

IFA

The Alumni
Association of the
Institute of Fine Arts
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Alumni Newsletter

MUSEUM DIRECTORS APPRAISE THEIR IFA TRAINING

by Ida Ely Rubin

The Newsletter staff, continuing its pursuit of the careers of former Institute students, sent a questionnaire in June 1991 to all those then holding the position of director of an art museum. There were nineteen (list on p. 2), and twelve responded. They gave exceptionally articulate answers to such questions as:

- What do you count as the greatest rewards of being the director of a museum?
- What do you foresee as the greatest challenge for art museums in this decade?
- What recommendations would you make to the current graduate student seriously interested in pursuing a career in museum administration?

The institutions represented by the group vary widely. Some are encyclopedic; some focus on a single period or category. While some are city or state museums, three are national. Several are branches of a large institution or part of a college or university. Sixteen are in the United States: eleven in the Northeast, two in the West, two in the Midwest, and one in the South. Three are in foreign countries: Canada, India, and Israel. Five women and fourteen men were supervising these very different establishments when we wrote to them.

Eleven of the twelve alumni who answered our survey attended the Institute between the late 1940s and mid-1960s, one in the late seventies and eighties. Two hold doctorates, one from the Institute, the other from the Courtauld. All the others, save one, completed the M.A.

The areas of specialization pursued by these alumni while students at the Institute reflect on the whole the major interests of art history during their eras: Italian Renaissance, Netherlandish painting, Dutch 17th-century,

19th-century French. Exceptions include **Samuel Miller**, **Dianne Pilgrim**, and **Samuel Sachs**, all of whom focused on American art. Sachs noted that he had already chosen the field as an undergraduate at Harvard, and that "at both institutions this was a road not well traveled and finding adequate advisors was difficult at best."

For each individual the decision to enter museum administration occurred at various times and in widely differing circumstances. **Carter Brown** had decided when he was twelve. After college, an internship, and some travel, Sachs deliberately chose the Institute "because of its museum program as well as its location in the heart of the art market." Miller turned to the Institute after seven years in a commercial art gallery because "I needed more of an academic background for museum work." Others indicated that this career path came less through nascent dreams and long-range planning than through the fortuitous circumstances in which they found themselves en route. For Dianne Pilgrim it was while organizing the Brooklyn Museum's exhibition "The Machine Age in America 1918-1941" that she became concerned "with both the art-historical aspects and 'real life' problems of exhibitions." When the opportunity to become director of the Cooper-Hewitt arose, it seemed "the next natural step." Somewhat similarly, **Roni Feinstein**, who had originally planned on a teaching career, changed her focus to museum administration when she was selected for the job. For **Harry Parker**, interest in the field "began when I was an executive assistant to James Rorimer"; for **Allen Rosenbaum**, "when I took a job as assistant director with the art museum [at] Princeton University"; for **Bruce Evans**, "soon after entering the field as a curator." **Paul Perrot** started out as an assistant at the Cloisters information desk; in subsequent administrative jobs his outlook gradually moved from perceiving the role as a "necessary evil to a positive goal in itself."

In pinpointing how the Institute had helped foster their choices, most spoke of the coursework offered at the time, praising its scope, though lacunae in both 20th-century and American art were noted. **Luc d'Iberville-Moreau** cited the professors at the Institute in the early sixties as "among the best in the world. Only the Courtauld

was equivalent; France . . . was in no way comparable." Carter Brown remembered the "heady intellectual stimulation of studying and auditing courses . . . by such titans as Krautheimer, Lehmann, von Blanckenhagen, Panofsky." Many underlined the professional level of scholarship demanded, and one director noted the "holistic" approach to examining works of art. **Holly Hotchner**, referring chiefly to the areas of connoisseurship and conservation, credited the Institute with furthering the development of her sensitivity to the object and cited its historical context as an invaluable integrated approach to collection management.

The Museum Training program, under Colin Eisler's direction from 1958 to 1971 (now called the Curatorial Studies Program and directed by Marian Burleigh-Motley), was singled out by Carter Brown and Pilgrim. The latter described that aspect of Institute training as "extremely useful. The program gave me a firm grounding in the structure of museum organization and initiated my network system through the professionals there." She believes that this program, rather than any specific course, was the most essential to her "in becoming and carrying out the responsibilities of a museum director."

Carter Brown praised the Institute's connections with the Metropolitan Museum, which introduced him to the director and to curators "such as Theodore Rousseau and Hyatt Mayor" and "to the world of conservation and other media such as the decorative arts." He was also grateful for the policy of cross-registration with Columbia, which permitted him to study with Rudolf

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Newsletter Eds.: 'We're Back!'

Our pause for technical adjustments was rather extended, and you have our apologies for it. But we're now back—on disc, on line (if not yet on the Internet), and looking forward to presenting current news of Institute alumni, faculty, and friends on a regular schedule. This issue of the IFA Alumni Newsletter publishes information received and articles written from 1991 to this summer.

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Can you date this photograph of the Warburg house?

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REGIONAL REPRESENTATIVES

CALIFORNIA/ARIZONA. Linda Pinkerton, the former Regional Representative for these areas, has moved to North Carolina: a volunteer is wanted.

CONNECTICUT. Prof. Katherine Schwab, Chair, Fine Arts Department, Fairfield University, Fairfield, CT 06430-7524, (203) 254-4000 ext. 2439

FLORIDA. We mourn the passing of Penelope Mason. A volunteer for this region is sought.

ILLINOIS/WISCONSIN/MICHIGAN/INDIANA/MINNESOTA/KANSAS. Ian Wardropper, after an active and successful performance, has resigned his position. We are seeking a new Regional Representative.

IOWA. Charles D. Cuttler, 1691 Ridge Road, Iowa City, IA 52245, (319) 337-2208

KENTUCKY. Thomas Buser, 3601 Sudbury Lane, Louisville, KY 40220, (502) 491-6401

MARYLAND/WASHINGTON, D.C./VIRGINIA/WEST VIRGINIA. Marjorie Susan Venit, Department of Art History, Room 1211B, University of Maryland at College Park, College Park, MD 20742, (301) 405-1489

MASSACHUSETTS. Prof. Nancy Scott or Prof. McClindon, Brandeis University, Waltham, MA 02254-9110, (617) 736-2000 ext. 2664

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OHIO. William Hood, Chairman, Department of Art, Oberlin College, Oberlin, OH 44074, (216) 775-8181

PENNSYLVANIA. A successor for Prof. Martin Werner is needed.

TEXAS. Anne-Louise Schaffer, Museum of Fine Arts, Box 6826, Houston, TX 77265, (713) 639-7346

WASHINGTON/OREGON/IDAHO/MONTANA/ALASKA. Charles Katz, Perkins Coie, 1201 Third Avenue, 40th fl., Seattle, WA 98101-3099, (206) 583-8402

VERMONT/CANADA. Warren Sanderson, Department of Art History, University of British Columbia, Box 509, Champlain, NY 12929

ENGLAND. Lois Severini, 4 Smith Square, Westminster, London SW1P 3HS, England

FRANCE. Carole Cardon, 14 bis rue Raynourd, 75016 Paris, France

GREECE. Lisabeth Ward Papageorgiou, 51 Xenokratous, 140 Athens, Greece

INDIA. Somnath Bhattacharyya, 10 Santoshpur East Road, Calcutta, 700075, India

ISRAEL. Martin Weyl, Director, and Elaine Varady, Associate Curator of Design, The Israel Museum, Box 71117, Jerusalem, 91710, Israel

ITALY. Ornella Francisci Osti, 47 Vicolo del Cinque, 00153 Rome, Italy

JAPAN. Prof. J. Edward Kidder, Jr., International Christian University, Mitaka, Tokyo, Japan

JORDAN. Safwan Khalaf Tell, University of Jordan, Amman, Box 13252, Amman, Jordan

Alumni Museum Directors

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

Robert T. Buck, The Brooklyn Museum, New York City

Bruce H. Evans, Mint Museum, Charlotte, North Carolina

Roni Feinstein, Whitney Museum of American Art at Champion, Stamford, Conn.

Holly Hotchner, formerly, The New-York Historical Society, New York City

Luc d'Iberville-Moreau, Musée des Arts Décoratifs de Montréal, Quebec

Michael P. Mezzatesta, Duke University Museum of Art

Samuel C. Miller, retired, The Newark Museum, New Jersey

Philippe de Montebello, The Metropolitan Museum of Art, New York City

Harry S. Parker III, The Fine Arts Museums of San Francisco, California

Paul N. Perrot, Santa Barbara Museum of Art, California

Dianne H. Pilgrim, Cooper-Hewitt Museum, New York City

Allen Rosenbaum, The Art Museum, Princeton University, New Jersey

Samuel Sachs II, The Detroit Institute of Arts, Michigan

Linda Shearer

Williams College Museum of Art, Williamstown, Massachusetts

Laxmi P. Sihare

deceased; National Museum of India, New Delhi, to 1991

Thomas Sokolowsky

The Grey Gallery, New York University, New York City

Marcia Tucker

The New Museum of Contemporary Art, New York City

Martin Weyl

The Israel Museum, Jerusalem

Wittkower and Julius Held, and even to have Wolfgang Stechow, then at Oberlin, as his thesis adviser. Samuel Miller is indebted to Robert Goldwater, who recommended him for the position of assistant to the director of the Albright-Knox Gallery "during its halcyon days of collecting in the sixties." Paul Perrot underlined the absence of "bureaucratic folderol," which permitted access to faculty members on a one-to-one basis and equal access to the Library "seven days a week, twelve to fourteen hours a day," as well as openness to the slide room and to "the ever helpful and positive support given by Miss Wolf and the overall family atmosphere."

But the hosannas were balanced by complaints of incomplete preparation for a museum career and even the allegation that the Institute had looked down on the profession. "What was lacking at the Institute was any indication that museum work would involve more than the history of art. . . . The academic bent of the Institute was so strong that issues of management, finances, and fund raising—essential even at the curatorial level—were never suggested as valuable tools for the museum-bound students" (Evans). "I do not think I ever heard any reference to administrative burdens, let alone any preparation for the same" (Perrot). "There was a very condescending attitude towards the museum on the part of many at the Institute. Certainly Richard Krautheimer, one of my advisors, took such an attitude" (Rosenbaum).

The respondents were virtually unanimous in their view that the chief challenge for art museums in the 1990s is the search for adequate funding and new sources for it. Nearly all agreed that the shrinkage of endowment and operation funds is imminent, if not already in effect. Some believe that the high-flying eighties had led the government and public to perceive cultural institutions as far wealthier in collections and funds than was actually the case. "When the crunch comes," Harry Parker asked, "will quality scholarship as well as public service have to be sacrificed?" Sachs summarizes the problems as "the double whammy [of] the Federal government both pulling out its support of art and culture as well as discouraging the participation of individuals." This, he said, "may yet deal a death blow to American museums."

Concern was also voiced over the potential pitfalls of "Disneyland commercialization" and the hazard of "programs dominated by corporations or individuals" (Perrot). In this vein, Carter Brown noted the need to serve "diverse audiences [while] maintaining standards in a way that is market-sensitive but not market-driven." **Martin Weyl** defines the challenge as the reestablishment of "a meaningful communication with art itself and not with the art world." Some took a palliative approach, of making a virtue of necessity and somehow continuing to collect works of high quality with limited means and managing to sustain interest

"without flashy exhibitions" (Rosenbaum). Pilgrim cited other current challenges in addition to money—"issues of freedom of speech, cultural diversity."

In spite of these signs of changeable weather, and even storm clouds, it is clear that the rewards for these alumni of being a museum director far outweigh the drawbacks, even the sacrifice of personal commitments to the job for lack of sufficient time for both. Many believe that an important reward lies in finding a judicious path for their institutions in adapting to the needs of a changing world: ". . . guiding an institution through the often perilous shoals of societal changes and seeing it maintain the community relevance of its collections and purposes" (Evans).

Among solid pleasures listed were "the ability to live with art" (Miller) and the pride in caring for a collection or building one—in one instance of the latter, a decorative arts collection that for its period "is the most complete in North America" (d'Iberville-Moreau). Occupying the top of the museum administration ladder means having opportunities to shape a vision and then see it realized through programs and significant exhibitions. There are the rewards of a positive collegial atmosphere, "an environment that . . . brings the best possible work out of each employee" (Hotchner); "that rare and terrific feeling of accomplishment when you and your staff together [implement] systems, exhibitions, new programs that change the ways people see or understand art and design" (Pilgrim); "the ultimate satisfaction of working with others as a team and seeing things happen that affect people's lives" (Carter Brown). The educational aspect inherent in the process of displaying objects was noted by Perrot, who wrote of making "testimonies of past accomplishments available while passing them on to future generations" and of the daily satisfaction of "helping people enjoy and learn." While the rarefied pleasure of dealing with original works of art was cited, so too were the more worldly rewards of interacting with social and political leaders, but ideally with sufficient mastery to integrate this outer realm with the inner one of the museum, all without loss of integrity or vision for the institution.

The disadvantage accompanying the responsibility of a directorship was seen as the lack of time for teaching or scholarly research. One suggested that anyone with such a "psychic need" for these pursuits would be misguided in aspiring to the role of museum director. Another wondered how some of his European colleagues managed the feat.

No single answer was given as to the best training and preparation for today's aspirant to the ultimate rung of museum administration. Weyl recommended "a degree in business administration, finance, public relations, marketing, media communication, education, conservation, security, architecture, maintenance, and personal manage-

"A curator with a healthy dose of common sense as well as native managerial talent makes the best museum director"

ment, with secondary degrees in interior design, lighting, group therapy, state law, conversational skills, social manners in various countries, negotiation techniques under stress, ballroom dancing, and gastronomy." Many, but by no means all, believe that beyond an art-historical background, a second area of strength or an additional degree is a well-advised prerequisite. "Museum education is at this moment the single greatest area of development in all museums," Hotchner observed. Feinstein stressed her work for the Education Department at the Museum of Modern Art as "roughly equivalent to earning a degree in Art Education, and education has been a major thrust of my program as museum director."

The majority believe that the additional degree should be an MBA, or possibly museum management. Several caution that business people, who dominate boards of trustees, tend to perceive directors not trained in the business world "as being unfit to lead a complex institution" (Evans). Indeed, Carter Brown observes that the greatest importance of an MBA lies less in the specifics of business information and "more in conferring upon the art administrator a way of thinking and the ability to communicate with people outside the art history community, especially trustees and donors." Nevertheless, even those who propose—or, in one case, had—business degrees still believe it imperative for the head of any art museum to be a soundly trained art historian. Harry Parker, though advising students to consider an MBA, feels that today it is even more important to have a Ph.D. in art history.

Some are even more emphatic. Allen Rosenbaum views "a sound art-historical background" as the best preparation, "and if you have the aptitude the rest can be learned on the job." His statement found a close parallel in Philippe de Montebello's response: "Notwithstanding the vastly increased administrative and financial requirements of a museum director's job, I still think that a curator with a healthy dose of common sense as well as native managerial talent makes the best museum director." For de Montebello and several others, the natural route to museum directorship lay not in additional administrative or business degrees, but in curatorial experience. "Good museum directors rise through an art institution," Pilgrim observes. "There is an empathy and understanding of our particular field that is best gained through experience rather than simply in management courses. We aren't managing department stores or insurance companies. Our 'commodity' has special needs and concerns that must be addressed by a management that truly understands them."

IFA LIBRARY NEWS

by Sharon Chickanzeff
Library Director

Many of you who frequent the Library came to know and rely upon Max Marmor, IFA's reference librarian, for his extraordinary range of art-historical knowledge and unflagging good humor. Max left the Institute in November, 1993, to become Head Librarian at Yale's Art and Architecture Library. We truly miss Max and he assures me he misses us too. Finding a replacement wasn't easy, but I am nonetheless very pleased to announce the appointment of Clare Hills-Nova as Reference/Collection Development Librarian. Clare holds an M.A. in Art History from the Courtauld Institute, University of London, and an M.A. in Library Science from the University of California, Berkeley. On your next Library visit, please welcome Clare — and ask her a good question.

CATS

Just when you thought you had all mastered NYU's online catalogue BOBCAT, I must announce that we will be receiving a new system, scheduled to be installed by September, 1994. For those of you who have struggled with BOBCAT, we can struggle together anew. The new system (we hope) will give us the ability to make a variety of databases (RLIN, Art Index, Artbibliographies Modern, etc.) available at all terminals. Dependent upon Alumni interest, we would like to schedule update orientations for those who presently use, or would like to learn about, our various databases. If you are interested, please contact me or Clare Hills-Nova at the Library: (212) 772-5825.

Library Security

At long last we will be acquiring a much-needed electronic security system for the Library. Unfortunately, losses have grown significantly over the past few years, and it is increasingly difficult to protect the Library's valuable collections. A related concern (admittedly tiresome): the identification tags, which we request that you display and wear while at the Institute, are the only means we have of identifying legitimate patrons. So please make your dues contribution, wear your tag, and enjoy our library's resources.

Finally: Thanks to all of you who have given the Library your publications. Although we try to acquire all of your works, some inexplicably elude us.



ADAM GOPNIK OF THE NEW YORKER GIVES 1994 COOK LECTURE

by Pepe Karmel

The Overabundant Larder and the Luminous Oblong Blur: A Theory of Everything in American Art" was Adam Gopnik's title for the Walter S. Cook Lecture of 1994. *The New Yorker* art critic, an Institute alumnus, drew an overflow crowd on April 22.

"The overabundant larder" and "the luminous oblong blur" are two distinctively American tendencies in American art, according to Mr. Gopnik—one firmly empirical, the other transcendental. The opposition between them, he argued, counters the usual chronological divide between pre-modernist and modernist art in America: it is equally apparent with John James Audubon and Thomas Cole in the early nineteenth century or Wayne Thiebaud and James Turrell in the second half of the twentieth. The empirical artist wants "to point to stuff," while the transcendental artist "closes his eyes and hopes for a vision."

The transcendental tradition of the "luminous blur," he noted, was chronicled in Institute professor Robert Rosenblum's seminal *Modern Painting and the Northern Romantic Tradition* (1975). But the empirical tradition has won relatively little attention. Calling Audubon "the Giotto of American

art," Mr. Gopnik stressed the artist's distrust of organizing systems: instead of seeking a higher unity for his material, Audubon was content merely to present "one damn thing after another." His work thus enunciated what Mr. Gopnik considered the three principles of the empirical tradition: "(1) What you see is what you see. (2) Get it all in. (3) Find a subject that expresses you."

Mr. Gopnik sketched the evolution of the empirical in American art from Thomas Eakins to the contemporary painter Chuck Close, comparing it to the literary tradition of Walt Whitman, Ralph Waldo Emerson, Mark Twain, and Jack Kerouac. A transcendental phase in American culture, he asserted, is usually followed by an empirical phase. Abstract Expressionism gave way to the insistent realism of Pop, and even within abstraction Barnett Newman's mythologizing rhetoric was succeeded by Frank Stella's drily factual approach ("what you see is what you see").

To explain the "boomerang" between transcendental and empirical, Mr. Gopnik invoked the philosopher George Santayana, who posited that Americans tend to embrace a psychological (i.e., nonhistorical) view of life—one in which it is equally easy to believe that objects form the mind or that the mind makes its objects.

The weightiness of Mr. Gopnik's philosophical argument was tempered by a series of humorous asides ("as my grandmother used to say, 'this you could have cooked at home'"), and the audience, which filled the lecture hall and spilled into the seminar room, rewarded him with a rousing ovation.

In Memoriam

Bernard V. Bothmer
(1912-1993)

Lila Acheson Wallace Professor of Ancient Egyptian Art

I am here this afternoon to pay tribute to one aspect of a highly complex and deeply committed man, Bernard Bothmer—his calling as a teacher and mentor. Through my words, I will speak for Professor Bothmer's ongoing students, who would like to acknowledge what he has given to us over the years and what he kept on giving in his last few months despite the heavy weight of pain and dying.

Many of us had hoped that he might get through his illness. We thought he might find a new burst of life like the exuberant sunflowers he planted one spring outside the Institute building.

But we now know that he knew. So we now know that those final lectures, the last bits of wisdom, gifts, and anecdotes, all of these were his bequest because he knew his time was limited and he wanted to spend it sharing with his students. For teaching was a best love for him and we, his students, a second family. By speaking I will keep that memory alive.

I first met Professor Bothmer when he invited me to his office after I had successfully completed my first lecture course with him. He wanted to discuss the exam and to encourage me to take up the study of Egyptian art.

This kind of promotional encouragement was very characteristic of him. It shows both his passionate commitment to Egyptian sculpture as art and his firm belief in carrying this idea forward by creating a new generation of students, one who would not look at Egypt from a philological, historical, or archaeological point of view as was traditionally done, but from an art-historical one. He significantly expanded the acceptance of ancient Egypt as an art-historical discipline and he was the teacher of many of the major names in the field today.

“First and foremost, it was standards, standards, standards—relentlessly high, determined standards in questioning prior scholarship, in pursuing new ideas, in photographing . . .”

I am glad I accepted Professor Bothmer's invitation to study Egyptian art because of the enrichment I gained from working with him.

There were many gifts Professor Bothmer gave to us as teacher and mentor. First was knowledge, but I use this word with a sense of its inadequacy in conveying what I mean. When I became a student of his, he gave me a definitive set of instructions that have proven valid to this day:

— It was not only what facts I needed to know, but how I was to go about acquiring them.

— It was not only what books I needed to read in a library, but how I should experience a piece of sculpture in its context in Egypt.

— It was not simply the ivory-towered expansion of intellect, but the meeting and forming of relationships with all manner of professionals in the field: student, established scholar, dealer, and whoever else might be appropriate.

First and foremost, it was standards, standards, standards—relentlessly high, determined standards in questioning prior scholarship, in pursuing new ideas, in photographing, and in writing.

His Tuesday 6 PM lectures were a ritual for us. A large audience would attend, from current and former students, to museum professionals, to antiquities dealers, to professional scholars, to friends and others. Despite these diverse backgrounds, we all became his students when we entered the lecture hall.

Professor Bothmer took great care in preparing his lectures. He never wanted to give the same talk twice. Indeed, he bristled

at the idea that any of his courses might be called surveys, a term that to him implied a static, textbook approach. His style combined analytical, historical, and interpretive information, interwoven with anecdotes from his experience. His slides were largely his own, taken over decades of working in the field; they were an unparalleled collection.

When he described a work of sculpture, he showed his intimate familiarity with it not only as a work of art, but as a product of a particular individual and time period in Egypt. While one got to know Professor Bothmer's approach and preferences, there was always something new to see in his analyses of individual sculptures and artistic movements.

As emotionally difficult as it was, we were glad that we were with him to the end. He gave his last lectures from a wheelchair, with handwritten notes to help him through the pain of those last few months. It was rare that he cut short or cancelled a class due to his condition for he did not want to be separated from the teaching mode that defined him. Yet, the burden of his illness was too much in his final lecture and he said, “I’m sorry, I cannot continue.” That was the conclusion.

Professor Bothmer's second major gift was sponsorship. This was not easily won and even harder to retain. Many would say that he was difficult, but I think that this trait reflected his fighting spirit, his perfectionism, as well as the professional and personal disappointments he suffered over the years. In the end, it was the cancer, which he told few about.

Even though Professor Bothmer could be difficult, he knew when he had offended and would always make the effort to apologize or compensate fully.

His sponsorship had a special significance for me. I have been interested in Egyptian art ever since I can remember, but for a variety of reasons have never had the time or opportunity to study it. That is why his invitation to study with him was especially fulfilling for me; I am grateful to him for that.

Also significant was that Professor Bothmer's sponsorship—of me, as for many others—embraced nontraditional students. He was quite delighted that I worked in financial publishing, far away from the discipline of art history. He took an active interest in the parts of my life outside of the Institute. This was a warm welcome to me and to others, who came from different walks of life to study with him.

As a sponsor, Professor Bothmer gave us knowledge and conversation about his travels to Egypt and elsewhere. Among the many benefits I could mention, I want to highlight the unstinting access he provided to his Corpus of Late Egyptian Sculpture, an invaluable photographic and bibliographic source for countless research projects and papers. He gave access not only during the day, but during evening and weekend hours, and was replete with stories on how the Corpus was built. He was always quick to apprise us of new information or

provide us with opportunities to gain an enriching experience.

While we mostly knew Professor Bothmer as a teacher, we would occasionally see glimpses of his other aspects: father, former soldier, museum professional, husband. Most keenly, however, we saw Professor Bothmer as a friend, which is not common in a teacher/student relationship.

When I first met Professor Bothmer, I addressed him with the very formal title, Dr. Bothmer. He quickly and sharply corrected me, insisting that I say Professor Bothmer, since the title “Dr.” was technically incorrect given his lack of a Ph.D. In his last days, Professor Bothmer asked me to address him differently again, saying that I must call him Mr. Bothmer because he would no longer teach and because now our relationship would be based on friendship. He was only validating something that had already been there for us, his students.

Even in the last conversations, through the difficulties of illness, he was telling us what we needed to do, who we needed to meet, and what we needed to know—all the time, in his inimitable way, infusing the instructions with hints about his past life and the adventures and relationships he had had. Above all, during these last communications, he sought to provide that we his students could carry on in his absence.

So what more can I say now but, “Thank you and goodbye, my friend.”

Delivered by Paul Edmund Stanwick, Doctoral Candidate, Institute of Fine Arts, New York University, at Bernard V. Bothmer's memorial ceremony at the Institute of Fine Arts, February 6, 1994

Richard Pommer
(1930-1992)

Sheldon H. Solow Professor in the History of Architecture

Almost every day we have driven into our awareness new evidence of the fragility and unfairness of life. This is such a day, as we sit together absorbing the impact of Dick Pommer's death: far too soon, a good man, seemingly healthy and strong, part of a loving family and at the zenith of his career, sickens and within ten months dies, and from an assault on what constituted the very center of his existence—his dedication to the life of the mind. Dick's endurance at the end, and his will to keep going in the face of immense physical and psychological deterrents, was a testament to his strength of character. His approach to death was entirely consistent with his approach to life.

In that life, it was my good fortune to know him in a number of different modes, all of which intersected: as my teacher—here in this institution; as a perpetuator of the tradition of great teaching of art history at my alma mater in Poughkeepsie; as my colleague for a short while in the Fine Arts Department at Washington Square, where the two-semester survey of the history of architecture which still survives was created for and by Dick; as the mentor who set the standards for scholarship and writing in the

history of architecture—the one (we all have one) who looked over my shoulder as I worked, and to whom I was speaking as I wrote; and finally as the husband of my oldest friend.

The courses Dick taught here at the Institute in the early sixties were remarkable for their range, and for their originality of thought, and they attracted a group of zealous enthusiasts. Marvin Trachtenberg, and others I see here today, and I, were among them, and we all sat together in the front row near the lectern so as, given Dick's tendency to mumble, not to lose a word. In those lectures and seminars on the history of architecture—spanning the 15th through the 18th centuries with highly significant references to before and after—I never once heard a stale idea. All the old material, all the standard bibliography, was newly perceived, freshly thought through, richly independent of established doctrine and orthodoxy. And every meeting was—the best thing of all—interesting.

In a different context Ken Silver once said to me of Dick that “he has his own take on everything.” In those years that “everything” included Renaissance and Baroque architecture—and “his own take” consisted, for examples, of the ingenuity of making Donatello a central figure in the course on Florentine architecture, of the inspired attributions he proposed for especially problematic Renaissance buildings such as the Pitti Palace, and of his eye-opening unconventional descriptions of the buildings of Borromini and Guarini. It was also a time

“... in a discipline known for its narrow specializations, he fully mastered not one but three periods ...”

when an Institute Master's thesis would more than once rise to the level of a published book, let alone a doctoral dissertation, and Dick's Master's thesis on Sangallo's drawings for San Lorenzo is one of the legendary ones. Thirty-five years later—and long missing from library shelves, a tribute of sorts—it remains as important as it was when it was written, perhaps even more so in the continued absence of a definitive book on Sangallo. His doctoral dissertation evolved into one of the best-written books on architecture I have ever read—his award-winning study of 18th-century Piedmontese buildings.

As an architectural historian Dick accomplished a very difficult thing: in a discipline known for its narrow specializations, he fully mastered not one but three periods, and wrote authoritatively and brilliantly on Renaissance, Baroque, and modern architecture, with his scholarship, his research, for each of them solid as a rock. His work in 20th-century architecture and urbanism was enriched, furthermore, by his highly developed political consciousness, his sensitivity to the socio-political context of buildings

and the world for which they were designed. His books, articles, and lectures established him as one of the discipline's most penetrating intellects. To the great loss of our community of scholars, he still had much to write, and to say, and to contribute.

Among my warm memories of Dick that stretch back thirty years, I single out that of a man of exceptional generosity who gave to students and colleagues, without holding back, ideas, encouragement, time, and specific help. If he believed in what you were doing he gave you the full measure of his thinking and support. I, for one, am deeply indebted to him for that kind of assistance—I would not be working on what has occupied me for the last three years if it had not been for Dick, who told me that it could be done and should be done. Further back, Dick “inherited” me as a dissertation student—both Wolfgang Lotz and Richard Krautheimer having departed for Rome. His first contact with what I had written, therefore, was to read it in its final draft without any previous discussion or advice. I vividly recall how his comments in the margins went like arrows to the weak points, and every suggestion for change was for me an electrifying insight into the nature of Renaissance architecture.

There is one final remembrance I would like to summon up—in both verbal and visual form. A few weeks before Dick and Linda were married in 1968, there was a party at our house to celebrate the event. At that party Dick and Linda talked to Irving Sandler about their idea to buy a painting from Philip Pearlstein as a wedding present to themselves. Irv suggested that instead of just buying a painting they should commission Pearlstein to paint a double portrait. They hadn't thought of that, and the idea intrigued them. They thought about it some more, talked it over with the artist, and the result is the powerful and insightful image familiar to most of us that we now see again. It gives us the intense, serious, somewhat introverted intellectual in an every-way-characteristic pose and mood. But there was another Dick, too: genial, open, relaxed in the Cape Cod sunshine, looking at Daisy as she snapped this picture. With great affection, we remember both sides of this admirable man.

Delivered by Isabelle Hyman, College of Arts and Science, New York University, at Richard Pommer's memorial ceremony at the Institute of Fine Arts, May 17, 1992.

Gert Schiff
(1926-1990)

Avalon Foundation Professor in the Humanities

It is a privilege to speak here today about a much-loved teacher. I have been asked to contribute to this memorial service because I was the last student to complete a Ph.D. with Professor Schiff. I cannot claim to have had as close a relationship with him as many of you here today, or to have been among his inner circle of friends. Although our relationship as teacher and student stretched over many years, it remained on a

somewhat formal level. Yet his warmth, wit, and idiosyncratic personality shone through these constraints. From this slight degree of distance, then, I offer these observations on Professor Schiff in his role as teacher and advisor, and I have asked a few of his other students to contribute some of their recollections as well.

As Professor Schiff was always very busy, I learned quickly to read his unspoken signals—if he kept his finger in the page of the book he was reading when I dropped into his office at an off-moment, I knew it had better be a very quick visit. If, however, he reached for his tea kettle and a cigarette, I could look forward to a leisurely chat on almost anything—from Mark Bidlo or Biedermeier, to the underground film or opera he'd seen the night before—and the dicier the topic, the more animated he became. I always left refreshed by these delightful breaks from my own narrow pursuits.

“It's been said that a teacher teaches not so much what he knows as who he is ...”

Although he was a very patient man, he had little tolerance for the unprepared student. But when an important project was completed or nearing completion, he gave his students his undivided attention. Almost anyone who has worked with Professor Schiff can recall the care he took in poring over a dissertation outline or grant proposal, deftly shaping a vague miasma into an articulate game-plan. When I finally handed him my almost-finished dissertation, he returned it to me two weeks later with fifteen pages of notes written in his beautiful hand, and then closed the door to his office and for an entire, smoke-filled afternoon went over each of his comments with me. (He has been known to have extended this same degree of attention to students for whom he was a second reader as well.)

As I had written on Picasso, he had, of course, a great deal to say about the content, but his attention to detail was equally impressive. Spelling in footnotes, Latin inscriptions—everything had been gone over. I had seen him earlier that week bustling about in the library and rummaging in the stacks. When he saw me, he said he had thought of a certain painting I should add in and was trying to track it down. It was a minor point, but he always cared about the telling detail or example.

Professor Schiff cared a great deal about style in writing, as well as content, and was visibly put out by awkwardness or pretentiousness. He enjoyed ribbing me about what he called those “beautiful last words” that I loved to put at the end of a section. His sensitivity to the nuances of his adopted tongue was such that he was constantly pointing out stylistic infelicities to me. “I hate ‘the Manet’ or ‘the Picasso,’” he would say, “It sounds so much like the auction house.” And he advised me to substitute Picasso's name more often in the place of

"What was perhaps most endearing about him . . . was the delightful contrast between his utterly correct, and somewhat forbidding 'Herr Professor' image right out of Spitzweg, and the free-spirited, independent-minded person he was"

"he," saying, "You sound like one of those students who refers to a teacher as 'he' because he is afraid to use his name." My loose way of working, doing draft after draft and filling in certain details later on was anathema to him; he told me that he never went on to the next page until the one he was writing was perfect in every respect, though of course he didn't try to impose this method on me. He loyally stuck by me through my lengthy revisions, however, and approved my dissertation from his hospital bed this fall.

But it wasn't just his thoroughness and literary flare that made him an exceptional person to work with—it was also his depth of knowledge of other fields, especially literature and psychology. Who among his students has not benefited from his currency with classical literature, German fairy tales, Symbolist poetry, and, of course, Freud? But even more important was his all-consuming passion for his work. One could feel his almost visceral response to a particularly complex Cubist figure in the way he would trace its contours with his hand, explaining how to read it. When he was pursuing a new subject, as he frequently was, he seemed to be led by an explorer's instinct, totally consumed by the process of discovery. Nothing else mattered to him during these periods, not even his former interests. And he often brought this same degree of engagement to even fleeting topics. My husband recalls the spirit and vehemence with which he once debated with him the merits of an Italian poet's view on art. This last year, of course, all of us witnessed the degree to which his work on Blake virtually sustained him.

But what was perhaps most endearing about him, as Gertje Utley so aptly put it, was the delightful contrast between his utterly correct, and somewhat forbidding "Herr Professor" image right out of Spitzweg, and the free-spirited, independent-minded person he was. With an almost joyous disregard for the conventional, and fascination with the twists and turns of human nature, he brought alive areas of art neglected or overlooked by others. Though not all his enthusiasms were met with a wide audience, with his work on Picasso, his openness to all aspects of human experience and sensitivity to new painting techniques launched an appreciation of the vital last chapter of Picasso's work, and of the art of "old age" in general.

It's been said that a teacher teaches not so much what he knows as who he is. I asked a few of his other students, some of whom became his close friends, what qualities of Professor Schiff's stood out most clearly in their relationships with him. For Sabine Rewald it was his generosity and empathy—in both the psychological insights he brought to art, and in his personal openness which allowed her total freedom in discussing any topic at all with him. Gertje Utley noted his wealth of knowledge based on his old European humanist education, and his incredible dignity in his last months, in which he remained both interested and interesting. For his assistant on many projects, Rosemary Hoffman, it was the fact that he lived the scholarly life in the strictest sense, yet without narrow boundaries. Marsha Morton recalled his kindness in putting her in touch with so many of his friends and colleagues in Germany. And for Dorothy Kosinski it was his flexibility and fluidity of approach. "Professor Schiff did not try to impose any particular way of dealing with the material," she noted, "as long as it met the highest standards."

My own answer to this question came to me when I was visiting the Tate Gallery this January, surrounded by the company Professor Schiff had kept—Fuseli, Blake, the British Romantics, Picasso, and even Richard Dadd. In addition to the generosity, empathy, independence, and erudition that others have cited, his most memorable qualities for me were his insatiable curiosity about life and the strength of his instincts which had led him on so wide-ranging and personal a search, as well as the extreme delicacy with which he wielded his instruments of inquiry.

(And I apologize to Professor Schiff for those "beautiful last words.")

Delivered by Susan Grace Galassi, The Frick Collection, at Gert Schiff's memorial ceremony at the Institute of Fine Arts, March 3, 1991.

Alexander Coburn Soper III
(1904-1993)

Professor of Fine Arts, Emeritus

In the nearly twenty years I knew Alexander Coburn Soper III, the first fifteen as his student—he was my teacher and advisor in a Ph.D program at the Institute—he was always known to me as "Professor Soper." Not because he insisted on it, but because it was the only way to express the esteem I felt for this stubbornly unsentimental man.

When reflecting on what to say today, I was reminded of the extensive discussions we had on biography as a component of history, in the course of my dissertation on the 11th-century Chinese landscape painter, Fan K'uan, for whom so little biography exists. Professor Soper believed in biography as history, tending toward the Emersonian extreme that characterizes all history as the lives of individuals. This attitude earned him the label "historical particularist," a label with merit, if it does not obscure the use to which he put "historical particularism"—but more of that in a minute.

In our discussions of history and biography, Professor Soper expressed interest in a passage from Paul Valéry's *Introduction to the Method of Leonardo da Vinci*. He signalled his interest in that way he had of smiling, as if to himself, and undoubtedly in the first instance to himself, as he savored the meaning of a thought. It was a great pleasure to evoke that smile, and it remains a great pleasure to recall it. The passage is as follows, and applies, I believe, to Professor Soper:

"What a man leaves after him are the dreams that his name inspires and the works that make his name a symbol of admiration, hate, or indifference. ...If all faculties of the chosen mind are developed at the same time...then the figure of our hero grows more and more difficult to conceive in its unity and tends to escape our strivings... Our understanding fails to grasp the continuity of this whole—just as it fails to perceive those formless rags of space that separate known objects and fill the random intervals in between; just as it loses myriads of facts at every moment, beyond the small number evoked by speech."

Professor Soper excelled in ways that challenge our ability to form a continuous image of the whole. His writings in their breadth and elegance are an ample body of evidence to explore his qualities of mind, but it was only at his death that I realized how private the life behind these thoughts remained. Conversely, his family, who called him "Fogg," a child's version of "grandfather," was largely unaware of the influence their patriarch exercised through his work.

It would seem that Professor Soper chose to compartmentalize his life in ways suggested by the schedule he kept for some thirty years at the Institute of Fine Arts, arriving by train for three days of uninterrupted talk and thought about the history of art, then, packing his briefcase (which I suspect he had owned since Bryn Mawr in the 1940s) and a small bag of things, and disappearing into Penn Station for the return to Rosemont. It must have seemed similarly abrupt at the other end.

In the years of weekly conversation I had with the man, I never felt that he concealed things, although I later learned there was much I didn't know, particularly the sad things. He was very generous with his ruminations; they seemed to flow freely, in intricate patterns across his experience. It did seem that he reflected on history the way most people reminisce about their own lives. But he frequently had thoughtful opinions on contemporary politics, national and local; he was delightful on the subject of movies; I remember a particularly characteristic critique of "The Man Who Would be King," Kipling's story set in Kafiristan, which may have been blank on the maps of Sean Connery and Michael Caine, but not in the mind of Alexander Soper. We discussed aesthetics as an erotic response, against the backdrop of Vargas-Llosa's steamy 1990 *In Praise of the Stepmother*; he certainly seemed to muse about most things I had ever thought of.

It was only after his death, when his son and daughter-in-law, John and Ann Soper, opened the Rosemont home in March to a small group, that I realized how little I actually knew about his roots, his personal and family history, his relationship to the community that surrounded him when he wasn't being "Professor Soper." I have tried in these remarks to fill some of the gaps that you may share.

Alexander Coburn Soper III was born in Chicago in 1904, the eldest of two sons born to Alexander Coburn Soper, Jr., and Bertha Dunlop Soper. His brother, Arthur, was a few years his junior. The roots of the Soper family in America were already generations deep. Professor Soper's grandfather, the first Alexander Coburn Soper, was born in Rome, New York, and was a member of the Sons of the American Revolution. He attended Hamilton College in Clinton, New York, and later became a generous benefactor. He spent most of his successful business career in Chicago as the head of a lumber company, retiring to Lakeville, New Jersey, and keeping a summer house in York Harbor, Maine.

Professor Soper's father, Alexander, Jr., grew up in Chicago. He prepared for college at Holbrook Military Academy, and like his father, was sent to Hamilton. He stayed for two years, and then finished his B.A. at Cornell. From there he went to Europe and studied at the universities of Vienna and Berlin, returning to Chicago to earn a medical degree from the Rush Medical School in 1901. The young doctor's practice in Chicago was interrupted by World War I, and his service in the Medical Corps as a surgeon took him to the American West. Not keen on returning to private practice, he seized upon the idea of moving the family to California and growing oranges—or some similar promise the land held out at the time. He found some groves in Montecito, near Santa Barbara, and relocated the family while the boys were young. He remained in the practice of medicine, however, and never did take up the farmer/rancher life he had envisioned.

Young Soper rode to the Thatcher School near Highway One on horseback each day, and there gained both a dislike of horses and a training in Latin that never left him. He repeatedly expressed dismay that his students could misspell "deity" with the "i" before the "e" when the root was so clearly "deus." Perhaps even more fundamentally, the order imposed on language through the methods by which Latin was taught seems to have stood as a model for his later study of Chinese and Japanese.

We have only to look at notebooks of his translations from the Chinese—columns of neatly and very beautifully transcribed characters (the delicate flourish seems to reflect a pleasure he took in writing characters), their empirical attempt to systematize, their rigor, their impulse to find structure in contexts of usage—to feel his belief that the language had rules (they've always remained obscure and untrustworthy to me), rules that could be transferrable in the service of meaning. This

legacy permeates his translations, with their careful, illuminating footnotes. These translations will remain, I suggest, among the most eloquent ever produced in our field.

According to his children, Professor Soper adored his mother, whose gentle humor, love of the beauty of landscape, and encouraging nature stood in some contrast to the expectations of a father who positively enjoyed military life.

Young Soper followed his grandfather and father to Hamilton College. The winters were shockingly cold to the young Californian. He was admonished, however, by his father to refrain from the inappropriate extravagance of buying a fur coat, and was encouraged to layer, a sartorial habit he kept. I remember observing on many occa-

"Rowley argued 'Style' as the standard of truth in art, against which Soper would mount his standard of 'Penetration by Text'"

sions in his office on the north side of the Oriental Room at the Institute of Fine Arts, where the winds whistled in off the park, that he was wearing more than one sweater-vest at a time. Similar letters from his father instruct the young man to avoid distractions, including the theater.

Professor Soper remained spare in his taste for external appointments. I was always amazed how little he needed. His office was modest in the extreme. His study at home was similarly bare except for books on long shelves, and a view onto the surrounding trees. His favorite haunt at the family summer house in Greensboro, Vermont, was the building apart that was just a room looking out onto the lake.

It was impossible to think that a man so physically and mentally graceful was not prey to vanity. And I think he was; but any vanity was so tempered by a rejection of excess that it showed hardly at all. According to his children, he and his brother were raised to respect healthy, strong bodies; he enjoyed exercise, particularly swimming and rowing, ate consciously with an eye to health, and drank "only with meals." He had a strong clear voice and was known as an excellent dancer. Long before it was popular cant, he generally viewed a natural life as tonic.

In 1925, Alexander Soper enrolled at Princeton with the aim of becoming an architect. While at Princeton, through a friend, he met Suzanne Smyth, born at Hart's Hill in Whitestown, near Utica. In the summer of 1929, he earned his M.F.A. in architecture and they were married. I was always moved by how clearly Professor Soper cherished his wife and admired her virtues—her civic mindedness, her connectedness to people, her work in school administration in Bryn Mawr. I also remember his saying how he rattled around in the Rosemont house, how large it seemed to him, after she died. Ann

Soper remembers "Fogg" having told her that his chief interest in religion was that by taking his wife to church he could observe her profile uninterruptedly.

The Depression in the early thirties prevented the young graduate from finding a job as an architect, and he "dabbled" in Chinese philosophy, literature, and history at Columbia and Harvard Summer School. The Soper way of dabbling included translations of Chinese texts with C.C. Wang. It was always amazing to those of us who needed all the help we could get in Chinese, that he was essentially self-taught.

The reason he did not become an architect was that, according to him, he wasn't good at it. He found the drafting agonizing; and in the end "one hadn't even used one's imagination." A close friend and colleague from the program at Princeton, who in Soper's eyes was a naturally gifted architect, suggested to him that he try something else. It was apparently a shocking revelation and it brought him up sharply. The remark is the kind of thing that I might have expected from Soper himself, to one of us. He could be witheringly candid. Perhaps having looked himself in the eye, he expected the rest of us to be equal to it.

He returned to Princeton to study classical art history and began to teach, which he enjoyed. A consistent style of mind is evident in his notebooks, as is a legacy of his training in architectural drafting, whether the subject is Greek and Roman art, Chinese architectural ornament, or Buddhist sculpture. Neatly penned notes accompany drawings, keenly observed and rendered in detail.

At Princeton, he came into the orbit of George Rowley, a romantic Southerner trained in early Italian painting, who was developing philosophical superstructures in Chinese art on which to pin his sensitive responses to style. Rowley was a powerful attractant, and at the same time someone against whom the young Soper would react, defining himself in the process. Rowley argued "Style" as the standard of truth in art, against which Soper would mount his standard of "Penetration by Text." Rowley was a Generalist, and Soper by comparison indeed a Particularist. Rowley advanced developmental models of style borrowed from Heinrich Wölfflin working in Western art, that invoked to Soper the specter of the anhistorical—the "universals," of which he remained suspicious his whole life. In Soper's article of 1948 in *The Art Bulletin*, "Life Motion and the Sense of Space in Early Chinese Representational Art," he reached the "classically happy conclusion" of Rowley's model: looking at Han mural art, he found that Chinese art, like Greek art, developed from the linear-planar, to plastic volumes, to pictorial surfaces. But he introduced the notion of regional styles, a new navigational axis in the world of universals. The seeds of the professional debate Soper engaged in over the years with Ludwig Bachofer, Max Loehr, Wen Fong, and others over matters of stylistic modeling, were planted with Rowley.

I continue to wonder why Professor Soper, whose interest in Asia seems to have begun with China, applied to the Rockefeller Foundation in 1935 to study Japanese Buddhist architecture in Japan. I can only observe that he expressed a life-long admiration for the humanism of Chinese culture, but that he seemed personally drawn to the spiritual aesthetics of Buddhism, expressed in the ritual beauty of temple art and architecture, of which so much more remained in Japan than China.

There is a record in a notebook containing his handwritten translation of the Diamond Sutra that records an aspect of his involvement with Japanese Buddhism. The entry, dated "Los Angeles, December 7, 1940," says he decided against taking initiations from a high priest of the Shingon sect of Esoteric Buddhism during the Roshi's unusual visit to Los Angeles, but later by strange chance found himself present at the Roshi's performance of the Fire Ceremony, a ritual connected with the Diamond Sutra, a text that he, Soper, was in the midst of translating. The Roshi's picture, cut from the photo in *The Los Angeles Times*, is placed in the front of the notebook recording the translation.

The Soper-in-Japan I imagined was the abstemious Soper of woolen caps and subdued plaid sportshirts buttoned to the collar in winter, and white shirt-sleeves in summer—the Soper that I knew. I was not prepared for a photograph in the family's possession: the Soper family about 1937, young John in his arms, and his daughter and wife in kimono. John recalls that he was spoken to only in Japanese by his nanny.

Professor Soper described the house he lived in, in Japan, as frightfully cold in the winter and unbearably hot in the summer, but nor was I prepared for the grand beauty surrounded by the hills of Kyoto shown in a family photo. The characteristically ironic inscription on the back of the photo is "Soper home in Kyoto—The Practical Choice."

From the family archives is a brief essay about this period entitled "The Lure of Old Japan" which also bears the stamp of his humor and wit. I will read you the beginning:

"Recent world events have bought back vividly to my mind the period in which I was temporarily a neighbor of the Emperor of Japan. Our relationship, as I remember it, never ripened into anything like real intimacy; it was perhaps no more than coincidence that made my family and the Hirohito family choose the same spot for summer relaxation back in the peaceful 1930s; but the association, abortive though it was doomed to be, at least gained for me a number of beautiful memories...

"Hayama, the seaside village near Yokohama which in pre-war days was the summer residence of the Son of Heaven, is a pleasant beach resort, backed by pine-covered hills and facing across the water toward the familiar silhouette of Mt. Fuji. Japanese crowded there in July and August to bask in

the double radiance of the Sun Goddess and her Imperial descendant."

(This mock-heroic beginning prefaces a description of the arrival around the point of the Emperor, returning from a fish-viewing expedition at sea that forces the sun-bathing Japanese to jump off the diving raft and tread water. Dislocated from his air of superior detachment, as he watches the scene from the diving raft, by the wild eye of an approaching policeman, Soper realizes that it is a streamlined, 1937 application of the ancient usage which forbids a subject to occupy a higher level than the Emperor, and he dives in too, "to survey the further passage of the Imperial party from sea level.")

The sojourn of the Soper family in Asia was brought to an end by the Japanese aggression at the Marco Polo Bridge in July of 1937, later viewed as the beginning of World War II in Asia. Professor Soper intended the next phase of his Asian odyssey for the mainland, but his time there was limited to brief visits. On one such visit the intrepidly curious Soper bicycled out with a friend to the Manchu section of Peking to see for himself the notorious recluse and charlatan, Sir Edmund Backhouse, around whom much speculation swirled for his suspected forgeries of diaries from the Chinese Court. Professor Soper told me that Backhouse himself answered the door dressed in the middle of the day in a tuxedo. In 1938, the Soper family returned to the United States.

The notes Professor Soper brought back with him from Japan were the basis for his dissertation on early Buddhist architecture in Japan—characteristically original observations built from texts and meticulous observation. He once told his children that he didn't like studying what other people wrote; and was happy when he got them out of the way in his reading, so he could follow his own line of thought.

This capacity for independent thought is also consistent with the relative isolation in which he conducted his professional life, developing relationships primarily through teaching, letters, and as editor of *Artibus Asiae*. During the period I knew him, this man who tackled the most esoteric vocabularies of Chinese, who had served in the Marines as a document translator at Pearl Harbor and as the head of a group of language personnel in occupied Japan, positively avoided spoken Chinese or Japanese, and, I would go so far as to say, those who spoke them. He had little interest in travel to contemporary China or Japan and surrounded himself with neither Asian friends nor things—the badges both natural to the situation, and explicitly cultivated by my generation as a measure of cultural immersion and acceptance. But whether motivated by arrogance or insecurity, this man, largely self-taught in both language and culture, seemed disinclined to dilute his brilliant vision with the cultural inheritance afforded in varying degrees of interest by race alone.

Out of this concentration came the vivid constructs of his subtle and far-reaching

mind, continuously fed as it was by records from times and places it described. He had an extraordinary capacity to see things whole in his mind. He would often describe a painting from memory, even when a photograph lay on the table, clasping his hands and turning his head to the side, holding the image in thought, turning it this way and that with language.

Parenthetically, Soper also served for two years on the South Pacific Islands of Wallis and Samoa. He told me he understood Gauguin's attraction, and had considered living there himself.

His career from Bryn Mawr to the Institute of Fine Arts, as author, teacher, and editor of a journal that reflected his broad interests, his care for language, his painstaking attention to text, will be addressed by others here.

But before turning you over to the rest of the program, I would like to convey what good company he was. What he said was always original. His choice of words was often stunning. His generous expenditure of time was flattering. And, to top it off, his sense of humor was wonderfully indulgent, decidedly wicked, and highly personal.

Among his papers I found a note that said: "One of my own irradicable weaknesses has been my tendency to find the comic aspects [of things] and to [express them] in some unforgettable way. Every degree of expressiveness is at the ready; from gentle satire to raucous parody; and in some cases at least, I wish I'd been able to refrain."

As for his "camp" within the spectrum of art historians, he built his theories from close examination of particulars, bound tightly with textual support, and he extracted meaning from individual lives. To this extent, he was indeed a "historical particularist." But he never left one stranded in the particular. He never succumbed to what Riegl called the "cult of individual facts." Particulars for Soper were bricks for the architecture of his insight and imagination. I think he enjoyed mightily this architecture of mind where he could exercise the power of imagination that he felt denied in the craft of building buildings. He raised observations to their place in pattern, and composed broad arcs of history. The individual for whom the tomb was built, or the general assigned to such and such a post, played a role in the drama of history. Soper's translations of texts were vehicles to the splendor of palaces, to the radiance of houses of worship, to spirals of philosophical inquiry, to the moods of nature and the possibilities of the brush; and to a deeply humanistic interpretation of the value of art.

If he left some of us outside sometimes; and if he left an increasing body of new evidence aside, it was, I assume, because he remained so busy with what he carried within.

Delivered by Caron Smith, Executive Administrator for the President, The Metropolitan Museum of Art, at the memorial service at the Institute of Fine Arts on September 10, 1993.

Continued on page 12

Nostalgia

from
the
photo
files



Clockwise from above:

Proper dress for pulling lantern slides—stockings and heels, coats and ties.

Teatime at the “first” IFA—the Warburg house on East 80th Street.

Seminar study with Professor Walter Friedlander.

Can you identify any of these students? We'll publish names in next Newsletter.





Charles Sterling
(1901-1990)

Professor of Fine Arts

I first came to know Charles Sterling well in 1962, when I started to teach here as a junior professor. Charles had joined the Institute faculty a year earlier. It seems to me that the first thing he must have done when he arrived at the Institute was to survey the slide collection. Looking at the identifying labels on the slides, he discovered, as he told me, that "everything was misattributed." Well, maybe not everything, but everything it seemed to me then, in the fields I taught. He set to work at once putting things right—reattributing and getting countless slides relabeled and refiled. As a result I could never find the slides I needed, and I was always in his office when I had to prepare my classes. "Charles, I'm looking for that Manfredi in Dresden." "Oh, no, not Manfredi," he would say with a show of surprise. "Tournier. You might imagine Valentin, but not Manfredi. Look. . . ." And out would come a score of photographs to illustrate an impromptu mini-lecture on French Caravaggism. His eye and intellect were almost always on target, and I learned enormously from him in those days.

Like all great teachers, Charles was possessed of a need to share his bounty of knowledge with others. And it wasn't only students and young colleagues who benefited. I recall that when he was here he liked to dine at Japanese steak houses, where one sits next to other customers around the central hibachi. Charles was very handy with chopsticks (which not so many Americans were in those days), and if he saw his neighbor trying to spear a piece of steak, he would invariably offer to give a lesson in chopstick manipulation. He explained that one meets people that way, and "raises the cultural level."

Charles Sterling was born in Warsaw in September in 1901. He went to school there and studied law, but I don't believe he ever intended to practice it. Apparently his interest in art history was awakened by family members and friends, and in 1925, at the age of twenty-four, he went to Paris, where for the next three years he attended classes at the Ecole du Louvre and the Sorbonne. His teacher at the Sorbonne, and probably the greatest scholarly influence on him, was Henri Focillon. In 1930 he joined the curatorial staff of the Louvre. Ten years later, after the German invasion, he and his family were forced to flee France. He was, incidentally, by then a naturalized French citizen and an officer in the French army. He was, of course, also a Jew. Fortunately he was able to come to New York, where he became Senior Research Fellow at the Metropolitan Museum. Even after he returned to the Louvre as Curator in the department of paintings, he maintained his connection with the Metropolitan, spending some months working there almost every year until 1955. He liked New York, and that contributed to his decision in 1961 to embark on a new

career, teaching, by accepting a professorship at the Institute. He taught here until he retired in 1973. Then, back in France, came nearly twenty years of continuing research and publication. The final volume of his *Peinture médiévale à Paris* appeared only a few days before he died.

Charles Sterling's publications number nearly two hundred items. And what a range they cover! French art from the 14th through the early 20th century—from Fouquet to Clouet to Poussin to Boucher to Daumier to Cézanne. And if French art was

*"Perhaps he saw so well
because he never forgot that
the human eye has a tendency
to see what it wants to"*

his first love, that didn't prevent him from exploring the world of art beyond French borders—into the Netherlands, Spain and Portugal, Germany, Bohemia. He wrote on the possible influence of Chinese landscape painting on Italian Renaissance art. And there is the magisterial *Still-Life Painting*, a book that brought us a new understanding of the origins, development, and meaning of that genre, which ranges from antiquity to the present day, and through all European countries.

Many of Charles Sterling's most important writings are, I think, not especially well known to the younger generation. This is, I believe, because they are so tightly riveted to the specific historical questions they engage, because they are generally so incontrovertible in their results, and because they are presented with such directness, I might almost say, with such self-effacement, that we have tended simply to absorb them into the body of communal knowledge. Yet, many of us know full well how much is owed to his work. To mention only some examples in my own fields of research: no one contributed more, if indeed as much, to the rediscovery of Georges de la Tour and the Le Nain brothers. He made a major contribution to Poussin studies, and he is the author of an exceptionally illuminating study of Fragonard.

We tend to think of Charles primarily as a connoisseur. He was much more than just that of course, but it is true that he loved to "look"; and he really saw better and saw more than almost anyone I have known. Perhaps he saw so well because he never forgot that the human eye has a tendency to see what it wants to. I remember that once he said to a collector who tried to convince him that a painting of rather dubious quality was an early Poussin, "Yes, yes, I see what you mean. You know, I'll believe you . . . but who's going to believe us?"

It is also true that much of Charles's work was founded on a belief in the distinctive, and untranslatable, communicative power of the visual image. He used to say that the ideal art-historical article would consist of some two or three dozen illustrations, perhaps with brief captions to identify them.

But no text at all. The argument would be carried by the choice and arrangement of the illustrations alone. Then, he would add, "Of course, such an article would take a long time to read."

Delivered by Donald Posner, Institute of Fine Arts, at Charles Sterling's memorial ceremony at the Institute of Fine Arts, April 24, 1991.

Frederick Hartt
(1914-1991)

For more than a half-century Frederick Hartt and I were fellow workers in the same vineyard—the art of the Renaissance Italy. We were friends as well as colleagues, and when our views were similar we were pleased; when they differed we were respectful, and always, we were affectionately considerate of one another. I could speak of Fred in his role of friend as much as in his role of colleague, but you who have come here today hardly need to be reminded of how admirable a person Fred was: about the gentleness that was so nice a complement to his elegance of mien and manner, or the patience he displayed in dealing with people of less quick and subtle mind than he—which, indeed, was almost everybody. Only rank injustice, of which he sometimes experienced his share, could disturb his temper.

There was in Fred a remarkable conjunction of gentleness and brilliance; it was this that made him so engaging a companion and, as well, equipped him to be so superlative a teacher. He was in his lectures, as in his private conversation, totally incapable of pedantry. He was always stimulating and at his best he could be electric. His abundant warmth of human feeling translated in his lecturing into passion for his subject, and it was infectious. To hear Fred lecture was to become, for the hour, his prisoner.

*"... there tends to be a correlation
between art historians
and the subjects on
which they choose to write"*

Art historians do not always write the way they speak. For the most part, the conventions of art history make a constraint on our writing, inhibiting and sometimes desiccating our communication. Fred was one of the rare ones among us who was not thus bound. His writing was spirited and strong, an accurate projection of his energy of mind and his power of spirit—a power that inspired the production of thirteen books and a host of articles, some of them with the import and impact of a book. At the time he died he had four more books underway, as if his creative span was thought to be without a limit. Fred's physical strength had much declined in recent years, but not his unceasing, restless energy of mind.

The range of his writing was as remarkable as its amount—from the account, as lively as a novel, of his mission as a fine arts officer for the Army in Tuscany in the Second War, published in 1949, to his all-embracing, two-vol-

ume *History of Painting, Sculpture and Architecture* of 1976. Through his mature career, however, his chief concern was with the art of Michelangelo.

I have observed that there tends to be a correlation between art historians and the subjects on which they choose to write. There is a kind of consonance of character between them, as well as something we may call a relative relationship of scale. It was not accidental, then, that Fred should have chosen to attach himself to Michelangelo's star. The result more than justified the choice: Fred's contribution to Michelangelo studies has been of prime importance. And while Fred's writing was dedicated selflessly to the memory of that supreme artist, it must be acknowledged also as an enduring monument to Fred himself.

The world did Fred much deserved honor during his lifetime. In 1946 he received a knighthood of the Order of the Crown of Italy from a government that was still royal; in 1967 he was given the Italian Republic's Order of Merit in the rank of Knight Officer. The dignity of which he was most proud, however, was the honorary citizenship of the city of Florence—an exceedingly rare distinction for a foreigner—conferred on him for his role in saving Tuscan art in World War II. But we should remember of Fred not only that he preserved this art: his teaching and his writing have given it, for all of us who have heard or read him, a renewed life—like that to which he has ascended now.

Delivered by Sydney J. Freedberg

John F. Haskins (1919-1991)

John Haskins had a Bachelor of Fine Arts from the University of Colorado and worked as a cartographer and draftsman; he came to the Institute in 1948 as a veteran of World War II (1941-46) in which he served as a U.S. Army intelligence officer in the China-Burma-India theater. He also served in the Korean War (1950-53). A student of Professor Salmony, he completed his dissertation, "The Fifth Pazyryk Kurgan and the 'Animal Style,'" in 1960. After teaching at Finch College and then at Columbia University, he was a professor at the University of Pittsburgh from 1964 until his retirement in 1988.

He was internationally known for his research in the ancient art of central and eastern Asia, and his numerous publications and lectures ranged from China to the steppes of Siberia, to the Black Sea, the Balkans, and England. Widely traveled and conversant in thirteen languages, he was a witty raconteur who carried his erudition lightly. His passion for racing cars was exceeded only by his love of his students, who will remember him for his extraordinary generosity and concern for their well-being.

Written by Ellen Callmann

Burr Wallen (1941-1991)

The loss of so distinguished a "dissertation son" is a bitter one. Long on the faculty of the

University of California at Santa Barbara, Burr died of AIDS at fifty, at the peak of his career, in October. That he was deprived of the pleasure of seeing the long-awaited publication of his major work, the brilliant study *Bosch and Vainglory—The Forgotten Deadly Sin* (Princeton University Press)—adds to the cruel disappointment. Jan Sanders van Hemessen was the subject of his doctorate in 1976 and a monograph that provided a most important study of a neglected 16th-century master of the Netherlands. Burr's scope went far beyond Northern art. Deeply interested in 20th-century graphics, he organized the exhibition "The Cubist Print," which was shown at the National Gallery of Art, the Santa Barbara Museum, and the Toledo Museum of Art in 1981-82. He also prepared a show of Picasso's aquatints for Florida, Wisconsin, and Kansas City in 1984. Wallen was the author of a major study of Pillipario ware, *A Majolica Service for Isabella d'Este*, which was his Master's thesis of 1966. The ground-breaking conclusions of this investigation have just now been confirmed by special studies at the Victoria & Albert Museum.

In youth Wallen's was a beautiful presence—strikingly like the serene, golden statue of Saint Louis by Donatello. Yet his being was far from that tranquil image: Burr was destructively ironic, bitterly self-deprecating, an eternal outsider, beyond the safe harbor of illusion, without the crutches of convention. Burr deserved and required a different world, especially in early years, that sad fact almost as much our loss as it was his. Teaching so gifted a person was ever a privilege, an opportunity, and an occasion. I shall never cease being grateful to Burr Wallen for sharing his learning with me.

Written by Colin Eisler

Also Communicated

Margery Barber
(March 16, 1992)

Jacob Bean
(1924-1992)
Curator of Drawings, The Metropolitan Museum of Art.

Balcomb Greene
(1904-1990)

Diana Hirsh
(November 14, 1992)

Sheldon Keck
(1910-1993)
Former director of the Conservation Center, Institute of Fine Arts, New York University.

Bernard S. Myers
(1909-1993)

Ann M. Potter
(May 6, 1992)

Eleanor Tufts
(December 2, 1991)
Professor, Southern Methodist University, Dallas, Texas

Daniel W. Woods
(1905-1992)
Former head of the Department of Classics and Archaeology, Manhattanville College.

Faculty News

The following reports from faculty and alumni were compiled with a few exceptions in 1990-91. The next issue of the newsletter will publish their news of 1992 to the present.

JONATHAN J.G. ALEXANDER

Professor of Fine Arts
VISITING PROFESSORSHIP
University College, London, 1991-92.

PUBLICATIONS

"The Livy (Ms. 1) Illuminations for Gian Giacomo Trivulzio by the Milanese Artist 'B.F.'," *Yale University Library Gazette*, supp. 66 (1991), pp. 219-39.—"Illuminations by Matteo da Milano in the Fitzwilliam Museum," *Burlington Magazine*, no. 133 (1991), pp. 686-90.

PAPERS

"Written Programs for Medieval Illuminators," St. Hilda's College, Oxford, November 1991 and Paleography Room, London University Library, December 1991.—"The Bible of the Poor. Social Meaning in Western Medieval Art," Art History Graduate Symposium, Florida State University, March 1991.

COLIN EISLER

Robert Lehman Professor of Fine Arts
PUBLICATIONS
Dürer's Animals, Smithsonian Press, 1991.

GÜNTHER H. KOPCKE

Avalon Foundation Professor in the Humanities
PUBLICATIONS
"Handel," *Archaeologia Homerica: Chapter M*, Göttingen, 1990.

PAPERS

"Three Lectures in Early Greek History," Tel Aviv University, May 1991.

ROBERT S. LUBAR

Assistant Professor of Fine Arts
PUBLICATIONS
"Salvador Dalí and Modernism: Vision and Representation," in *The Salvador Dalí Museum Collection*, Boston, 1991, pp. 9-18.—"Joaquín Torres-García y la Formación Social de la Vanguardia en Barcelona," in *Barradas/Torres-García*, Galería Guillermo de Osma, Madrid, 1991, pp. 19-32.—*Joan Ponc*, Barcelona, 1992 (in press).—"Miró en 1918: Vanguardia y Clasicismo," in *L'Avantguarda Catalana*, Barcelona, 1992 (in press).—"Miró i Dalí al Museu d'Art Modern en 1941," *Actes del IV Jornades Catalano-Americanas*, Barcelona, 1992 (in press).—"Millares y la pintura española de vanguardia en America," *La Balsa de la Medusa*, Madrid, May 1992 (in press).

PAPERS

"The State of Research in Modern Spanish Art History," American Society for Hispanic Art Historical Studies annual meeting, CAA

annual conference, Washington, D.C., February 1991.—“Tradition and Modernity: Avant-Garde Painting in Spain and the Process of Culture,” The Meadows Museum, Dallas, Texas, March 5, 1991.—“*Formes en emoció i evolució—vibracionisme de idees*: Joaquín Torres-García, Rafael Barradas, and the Catalan Avant-Garde,” in “Inverted Map: The School of the South—(Post) Modernist Issues,” Symposium, The Archer M. Huntington Art Gallery, University of Texas at Austin, November 22-23, 1991.

PROJECTS

“Spanish Painting from the Generation of 1898 to the Civil War,” an anthological exhibition tentatively planned for The Spanish Institute, New York, 1993/94.—Joint research project with Professor Estrella de Diego, Universidad Complutense de Madrid, on Rafael Barradas, Ultraismo, and the historic avant-garde in Madrid, 1920-1925.

DONALD POSNER

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

APPOINTMENTS

Chairman, *Art Bulletin* Editorial Board, 1991-94

VISITING PROFESSORSHIP

University of Washington, Seattle, spring quarter 1991.

PUBLICATIONS

“Pietro da Cortona, Pittoni and the Plight of Polyxena,” *Art Bulletin*, September 1991, pp. 399-414.—“Boucher’s Beauties,” in exh. cat. *Loves of the Gods: Mythological Painting from Watteau to David*, Paris, Philadelphia, and Fort Worth, 1991-92.

PAPERS

On Boucher, North Carolina Museum of Art and University of Washington, Bothell; on Pietro da Cortona, University of Washington, Seattle; on the “aesthetics of handling,” University of Wisconsin, Milwaukee, University of North Carolina, Greensboro, and The J. Paul Getty Museum.

PROJECTS

A study of the Parisian art world in the 17th century.

ROBERT ROSENBLUM

Henry Htleeson, Jr., Professor of Modern European Art

VISITING PROFESSORSHIP

Freie Universität, Berlin, summer 1990

PUBLICATIONS

“Cubism as Pop Art,” in K. Varnedoe and A. Gopnik, eds., *Modern Art and Popular Culture: Readings in High & Low*, New York, 1990, pp. 116-32.—“Friedrichs from Russia: An Introduction,” in S. Rewald, ed., *The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R.*, The Metropolitan Museum of Art, New York, 1990, pp. 3-17.—“Roy Lichtenstein: Past,

Present, Future,” *Artstudio*, no. 20 (spring 1991), pp. 34-43.—*Scott Burton: The Last Tableau*, Whitney Museum of American Art, New York, 1991.—“The Fall and Rise of Jacques-Louis David in Dublin,” in Brian P. Kennedy, ed., *Art is My Life: A Tribute to James White*, The National Gallery of Ireland, 1991, pp. 167-71.—“The Withering Green Belt: Aspects of Landscape in Twentieth-Century Painting,” in S. Wrede and W.H. Adams, eds., *Denatured Visions: Landscape and Culture in the Twentieth Century*, Museum of Modern Art, New York, 1991, pp. 33-41.—“Resurrecting Bouguereau,” in *William-Adolphe Bouguereau, 'L'Art Pompier'*, Borghi & Co., New York, 1991, pp. 7-11.

PAPERS

“Abstract Expressionism and Tradition,” Fundació Tàpies, Barcelona, and IVAM, Valencia, October 1990.—“Reconstructing 20th Century German Art,” Busch-Reisinger Museum, Harvard, September 1991.—“DeChirico’s Long Shadow: From Surrealism to Post-Modernism,” Symposium, “The Italian Presence in American Art, 1920-1990,” Fordham University, November 1991.—“La Crépuscule du Siècle des Lumières,” in the series “Le Romantisme Noir,” Musée du Louvre, Paris, January 1992.—“The Spanishness of Picasso’s Still Lifes,” Picasso Symposium, Cleveland Museum of Art, February 1992.

MARVIN TRACHTENBERG

Edith Kitzmiller Professor in the History of Fine Arts

APPOINTMENTS

Edith Kitzmiller Professor in the History of Fine Arts, Institute of Fine Arts, New York University, 1990

PUBLICATIONS

“Archaeology, Merriment, and Murder: The First Cortile of the Palazzo Vecchio and Its Transformations in the Renaissance,” *Art Bulletin*, December 1989, pp. 565-609.—“Gothic/Italian Gothic: Towards a Redefinition,” *Journal of the Society of Architectural Historians*, March 1991, pp. 22-37.

PAPERS

“The Old Sacristy as Model in Early Renaissance Church Architecture,” Centre d’études supérieures de la Renaissance, Tours, May 1990.—“Urbanistic Scenography as Civic Identity,” CAA annual conference, New York, February 1990.—“Towards a Redefinition of Italian ‘Gothic’ Architecture,” SAH annual meeting, Boston, 1990; “Rules of Planning in Trecento Florence,” Princeton, Harvard, Oberlin, and University of Virginia, 1989-92.

PROJECTS

Articles on the Pozzi Chapel and Florentine trecento urbanism, and a book on the Palazzo Vecchio.

Alumni News

ROBERT L. ALEXANDER

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

PUBLICATIONS

“Wealth Well Bestowed in Worship’: St. Paul’s in Baltimore from Robert Cary Long, Sr., to Richard Upjohn,” *Maryland Historical Magazine*, no. 86 (1991), pp. 122-49.—“Sausga and the Ittite Ivory from Megiddo,” *Journal of Near Eastern Studies*, no. 50 (1991), pp. 161-82.

THEODORA ASHMEAD

Director, Corporate and Foundation Relations, International House of Philadelphia

MILTON W. BROWN

PUBLICATIONS

“Introduction,” Jack Levine, New York, 1990.—“An Explosion of Creativity: Jews and American Art in the 20th Century,” *Painting a Place in America: Jewish Artists in New York, 1900-1945*, New York, 1991.—“Die Armory Show: Ein Medienereignis, New York/Chicago 1913,” *Die Kunst der Ausstellung*, ed. Bernd Klüser and Katherina Hegewisch, Frankfurt am Main and Leipzig, 1991.—“The Armory Show Aftermath,” 1915, *The Cultural Moment*, ed. Adele Heller and Lois Rudnick, New Brunswick, 1991.—“The Three Roads,” *Paul Strand: Essays on His Life and Work*, New York, 1991.

MARCUS B. BURKE

Independent Scholar

APPOINTMENTS

Visiting Professor of Religion and the Arts, Institute of Sacred Music, Worship and the Arts, Yale University, 1990.—Distinguished Visiting Lecturer in Hispanic Studies, William Paterson College, New Jersey, 1990.—Adjunct Professor of Religion and the Arts at Yale University, 1991.—Adjunct Professor, Southern Connecticut State University, New Haven, 1991.—Adjunct Professor, Rutgers, New Brunswick, New Jersey.

EXHIBITIONS

Co-curator, “Mexico: Splendors of Thirty Centuries,” The Metropolitan Museum of Art.

PAPERS

“Hispanidad, Iberidad,” keynote address, International Conference on Spain and Portugal of the Discoveries, Washington, D.C., October 1990.—Chair, Hispanic Bibliography session, CAA annual conference, 1991.

PUBLICATIONS

Essays and entries in *Mexico: Splendors of Thirty Centuries*, The Metropolitan Museum of Art.—Catalogue of the Mexican Colonial collection of the Davenport Art Museum (in press).

PROJECTS

Book on Mexican Colonial art of the Renaissance and Counter-Reformation.—Book on Spanish collectors of the 17th century (with the Getty Art History Information Project).

STANTON LOOMIS CATLIN

Professor Emeritus, Museum Studies and Art History, Syracuse University

APPOINTMENTS

Part-time Professor, Department of Fine Arts, Syracuse University, spring semester, 1991-92, seminar "Mexican Mural Painting—"Los Tres Grandes,"" initial seminar of a teaching-research program to gather and organize data for a catalogue raisonné of the mural oeuvre of Orozco, Rivera, Siqueiros.—Visiting Professor, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, fall 1992, to continue above-mentioned program.

PAPERS

"Plurality vis-à-vis Priority in Latin American Art," Latin American Art session, CAA annual conference, Chicago, February 1992.

CAROLYN LOESSEL CONNOR

Lecturer in Art History, Department of Art, The University of North Carolina at Chapel Hill

GRANTS

Publication Grant, University Research Council, University of North Carolina at Chapel Hill, 1991-92.

PAPERS

"The Question of Color on Late Antique and Byzantine Ivories," Byzantine Studies Conference, Walters Art Gallery, Baltimore, MD, October 1990.—"The Monastery of Saint Catherine at Mount Sinai: Mosaics and Topography," North Carolina Society of the Archaeological Institute of America, April 1991.—"Byzantine Art and Hagiography: The Cretan Prophecy and Hosios Loukas," International Congress of Byzantine Studies, Moscow, August 1991.—"Female Saints in Byzantine Monumental Decoration," Byzantine Studies Conference, Brookline, MA, November 1991.

PUBLICATIONS

Art and Miracles in Medieval Byzantium: The Crypt at Hosios Loukas and Its Frescoes, Princeton University Press, 1991.—*The Life and Miracles of Saint Luke of Steiris. A Translation and Commentary*, with W.R. Connor, Brookline, MA, 1991.—"New Perspective on Byzantine Ivories," *Gesta*, 1991.

ZIMMER A. COX

Retired Associate Professor of Art and Art History, Carthage College, Kenosha, WI

APPOINTMENTS

Board of Directors, Lincoln Neighborhood Center, Kenosha (1979-81).—Board of Directors, Gateway Technical Institute, Now Gateway Technical College (1981-83).—Board of Directors, Urban League of Racine and Kenosha (1980-present).—Advisory

Council for Minority Affairs, University of Wisconsin, Parkside (ongoing).—Kenosha Redevelopment Authority, a City Commission (1981-86).—The Commission, Keep Kenosha Beautiful (1989-92).—Works with public school systems in Kenosha and Racine, Wisconsin.

PROJECTS

Setting up a studio-gallery in Kenosha, WI, with a retrospective of his work as the prospective first exhibition. It will include a small painting he did while attending the Institute of Fine Arts, 17 E. 80th St., called *The Blue Room*, featuring Dr. Cook lecturing on ancient Spanish art.—Book on Ancient Black Art and History.

CHARLES D. CUTTLER

Professor Emeritus, University of Iowa, Iowa City

PAPERS

"Bouts, Bosch, Schöngauer," Schöngauer Symposium, Strasbourg, Colmar, September 28-October 2, 1991.

PUBLICATIONS

Revision of *Northern Painting* (in press).—"Exotics in Post-Medieval Art: Chiefly Giraffes and Centaurs," *Artibus et Historiae* (in press).—"Holbein's Inscriptions," *The Sixteenth Century Journal* (in press).

PROJECTS

Essays on Bosch.

MELISSA FELDMAN

Associate Curator, Institute of Contemporary Art, University of Pennsylvania

EXHIBITIONS

"Signs of Life: Process and Materials, 1960-1990," June-July 1990.—"Helen Chadwick: De-light," March-April 1991.

TOM L. FREUDENHEIM

Assistant Secretary for Museums, Smithsonian Institution

PAPERS

"Inhumanity in Art," Indiana University, October 1989.—"Museums and Power," Cooper Union, February 1990.—Symposium on "Museums and the National Spirit," Israel Museum, Jerusalem, September 1990.

CREIGHTON GILBERT

Yale University

PUBLICATIONS

Poets Seeing Artists' Work: Instances from the Italian Renaissance, Florence, 1991.

ALISON DE LIMA GREENE

Associate Curator, Twentieth Century, The Museum of Fine Arts, Houston

EXHIBITIONS

Coordinating curator with Dr. Dorothy Kosinski, "Picasso, Braque, Gris, Léger: Douglas Cooper Collecting Cubism," The Museum of Fine Arts, Houston and the Los Angeles County Museum of Art, 1990-91.

GRANTS

2 NEA organizational grants for exhibition support.

PAPERS

"Cubism Exposed: An Overview of Early Cubist Exhibitions," delivered at "Cubism:

The Heroic Years," The Museum of Fine Arts, Houston, October 1990.

PROJECTS

An Arman retrospective exhibition, Houston, from November 1991.

JOSEPH GUTMANN

Retired, Wayne State University

PUBLICATIONS

Jüdische Zeremonialkunst, Frankfurt am Main, 1963.—*Jewish Ceremonial Art*, New York, 1964, 1968.—*Images of the Jewish Past*, Cincinnati, 1965.—*Beauty in Holiness: Studies in Jewish Customs and Ceremonial Art*, New York, 1970.—*No Graven Images: Studies in Art and the Hebrew Bible*, New York, 1971.—*Die Darmstädter Pessach Haggadah*, Berlin, 1972.—*The Dura-Europos Synagogue: A Re-Evaluation*, Missoula, 1973.—*The Synagogue: Studies in Origins, Archaeology and Architecture*, New York, 1975.—*Moses Jacob Ezekiel: Memoirs from the Baths of Diocletian*, with S.F. Chyet, Detroit, 1975.—*The Temple of Solomon: Archaeological Fact and Medieval Tradition in Christian, Islamic and Jewish Art*, Missoula, 1976.—*Ephraim Moses Lilien's Jerusalem*, New York, 1976.—*The Image and the Word: Confrontations in Judaism, Christianity and Islam*, Missoula, 1977.—*Hebrew Manuscript Painting*, New York, 1978.—*Danzig 1939: Treasures of a Destroyed Community*, with V. Mann, Detroit, 1980.—*Ancient Synagogues: The State of the Research*, Ann Arbor, 1981.—*The Jewish Sanctuary*, Leiden, 1983.—*The Jewish Life Cycle*, Leiden, 1987.—*Sacred Images: Studies in Jewish Art from Antiquity to the Middle Ages*, London, 1989.—*The Dura-Europos Synagogue, 1932-1992*, Atlanta, 1992.

LUCY WATERMAN HAMILTON

PUBLICATIONS

co-author, book on the stained glass in Detroit.

JUNE HARGROVE

Professor, Department of Art History and Archaeology, University of Maryland, College Park

GRANT

Attingham Study Program in English Country Houses, 1990.

PAPERS

Gave talks in New York, Philadelphia, Richmond, VA, and Baltimore.

PUBLICATIONS

The French Academy: Classicism and Its Antagonists, collection of papers that she translated and edited for the symposium sponsored by the Center for Renaissance and Baroque Studies, University of Maryland.—"Production industrielle et création artistique: Les monuments funéraires commémoratifs de Bretagne," *Archéologies industrielle en Bretagne*.

LESLIE GRIFFIN HENNESSEY

Independent scholar

PAPERS

Lectured on Canaletto at The Metropolitan Museum of Art, December 1989.—Lectured on Amigoni at the University of

London, Institute of Historical Research, June 1990.

PUBLICATIONS

"Notes on the Formation of Giuseppe Wagner's 'Bella Maniera,' and His Venetian Printshop," *Ateneo Veneto*, CLXXVII (spring 1991).—Contributed to the catalogue for the exh. "Venetian Baroque and Rococo Paintings," Walpole Gallery, London, June-July 1990.—Contributed to the permanent collection catalogue of the Taft Museum, Cincinnati, Ohio, 1992.

PROJECTS

Working full-time to complete a monograph on the 18th-century Venetian artist, Jacopo Amigoni.

MARY TAVENER HOLMES

Adjunct Assistant Professor of Fine Arts, Baruch College, CUNY

EXHIBITIONS

"Nicolas Lancret 1695-1743," The Frick Collection, New York, and the Kimbell Art Museum, Fort Worth, Texas, 1991-92.

LUC D'IBERVILLE-MOREAU

Director, Musée des Arts décoratifs de Montréal

EXHIBITIONS

"Design 1935-1965: What Modern Was," traveling exhibition sponsored by IBM.

DALE KINNEY

Professor, Department of History of Art, Bryn Mawr College

PAPERS

"Carolingian Art in Rome?," 26th International Congress on Medieval Studies, Kalamazoo, MI, 1991.

PUBLICATIONS

"Mirabilia Urbis Romae," in *The Classics in the Middle Ages*, 1990.—"The Apocalypse in Early Christian Monumental Decoration," in *The Apocalypse in the Middle Ages* (in press).

NORMAN L. KLEEBLATT

Curator of Collections, The Jewish Museum, New York

EXHIBITIONS

Curator and author of "The Dreyfus Affair: Art, Truth, & Justice," University of California Press.

GRANTS

Henry Allenmoe Prize, Honorable Mention, for museum catalogue.

PAPERS

"Zola & the Dreyfus Affair: Art, Politics & Iconography," Centre National de Recherche Scientifique, Paris

VICTOR KOSHKIN-YOURITZIN

Associate Professor of Art History, University of Oklahoma

APPOINTMENTS

Elected to Board of Directors of the Koussevitzky Recordings Society.

EXHIBITIONS

Helped select pieces for national traveling exhibit, "American Watercolors from the Metropolitan Museum of Art," 1991. Wrote the catalogue's introduction.

PAPERS

"American Watercolors from The Metropolitan Museum of Art," Oklahoma City Art Museum, Gilcrease Museum, Tulsa, and New York Studio School, 1991.

JAY A. LEVENSON

APPOINTMENTS

Managing Curator for exh. "Circa 1492," National Gallery of Art, Washington, D.C., 1991.

CECELIA LEVIN

Festival of Indonesia Foundation

APPOINTMENTS

Organized festival of Indonesian cultural events, which took place nationwide, 1990-91.

ALISA LUXENBERG

APPOINTMENTS

Gould Post-Doctoral Fellowship, Princeton University, 1991-92.

PUBLICATIONS

Catalogue essay on foreign artists who traveled to Spain in the 19th century, for exh. at the Equitable Gallery, NYC, curated by Suzanne Stratton.

CAROL CARUSO MANCUSI-UNGARO

Chief Conservator, The Menil Collection, Houston, Texas

PAPERS

"The Rothko Chapel: Treatment of the Black-form Triptychs," International Institute of Conservation 13th International Congress, Brussels, Belgium, September 3-7, 1990.

PROJECTS

Ongoing documentation of living artists and their attitudes toward the aging of their art, funded by the Mellon Foundation.

CHARLES S. MOFFETT

Senior Curator of Paintings, National Gallery of Art

CAROL LAYTON PARSONS

Owner, Layton Castle, Monroe, LA (National Register of Historic Houses), 19th-century Romanesque Revival castle

PROJECTS

Archival research on Layton-Bry papers, restoration of interior and exterior, and gardens of castle; tours. Gives tours at the Philadelphia Museum of Art.

PAUL N. PERROT

Director, Santa Barbara Museum of Art

APPOINTMENTS

International Advisory Committee, Intercultura.

PROJECTS

International Advisory Committee, World Monuments Fund; Treasurer, Museum Computer Network; Board Member, AAM/ICOM; Trustee, Winterthur Museum; Museum Management Program, Boulder, CO.

PERSONAL

Retired from Directorship of the Virginia Museum of Fine Arts, July 28, 1991.

CARL F. RITER

Professor of Art, Emeritus, Lawrence University

PROJECTS

Research in Islamic Art based on thousands of my own color transparencies, most recently in Iraq, Turkey, and Greece.

LINDA JONES ROCCOS

Assistant Director, Lexicon Iconographicum Mythologiae Classicae, Rutgers University, New Brunswick

GRANTS

National Endowment for the Humanities, Travel-to-Collections Grant, 1991, for research at the Beazley Archive, Oxford, England.—American Philosophical Society Fellowship, 1992, for research on Greek Maidens in the fourth century B.C. at the American School of Classical Studies, Athens.

PUBLICATIONS

"Athena from a House of Areopagus," *Hesperia*, vol. 60, no. 3 (1991), pp. 397-410.—"Lynkeus I and Idas" and "Marpessa," in *Lexicon Iconographicum Mythologiae Classicae*, vol. 6, 1992.—"Perseus," "Pegasis," and "Polydektes," in *Lexicon Iconographicum Mythologiae Classicae*, vol. 7, 1994 (forthcoming).

PROJECTS

Research on the Apollo Kitharoidos, a 4th-century B.C. Greek sculpture.

IDA ELY RUBIN

President, The Americas Foundation

PUBLICATIONS

Article on the art and gardens of Roberto Burle Marx, distinguished Brazilian landscape architect and botanist, in *Review: Latin American Literature and Art*, March 1992.

HONORS

The Premio Colombia, in a ceremony in 1993 at the Colombia Consulate, NYC, recognizing her years of work as President of the University of the Andes Foundation and as President of the Americas Foundations, in which she provided educational opportunities to students and assistance to artists from Colombia. A former fellow of the Belgian American Educational Foundation, she was elected to its board of directors in 1993.

PROJECTS

Active with the Council for the Arts at M.I.T., of which she was a founder.

WARREN SANDERSON

Professor, History of Art and Architecture, Concordia University, Montréal, Québec, Canada

APPOINTMENTS

President Emeritus (since 1988), Canadian National Committee of the International Committee of the History of Art.—Visiting Research Professor, Institute of Architectural History, University of Cologne, Germany, 1989. Team taught seminar "Carolingian Architecture."—Visiting Scholars, Department of History of Art, Harvard University, 1990.—Editorial Board (since 1988), RACAR (*Revue d'art canadienne/Canadian Art History Review*).

GRANTS

Social Sciences and Humanities Research Council of Canada, 3-year grant for the study of Carolingian art in Trier concluded, 1988.—Sabbatical year research grant, Concordia University, 1989-90.

PAPERS

Lecture on Carolingian mural techniques, University of Basel, November 1989.—

"Medieval Art and Architecture, 4th-14th Centuries," session chair, University Arts Association of Canada, 1991.

PUBLICATIONS

"Considerations on the Ottonian Monastic Church of St. Maximin at Trier," in *Baukunst des Mittelalters in Europa*, the festschrift for Hans Erich Kubach's 75th birthday, 1989.—

"Review: H. Hoffman, *Buchkunst und Königtum im ottonisch und frühsalischen Reich*, Stuttgart, 1986," *RACAR*, 1989, pp. 76-77.—

"Review: A. Zettler, *Die frühen Klosterbauten der Reichenau*, 1988," *Speculum. A Journal of Medieval Studies*, January 1991.—"Review: H.E. Kubach and A. Verbeek,

Architekturgeschichte und Landschaft: Romanische Baukunst an Rhein und Maas, Berlin, 1987," *Journal. Society of Architectural Historians*, vol. 49, no. 4 (December 1990), pp. 441-43.—"Medieval Architecture and the Liturgy 750-1400," and "Gorze, Art and Architecture of," for the *Macmillan Dictionary of Art*, London (1993).

PROJECTS

Art and Patronage in Trier at the Threshold of the Middle Ages, 760-960;—Book, Architecture between Antiquity and the Middle Ages.

ANNE-LOUISE SCHAFFER

Assistant Curator, Art of Africa, Oceania, & the Americas, Museum of Fine Arts, Houston

EXHIBITIONS

Expansion, renovation, and re-installation of permanent galleries for Subsaharan Africa, Oceania, Pre-Columbian America, and Southwest Native America, almost 400 works of art.

PAPERS

Three lectures on three different topics in two different cities

PUBLICATIONS

"The Maya 'Posture of Royal Ease,'" in *Sixth Palenque Round Table*, 1986, University of Oklahoma Press, Norman and London, 1991.

PROJECTS

Travel, research, and catalogue writing for the exhibition "On the Edge of the Maya World: Stone Vases from the Ulúa Valley, Honduras."

ANNIE SHAVER-CRANDELL

Professor, Art Department, City College of New York, CUNY

APPOINTMENTS

Recently promoted to Full Professor at CUNY, she is former Chair of the Art Department (1989-92) and a past president of the Women's Caucus for Art (1986-88).

In summer 1994 she led a two-week study trip from Paris to Santiago de Compostela under the auspices of the SAH, following in the bus tracks of Carol Herselle Krinsky and Guy Walton, who have previously led SAH tours in England and Sweden, respectively.

PUBLICATIONS

The Middle Ages, Cambridge Introduction to the History of Art series (just published in Norwegian, joining trans. in Italian, Spanish Portuguese, and Japanese). Co-author of Eng. trans. and annotated critical ed. of anon. 12th-century Latin Pilgrim's Guide to Santiago de Compostela, 3 vols., forthcoming.

HONORS

From Women's Caucus for Art, one of two 1994 President's Awards in Recognition of Contributions to the Women's Movement and the Arts.

JOYCE HILL STONER

Chair, Art Conservation Department, University of Delaware, and Director, University of Delaware/Winterthur Art Conservation Program

APPOINTMENTS

Awarded tenure, January 1991.—Senior consultant, treatment of Whistler's Peacock Room, Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 1988-93.

HONORS

Gettens Service Award, American Institute for Conservation, June 1991.

PAPERS

"George Stout: The Early Years of Art Conservation in the U.S.," Worcester Art Museum, May 14, 1991.—Panelist for symposium "Recent Lining Methods and Related Processes," Getty Conservation Institute, Paris, June 17-18, 1991.—Panelist for symposium "Readings in Conservation" books project, Getty Conservation Institute, July 1991.

PROJECTS

Opening chapter for an Abrams book on care of works of art, *The Mortality of Things: How Can You Protect the Possessions You Care About?*—Art-historical and technical research on the late nudes of Whistler. Also lyrics for two musical theatre works, one based on Whistler for summer of 1992, and another which is an updated version of *The Canterbury Tales* with actors on the New Jersey Turnpike, "Tales of the Turnpike," January 1992.—Organizing international benefit auction at Christie's New York, to raise endowed art conservation Ph.D. research fellowships named for the great Belgian technical art expert, Dr. Paul Coremans (1908-1965), scheduled for October 10, 1991. Honorary sponsors for the auction include Robert Motherwell, Andrew Wyeth, Steve Martin, Jacqueline Onassis, and 11 museum directors from around the U.S.

YASSER TABBA

Assistant Professor, Department of the History of Art, University of Michigan, Ann Arbor

PAPERS

"Sound Health in Sound Design: Thoughts

on the Architecture of Medieval Islamic Hospitals," CAA annual conference, 1991.—"Typology and Hydraulics in Medieval Islamic Gardens," in ed. J.D. Hunt, *Landscape and Garden History*, Dumbarton Oaks, Washington, D.C., 1992.

PROJECTS

Book, *Power and Piety in the Ayyubid Architecture of Aleppo, 1180-1260*.

SAFWAN TELL

Director General of the Department of Antiquities of Jordan

RICHARD TOWNSEND

Ruth G. Hardman Curator of European and American Art, The Philbrook Museum of Art

PROJECTS

Reinstallation of the Philbrook Museum's permanent collections of European art in Villa Philbrook.—Writing catalogue of the Philbrook Museum's Samuel H. Kress collection of Italian painting and sculpture to accompany a special exhibit opening in December 1991, to commemorate the 30th anniversary of the Kress gift to the Philbrook.

WILLIAM TRAVIS

Adjunct Faculty, Maryland Institute, College of Art

PAPERS

"Burgundian Romanesque Sculpture and Above-Ground Archaeology," Plymouth State College, Plymouth, NH, April 1990.—"La Sculpture romane de Montceaux-l'Etoile: Histoire et symbolisme," Montceaux-l'Etoile, August 1990.—"Points of View in Romanesque Sculpture," Southeastern Medieval Association, Raleigh, NC, September 1990.—"Unfinished Romanesque Sculpture," Florida State University, Tallahassee, FL, March 1991.

PUBLICATIONS

"Unfinished Romanesque Sculpture," *Athlon*, no. 11 (1992).

ELENI VASSILIKA

Keeper of Antiquities, The Fitzwilliam Museum, Cambridge, England

EXHIBITIONS

"A Corpus Connoisseur: The Antiquities and Coins of Samuel Savage Lewis," Fitzwilliam Museum, October 22-January 5, 1992.

HONORS

Fellow, Lucy Cavendish College, Cambridge, England.

PROJECTS

Continued research on 1990's Getty Fellowship project on Ptolemaic Iconography at Edfu and Thebes.—Handbook of the Egyptian Collection at the Fitzwilliam.—Research on Egyptian bronzes of the first millennium B.C.

MARC VINCENT

Ph.D. candidate, University of Pennsylvania

GRANTS

Fulbright to France, 1990.

VIRGINIA L. VOLTERRA

Associate and Buyer, Galleria dei Cosmati (Antiquariato), Rome, Italy

PERSONAL

This gallery, the largest in the 'centro storico' of Rome, deals primarily in antique European and Oriental furniture, paintings, and carpets.

IAN BRUCE WARDROPPER

Eloise W. Martin Curator of European Decorative Arts and Sculpture and Classical Art, The Art Institute of Chicago

EXHIBITIONS

Co-curator, "Medieval Art from the Metropolitan Museum of Art and The Art Institute of Chicago," The Hermitage, Leningrad, Pushkin, Moscow, 1990.—Co-curator, "Private Taste in Ancient Rome: Selections from Chicago Collections," 1991.—Co-curator, "Austrian Architecture and Design: Beyond Tradition in the 1990s," 1991.

PAPERS

"Currents in French Renaissance Sculpture from Primaticcio to Pilon," The J. Paul Getty Museum.—"Le Style de la sculpture de Dominique Florentin, 1550-1570," Colloque Pilon, Musée du Louvre.

PUBLICATIONS

European Decorative Arts in the Art Institute of Chicago, with Lynn Springer Roberts, Chicago, 1991.

JACK WASSERMAN

Professor, Temple University, Retired

PAPERS

"Aspects of Pontormo's Paintings between 1525 and 1530," CAA annual conference, Washington, D.C., February 1991.—"Historic Sculpture and the Role of Contemporary Replication," Lehigh University, April 1991.

PUBLICATIONS

"Observations on Two Statues in the Museo dell'Opera del Duomo and the Porta della Mandorla in Florence," *Artibus et Historiae*, Spring 1988, pp. 149ff.—"A Florentine 'Last Supper' Sketch. A Question of Gesture," *Achademia Leonardi Vinci*, II, 1989, pp. 110-13.—"Brunelleschi's Barbadori Chapel in S. Felicità," published in November 1991 in a *festschrift* in honor of Helmut Hager on his 65th birthday.—"Pontormo's Virgin and Child with St. Anne in the Louvre," published by the Kunsthistorisches Institut in Florence in January 1992 in a volume of essays dedicated to Sylvie Béguin.

PROJECTS

Leonardo da Vinci and Pontormo.

CAROLYN C. WILSON

Adjunct Curator for Renaissance Art, Museum of Fine Arts, Houston

GRANTS

Getty Grant Program funding for travel and technical studies for the museum's catalogue of Renaissance holdings, 1988.

PROJECTS

Writing catalogue of the Renaissance holdings of the Museum of Fine Arts, Houston.

KAREN L. WILSON

Curator, The Oriental Institute Museum, The University of Chicago

APPOINTMENTS

Taught a course in the Art Department, University of Chicago, winter 1990-91.

EXHIBITIONS

"Another Egypt: Coptic Christians at Thebes (7th-8th Centuries A.D.)," October 1990-June 1991.—"Sifting the Sands of Time: The Oriental Institute and the Ancient Near East," October 1991-June 1992.—"Vanished Kingdoms of the Nile: The Rediscovery of Ancient Nubia," February-December 1992.

PUBLICATIONS

"Oriental Institute Excavations at Khorsabad, Iraq (1929-1935)," in Eleanor Guralnick, ed., *The Ancient Eastern Mediterranean*, Chicago, 1990, pp. 27-33.—"Human-headed Winged Bull from Khorsabad," *Oriental Institute Museum Featured Object no. 8*, May 1990, Chicago, 1990.

PROJECTS

Multi-million dollar renovation and expansion of the present Oriental Institute facilities to introduce climate control and expand storage facilities.

ALICE S. ZIMET

Vice President and Manager, Cultural Affairs, The Chase Manhattan Bank

APPOINTMENT

Trustee, New York City Trust for Cultural Resources.

NEWS OF 1993-1994 FOR IFA FRIENDS

by Jack A. Josephson, Chairman, Council of Friends

Council of Friends Support Fund

Your contributions to the Council of Friends Support Fund made it possible to assist several outstanding Institute students in 1993. Council of Friends Fellowships were awarded to Laura Hebert, a first-year student pursuing studies in the medieval field; Luisa Alcalá, who is a Ph.D. candidate working with Jonathan Brown on Spanish Baroque art; Molly March, a student in the Conservation Center; and Lauren Nemroff, a doctoral candidate working in Far Eastern art with Jonathan Hay.



Robert T. Buck, Director, The Brooklyn Museum, gave the Council of Friends lecture for 1993

In 1994 your contributions to the Council of Friends Support Fund helped ten outstanding Institute students, a larger number than ever before. Council of Friends assisted one first-year student, William Haluska, and nine continuing students: Isabelle von Samson is a Ph.D. candidate working in the field of Spanish Baroque art with Jonathan Brown; Elizabeth Cornwell and Katherine Romba are completing the requirements for the Master's degree; and three students are working with Jonathan Alexander in medieval art: Domenic Leo, who just completed his first year in the Ph.D. program, and Alan Mark and Karl Schuler, who are writing their dissertations. A recent Ph.D. candidate, Veronica Kalas, is working with Thomas Mathews in Byzantine art; Richard Turnbull is completing his dissertation in Islamic art with Priscilla Soucek; and Jean Dommermuth will receive her Diploma in Conservation this year. Your generosity is, as always, deeply appreciated.

Council of Friends Lectures

The annual Council of Friends Lecture for 1993 was delivered on May 10 by Brooklyn Museum Director Robert Buck. His topic was the influence of Mondrian on American artists, primarily Leon Polk Smith, who was with us that night and provided a lively focus for the talk. I hope that if you weren't able to attend, you will be able to do so another year: these lectures are always interesting and enjoyable and provide a wonderful opportunity for introducing the Institute to prospective members of the Council.

Patrons and Benefactors were able to enjoy several events during 1993-94, including visits to two exhibitions with

members of the Institute faculty. In October the group saw the Metropolitan Museum's "19th Century Works on Paper" with Linda Nochlin, and in December, also at the Metropolitan Museum, Jonathan Hay discussed the exhibition "Tang Family Gifts of Chinese Painting." On March 14, Benefactors attended Conservation Center Chairman Peggy Ellis's informative talk, "Caring for Your Collections," and took a tour of the Center's studios and laboratories; and as a final exceptional treat, on May 25 Robert Rosenblum gave a lecture for Patrons and Benefactors and their guests on the exhibition at the Metropolitan Museum, "Picasso and the Weeping Women." The Council's new Vice Chairman Judy Steinhardt was host at a handsome reception following the talk.

On May 2, James Cuno, Director of the Harvard University Art Museums, gave the annual Council of Friends Lecture, a lively talk with the provocative title, "Jacques-Louis David and the Vicissitudes of Art during the French Revolution." Always interesting and enjoyable, these talks provide an excellent opportunity to introduce prospective members of the Council to the work of the Institute. I hope you will join us again next year.

Exhibitions and Events for Friends

There were several marvelous exhibitions in 1993 that Friends, Patrons, and Benefactors attended. In the fall, the group saw the Ribera exhibition at the Metropolitan Museum with Jonathan Brown and the drawings of Fra Bartolommeo at the Morgan Library with Kathleen Weil-Garris Brandt. In January the group attended the Matisse show at the Museum of Modern Art and was fortunate to have as guide the curator of the exhibition, John Elderfield. In the spring term, Evelyn Harrison took a group to "The Greek Miracle" and Donald Hansen led a tour of "Royal City of Susa," both at the Metropolitan Museum. In addition, Benefactors were invited to see the magnificent collection of Impressionist art at the home of Mr. and Mrs. John L. Loeb.

Following is the list of courses open to auditors for the 1994-95 academic year. Please let Joan Leibovitz know what courses you will be attending.

On behalf of the Institute's faculty and students, I want to thank you for your continued, generous support. As you may know, the Institute is in the middle of a campaign to increase its endowment. Please consider making a gift for this purpose.

AN INVITATION TO JOIN THE COUNCIL OF FRIENDS OF THE INSTITUTE OF FINE ARTS

The Council of Friends of the Institute of Fine Arts was started in 1975 with two main aims. The first was to introduce to a wider community the Institute of Fine Arts of New York University and its important work in the training of art historians, archaeologists, museum curators, and conservators of works of art at the graduate level. The second aim was to raise an annual fund from dues and donations that could be used to support those Institute activities not covered by the regular budget, especially student fellowships. Today, the Council awards the annual Council of Friends Fellowship and several scholarships to first-year students.

The Council's participation in the life and work of the Institute of Fine Arts extends beyond financial support.

Friends (donors of at least \$700 annually) are entitled to audit all Institute lecture courses in the history of art; they receive an invitation to the annual Council of Friends Lecture, presented each fall by a distinguished art historian, and enjoy access during staffed hours to the Institute's Stephen Chan Library of Fine Arts, containing over 100,000 volumes covering all aspects of art history, architecture, and archaeology, and the technology and structure of works of art. The Library is housed at the Institute, one of New York's most beautiful landmark buildings, the James B. Duke House at Fifth Avenue and 78th Street.

Patrons (donors of \$2,500 and over annually) are invited, in addition, to special evening seminars, conducted by members of the Institute faculty on a topic in the professor's specialty and to visits to distinguished private collections.

If you wish to join the Council, please make your check payable to NYU, Council of Friends, Institute of Fine Arts. If you have questions or require further information, please telephone Joan Leibovitz at 772-5812.

IFA Courses Open to Members of Council of Friends

Fall 1994

Donald P. Hansen, "Art and Archaeology of Early Mesopotamia," TH, 1:00 - 3:00

Evelyn B. Harrison, "Greek Sculpture, 5th Century BC," W, 1:00 - 3:00

Thomas F. Mathews, "Middle Byzantine Art and Architecture I," M, 3:15 - 5:15

Roland R.R. Smith, "Roman Art from Trajan to Constantine," F, 1:00 - 3:00

Priscilla P. Soucek, "Figural Tradition in Islamic Art," W, 3:15 - 5:15

Robert Rosenblum, "British Painting, 1760-1800," TU, 10:30 - 12:30

Edward J. Sullivan, "Painting in Mexico, 1870-1950," W, 5:30 - 7:30

Spring 1995

Dieter Arnold, "Ancient Egyptian Architecture," M, 10:30 - 12:30

Jonathan Hay, "Chinese Landscapes, 10th-12th Century: Cultural Meaning in the Structure of Visual Space," TH, 3:15 - 5:15

Thomas F. Mathews, "Middle Byzantine Art and Architecture II," TU, 3:15 - 5:15

Jonathan J.G. Alexander, "Early Medieval Art in Western Europe," TU, 10:30 - 12:30

Günter H. Kopcke, "From Caesar to Charlemagne: France, Germany, and Britain in the First Millennium," F, 10:30 - 12:30

Jonathan Brown, "Spanish Painting, 1598-1700," TH, 1:00 - 3:00

Jean-Louis Cohen, "Architecture ca. 1900," W, 10:30 - 12:30

Robert Lubar, "Spanish Painting and Sculpture from the Generation of 1898 to the Civil War," W, 1:00 - 3:00

Charlotte Douglas, "Modern Russian Painting," W, 3:15 - 5:15

All Courses are Subject to Change

'Dear fellow alumni/alumnae'

by Beth L. Holman
Treasurer, Alumni Association

It's not too late for you to reach for your checkbook and send a donation to the Institute's Alumni Association! Your dollars are important in supporting the Institute and its students. As New York City becomes increasingly expensive, Alumni Association

scholarships make a critical difference to selected students, who use the money for special programs and living expenses while they study here or travel abroad. We also help pay for small improvements to the facilities at the Institute: if you wish, you can target your contribution — for example, to the Institute Library or for replacement of the now dilapidated study chairs (where we spent so much time).

Alumni funds also pay for the reunion at the CAA convention (this past February at

the Duke Mansion), the annual Cook lecture, and this, the Alumni Newsletter. Yes, the newsletter, which after a long delay has finally moved into the 20th century and onto computer disk. With this issue we resume regular publication and promise annual reports about your friends, colleagues, and former teachers.

Please send us your news—and please write that check, for whatever you can give. Every tax-deductible dollar helps!

tear off

Mail your news to: Alumni Newsletter, Institute of Fine Arts, 1 East 78th St., New York, NY 10021-0178
Please type and provide dates.

NAME _____ TELEPHONE _____

MAILING ADDRESS _____

APPOINTMENTS _____

PUBLICATIONS _____

AWARDS _____

EXHIBITIONS _____

PROJECTS _____



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