of Art, 1990–91. — WORK IN PROGRESS. "Manuscript Illumination at the Armenian Patriarchate in Hromkla and the West," dissertation defense, February 1990. — PAPER. "The Franciscan William of Rubruck and the Western Impact on Armenian Cilician Illumination," Branner Symposium, April 1990.

Michelle Facos

Assistant Professor, Case Western Reserve University

GRANT. Research Initiation Grant, Ohio Board of Regents. — PAPERS. Delivered at 10th International Strindberg Symposium, University of East Anglia; Society for the Advancement of Scandinavian Studies Annual Meeting, Madison, Wisconsin. — PUBLICATION. "Swedish Painting and Social Change in the 1890s," *Scandinavian Review* (Spring 1989).

Richard A. Fazzini

Chairman, Department of Egyptian, Classical, and Ancient Middle Eastern Art, The Brooklyn Museum

APPOINTMENT. Executive Committee, Board of Governors, American Research Center in Egypt. — EXHIBITION. "Cleopatra's Egypt," The Brooklyn Museum, October 1988–January 1989 (also shown in Detroit and Munich), director of exhibition and contributor to catalogue. — ONGOING RESEARCH. Director, The Brooklyn Museum Archaeological Expedition to South Karnak; Aspects of Egyptian Religious Iconography of Dynasty XXI–Macedonian Period. — PAPERS. On the work of the Brooklyn Museum in Egypt, Annual Meeting, American Research Center in Egypt; on Egyptomania, American Research Center in Egypt; "Egypt: The Source and the Legacy," Symposium, Sarah Lawrence Art Gallery. — PUBLICATION. *Ancient Egyptian Art in the Brooklyn Museum* (Brooklyn, 1989), principal author.

Judy Fox

Independent Objects Conservator and Sculptor

APPOINTMENTS. Visiting Artist, Middlebury College, Middlebury, Vermont, 1989; Teaching figurative sculpture, Yale University, 1990–91. AWARD. National Endowment for the Arts, 1988. — EXHIBITIONS. Group:

Alumni News

Continued

Cameron-Cobb Gallery, Atlanta, 1988; "Critic's Choice 1990: John Yau," Washburn Gallery, New York, 1989; "The Age of Women," Jack Tilton Gallery, New York, 1989; Solo: Carlo Lamagna Gallery, New York, 1989. — REVIEWS. "The Age of Women," by Michael Kimmelman, *New York Times*, September 22, 1989; "The Age of Women," by Margaret Moorman, *Art News* (February 1990); "Judy Fox at Carlo La Magna," by Ken Johnson, *Art in America* (May 1990). — CONSERVATION AFFILIATIONS. Institutional: Solomon R. Guggenheim Museum; Private: Orrin H. Riley, Ltd.

Helen M. Franc

Editor in Chief, The Museum of Modern Art, retired; self-employed

WORK IN PROGRESS. Revision (updating and expansion) of *An Invitation to See: 125 Paintings from the Museum of Modern Art*, published in 1973, now in 8th printing. — PUBLICATION. Review of *Alfred H. Barr, Jr.: Missionary for the Modern* by Alice Goldfarb Marquis, *Art Journal* 49:3 (Fall 1990), pp. 325–29.

James H. Frantz

Conservator in Charge, Department of Objects Conservation, The Metropolitan Museum of Art

APPOINTMENT. Adjunct Professor of Conservation, Conservation Center, Institute of Fine Arts. — PUBLICATION. (with D. Schorsch), "Egyptian Red Gold," *Archeomaterials* 4 (1990), pp. 133–52.

Leslie Mandelson Freudenheim

Curator, Jewish War Veterans National Memorial Museum, Washington, D.C.

EXHIBITIONS. "Perspectives on Patriotism," opened February 9, 1990; "Jewish Chaplains in the Military," opened August 1990; "Julius Klein," opens February 8, 1991. — WORK IN PROGRESS. Major General Julius Klein, life and work, World War I and II. — PUBLICATION. *Perspectives on Patriotism*, exhibition catalogue, 1990.

Josephine Gear

Branch Director, Whitney Museum of American Art at Philip Morris, New York City

APPOINTMENTS. Panelist, "Award for Excellence in the Arts," bestowed by

the Borough President of Manhattan, 1988; Panelist, Arts Commission, New York Metropolitan Transit Authority, 1990; Consultant for Development, Art Gallery, Ramapo College, New Jersey. — EXHIBITIONS (with accompanying catalogues), presented at the Whitney Museum of American Art at Philip Morris: "Urban Figures," 1988; "From the Model: Selections from the Permanent Collection of the Whitney Museum of American Art," 1989; "Straphangers" (selected paintings and prints of New York's elevated railroads and subway riders), 1989; "Miniature Environments" (box constructions from Cornell to Rankin), 1989; "Out of Wood: Recent Sculpture," 1989; "Cadmus, French and Tooker: The Early Years," 1990. — PANELS. Moderator of ongoing series of panel discussions with contemporary artists, Whitney Museum of American Art, 1988–present; Organizer and moderator, Private View of the Art World (talks by artists, critics, curators et al), School of Continuing Education, New York University, 1989–present. — LECTURES. "Corporate Enclosure of the Arts," City College, CUNY; The Metropolitan Museum of Art, Parsons School of Design, 1989–present. — PUBLICATION. Book Review of Victorian art, *Art Journal* [1990].

Flora Baldini Giffuni

Founder and President, Pastel Society of America; Director, School for "Pastels Only"

EXHIBITION. 18th Annual Exhibition for "Pastels Only," National Arts Club, New York. — AWARD. Recipient of the Gold Medal of Honor, National Arts Club, 1988. — GRANTS. Awards and scholarships. — LECTURE. Two-hour slide lecture, "The History of Pastels." — PUBLICATIONS. *American Artist Magazine*, 1989; *Artist's Magazine*, 1989.

Creighton Eddy Gilbert

Professor, Department of the History of Art, Yale University

AWARD. Doctor of Humane Letters, Adelphi University, Garden City, L.I., May 20, 1990, with the citation: "As this candidate himself has written, 'The art historian needs to have vast experience,' particularly so if he would seek to see and say 'what role the work of art played in the wider world.' In his enduring and endearing studies of Michelangelo and his seminal work in the Italian Renaissance he offers that experience in an exuberant abundance. But he offers as well what he terms 'small illuminations' barely but tellingly discernible in the dusty record, the out-of-the-way collection,

the overlooked figure. This is what Augustine called *in actu trepidantis aspectus*—the revelation in the thrust of a trembling glance. That he views the history of art in this way has enriched, even ennobled us all. Thus, in choosing to honor such a one, this University is both remarking her own discrimination . . . and acknowledging a debt of gratitude."

Phyllis A. Goldman

President, Phyllis A. Goldman Fine Arts, Inc., art dealer

Helen Goodman

Lecturer in Art History, Fashion Institute of Technology, New York

EXHIBITION. Curator of exhibition on the art of Rose O'Neill, illustrator and creator of the Kewpie doll. — GRANT. Summer Stipend for work on Rose O'Neill, National Endowment of the Humanities. — PUBLICATION. *The Art of Rose O'Neill*, catalogue of exhibition shown at Brandywine River Museum, Chadds Ford, Pennsylvania, September–November, 1989.

Eric Gordon

Senior Conservator of Paintings, Walters Art Gallery, Baltimore

Ethelyn Adina Gordon

Self-employed

EXHIBITION. Research and catalogue for exhibition "Frederick William Macmonnies et Mary Fairchild Macmonnies: Deux Artistes Américains à Giverny," Musée Municipal, Vernon, France, June–September 1988. — ONGOING RESEARCH. Work on dissertation, "Frederick William Macmonnies: An American Sculptor." — PUBLICATION. *Frederick William Macmonnies et Mary Fairchild Macmonnies: Deux Artistes Américains à Giverny*, catalogue of exhibition at Musée Municipal, Vernon, June–September 1988, on sale in several American museums, including the Metropolitan Museum of Art.

Alison de Lima Greene

Associate Curator, 20th-Century Art, The Museum of Fine Arts, Houston

EXHIBITIONS. Co-curator, "The Private Eye: Selected Works from the Collections of the Friends of the Museum of Fine Arts, Houston," Summer 1989; Co-curator, "Czech Modernism 1900–1945," The Museum of Fine Arts, Houston, and The Brooklyn Museum, 1989–90; Curator, "Tradition and Innovation: A

Museum Celebration of Texas Art," The Museum of Fine Arts, Houston, 1990. — PAPERS. "Between Art and Political Action: Philip Guston's St. Louis Paintings," Saint Louis Art Museum, October 1989; "Opening the Windows to Europe: Czech Cubism 1907–1918," read at symposium "Czech Modernism," sponsored by Anthology Film Archives and the International Center for Photography, New York, March 1990. — PUBLICATION. *Czech Modernism 1900–1945*, exhibition catalogue, The Museum of Fine Arts, Houston, 1990, editor and contributing author.

Shary Grossman

Self-employed since 1985 as private dealer specializing in Impressionist and 20th-century master paintings, drawings, and sculpture

PREVIOUS EMPLOYMENT. Impressionist Department at Sotheby's, New York, from 1972 to 1985, during last years as senior expert and executive of the firm.

Beatrice Holden Guthrie

Executive Director, Save Venice Inc.

Joseph Gutmann

Professor Emeritus, Wayne State University

WORK IN PROGRESS. Revised edition of *The Dura-Europos Synagogue: A Re-evaluation* (University Press of America [1991]). — PAPERS. "Symbols of Eternity," Spertus College of Judaica, Chicago, November 1989; "Are the Origins of Christian Art Jewish?" University of Michigan, April 1990. — PUBLICATIONS. "More about the Giant Og in Islamic Art," *Bulletin of the Asia Institute* 3 (1990), pp. 107–14; "Masorah Figurata in the Mikdashyah: The Messianic Solomonic Temple in a 14th-Century Spanish Hebrew Bible," *VIII International Congress of the International Organization for Masoretic Studies*, ed. by E. J. Revell (Atlanta, 1990), pp. 71–77.

Lucy Hamilton

Housewife

Claire Hanley

Class of 1991, Medicine, Health Science Center, SUNY at Brooklyn

Susan Hapgood

Independent curator and critic, researcher and editor

EXHIBITIONS. "Tierra Encantada," ex-

hibition and catalogue, Kansas City Art Institute, 1990; "Fluxattitudes," exhibition and catalogue, Hallwalls, Buffalo, N.Y., co-curator with Cornelia Lauf. – WORK IN PROGRESS. Ongoing projects with two colleagues, Cornelia Lauf and Jan Avgikos. – PUBLICATIONS. "Remaking History," *Art in America* (July 1990); monthly reviews in *Art in America* and *Contemporanea*.

June Hargrove

Associate Professor, Department of Art History, University of Maryland, College Park

AWARD. Outstanding Teaching Award for the College of Arts and Humanities, University of Maryland. – PUBLICATIONS. "From the Year II to the Centenary: Rousseau to Marat in Bronze." In *Culture and Revolution: Cultural Ramifications of the French Revolution*, edited by George Levine, pp. 143–59 (College Park: University of Maryland, 1989); *The Statues of Paris. An Open-Air Pantheon. The History of Statues to Great Men* (Antwerp: Mercatorfonds, 1989; 2d ed. New York: Vendome Press; French ed. Paris: Albin Michel); "L'Art de Guerre en Bretagne," *Bulletin des Hautes Etudes de Bretagne* [in press].

Frederica Todd Harlow

Head, Art History Department and Art Appraisals Department, School of Continuing Education, New York University

EXHIBITIONS. "What Modern Was," Montreal Museum of Decorative Arts; many gallery exhibitions (curator and catalogue). – ONGOING RESEARCH. 19th-century French decorative arts. – LECTURES. Series of lectures, Sotheby's 1989–90; "The Pointed and the Picturesque," Cooper-Hewitt Museum, 1990. – PUBLICATIONS. "A Historic Passion: The Goncourts' Eye for the 18th Century," *Art and Auction* (1988); "George Jacob's Chairs," *Art and Auction* (1988); "American Gothic Furniture," *Town and Country* (1988); "Mostly Morris," *Art and Auction* (1989); "Italian Glass," *Art and Auction* (1990); "Cachepots," *Town and Country* (1990); *What Modern Was* (Harry N. Abrams [1991]), co-author; Regular column on the decorative arts for *Art and Auction*.

Susan Harris

Director, Kent Fine Art, New York

Cynthia Harris-Pagano

Founder, Artist/Director, Instructor, Studio 18 North, Middletown, New York; Adjunct Faculty, Mount Saint Mary College, Newburgh, New York

EXHIBITION. "Orange County Art—1990," Clove Furnace Historic Site, Arden, New York, May 1990. – WORK IN PROGRESS. Ongoing portrait commissions in oil, chalk, pastel. – AWARD. Womanart Visual Concepts, Inc., Award for "Portrait of Marya," 1978. – REVIEW. Feature in "Art Focus," *Hudson Valley Magazine* (June/July 1976).

Kathryn Moore Heleniak

Assistant Professor, Fordham University, New York

AWARD. ACLS Travel grant. – PAPERS. "The English Point of View: France as an Enemy," read at XXVII Congrès International d'Histoire de l'Art, September 1989; Chaired session "Race and Racism in Modern Western Art," CAA Annual Meeting, New York, February 1990. – PUBLICATION. "Old Kaspar: Pictorial Pacifism in the Napoleonic Period," *Art Bulletin* 72:1 (March 1990), pp. 106–17.

Ann Heywood

Assistant Conservator, Objects Conservation, The Metropolitan Museum of Art

Elaine S. Hochman

Art History Faculty, The New School, New York City; President, Art Ventures International, Inc.

WORK IN PROGRESS. Book on the Bauhaus. – LECTURES. Lectured all over the United States on Mies van der Rohe and the Third Reich. – PUBLICATION. *Architects of Fortune: Mies van der Rohe and the Third Reich* (Weidenfeld & Nicolson, 1989).

William G. Holman

Chief Financial Officer, Thomson Financial Services

APPOINTMENT. Council of Fellows, Pierpont Morgan Library, New York. – ONGOING RESEARCH. Catalogue of paintings of Olin Dows (d. 1981), Dutchess County painter.

William I. Homer

Chair and H. Rodney Sharp Professor of Art History, University of Delaware

WORK IN PROGRESS. Monograph on Thomas Eakins completed, to be published by Abbeville Press in 1992. – PAPERS. "Popular Culture and the

Postmodern Sensibility," CAA Annual Meeting, New York, Feb. 1990; "A Deconstructive View of Albert Pinkham Ryder," Symposium, Smithsonian Institution, June 1990. – PUBLICATION. Co-author with Lloyd Goodrich, *Albert Pinkham Ryder: Painter of Dreams*, 1989.

Angela Falco Howard

Assistant Professor of Asian Art, Rutgers University, New Jersey

GRANTS. The Research Program, Committee on Scholarly Communication with the People's Republic of China, NEH Grant, 1985–86; Traveling Grant to do research in China, Asian Cultural Council, New York. – ONGOING RESEARCH. Since 1985 deeply committed to the study of Chinese Buddhist sculpture of southwestern China (Sichuan and Yunnan), an area totally neglected by Western scholars. Have begun to collaborate with Chinese experts in order to record systematically the sculpture of over 100 locations which do not receive adequate protection and are destined to total ruin in the next century. Also preparing a study on the Southern Song Buddhist sculpture of Dazu, in Sichuan. – PUBLICATIONS. *The Imagery of the Cosmological Buddha* (Leiden: E. J. Brill, 1986); "Tang Buddhist Sculpture of Sichuan: Unknown and Forgotten," *Bulletin of the Museum of Far Eastern Antiquities* (Stockholm) no. 60 (1988), pp. 1–164; "Buddhist Sculpture of Pujiang, Sichuan: A Mirror of the Direct Link between Southwest China and India in High Tang," *Archives of Asian Art* 42 (1989), pp. 49–61; "Tang and Post-Tang Images of Guanyin from Sichuan," *Orientalia* (January 1990), pp. 49–57; Forthcoming: "A Gilt Bronze Guanyin from the Nanzhao Kingdom of Yunnan: Hybrid Art from the Southwestern Frontier," *Journal of the Walters Art Gallery* 47 [1989].

Penelope Hunter-Stiebel

Principal, Rosenberg & Stiebel, Inc.

EXHIBITION. Curator and catalogue, "Louis XV and Madame de Pompadour: A Love Affair with Style," Dixon Gallery and Gardens, Memphis, Tennessee/Rosenberg & Stiebel, New York. – LECTURE. "Louis XV and Madame de Pompadour: A Love Affair with Style," Dixon Gallery and Gardens, Memphis. – VIDEO. Co-producer, "Affairs of Art: Rosenberg & Stiebel in America."

Judith W. Hurtig

Marketing Director, Hancher Auditorium, University of Iowa

EXHIBITIONS. Numerous exhibits in Auditorium Lobby, keyed to programming. – AWARDS. Gold Medal, Council for Support and Advancement of Education, for 1989–90 Hancher Season Brochure; 1st Place, Cedar Rapids Ad Federation, for 1989–90 Season Cover Brochure; Award of Merit, 1989–90 Season Brochure, Women in Communications; 1st Place International Society of Performing Arts Administrators Convention, New York, December 1989. – PAPERS. "Commissioning New Work as a Tool in Audience Development," Chamber Music America Midwest Regional Meeting, Ann Arbor, Michigan, June 1989; "Marketing the Performing Arts in 2009," International Society of Performing Arts Administrators Convention, New York, December 1989. – PUBLICATIONS. "Marketing the Arts in 2009," *International Arts Manager* (February 1990); "Subscribe Cater! Waiting in the Wings: A Theory of Audience Development," *International Arts Manager* (July 1990). As editor of the Hancher Auditorium Playbill, have written countless articles on the performing arts.

Marion Husid [Bensky]

Fine Arts Appraisal, Consultation, and Research; 1971–81, Art History faculty, Jean College, Union, N.J.

WORK IN PROGRESS. "The Collectible Camera," with William Stone; we purchase old cameras, specializing in prewar German classics: Zeiss, Leica, Ernemann, ICA, Contessa-Nettle, Goerz, Voigtlaender, Robot. – PUBLICATION. Co-editor with William Stone, *Zeiss Historica*, Journal of the Zeiss Historica Society.

Harriet Irgang

Paintings Conservator, New York Conservation Associates

WORK IN PROGRESS. Conservation of contemporary art; Materials and Techniques of William Bazotes. – RESEARCH. Participated in professional exchange with conservator from Kollektief Restauratoren, Amsterdam, Fall 1989.

Dora J. Janson

Retired

Sally B. Johnson

(Mrs. C. Bedford Johnson) Self-employed

PUBLICATION. *The Cobra Goddess of Ancient Egypt: History of the Uraeus*. Vol. 1, Predynastic, Early Dynastic, and Old Kingdom Periods (Kegan Paul International [1990]).

Alumni News

Continued

William R. Johnston
Associate Director, Walters Art
Gallery, Baltimore

WORK IN PROGRESS. History of the Walters family and its collections; Alfred Sisley Exhibition.

Bernice R. Jones
Adjunct Lecturer, Queens College,
CUNY

WORK IN PROGRESS. Ph.D. Diss., Minoan and Mycenaean dress. - PUBLICATION. "A Reconsideration of the Cloisters Ivory Cross with the Caiaphas Plaque Restored at Its Base," *Gesta* (1990).

Madlyn Millner Kahr
Professor Emeritus, University of
California, San Diego

WORK IN PROGRESS. Revisions for a new edition of *Dutch Painting in the Seventeenth Century*. - PUBLICATIONS. Fourteen articles for the *International Dictionary of Art and Artists* (St. James Press).

Carolyn Kane
Assistant Curator of Islamic Art,
The Metropolitan Museum of Art

EXHIBITION. Curator, "Islamic Textiles. A Sampler from Muslim Lands," The Metropolitan Museum of Art, January-April 1990. - PAPERS. "Royal Islamic Tents." - PUBLICATION. Contributor, *The Metropolitan Museum of Art: The Islamic World* (Metropolitan Museum of Art and Fukutake, 1987).

Laurence B. Kanter
Curator, Robert Lehman
Collection, The Metropolitan
Museum of Art

EXHIBITIONS. "Majolica," May 1989-April 1990; "Italian Renaissance Frames," June-September 1990. - AWARD. Alfred H. Barr, Jr. Award (CAA) for *Painting in Renaissance Siena, 1420-1500*.

Pepe (Joseph Low) Karmel
Self-employed

EXHIBITIONS. Curator, "Robert Morris: The Felt Works," Grey Gallery, 1989; "Picasso and Braque: Pioneering Cubism," Museum of Modern Art, 1989-90, assisted with research, catalogue, installation. - WORK IN PROGRESS. Completing dissertation, "Picasso's Colorist Drawings, 1910-1914." - VIDEO. "Picasso,

Braque, and the Cubist Revolution," scriptwriter, assistant producer.

Caroline Karpinski
Self-employed

WORK IN PROGRESS. History and catalogue raisonné of Italian chiaroscuro woodcuts 1515-1750.

Joy Kestenbaum
Adjunct Associate Professor,
School of Architecture, New York
Institute of Technology; Adjunct,
Fashion Institute of Technology,
New York City

LECTURE. "American Synagogue Preservation: An Overview," Conference, "The Future of Jewish Monuments," Jewish Heritage Council - World Monuments Fund, Hebrew Union College-Jewish Institute of Religion, New York City [November 1990].

Regina A. Trapp Kettanel
President, Trapp & Associates,
Fine Arts Advisory Service

J. Edward Kidder, Jr.
Special Appointment Professor,
International Christian University,
Tokyo

APPOINTMENTS. Director, ICU Hachiro Yuasa Memorial Museum; Director, ICU Archaeology Research Center. - WORK IN PROGRESS. Director of several excavations in progress in metropolitan Tokyo. - PAPERS. "Excavating in Tokyo: The Stratigraphy of Disasters," *Oriental Ceramic Society*, May 1989; "Yoshinogari and the Yamatai Problem," *Asiatic Society of Japan*, January 1990. - PUBLICATIONS. *Folk Art Collection*, ICU Hachiro Yuasa Memorial Museum, 1989; "The Fujinoki Sarcophagus," *Monumenta Nipponica* 44:4 (Winter 1989), pp. 415-60; "Saddle Bows and Rump Plumes: More on the Fujinoki Tomb," *Monumenta Nipponica* 45:1 (Spring 1990), pp. 75-85; *Takashimadaira North Site* (Preliminary Report), Excavation Group for Metropolitan Schools (Tokyo), 1989; *Chofuen Site* (Preliminary Report), Excavation Group for Metropolitan Schools (Tokyo), 1990; *Hakuo Site* (vol. 1), Excavation Group for Metropolitan Schools (Tokyo), 1990.

Virginia Wylie Kilborne
Retired from Index of Christian
Art, Princeton University

PUBLICATIONS. Egbert, V. W., *The Mediaeval Artist at Work; On the Bridges of Mediaeval Paris*, both Princeton University Press.

Milton Kirchman
Architect

PUBLICATIONS. "Anton Tedesko: Thin Shells and Esthetics," Discussion, *Journal of Structural Engineering of the American Society of Civil Engineers* 110:2 (February 1984), pp. 425-26; "Leonardo da Vinci on Creative Processes in Art," *Liberal and Fine Arts Review*, Eastern New Mexico University, 2:2 (July 1982), pp. 22-46; Letter to the Editor: On Origins of the Geodesic Dome, *Scientific American* (November 1989), p. 8.

Evelyn Koehline
Paper Conservator, Ackland Art
Museum, University of North
Carolina, Chapel Hill

GRANTS. National Endowment for the Arts, Conservation Equipment Grant; Mary and Daniel Loughran Foundation, Grant for conservation equipment.

Victor Koshkin-Youritzin
Associate Professor of Art History,
University of Oklahoma, Norman

WORK IN PROGRESS. Introductory text to exhibition catalogue of American Watercolors from the Metropolitan Museum of Art (to be published by Abrams, 1991). - PUBLICATION. "Koussevitzky: Un oubli injustifié," *Sonances*, Revue Musicale Québécoise, 8:2 (Winter 1988-89; published February 1990), pp. 38-39; originally published *Sunday Los Angeles Times*, December 1988.

John Krill
Paper Conservator,
Winterthur Museum

WORK IN PROGRESS. Watercolor manuals, 1790-1815. - PAPER. "Jane Austen's Mansfield Park and the Rage for Artists' Paper," New York Public Library and Jane Austen Society of North America, May 1990.

Carol Herselle Krinsky
Professor, Fine Arts Department,
Washington Square College,
New York University, College
of Arts and Science

APPOINTMENTS. Board of Directors, The MacDowell Colony; Leader, Central England Study Tour, Society of Architectural Historians, Summer 1989. - WORK IN PROGRESS. Recent Native American architecture. - LECTURES. United States Information Agency in Yugoslavia and Switzerland, March 1990; University of Illinois, etc.

Marsa Laird
Adjunct Lecturer, Art Department,
Queens College, CUNY

Sarah Bradford Landau
Associate Professor of Fine Arts,
New York University, College of
Arts and Science

APPOINTMENT. Commissioner, New York City Landmarks Preservation Commission (since 1987). - WORK IN PROGRESS. Book on the development of the New York skyscraper, 1870-1914. - LECTURE. Mary Hamill Lambert Lecture, in series on growth of the metropolitan city, Abigail Adams Smith Museum, October 1989. - SEMINAR. Developed and taught "New York City Architecture and Historic Preservation," interdisciplinary graduate seminar supported by the Humanities Council, New York University, for which the IFA was the major sponsor, Fall 1989. - PUBLICATION. "Coming to Terms: The Architecture Competition in America and the Emerging Profession, 1789-1922." In *The Experimental Tradition: Essays on Competitions in Architecture*, ed. H. Lipstadt, pp. 53-78 (New York, 1989).

Irving Lavin
Professor, Institute for Advanced
Study, Princeton

ONGOING RESEARCH. 16th- and 17th-century sculpture. - PAPERS. Delivered in Naples, Bologna, Collège de France, Paris. - PUBLICATION. Collection of essays (University of California Press).

Marilyn Aronberg Lavin
Visiting Lecturer with rank of
Professor, Princeton University

ONGOING RESEARCH. Italian fresco cycles; Piero della Francesca. - LECTURE. Walter W.S. Cook Lecture, Institute of Fine Arts, 1989. - PUBLICATION. *The Place of Narrative: Mural Decoration in Italian Churches 431-1600* (University of Chicago Press, 1990).

Jay A. Levenson
National Gallery of Art, Managing
Curator for Exhibition "Circa
1492: Art in the Age of
Exploration"

Roger W. Lipsey
Independent Scholar; Senior Editor,
Price Waterhouse

APPOINTMENT. Associate Member, Columbia University Seminar on Studies in Religion. - WORK IN

PROGRESS. *Have You Been to Delphi? Tales of the Ancient Oracle for Modern Minds* (San Francisco: Harper & Row [under contract]). – PAPERS. "Coomaraswamy Young and Old: Indian Art History and the Religious Mind," Meeting of the American Institute of Indian Studies, Benares, December 1989, under a travel grant from the American Institute; "Conversations with the Kiln God," Keynote Address at the Annual Meeting of the National Council on Education in the Ceramic Arts, Cincinnati, March 1990. – PUBLICATIONS. *Coomaraswamy: Selected Papers*. 2 vols. (Bollingen Series, Princeton University Press, 1977; recent paperback editions; Italian translations, 1988–90); *An Art of Our Own: The Spiritual in Twentieth-Century Art* (Boston and Shaftesbury: Shambhala Publications, 1988; paperback 1989).

Josef Vincent Lombardo
Professor Emeritus of Fine Arts, CUNY

GRANTS AND HONORS. Research Grants: Columbia University (GSAC), Dartmouth Foundation and others; Listed in *Who's Who in America*. – WORK IN PROGRESS. Two-volume study of Michelangelo's sculpture.

Barbara London
Video Curator, The Museum of Modern Art, New York

EXHIBITION. "Bill Viola," 1987, exhibition and catalogue. – GRANT. NEA grant for museum professionals, 1989. – ONGOING RESEARCH. On a five-month sabbatical lived in Tokyo to research art and technology; Japanese contemporary art and technology. – PUBLICATIONS. *New Video Japan*, 1985, exhibition catalogue; *Artforum*, 1986; *Art News*, 1986; regular columnist for *Image Forum Magazine* (Tokyo); "High Definition and Art."

Patricia C.F. Mandel
Consultant Curator, Adirondack Museum, Blue Mountain Lake, New York

EXHIBITION. "Fair Wilderness: American Paintings in the Collection of the Adirondack Museum," 1990–91. – WORK IN PROGRESS. Catalogue raisonné on Homer Dodge Martin (1836–1897), American landscape painter. – PAPER. Participant in symposium, "The Call of the Wild: Adirondack Art and Artists," Adirondack Museum, July 1990. – PUBLICATIONS. Review of *Two Centuries of Prints in America 1680–1880* by E. McCsherry Fowble and *Picturing*

America 1497–1898 by Gloria Gilda Deak in *The Print Collector's Quarterly* 20:5 (November–December 1989); *Fair Wilderness: American Paintings in the Collection of the Adirondack Museum*, exhibition catalogue (The Adirondack Museum, 1990).

Marianne V. Manley
Director and Partner, Manley-Riback, Inc.

EXHIBITION. "Julio Alpuy: Works of the 1940s." – PUBLICATION. "Gonzalo Fonseca," *Latin American Art* (Spring 1990).

Elisabeth Puckett Martin
Retired

PUBLICATION. A good family history which included some art, but is not strictly art history.

Deborah Marx
Latin teacher, Center School

Nancy Mowll Mathews
Curator, Prendergast Collection, Williams College Museum of Art, Williamstown

GRANTS. Henry Luce Foundation; National Endowment for the Arts. – EXHIBITION. "Maurice Prendergast," Whitney Museum of American Art, New York, June–September 1990, traveling to Williams College Museum, Los Angeles County Museum, Phillips Collection, Washington, D.C.

Barbara C. Matilsky
Curator, The Queens Museum, Flushing Meadow, Corona Park, New York

EXHIBITION. "The Expressionist Surface: Contemporary Art in Plaster," curator, catalogue. – GRANTS. National Endowment for the Arts; New York State Council on the Arts. – WORK IN PROGRESS. *Fragile Ecologies: Artists' Interpretations and Solutions* (exhibition). – PAPER. "Exhibitions and Global Issues in Art and Natural History Museums," 85th Annual Meeting, American Association of Museums, 1990. – PUBLICATION. *The Expressionist Surface: Contemporary Art in Plaster*, 1990.

Charles B. McClendon
Associate Professor, Department of Fine Arts, Brandeis University

PAPER. "Architecture, Image, and Ritual at Charlemagne's Court in Aachen," CAA Annual Meeting, New York, February 1990.

Eileen Manning Michels
Professor of Art History, University of St. Thomas, St. Paul, Minnesota

WORK IN PROGRESS. Monograph on Harvey Ellis; early work of Frank Lloyd Wright.

Marc H. Miller
Curator, The Queens Museum, Flushing Meadow, Corona Park, New York

EXHIBITIONS. "Lafayette: Hero of Two Worlds," Queens Museum, June–August 1989, Historical Society of Pennsylvania, October 1989–January 1990, curator and catalogue; "Remembering the Future: The New York World's Fairs 1939 to 1964," September–December 1989, co-curator and catalogue contributor. – WORK IN PROGRESS. "Pops"—Louis Armstrong and the Visuals of Jazz. – PAPER. "Robert Moses and the New York World's Fair," Queens Museum, October 1989. – PUBLICATIONS. *Lafayette: Hero of Two Worlds*, exhibition catalogue (University Press of New England, 1989); Contributor, *Remembering the Future: The New York World's Fairs 1939 to 1964*, exhibition catalogue (Rizzoli, 1989); *The Panorama of New York City: A History of the World's Largest Scale Model* (New York: Queens Museum, 1990).

Philippe de Montebello
Director, The Metropolitan Museum of Art

Anita Moskowitz
Associate Professor, SUNY at Stony Brook

GRANT. National Endowment for the Humanities, 1989–90. – WORK IN PROGRESS. Monumental tombs of saints in Italy, 13th and 14th centuries; Census of Gothic sculpture in America. – PAPER. "Nicola Pisano's Arca di San Domenico," American Academy in Rome, March 1990. – PUBLICATIONS. "Giovanni de Baldaccio's Pietro Martire: Form and Function," *Arte Lombarda* [1991]; "On the Sources and Meaning of Nicola Pisano's Arca di San Domenico in Bologna," in *Andrea del Verrocchio and Late Quattrocento Sculpture: Acts of Two Symposia in Commemoration of His Death* (Florence, in press).

Mary B. Moore
Professor, Department of Art, Hunter College, CUNY

GRANT. National Endowment for the Humanities, 1987. – ONGOING RE-

SEARCH. Attic red-figured pottery from the Athenian Agora. – PAPER. "Exekias and Narrative," Smith College, April 1989; American School of Classical Studies, January 1990. – PUBLICATION. *Attic Black-Figured Pottery from the Athenian Agora* (Princeton University Press, 1986).

Priscilla E. Muller
Curator of the Museum, The Hispanic Society of America, New York

Edgar Munhall
Curator, The Frick Collection

HONOR. Chevalier of the Ordre des Arts et des Lettres (France). – EXHIBITION. "Paintings from the Kimbell Art Museum," The Frick Collection, November 1989–January 1990, with illustrated checklist.

Kristina Nordstrom [Foster]
Self-employed

June 1982–September 1989. Lived in Athens, Greece; taught English, wrote for local English-language magazines, directed plays. Also co-authored the screenplay "L.O.V.E." – WORK IN PROGRESS. Preparing Games for Teaching ESL/EFL to Children, and related workbooks. – PAPERS. "EFL Games for Children," TESOL Conferences, Athens, 1987; "Holiday Games for Children," 1988. – PUBLICATIONS. Articles in "30 Days" and "The Athenian" on art, film, music, politics.

JoAnne Olian
Curator of the Costume Collection, Museum of the City of New York

EXHIBITION. "The Gibson Girl," July 1990–January 1991. – WORK IN PROGRESS. The Coming of Age of American Fashion, Late 1930s through World War II, projected exhibition. – PAPER. "American Style at the Turn of the Century," ICOM Costume Meeting, Budapest, June 1990. – PUBLICATION. *Authentic French Fashions of the Nineteen Twenties* (Dover Publications).

David T. Owsley
Self-employed art consultant

APPOINTMENT. National Advisory Board, *Arts Indiana Magazine*; Decorative Arts Advisory Committee, Dallas Museum of Art. – HONOR. President's Medal of Distinction, Ball State University, Muncie, Indiana, 1989.

Alumni News

Continued

Barbara Parker Fine Arts Consultant

EXHIBITION. "Ada Gilmore, Provincetown Printer," Mary Ryan Gallery, guest curator. - WORK IN PROGRESS. Development of Macintosh computer programs for artists and collectors.

Elizabeth Parker Professor of Art History, Fordham University, College at Lincoln Center

WORK IN PROGRESS. Completing book on the Cloisters' Cross with Charles Little of the Metropolitan Museum of Art. - PUBLICATION. Editor of published papers delivered at symposium celebrating the 50th anniversary of the Cloisters [1990].

Meg J. Perlman Curator, Mrs. William A. M. Burden Collection, Carter Burden Collection, William A. M. Burden & Co. Collection, New York City, June 1980-present; Curator, Mrs. John D. Rockefeller 3d Collection, New York City, February 1982-present; Curator, Senator and Mrs. John D. Rockefeller IV Collection, Washington, D.C., November 1984-present

APPOINTMENT. Director, Pollock-Krasner House and Study Center, East Hampton, New York, August 1987-October 1989. - EXHIBITION. Permanent Exhibition, Pollock-Krasner House and Study Center, 1988. - PUBLICATION. Co-author, *American Paintings in the Metropolitan Museum of Art*, vol. 3: *A Catalogue of Works by Artists Born between 1816 and 1845* (Princeton University Press, 1985).

Paul N. Perrot Director, Virginia Museum of Fine Arts

HONORS. ICCROM Award; Honorary Membership, AIC. - LECTURES. "The Virginia Museum and Community Outreach," Woman's Club of Richmond, January 1989; "Philosophy of Museum Management," Conservation Management Course, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C., June 1989; "The Corning Museum Glass Collection," Alexandria Forum Club Speaker, October 1989. - SEMINAR AND CONFERENCES. "Profit and Museums," Museums 2000 Conference, Museums Association, London, May 1989; "Museums in the

Next Quarter Century: Unmasking the Future," Keynote address, North Carolina Museums Council 1989 Fall Meeting, Raleigh; Responder in session "Women and Museum Work: An Historical Perspective," in Seminar, "Gender Perspectives: The Impact of Women on Museums," Smithsonian Institution, March 1990; Chair, Planning for the Integration of Museum Information, New Technological Horizons Conference, Winnepeg, May 1990; Opening Address, American Institute for Conservation Annual Meeting, Richmond, May 1990.

Linda F. Pinkerton Lawyer, Secretary and Trust Counsel, The J. Paul Getty Trust

APPOINTMENT. UCLA Lecturer in Art Law, UCLA Law School. - WORK IN PROGRESS. Case book on art law. - LECTURES. ALI-ABA Course on Legal Problems of Museum Administration. - PUBLICATION. "Due Diligence in Fine Art Transactions," *The Art Law Primer*.

Barbara Pollard Museum Education Consultant

APPOINTMENTS. New York State Council on the Arts; New York Foundation for the Arts, Project at Cooper-Hewitt Museum; Advisory Council at Lyndhurst.

Catherine R. Puglisi Associate Professor of Art History, Rutgers University

GRANT. Delmas Grant for research in Venice. - WORK IN PROGRESS. Luca Giordano in Venice. - PAPER. "Guido Reni's Pala del Voto: Piety and Politics in Bologna," Southeast College Art Convention, Little Rock. - OTHER. Birth of Arianna Barcham, April 16, 1990.

John Pultz Full-time Ph.D. Candidate, IFA

EXHIBITION. "Harry Callahan: Early Work/Recent Work," Center for Creative Photography, University of Arizona, Tucson, November 1990, guest curator. - WORK IN PROGRESS. Dissertation: Harry Callahan and American Photography 1940-1980. - PUBLICATION. "Harry Callahan's Early Street Photography, 1943-1945," *The Archive* (Center for Creative Photography, University of Arizona) [Fall 1990].

Gary M. Radke Associate Professor of Fine Arts, Syracuse University

APPOINTMENT. Director, University Honors Program. - GRANT. ACLS Travel Grant. - WORK IN PROGRESS. Benedetto da Maiano's Santa Croce Pulpit. - PAPERS. "The Palaces of Frederick II," CASVA, January 1990; "Geometry, Technology, and Style in Benedetto da Maiano's Santa Croce Pulpit," 15th Century Studies Congress, Perpignan, France, July 1990. - CONFERENCES. Chair, "Gothic Architecture: The Italian Contribution," SAH Annual Meeting, March 1990; Chair, "Savonarola and Reform," International Medieval Congress, Kalamazoo, May 1990.

Sabine Rewald Associate Curator, The Metropolitan Museum of Art

PAPER. "Pictures at an Exhibition: Picasso, Matisse and Others," The Metropolitan Museum of Art. - PUBLICATION. *The Jacques and Natasha Gelman Collection*; "An Interview with Folon," in *Folon's Folons*, exhibition catalogue.

Dianne van der Reyden Senior Paper Conservator, Co-Head of the Paper Conservation Laboratory, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C.

PAPERS. "Paper Manufacturing and Uses," presented for a course on Materials in Art: Properties and Uses, Material Science and Engineering Department, Johns Hopkins University, February 1988; "Identification, Manufacture, Deterioration and Treatment of Paper Artifacts, Art and Archival Materials," lecture and workshop presented in course on Conservation Survey of Non-Wood Materials, Furniture Conservation Training Program, Conservation Analytical Laboratory, Smithsonian Institution, June 1988; "Aqueous Light Bleaching of Paper: Update on Current Research at the Conservation Analytical Laboratory," Paper Specialty Session, American Institute for the Conservation of Art and Historic Artifacts Annual Meeting, New Orleans, June 1988; "Technology and Treatment of a Folding Screen: Comparison of Oriental and Western Techniques," The Conservation of Far Eastern Art Conference, The International Institute for Conservation of Historic and Artistic Works, Kyoto, September 1988; "Introduction to Issues in the Conservation Treatment of Art on Paper, Books, Archival Materials, and Photographs," presented for a course on the Care and Conservation Treatment of Cultural Objects, Material Science and Engineering De-

partment, Johns Hopkins University, April 1989; "Introduction to Analysis of Paper," presented for a course on Technical Examination and Analysis of Cultural Objects, Material Science and Engineering Department, Johns Hopkins University, September 1989. - PUBLICATIONS. "Technology and Treatment of a Folding Screen: Comparison of Oriental and Western Techniques," *The International Institute for Conservation of Historic and Artistic Works Triennial Meeting, Kyoto, The Conservation of Far Eastern Art Preprints* (1988), pp. 64-68; "Update on Current Research into Aqueous Light Bleaching at the Conservation Analytical Laboratory" (co-authors M. Mecklenburg, M. Baker, and M. Hamill), American Institute for the Conservation of Art and Historic Artifacts Annual Meeting, New Orleans, *Book and Paper Group Annual*, vol. 7 (1988), pp. 73-106; "The Technology and Treatment of a Nineteenth-Century American Time-Globe" *The Paper Conservator*, vol. 12 (1988), pp. 21-30; "Analysis and Characterization of Some Paper Coatings by FTIR-Microspectroscopy" (co-authors Mary Baker and Nancie Ravenel), American Institute for the Conservation of Art and Historic Artifacts Annual Meeting, Cincinnati, 1989, *Book and Paper Group Annual* [1990]. - OTHER. 1983 to present, co-editor of *The Paper Conservation Catalog of Conservation Treatments*, series of entries published annually, Book and Paper Group, American Institute for the Conservation of Art and Historic Artifacts.

Valrae Reynolds Curator of Asian Art, Newark Museum, New Jersey

EXHIBITION. New installation of 20 permanent galleries of Asian Art, Newark Museum. - GRANTS. NEA, Getty, Dodge, NEH grants for current project: Tibet, The Living Tradition; Asian Cultural Council grant for travel to Japan, 1989. - WORK IN PROGRESS. Tibetan project, Newark Museum. - PAPER. "The Tibetan Collection at the Newark Museum," International Seminar of Tibetan Studies, Noritasan, Japan, August-September 1989. - PUBLICATION. Editor, Special issue, *Arts of Asia* (September-October 1989); "A Sino-Mongolian-Tibetan Buddhist Applique," and "Myriad Buddhas: A Group of Mysterious Textiles from Tibet," *Orientations* (April 1990).

Estelle Riback Partner with Marianne Manley in Manley-Riback, Inc.

EXHIBITION. "Julio Alpuy: Works of

the 1940s," under company aegis, in collaboration with Walter F. Maibaum Fine Art.

Shelley Rice

Writer, Critic, and Historian;
Adjunct Faculty, Tisch School of
the Arts, New York University

GRANTS AND AWARDS. Fulbright Senior Research Grant, France, 1988-89; PEN/Jerard Award, 1989; Rockefeller Foundation, Bellagio Residency, 1989; NEH Travel to Collections Grant. - WORK IN PROGRESS. Photography and Urban Planning: Second Empire Paris, to be published by the University of California Press. - PUBLICATIONS. *Paris in Daguerreotypes*, exhibition catalogue, Musée Carnavalet, Paris, October 1989; "Focus: Notre Dame," *Afterimage* (February 1990); "Robert Frank," *Photo Review* (Summer 1990); "Photo Festivals and Free Lunches," *Art in America* (September 1990).

Carl F. Riter

Retired Professor of Art

ONGOING RESEARCH. Research toward writing in the field of Sacred Space, chiefly architectural and natural; travel to classical and Byzantine sites in Greece and Turkey toward research in Sacred Space.

Sally R. Roberts

Co-chairman of program,
Princeton Research Forum

WORK IN PROGRESS. Education of Greek girls in antiquity. - LECTURE. "Pensées sur la femme dans l'antiquité grecque," Cercle Français, Princeton, New Jersey.

James F. Romano

Curator, Department of Egyptian,
Classical, and Ancient
Middle Eastern Art,
The Brooklyn Museum

PAPER. "A Royal Mother and Child of the Late Middle Kingdom in the Brooklyn Museum," 1990 Annual Meeting of the American Research Center in Egypt, Berkeley, California, April 1990. - PUBLICATIONS. *Daily Life of the Ancient Egyptians* (Pittsburgh: Carnegie Museum of Natural History, 1990); *Death, Burial and Afterlife in Ancient Egypt* (Pittsburgh: Carnegie Museum of Natural History, 1990); "A Second Look at 'Images of Amenhotep III in Thebes: Styles and Intentions,'" *The Art of Amenhotep III: Art Historical Analysis* (Cleveland Museum of Art, 1990), pp. 47-54.

Katherine Serrell Rorimer

Retired from art museum world,
except for volunteer on many
cultural committees. Self-employed
as a farmer: maple syrup, honey,
chickens, pigs, cows, Angus cattle;
breeder of golden retriever dogs
through Mapoleon Bon e Apart.

WORK IN PROGRESS. Working on a history of the Metropolitan Museum of Art, "My One Hundred Years at the Metropolitan Museum"; would like input from anyone with Metropolitan experience and information. Also, researching local Western Reserve history through an 1833 beautiful brick house built on our property by Peleg Brown, who came to Bainbridge, Ohio, from Connecticut. We are restoring the house. There is an underground escape into the Chagrin River for slaves headed for Canada.

Betsy Rosasco

Associate Curator, The Art
Museum, Princeton University

PUBLICATION. "Masquerade and Enigma at the Court of Louis XIV," *Art Journal* (Summer 1989), pp. 145-49.

Clare Rose

Self-employed lecturer on art
history and textile history; also
work for Prospect Art Tours (to
Venice, Glasgow, Yorkshire, and
elsewhere)

APPOINTMENT. Research on Children's Clothing Collection, Hampshire County Museum Service, 1990. - GRANT. Pasold Research Fund, 1987-88, toward research on children's clothes, 1750s to 1980s. - WORK IN PROGRESS. Research for a book on quilting techniques in traditional cultures around the world; research on Dissenting sampler traditions. - PAPER. "Not Just a Load of Old Babyclothes," Annual Study Weekend, Social History Curators, Group, 1988. - PUBLICATIONS. *Children's Clothes since 1750* (Batsford, 1989; Drama Press [USA], 1990); "Welcome Sweet Babe: Collecting Baby Clothes," *Antique Collecting* (April 1990).

Phyllis Rosenzweig

Associate Curator, Hirshhorn
Museum and Sculpture Garden

EXHIBITION. Curator, "Lawrence Weiner: WORKS," one in a series of site-specific exhibitions, accompanied by brochure, November 1990-March 1991. - ONGOING RESEARCH. Intermittent research on Thomas Eakins photographs, various contemporary

artists. - PUBLICATION. "Lawrence Weiner: WORKS," exhibition brochure, 1990.

Ida Rubin

President, University of the Andes
Foundation, New York City

HONOR. Recipient of M.I.T. 1989 Eugene McDermott Award, established 1974 in recognition of artists, art educators, patrons, and supporters for dedication to and achievement in the arts (among former recipients, Harold Edgerton, I.M. Pei, Luis A. Ferré, Henry Moore, Gyorgy Kepes). - PUBLICATION. Review of *Historia del arte iberoamericano* by Leopoldo Castedo and *Art in Latin America: The Modern Era, 1820-1980* by Dawn Ades with contributions by Guy Brett, Stanton L. Catlin, and Rosemary O'Neill, *Review: Latin American Literature and Arts*, 42 (January-June 1990), pp. 76-77.

Rebecca Anne Rushfield

Director of Special Projects,
American Friends of the Israel
Museum (part time position)

Jennifer Russell

Acting Director, Whitney Museum
of American Art, New York City

David E. Rust

Retired (1961-83, Curator French,
British, and Spanish Painting,
National Gallery of Art,
Washington, D.C.)

APPOINTMENT. Professional Advisory Committee, Art in Public Places, Dade County (Miami). - PUBLICATION. *Catalogue of Old Master Paintings*, Lowe Art Museum, University of Miami (1990).

Samuel Sachs II

Director, The Detroit
Institute of Arts

APPOINTMENT. Adjunct Professor, Wayne State University. - EXHIBITION. "Goya to Picasso: Spanish XIX Century Painting," in progress (expected late 1991). - LECTURE. "Winslow Homer: American Genius," Oakland University.

Alan Safani

Owner, Safani Gallery,
New York City

Warren Sanderson

Professor, Department of Art
History, Concordia University,
Montreal

APPOINTMENTS. Winter 1989: Visiting Professor, University of Cologne, team teaching with Professor Gunther Binding; Spring 1990: Visiting Scholar, Department of Fine Arts, Harvard University. - LECTURE. On Carolingian mural techniques, University of Basel (winter 1989). - PUBLICATIONS. Review of *Buchkunst und Königtum im ottonischen und früh-salischen Reich* by H. Hoffmann, *Revue d'Art Canadienne/Canadian Art-History Review* (1989), pp. 76-77; "Considerations on the Ottonian Monastic Church of St. Maximin at Trier," in *Baukunst des Mittelalters in Europa* (Festschrift for Hans Erich Kubach's 75th Birthday), 1989; Review of *Die frühen Klosterbauten der Reichenau* by A. Zettler, *Speculum* [1990]; Review of *Architekturgeschichte und Landschaft: Romanische Baukunst an Rhein und Maas* by H.E. Kubach and A. Verbeek, *Journal of the Society of Architectural Historians* [1990]; "Medieval Architecture and Liturgical Development," *Macmillan Dictionary of Art* (London) [1993].

Lucy Freeman Sandler

Helen Gould Sheppard Professor of
Art History, New York University,
College of Arts and Science

APPOINTMENT. Editor, *GESTA*. - WORK IN PROGRESS. Book on *Omne Bonum: A Fourteenth-Century Illustrated Encyclopedia and Its Compiler*. - LECTURE. "The Image of the Owner of the Book in the Age of Chivalry," National Gallery of Art, April 1990. - PUBLICATION. "Notes for the Illuminator: The Case of the *Omne bonum*," *Art Bulletin* (December 1989), pp. 551-64.

Patricia H. Sands

Instructor, Department of Art
History, Pratt Institute,
Brooklyn, N.Y.

Shelley Sass

Architectural Conservator
in private practice

WORK IN PROGRESS. Environmental monitoring for Historic House Museums and private collections.

Holly Pinto Savinetti

Curator, Nassau County Museum
of Fine Art (retired 1987)

HONOR. *Who's Who in the East* (1986). - EXHIBITIONS AND CATALOGUES. *William Cullen Bryant and the Hudson River School of American Artists* (1981); *William Cullen Bryant and the American Impres-*

Alumni News

Continued

sionists (1983); *Peter Bela Mayer: An American Impressionist* (1984); *American Artists Abroad: The European Experience in the 19th Century* (1985); *Louis Comfort Tiffany: The Laurelton Hall Years* (1986); *Jose Ramon Sanchez: Contemporary Surrealist* (1986). – GRANTS. New York State Council on the Arts: Special Exhibitions (1981, 1984, 1985, 1986); The National Endowment for the Arts, 1986. – WORK IN PROGRESS. Motherhood.

Gustina Scaglia

ONGOING RESEARCH. Index of architectural drawings of antiquities in Rome by Renaissance Artists of the 15th–16th centuries; Drawings of antiquities in the Metropolitan Museum of Art. – PUBLICATION. Checklist and history of Francesco di Giorgio's manuscripts and drawings (Lehigh University Press [1991]).

Mary M. Schaefer

Associate Professor, *Christian Worship and Spirituality Studies*, Atlantic School of Theology, Halifax

APPOINTMENT. Chair, National Council for Liturgy (Canada), 1986–89. – WORK IN PROGRESS. Preparing for publication, dissertation on 12th-century Latin Mass Commentaries; On sabbatical (1990–91) preparing a book on the history and theology of the Eucharist in its architectural/artistic environment. – PAPER. "St. Anne's, Glace Bay: The Post-Conciliar Shape of Liturgical Architecture," *Societas Liturgica*, York, Eng., August 1989. – PUBLICATIONS. *The Catholic Priesthood: A Liturgically Based Theology of the Presbyterian Office* (Ottawa: CCCB, 1990); "E.J. Kilmartin," in *Culture and the Praying Church*, ed. M. Schaefer (Ottawa: CCCB, 1990); "Liturgical Architecture," *New Dictionary of Sacramental Worship* (forthcoming).

Anne-Louise Schaffer

Assistant Curator, *Art of Africa, Oceania, and the Americas*, The Museum of Fine Arts Houston

EXHIBITIONS. "God, Man, and Animal: Pre-Columbian Art from Private Collections in Houston and Austin," March–June 1990; "African Gold: Selections from the Glassell Collection," March 1990 (semi-permanent installation); "Color, Form, and Line: Spanish Colonial and Native American Art from Houston Private Collections," (June–October 1990 (all at the

Museum of Fine Arts, Houston). – GRANTS. NEA, Special Exhibitions, for "On the Edge of the Maya World: Stone Vases from the Ulua Valley, Honduras" [March–June 1991]; NEH, Planning Grant, Museum Program, "The Inca in a Spanish World: Indian Art of Colonial Peru 1500–1700" [late 1992–early 1993]. – WORK IN PROGRESS. Travel and research for exhibition and catalogue "On the Edge of the Maya World." – PUBLICATION. "The Maya 'Posture of Royal Ease,'" in *Proceedings of the Sixth Palenque Round Table*, 1986 (Norman: University of Oklahoma Press, forthcoming).

Nina Nathan Schroeder

Consultant to *Livert Reichard Company, Arts-Related Special Events* Clients include *Whitney Museum of American Art, Martha Graham Dance Company, Asia Society, BAM, Art Against Aids, among others.*

Ellen C. Schwartz

Professor of Art History, Eastern Michigan University, Ypsilanti

APPOINTMENTS. Director, Women's Studies Program, 1990. – ONGOING RESEARCH. Images and attributes of Jews in later Byzantine art. – PAPER. "Phylacteries and the Representation of Jews in Byzantine Art," Colloquium Marking Hugo Buchta's 80th Birthday, Warburg Institute, June/July 1989.

Sheila Schwartz

Editor

Whitney Museum of American Art, Hirschl & Adler Galleries, among others.

Alvena Seckar

Retired

AWARD. Third prize in Senior Citizens Art Show, Monmouth County, New Jersey. – HONORS. *Zuska of the Burning Hills* cited by the *New York Times* in list of 100 best children's stories of the year, also named an honor book in the *Herald-Tribune's* Spring Festival, 1952; 50 paintings and 50 drawings accepted by Matica Slovenska, Martin, Slovakia, after exhibition in Bratislava, 1984. – WORK IN PROGRESS. Book, *Jewels of Memory*, will emphasize appreciation of national differences.

Harriet Senie

Associate Professor and Director of *Museum Studies*, City College, CUNY

APPOINTMENT. Panel member for the New Jersey State Council for the Arts Museum Grants. – AWARD. Eisner Scholars Award (City College), for release time to complete book on contemporary public sculpture. – PAPERS. "Public Art Today: Tradition and Transformation," New Orleans Arts Council; "Civic Sculpture Today: Contemporary Equivalents of the Athena Parthenos," Symposium held in conjunction with dedication of the Nashville *Athena*.

Donald A. Shelly

Curator of Fine Arts, *The Henry Ford Museum*, Dearborn, Michigan, retired

Deborah Sampson Shinn

Assistant Curator, *Decorative Arts, Cooper-Hewitt Museum*, New York; *Faculty member, Parsons School of Design*

Eric Silver

Self-employed art dealer, specializing in 19th- and 20th-century American sculpture

Eleanor Sims

Vice-President, *The Islamic Art Foundation*; Editor, *Islamic Art*

GRANT. CIES/INDO-US Subcommission Research Grant to India, 1989–90. – WORK IN PROGRESS. *Handbuch der Orientalistik*, book on Islamic painting; thesis revision for publication, in three different formats. – PAPERS. "Mesa 1989," at Timurid-Turkman Symposium; Summary of state of Islamic Painting studies, Convegno, Sicily, 1989; Lecture on Timurid painting, Islamic Art Circle, London. – PUBLICATIONS. Chapter (with Ernst Grube) on Persian painting in *The Arts of Persia* (Yale University Press, 1989); "Timurid Painting," *Asian Art* (Spring 1989); Article in Richard Ettinghausen Memorial volume; various articles for *Dictionary of Art, Encyclopedia Islamica*, forthcoming reviews in *Islamic Art* and elsewhere.

Christine Singer

Director, *Registration and Information Services, Sterling International*, New York

Although occupied in another area, interest in history of architecture remains intact.

Sharon Dunlap Smith

Associate Professor, *William Paterson College of New Jersey*, Wayne

WORK IN PROGRESS. Book on the architecture of Theodate Pope Riddle.

David M. Sokol

Professor and Director of *Graduate Studies*, University of Illinois at Chicago

EXHIBITION. "American Art: American Vision" (co-curator, circulating exhibition). – ONGOING RESEARCH. American contemporary painting. – SYMPOSIUM. Chaired sessions on American art and architecture, Toronto, March 1990. – PUBLICATION. Series Editor, *Cambridge Monographs on American artists*.

Lauren Soth

Professor of Art History, *Carleton College*, Northfield, Minnesota

PAPERS. "Impressionism in City and Country," Joan Herreid Memorial Lecture, Minneapolis Institute of Arts; "Sower and Pollard: The Cycle of Life in Van Gogh's Art," Van Gogh Symposium, Rijksmuseum Vincent van Gogh, Amsterdam.

Leo Steinberg

Benjamin Franklin Professor of the History of Art, University of Pennsylvania, Philadelphia

PAPERS. On various topics, from Leonardo, Michelangelo, and Picasso to medical diagnoses of artworks and the iconography of women reading: Robert Lehman Foundation Lecturer, Bowdoin College, April 1989; Ida and Cecil Green Honors Chair Scholar, Texas Christian University, April 1989; Keynote Speaker, "Medicine, Humanities, and the Arts" (symposium), June 1989; Michelson Lectures, Museum of Fine Arts, Boston, October–November 1989; Inaugural Address, The Johns Hopkins University Distinguished Visiting Scholar Program in Memory of Israel Rosen, The Baltimore Museum of Art, November 1989; Instituto de Estética y Teoría de las Artes, Madrid, February 1990; Jennette K. Watson Visiting Professorship, Syracuse University, April 1990; The Margaret Root Brown and Alice Pratt Brown Lectures, The Menil Foundation, May 1990. – PUBLICATIONS. "La Fin de Partie de Picasso," *Les Cahiers de Musée National d'Art Moderne* (Spring 1989); "Deciphering Velázquez's Old Woman," *Manhattan. Inc.* (October 1989); "Michelangelo's Florentine Pietà: The Missing Leg Twenty Years After," *Art Bulletin* (September 1989); "Addendum to Julius Held's Paper," *Source* (Summer–Fall 1989).

Joyce Hill Stoner
Director, University of Delaware/Winterthur Art Conservation Program

APPOINTMENTS. Associate Professor, University of Delaware; Adjunct Painting Conservator, Winterthur Museum – GRANT. Delaware State Arts Council, for new musical work. – ONGOING RESEARCH. On James McNeill Whistler, Peacock Room and late nudes. – WORK IN PROGRESS. Treatment of the Whistler Peacock Room (*Harmony in Blue and Gold*) at the Freer Gallery of Art (to be reopened in 1992). – PAPERS. "Whistler, Ryder and Allson," United Kingdom Institute of Conservation, Joint with British Art Historians Conference, Tate Gallery, London, June 1990; "Whistler's Peacock Room," International Institute for Conservation, Brussels, September 1990. – PUBLICATION. "Washington Allston: Poems, Veils, and Titian's Dirt," *Journal of the American Institute for Conservation* (Spring 1990). – OTHER. We have just begun at the University of Delaware the first Ph.D. program in North America in art conservation research; first students will be accepted in September 1990. (The only other such program is at the University of London.)

Suzanne Stratton
Curator of Exhibitions, The Spanish Institute, New York City

EXHIBITION. "Zuloaga in America, 1909–1925," Spring 1989. – LECTURE. "The Decoration of the Library of El Escorial by Philip II," at El Escorial, August 1989, part of a summer course offered by the Universidad Complutense, Madrid. – PUBLICATION. *La Immaculada Concepción en el arte español* (Madrid, 1989), revised version of IFA dissertation.

Isabel C. Stuebe
Executive Director, Friends of Vieilles Maisons Françaises, New York City

AWARD. Salzburg Seminar Fellow, Preservation of Art and Architecture, 1990.

Edward J. Sullivan
Chairman, Department of Fine Arts, New York University, College of Arts and Science

EXHIBITIONS. "Aspects of Contemporary Mexican Painting," The Americas Society (circulating exhibition opening September 1990); "Women in Mexico," National Academy of Design, New York (opens September 1990). – WORK IN PROGRESS. Book on

Spanish art, ca. 1900. – LECTURE. "Tradition, Innovation, and National Identity in 20th-Century Mexican Art," Walter W.S. Cook Lecture, Institute of Fine Arts, May 4, 1990. – PUBLICATION. *Julio Larraz* (New York: Hudson Hills, 1989).

Rita Leveson S. Surrey
Self-employed Public Relations Representative

ONGOING. Issue releases for such organizations as Public Relations Society of America, United Nations Association's C.A.D.-Technion. – OTHER. Degree as a paralegal, George Washington University.

June Taboroff
Cultural Resource Specialist, The World Bank, Washington, D.C.

ONGOING RESEARCH. Research on conservation of cultural heritage in Europe, North Africa, the Middle East, and Latin America. – LECTURES. World Bank audiences; ICOMOS. – PUBLICATION. *Conservation and Management of Cultural Patrimony in the Mediterranean Region*, Environmental Program for the Mediterranean, Working Paper 6 (The World Bank, 1990).

Marie Tanner
Self-employed

WORK IN PROGRESS. Completing a book on Roman Imperial iconography from Antiquity through the Renaissance with emphasis on the Renaissance Hapsburgs. Expected submission date to publisher, October 1990.

Thelma K. Thomas
Assistant Professor, History of Art Department/Assistant Curator, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor

WORK IN PROGRESS. Exhibition entitled "Dangerous Archaeology: Francis Willey Kelsey and Armenia (1919–1920)," at the Kelsey Museum, September 1990–February 1991. – PAPERS. Participant, panel discussion, National Conference of Women's Caucus for Art, New York, February 1990; "Greeks or Copts? Documentary and Other Evidence for Artistic Patronage during the Late Roman and Early Byzantine Period at Heracleopolis Magna and Oxyrhynchus," at Symposium, "Life in a Multi-Cultural Society: Egypt from Cambyses to Constantine (and Beyond)," Oriental Institute, University of Chicago. – PUBLICATION. *Textiles from Medieval Egypt. A.D. 300–1300* (Pittsburgh: Carnegie Mu-

seum of Natural History, 1990), booklet. – OTHER. Mellon Fellowship, Regional Committee; Successful Ph.D. defense, January 1990.

Mary Lee Thompson
Professor, Chair, Department of Art History, Manhattanville College, Purchase, N.Y.

EXHIBITION. "History of Design and Construction of Manhattan Municipal Building (McKim, Mead, and White)," "October–December 1989. – PAPER. Documentation of the construction of the Manhattan Municipal Building, Department of Bridges, New York City. – PUBLICATION. Catalogue of Municipal Building exhibition.

Jane Timken
President, Timken Publishers, Inc., New York

RECENT PUBLICATIONS. Bill Barrette, *Eva Hesse, Sculpture* (1989); Hans Belting, *Max Beckmann: Tradition as a Problem in Modern Art* (1989); Erik Hornung, *The Valley of the Kings: Horizon of Eternity* (1990); Richard Pare, *Egypt: Reflections of Eternity* (1990).

Mrs. Paul (Ruth) Tishman
"Wife, mother, grandmother, great-grandmother—keeps me busy. But I'll never be invited to speak at Wellesley."

Bluma L. Trell
Professor Emerita of Classics and Comparative Literature, New York University, May 1990

"Forgive my not answering the individual items—I am very ill. My best contribution was the reconstruction of the Temple of Artemis at Ephesus (under Dr. Karl Lehmann) which earned me two exhibition cards in the British Museum."

Eleanor Tufts
Professor of Art History, Southern Methodist University, Dallas

APPOINTMENT. Committee to Select Postdoctoral Fulbright Fellows to Spain. – HONOR. Alumnae Achievement Award, Simmons College 1989. – WORK IN PROGRESS. Catalogue raisonné of the paintings of Mary Bradish Titcomb (1858–1927). – PAPERS. "Velázquez," Caramoor, Katonah, N.Y., November 1989; "Woman Artists," University of Alabama, December 1989, Arizona State University, April 1990. – PUBLICATIONS. *American Women Artists: A Selected Bibliographic Guide*, vol. 2

(New York: Garland Publishing, 1989); "The Lure of Impressionism in Spain and Latin America," in *World Impressionism* (New York: Harry N. Abrams, 1990).

Jaimee P. Uhlenbrock
Associate Professor, Department of Art History, State University of New York, New Paltz

EXHIBITION. "The Coroplast's Art: Greek Terracottas of the Hellenistic World," The Art Museum, Princeton/College Art Gallery, SUNY, New Paltz/The Sackler Museum, Cambridge (1990–91). – GRANTS. National Endowment for the Arts; National Endowment for the Humanities (1989–90); Research and Creative Projects in the Arts, SUNY, New Paltz. – AWARD. United University Professions Experienced Faculty Award. – WORK IN PROGRESS. *The Terracottas from the Sanctuary of Demeter and Persephone at Cyrene*, University Museum Monographs, University of Pennsylvania, Philadelphia. – PUBLICATIONS. *The Terracotta Protomai from Gela: A Discussion of Local Style in Archaic Sicily*, *Studia Archaeologica* 50 (Rome, 1990); "Concerning Some Archaic Terracotta Protomai from Naxos," *Xenia* 18 (1990).

Eleni Vassiliki
Director, Independent Art Research Ltd.

ONGOING RESEARCH. Research and catalogue private collections. – GRANT. Getty Post-Doctoral Fellowship (1990–91). – WORK IN PROGRESS. Ptolemaic Iconography at Thebes, Edfu, and Philae. – PUBLICATIONS. *Ptolemaic Philae*, *Orientalia Lovaniensia Analecta* 34 (1989).

Jerome Viola
Deputy Chairman, Art Department, Brooklyn College, CUNY

PUBLICATION. *The Painting and Teaching of Philip Pearlstein* (New York: Watson-Guptil, 1982). SEE "In Memoriam," p. 11.

Mary Jo (O'Connor) Viola
Adjunct Lecturer, Art Department, Baruch College, CUNY

AWARD. Kress Foundation Award for Dissertation Research for "The Boston Patrons of Washington Allston" (CUNY Graduate Center).

Joyce Volk
Contract Lecturer, The Metropolitan Museum of Art,

Alumni News

Continued

The Museum of Modern Art. Lecture courses at Cooper-Hewitt Museum, New York School of Interior Design

WORK IN PROGRESS. Completion of book, *The Architect/Designers*, to be published by Harper & Row. – PUBLICATIONS. R. Blackburn et al, *Remembrance of Patria* (Albany: Albany Institute of History and Art, 1988), contributor; occasional articles in New York Times.

Fredrica Wachsberger
Associate Professor, Art
Department, Brooklyn College,
CUNY

ONGOING RESEARCH. Violence against women in Greek art of the fifth century. – OTHER. President, Orient Association (civic association, eastern end of Long Island); Long-term Development Committee, Oysterponds, Historical Society Museums.

Patricia Waddy
Associate Professor,
Syracuse University

APPOINTMENT. Editor, *Journal of the Society of Architectural Historians*. – PUBLICATION. *Seventeenth-Century Roman Palaces: Use and the Art of the Plan* (New York: Architectural History Foundation, 1990).

Dean Walker
Henry P. McIlhenny Senior
Curator of European Decorative
Arts and Sculpture, Philadelphia
Museum of Art

Assumed position in Philadelphia June 1990. Previously Curator, Ackland Art Museum, where the past two years were taken up with the complete renovation of the Ackland Museum, which reopens November 1990.

Stefanie de Boer Walker
Research Assistant, *European Sculpture and Decorative Arts*, The Metropolitan Museum of Art (one-year appointment)

ONGOING RESEARCH. Dissertation topic: The Sculptor Pierre-Etienne Monnot.

Guy Walton
Professor of Fine Arts, New York
University, College of Arts and
Science

HONOR. Knight, First Class, Royal

Order of the Polar Star, Sweden, 1989. – ONGOING RESEARCH. European Diplomatic Gifts, 1500–1800; Swedish royal patronage of the Pfaltz dynasty. – LECTURES. At various museums, on the collections of the Kremlin and other topics. – PUBLICATION. Review of *The Petrine Revolution in Russian Architecture* by James Cracraft, *Journal of the Society of Architectural Historians* (December 1989).

Michael and Stark Ward
Directors, Michael Ward, Inc.
(art gallery)

EXHIBITION. "Form and Ornament: The Arts of Gold, Silver, and Bronze in Ancient Greece," December 1989.

Ian Wardropper
Eloise W. Martin Curator of Euro-
pean Decorative Arts and Sculpture
and Classical Art, The Art Institute
of Chicago

Steven Weintraub
Conservation Consultant,
Art Preservation Services,
New York City

ONGOING RESEARCH. Research on preservation and environmental protection of art. – PUBLICATION. "Natural Light in Museums: An Asset or a Threat?," *Progressive Architecture* (May 1990).

Martin Weyl
Director, Israel Museum, Jerusalem

LECTURES. Too many to detail. – PUBLICATION. *Passion for Reason and Reason of Passion, Seventeenth-Century Art and Theory in France, 1648–1683* (New York: Peter Lang, 1989).

Gregory Whittington
Medically Disabled Welfare
Recipient

CURATOR. "Masterpieces in Restoration: The Brancacci Chapel," English version, videotape, Treccani Video Library. – ONGOING RESEARCH. The Cathedral of Cremona. SEE "In Memoriam," p. 11.

Dora Wiebenson
Professor of Architectural History,
University of Virginia

APPOINTMENTS. Director, Ph.D. Program, University of Virginia; Chair, SAH Education Committee. – ONGOING RESEARCH. Book on attitudes about Vitruvius from antiquity to the present. – LECTURE. "Vitruvius in the

Middle Ages," University of Virginia, April 1989. – PAPER. "The Concept of 'Greek' in French Eighteenth-Century Architectural Theory," at "La Grecia Antica: Mito e Simbolo per Vetà della Grande Rivoluzione," Istituto Svizzero, Rome, December 1989. – PUBLICATION. Review of *Geschichte der Architektur Theorie: Von der Antike bis zur Gegenwart* by Hanno-Walter Kruft, *Journal of the Society of Architectural Historians* (March 1989).

Carolyn C. Wilson
Adjunct Curator for Renaissance
Art, The Museum of Fine Arts,
Houston

AWARD. Getty Foundation award for travel and technical study pertaining to the Museum's Renaissance Collection (1988–90). – WORK IN PROGRESS. Catalogue raisonné of accessions dating from 1300 to 1600 in the Museum of Fine Arts, Houston. – PAPER. "La Pala di Pesaro: Considerazioni sull'assetto originario e l'iconografia," at international conference, Pesaro Italy, March 1989. – PUBLICATION. "Early Citations of Giovanni Bellini's Pesaro Altar-piece," *Burlington Magazine* (December 1989), pp. 847–49.

Peter M. Wolf
Peter Wolf Associates,
New York City

Diane Wolfthal
Research Assistant,
The Brooklyn Museum

EXHIBITION. Member of Planning Committee for exhibition on Early Netherlandish canvases, scheduled for 1994, Stedelijke Musea, Bruges. – HONOR. Book on Netherlandish canvas painting cited by the Koninklijke Academie voor Wetenschappen, Letteren, en Schone Kunsten van België, Brussels. – GRANT. ACLS Travel Grant to deliver talk on medieval rape imagery, London, September 1990. – ONGOING RESEARCH. Introductory essay for catalogue of Bruges exhibition; Northern Renaissance and Baroque organ doors. – WORK IN PROGRESS. Images of Rape, under contract to Princeton University Press; Catalogue entries of Northern fifteenth- and sixteenth-century paintings for *Catalogue of European Paintings in the Brooklyn Museum*. – PAPERS, CONFERENCES. Co-chair, "Sexual Violence and Art," workshop at Second Barnard Feminist Art History conference, October 21, 1989; "Sixteenth-Century Images of Rape," Sixteenth-Century Studies Conference, October 22–29, 1988; "A Hue and a Cry: Rape and Rape Victims in

Medieval Art," Body in Representation Conference, University of London, September 22–23, 1990; Chair, "On Love and Women," Sixteenth-Century Studies Conference, University of Saint Louis, October 1990. – PUBLICATIONS. *The Beginnings of Netherlandish Canvas Painting: 1400–1530* (New York: Cambridge University Press, 1989); "Hieronymus Bosch," in *Great Lives from History: Renaissance to 1900*, ed. by Frank N. Magill, vol. 1, pp. 253–58 (Pasadena: Salem Press, 1989); "Some Little-Known Paintings of the Northern Renaissance in the Brooklyn Museum," *Gazette des Beaux-Arts* (January 1989), pp. 1–8; Review of *The Master of Frankfurt and His Shop* by Stephen H. Goddard, *Renaissance Quarterly* 42 (Summer 1989), pp. 328–30.

Jeffrey Wortman
President, Hamilton-Wortman, Inc.
(Old Master and modern prints
and drawings)

WORK IN PROGRESS. *The Illustrated Bartsch*, commentary volume for Matham, Miller, and Saenredam.

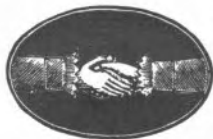
Bonnie Yochelson
Curator of Prints and Photographs,
The Museum of the City of
New York

EXHIBITION. "Selling the World of Tomorrow: New York's 1939 World's Fair," Museum of the City of New York, October 1989–August 1990. – WORK IN PROGRESS. Retrospective exhibition of photographer Alexander Allard, exhibition at the Museum of the City of New York, March 1991; Beginning preparation of catalogue of the museum's Jacob Riis Collection.

Alice Zrebic
Associate Curator, *European Sculpture and Decorative Arts*,
The Metropolitan Museum of Art

APPOINTMENT. Advisory Council, Museum for Textiles, Toronto; Center for Tapestry Arts, New York City.

Hospitality Plan



The Bed and Breakfast Hospitality Plan for IFA alumni and students, which was announced in our winter 1988/89 *Newsletter*, has begun to be of assistance to alumni from afar. We thank those who have provided a bed, and in some cases breakfast as well, to colleagues who have been traveling in their vicinity. Both guests and hosts have found this arrangement useful and pleasant. Not only does it alleviate budgetary problems, but it is also a way to make new friends, re-meet old ones, and keep Institute interchange alive. No fees are expected.

Kay Rorimer is currently supervising the exchange arrangements (with sufficient warning, she can accommodate four people at her apartment). If you

are able to provide a bed for a visiting colleague, fill out the questionnaire below and mail it as soon as possible to Mrs. James J. Rorimer, 1000 Park Avenue, New York, N.Y. 10028 (212-288-7873), or to Ida Ely Rubin, who serves as co-chair with Kay and will be available from May to the beginning of November, when Kay is in Ohio. Ida can be reached at 158 Indian Head Road, Riverside, Connecticut, 06878 (203-637-1108), which is less than an hour out of Manhattan.

If you will be traveling and will need a bed, write or telephone Kay, Ida, or, if they are not available, Carolyn Kane, who has kindly consented to receive calls at 212-628-2855. Please allow at least two weeks for a completed arrangement.

HOSPITALITY QUESTIONNAIRE

Name _____

Address _____

City and State _____ Telephone _____

Space available: _____ 1 person _____ 2 people _____ more _____

Length of time: _____ 1 day _____ 2 days _____ more _____

Can you offer breakfast as well as a bed? Yes _____ No _____

Any qualifications? _____

MAIL TO: Mrs. James J. Rorimer, 1000 Park Avenue, NY, NY 10028
OR Ida Ely Rubin, 158 Indian Head Road, Riverside, CT, 06878



Are You Here?

Some who are known to have been there . . .

Front row.

2d from left,
Marcel
Franciscono

Standing, from left.

1st, Alan Hodge (d. 1962);
2d, Wayne Dynes;
4th, James Stubblebine
(d. 1987)

(Identifiers. 2 by Dario Covi,
2 by Irene Gordon)

The Alumni Association
Institute of Fine Arts
New York University
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New York, N.Y. 10021

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