

IFA

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Alumni Newsletter

INTERNET, E-MAIL, WORLD WIDE WEB, NETSCAPE, MOZAIC... What do they mean?

by Katherine A. Schwab, Fairfield University
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Electronic access to information of potential use in research has gathered tremendous momentum in the last five years. If you have heard about the Information Highway and are looking for the on-ramp, read on. An increasing number of scholars have tapped into this arena via their computers whether at the office or at home. Once connected, access to information for research can be more widely accessible.

Possibilities include "chatting" with colleagues in other countries without the separation of time zones or the frustration of phone-tag and answering machines. More importantly, one can locate research materials in libraries which can assist in planning a research trip, or one can examine details of documents now too fragile to handle. Works of art can be viewed and one can even curate an exhibition in cyberspace. These latter two features remain dependent on the quality of the computer, i.e. the more powerful the better the image. Some desk top computers can reproduce images that exceed the quality of book reproduction and slide projection. While none of this can replace the experience of seeing the original, it is a technological area in transition, and we can readily anticipate improvement in quality and greater access in the near future.

Getting started

Laptops now come with an internal modem, a component that allows the user to

access information through phone lines. For those of us with older laptops or desktops, an external modem with 14,000 bps (e.g. U.S. Robotics) can be purchased for approximately \$200-300. Software comes with the external modem and needs to be installed. The company's support line will talk you through it if necessary.

The modem is connected to the phone jack, thus linking you to the designated server (mainframe at an institution or a commercial server such as Compuserve which charges under \$30/month). You will have a unique username that becomes part of your E-Mail address made up of letters (institutions) or numbers (Compuserve).

Connections

Phone lines or hardwiring through fiber optics are the current options. The latter permits the greatest access including Mosaic or other browsing programs on the World Wide Web. It also transmits faster than the phone line option. For those of us "crunching words" rather than mathematical calculations the difference in speed is less obvious.

As an example, my office p.c. is connected through the phone lines to the mainframe by a program called Kermit (it makes you wonder about the age of the programmers). After typing my username: KASCHWAB and password I then select from an Internet Menu. "Mail" will give me access to E-Mail. It will first tell me how many messages I have then I can proceed to read my messages, write replies, and print, save or delete. I can equally send messages within the campus network, nationally and internationally. Currently I correspond with scholars in Greece, England, Canada and New Zealand. Each institution has its own short list of directions for sending messages and the Computer Center should provide support for all aspects of the Internet.

During the middle of the work day transmissions on Internet can slow down or essentially stop. This is due to the heavy demand when all the U.S. overlaps during business hours. Etiquette on Internet (yes, there are books on the topic) suggests that early morning or evening/night are the best times for rapid response. As an example, I connect via Telnet from my office to the Beazley Archive Database (for vase painting) in Oxford,

England on weekends when the number of users is minimal.

Gopher

Many scholars use Internet to access Gopher, the name of the program that gives a user access to on-line library catalogues. The program was initially developed at the University of Minnesota whose mascot is a gopher, hence the name. From my campus office I can use Gopher to conduct a search in Bobcat (NYU's online catalogue) by selecting 1) U.S., 2) New York, 3) New York University. This kind of search can help determine the location of the nearest available copy of a particular publication, i.e. at Yale, Wesleyan, the IFA or another library in NYC. Some catalogue systems are designed to allow you to browse the holdings on the shelf.

Databases

The IFA now has Netscape which allows you access to the World Wide Web. This program can access a number of databases including those developed or sponsored by the Getty Art History Information Program, such as the Avery Index to Architectural Periodicals, Bibliography of the History of Art, and Documents for the History of Collecting. Sharon Chickanzeff will provide further information in her column on library technologies.

Future possibilities

Feedback from those of you already exploring Internet or World Wide Web will be appreciated. Sharon Chickanzeff and the library staff are working to incorporate databases most useful to research conducted by faculty and students at the IFA. Equally important, James McCredie is also investigating possible changes to the existing system that will upgrade and enhance the technologies now available.

A Gallery in Cyberspace?

Thelma Thomas, now on the faculty at the University of Michigan, has curated an exhibition in cyberspace. In order to access this exhibition as well as others one must have fiber optics and Mosaic or other means of traveling the World Wide Web. A perusal of pub-

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

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775-8181

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

TEXAS. Anne-Louise Schaffer, Museum of Fine
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Walter Friedlaender



Richard Krautheimer

IFA Courses Open to Members of Council of Friends

SPRING 1995

O'Connor, "Significance of Context, Egyptian Art 4000 BC to AD 100," F, 1:00-3:00

Kopcke, "Archaeology and Art of the Greek Mainland," F, 10:30 - 12:30

Soucek, "Art and Architecture of the Islamic Mediterranean," W, 1:00 - 3:00

Mathews, "Early Christian Architecture," M, 3:15 - 5:15

Trachtenberg, "Architecture and Urbanism in the Age of Giotto," Th, 5:30 - 7:30

Eisler, "Diffusion of Style in Western European Art 1300-1600," W, 3:15 - 5:15

Liedtke, "Dutch Art in the 17th Century," Tu, 1:00 - 3:00

Brown, "Art and Architecture in 18th Century Spain," Th, 1:00 - 3:00

Posner, "History Painting in 18th Century France," Th, 3:15 - 5:15

Nochlin, "Impressionism and Post-Impressionism," Tu, 3:15 - 5:15

Hay, "Modern Chinese Art, 1860 - 1949: Painting and Print Media," M, 1:00 - 3:00

Cohen, "Architecture 1914-1945," W, 10:30 - 12:30

All Courses are Subject to Change

To the Editor

I read with interest the article on museum directors in the last issue of the IFA Alumni Newsletter ["Museum Directors Appraise their IFA Training," No. 32, Fall 1994]. Since my name is not on your list..., I thought I should send you a note to inform you that I am also a museum director, as well as a member of your alumni association.

I have served as the director of the World Heritage Museum on the Urbana-Champaign campus since 1981. The museum features five galleries which display cultural artifacts from all over the world. Our university foundation recently received a generous donation to build a magnificent new Spurlock Museum of World Cultures, of which I will also be the director. Groundbreaking is scheduled to take place in 1995....

Barbara Bohlen
Director

The Editors of the Newsletter deeply regret the misattribution of this article. The author was Enid Kastor Rubin, a stalwart, longtime member of the newsletter staff. Our deepest apologies, Enid!

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 created in 1975 with two main aims. The first was to introduce the Institute and its important work in the training of art historians, archaeologists, museum curators, and conservators of works of art to a wider national and international community. The second aim was to raise an annual fund from donations which could be used to help support student fellowships, special equipment needs and activities. Today, the Council supports two annual Council of Friends Fellowships and contributes generously to general fellowship funding, and underwrites the cost of a variety of related needs.

The Council's participation in the life and work of the Institute of Fine Arts extends beyond financial support. Friendships between "Friends" and other members of the community are cemented at meetings at the Institute and elsewhere, building on mutual interest in art history, archaeology and conservation. Information about lectures and other art-related events in the New York area is shared by members, who frequently gather in small groups to visit exhibitions and collections. All "Friends" have the privilege of using the Stephen Chan Library of Fine Arts during staffed hours, and of attending selected classroom lectures, depending on seating availability.

Basic membership in the Council of Friends requires a contribution of \$700 or more; "patron" membership \$1000 or more; "benefactor" membership \$2500 or more.

We hope you will want to join the Council. Please complete the enclosed form and return it with your check made out to NYU, Council of Friends, Institute of Fine Arts. If you have questions, please telephone Joan Leibovitz, Assistant to the Director for Public Affairs, at (212) 772-5812.

Jack A. Josephson, *Chairman*
Judy Steinhardt, *Vice-Chairman*
Council of Friends Executive Committee

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lications on Mosaic will reveal that many possibilities exist in this area, however, it is a field that is just beginning to be developed. Additionally, copyright issues have emerged, a topic that may be addressed in a subsequent issue of the Newsletter.

We hope to offer information and suggestions regarding the Internet in future issues. Readers are encouraged to consider writing on projects they are developing or have used that may be of interest to fellow alumni/ae. ■



Susan Vogel

Cook Lecture 1995

Isabelle Hyman

On the occasion of the 36th anniversary of the Alumni Association's Walter W.S. Cook Lecture, the speaker was Susan Vogel, Henry J. Heinz II Director, Yale University Art Gallery.

Her subject was African art. The title of the talk, given on 24 April 1995, was "Exhibition Dilemma: African Art Not Meant to be Shown."

In 1977 Susan Vogel received her Institute Ph.D. and a Certificate in Museum Training; her dissertation was on Baule art of the Ivory Coast. A student of Professor Robert Goldwater—at that time one of the few teachers of modern art and, as it was known then, Primitive art, at the Institute—Dr. Vogel believes she is the only Institute student to have received a Ph.D. with a dissertation on African art. She held curatorial positions at the Museum of Primitive Art (1971-1974) and at the Metropolitan Museum of Art (1975-1982), and was Senior Consultant for African Art at the Met from 1982-1984. She was the founder, and from 1982 to 1984 Executive Director, of The Center for African Art/The Museum for African Art, in New York City. She is the author of many articles on African art, particularly Baule art, as well as on African culture and museum display. In 1995 Dr. Vogel was appointed Henry J. Heinz II Director of Yale

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AN INTERVIEW WITH LINDA NOCHLIN

by Pepe Karmel

In February 1993, thirty years after receiving her doctorate from the Institute of Fine Arts, Linda Nochlin returned as Lila Acheson Wallace Professor of Modern Art. A pioneer in the social history of art, she had published groundbreaking studies on *Realism*, *Courbet Reconsidered*, and *Women, Art and Power*. Before returning to the Institute, Nochlin enjoyed a long and renowned tenure at Vassar College, followed by almost a decade at the Graduate Center of the City University of New York, which she helped to establish as the nationally pre-eminent graduate program for social history and critical theory in the visual arts. From 1989 to 1993 she taught at Yale, assuming the chair previously occupied by Robert Herbert.

In the interim between Nochlin's departure and return, the world of art history had become increasingly polarized. On one hand: the partisans of social history and critical theory. On the other: an establishment supposedly committed to formalism, iconography, and biographical interpretation. Among scholars of modern art, the Institute was widely viewed as a conservative bastion. While valuing the Institute's insistence on a comprehensive historical grounding, students in the modern field often lamented the lack of instruction in contemporary theoretical approaches. Linda Nochlin's return (following on Robert Lubar's 1990 appointment in 20th-century art) has been seen by many students as bringing the Institute up to date with modern art history. Together with Jean-Louis Cohen (who began teaching architecture here in 1994), they have expanded the curriculum to include courses in social history, feminist art, and lesbian and gay representation.

Like many recent students, I assumed that the Institute's reputation as a bastion of conservatism went back to that quintessentially conservative decade, the 1950s. When I asked Linda Nochlin about her experiences as a student here during those years, I expected to hear a tale of stuffy formalists and iconographers, doing their best to stifle the new ideas of their fiery young left-wing student. Nochlin was quick to correct that idea: "This wasn't a conservative place in the 1950s." Besides, she adds: "Just learning stuff is a radical act, if you take it in the right way."

Like many Institute students, Linda Nochlin followed an unconventional path to art history. She studied philosophy at Vassar, receiving her B.A. in 1951. The following year, she earned an MA in 17th-century English literature at Columbia. She began teaching art history at Vassar without having done any graduate work in the subject—some-

thing difficult to imagine today! "Teaching is an enormous stimulus to wanting to go on," Nochlin says in retrospect.

How did she choose the Institute?

"A lot of Vassar women went here at that time. To Vassar, if you were going to do art history, it was either Harvard or the Institute. Columbia didn't have the same Vassar connection. Harvard was seen as more formalist. The Institute's approach was more contextual, more rich in history, more interdisciplinary. I didn't want to leave New York."

"I arrived at the old Institute, which was at 17 East 80th Street—a much smaller, *ad hoc* building. In the bathroom were a lot of filing cabinets, on which the librarian had written: 'If you pull this drawer, it may fall on you.'"

Nochlin says she found many of her fellow students terrifying: "There were all these people talking about Lelio Orsi and Rosso Fiorentino. There was a certain undertone of arcane knowledge. In my naivete I thought: 'Gee, these people know everything.'"

Living and teaching in Poughkeepsie, Nochlin was less immersed in the world of the Institute than some other students. She could only attend classes given on Wednesdays and Saturdays. As a result, she says, "I took a lot of courses I probably wouldn't have taken of my own free will."

What were the professors like? "The Institute was peopled with characters," Nochlin replies. "They were all Germans. They had all had other lives." Like Institute students today, she had to learn German. It was taught by "a wonderful woman—Mrs. Weininger. She would smoke and smoke and smoke. For me, German is always associated with the smell of tobacco and clouds of smoke."

Nochlin's mentor was Walter Friedlaender, who had recently published his ground-breaking studies, *From David to Delacroix* and *Mannerism and Anti-Mannerism in Italian Painting*. "I took Caravaggio with him, I took 'David to Delacroix.' I learned about a lot of obscure 19th-century artists—Karl Blechen, Caspar David Friedrich. This was shortly after the war, so German stuff was not current."

Another of Friedlaender's courses addressed "Stoical Subject Matter." To Nochlin, this didn't seem like an esoteric subject. On the contrary, it spoke directly to her convictions. "I was a very political person—an active anti-McCarthyite. I worked on the Nuremberg Kleinmeister, who were very much like the victims of the witch trials." In the history books, these 16th-century artists are noted for their tiny engravings filled with images of everyday life. Nochlin explains that they were also "radicals—students of Dürer—who were condemned for their radical opinions."

Friedlaender was such a fascinating character that Nochlin wrote an (unpublished) novel about him, called *The Age of Salzburg*. But not everything about him was admirable. "Friedlaender was a gossip," she recalls. "He was not a nice man. When he heard I was engaged [to architectural historian Richard Pommer], he said: 'Ach, Linda, wasting that

"Just learning stuff is a radical act, if you take it in the right way."

mind.' When I got pregnant, it was the end."

"I kept saying: 'I'm going on, Friedlaender.'"

"He kept saying: 'Tell me about the problems in your marriage.'"

"I said: 'I don't have any problems.'"

Nochlin was not sure at the outset where she wanted to specialize. After a course with Karl Lehmann-Hartleben, she "toyed with the idea of specializing in late antiquity." Nochlin already knew Greek from her undergraduate philosophy studies, and she was fascinated by the period's "ambiguities and metamorphoses." Lehmann's course "got me acquainted with material that couldn't be considered beautiful in classical terms. I read Riegl's *Late Roman Art Industry*. It made a big impact." In retrospect, Riegl's—and Lehmann's—willingness to abandon conventional standards of beauty seems to anticipate Nochlin's interest in examining 19th and 20th-century art that had hitherto been considered minor.

Nochlin was also impressed by Lehmann's historical grasp of "what was going on in the provinces, and in North Africa, and in Rome..." Today, students are mostly likely to remember Lehmann for works like his catalogue of the *Dionysiac Sarcophagi in Baltimore*. But social history played an important role in earlier publications like his 1923 thesis on harbors and city planning in antiquity and his 1947 volume, *Thomas Jefferson, American*

Linda Nochlin



Humanist. In the introduction to her 1988 collection of essays, *The Politics of Vision*, Nochlin described Lehmann as analyzing the formal changes of late antique art in terms of their "social basis—most significantly, the triumph of popular, lower-class codes of representation," and cited his course as "a powerful model for my own work."

In general, Nochlin found Institute professors receptive to her interest in social and historical aspects of art. For H.W. Janson's class, she wrote a paper on the Revolution of 1848. "This became the basis of a Frick symposium paper and then my dissertation. I got plenty of support."

Ironically—given her later association with critical theory—one of the few classes she found uninteresting was a theory course with Rensselaer Lee. "It was a course I had to take. But as a former philosophy major, I was disappointed. I did a report on Plato's theory of art. I reread some of the dialogues in Greek—I wanted to do a really probing linguistic analysis. That wasn't what the class was about."

It's obvious that Nochlin was an exceptional student. She wrote her comprehensive exam in blank verse. "Richard Offner said he was very impressed."

"I finished in 1963. I had to go pretty slowly because I had a kid and I was teaching at Vassar all along." Once she'd received her doctorate, Nochlin became full-time at Vassar. From there she went on to CUNY and Yale, before returning to the Institute. "The Institute was my alma mater. It's where my roots are. It was a place I wanted to teach at. And it was in New York. I realized there were people here who didn't share my views. But my work doesn't depend on universal adulation. I

"The work is not only to classify and to catalogue, but also to reshape the material for an ever-increasing public."

knew a lot of people here, whether I agreed with them or not. Even if you disagree, it's a very comforting feeling."

How do current students differ from her classmates of the 1950s and early '60s? "Students are much more interested in theory. They're interested in current issues. They're more political. They're more widely up on a range of other disciplines. I find the students absolutely wonderful."

But do they have as strong a background in traditional subjects like foreign and ancient languages? "Sure, I wish everyone read French superbly," Nochlin says. "But I didn't think everyone was so well grounded in that in the 1950s. I think that's a myth. In the '50s, the war had really sealed us off from Europe. These students have been back and forth and seen the collections more than we had."

Is there a danger that the pendulum will swing too far in the other direction—that, in

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In Memoriam

Richard Krautheimer
(1897–1994)

Samuel F.B. Morse Professor of the Literature of the Arts of Design

Richard Krautheimer died quietly in the Palazzo Zuccari, Rome, on the morning of 1st November 1994 at the age of 97. He had spent the last twenty-three years of his life in Rome, after Wolfgang Lotz—a faithful friend from shared days in America—offered him a flat in the Bibliotheca Hertziana on his retirement from New York University in 1971. This proved to be the most enchanting gift a director could make to his own institution: for nearly a quarter of a century Krautheimer enriched the intellectual life of the scholarly community centered on the Hertziana by his work, his advice—and by his sheer presence. He had known Rome since 1924, and in his old age the city was both his theme and his home: the exile from Nazi Germany turned American citizen had finally become a *Civis Romanus*.... (Willibald Sauerlander, *Burlington Magazine* 138:1102 [February 1995].)

The death of Richard Krautheimer on November 1, at age ninety-seven, came after an extraordinarily productive life shared between three countries (Germany, the United States, and Italy), many dozen students, and hundreds—maybe thousands—of scholarly friends. His was a life impossible to compass in a single phrase. He was our last great connection to the founding generation of nineteenth-century German architectural historians, and one of those who profited by the openness of American society. He was a great student of Early Christian architecture and made major contributions to studies of Baroque architecture and urbanism, and Renaissance sculpture. Although not trained as an archaeologist, he became involved in important excavations at San Lorenzo in Damaso and the Cancelleria in the last years of his life, and he remembered pre-World War II digs undertaken by others in Rome, where he lived for the last quarter century, as if they were yesterday. Had we in the West that Japanese custom, Richard Krautheimer would long ago have been declared a National Living Treasure. But of which nation? German by birth, American by adoption, he was also an honorary citizen of Rome.

Born in Fürth, Germany on 6 July 1897, Richard Krautheimer studied the history of art and architecture with Heinrich Wölfflin and Paul Frankl at the University of Munich (1919–20) and with Adolph Goldschmidt at the University of Berlin (1920–21). He received his Ph.D from the University of Halle-Wittenberg (1923) and taught at the University of Marburg (1928–1933). In 1933 he and his wife, Trude Hess, left Germany for Italy. He emigrated to the United States in 1935 and taught first at the University of Louisville (1935–37) and then at Vassar College (1937–



Richard Krautheimer

52). He was one of the first members of the Society of Architectural Historians, invited to join by Henry-Russell Hitchcock and John Coolidge. He joined the faculty of the Institute of Fine Arts at New York University in 1952, though he had been lecturing there regularly since 1938.

His scholarly career was marked by a series of major publications. The first volume of the *Corpus basilicarum christianarum Romae* appeared in 1937 in Vatican City, and further volumes appeared in 1959, 1967, 1970, 1976. A volume in the Pelican History of Art, *Early Christian and Byzantine Architecture* (Harmondsworth, 1965, 2nd ed., 1975; 3rd ed., 1979, 4th ed., 1986), summarized his thinking about this period. It received the Alice Davis Hitchcock Award from the Society of Architectural Historians in 1965. His book, *Rome: Profile of a City, 312–1308* (Princeton, 1980), focused on Roman urbanism in the Middle Ages; *Three Christian Capitals: Topography and Politics* (Berkeley, 1983) dealt with Rome, Constantinople, and Milan. With his wife, Trude Krautheimer-Hess, he published a book on the Florentine sculptor, *Lorenzo Ghiberti* (Princeton, 1956; 2nd ed., 1970). In the 1980s he turned his attention to Rome during the Baroque. *The Rome of Alexander VII, 1655–1667* (Princeton, 1985) is the best known work from this period. ... (Nicholas Adams, *Journal of the Society of Architectural Historians* 54:1 [March 1995].)

It was during Richard's stay in Rome, following his dismissal by the Nazis from his post at the University of Marburg, that he became fully committed to his lifelong work, the *Corpus* of Early Christian basilicas. While this ultimately directed him to the whole sweep of the still-little-explored field of Early Christian and Byzantine architecture, it initially impelled him to become a self-taught archae-

“Krautheimer...always directed us back to the originals: ‘Look at the stones!’”
—Derek A.R. Moore

ologist, since the excavation of foundations and the analysis of masonry were the chief means of getting at the original plans of the monuments. If archaeological method could be seen as inherently value-free, Richard saw that the churches it revealed could be understood only by reference to liturgy, religious doctrine, and symbolism. Throughout the *Corpus*, fundamental discoveries are presented in a matter-of-fact way that deludes the reader into assuming that they are self-evident. Many are due to Richard's exceptional command of the visual, graphic, and documentary resources of all periods of the history of Rome.

This orientation can be seen best in two articles that established a place among Richard's most influential works: “An Introduction to the Iconography of Medieval Architecture” and “The Carolingian Revival of Early Christian Architecture” (both 1942). These broke out of the synchronic boundaries of context to encompass the entire spectrum of the pre-Gothic medieval world, and probably were the first studies to apply the concept of iconography—already a standard technique (would I have been allowed to call it a method?) in the figural arts—to architectural monuments. ...(*James S. Ackerman*, JSAH 54:1 [March 1995].)

In the mid-1920s, [Krautheimer] wrote *Mittelalterliche Synagogen* on pre-modern synagogues; only a handful of scholars had thought about any kind of Jewish art before that time. Richard's understanding of the interaction between axial and centralizing emphases in synagogues established the terms in which synagogue plans have been discussed ever since.

Anyone interested in the subject can only regret that he would not allow a second edition of this fundamental work, although he willingly revised almost all his other studies—something that not everyone has the courage, or the opportunity, to do. His most recent essay, published in the Renaissance models exhibition catalogue [*The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture*, 1994], forcefully revises his classic article on the Baltimore and Urbino panels. And who can forget, at the start of the St. Stefano Rotondo lecture, his cheerful confession: “I have addressed this subject three times before, and three times, I've been wrong.” Could we ask for a more succinct presentation of what our own aims should be—ongoing curiosity, continuing work, and a willingness to accept new information even if we have to admit earlier mistakes? ...(*Carol Herselle Krinsky*, New York University, delivered at the memorial ceremony at the Institute of Fine Arts, April 2, 1995.)

What Richard taught me was to seek out surprises and affections, work hard, and get

the facts straight. He would not have claimed that following those precepts would make for good art history; they would have to be given meaning by imaginative interpretation, a matter of innate ability that could be encouraged but not be taught or learned. Armed with such ability one would be directed by flashes of insight about things that seemed compellingly interesting. Although ... he had a clearly definable approach, he had no use for theory. Perhaps he believed that it sanctioned a suspect manipulation of the facts that could lead to bad ends, as it had in the work of Sedelmayr or Pinder, which had given comfort and validation to the Nazis.

Richard recently wrote, in a letter to a colleague, saying that he rebelled against [his principal teacher Paul] Frankl's “methodological” bent, adding, “I could not conceive of ‘method’ in the abstract. Rather I saw it as something closely linked to the subject, hence flexible and concrete.”

Richard's unspoken disposition in the study of the arts of the past was toward what could be called *contextualism*: the interpretations of the arts in the light of the intellectual-theological culture that produced them. It was not theoretical because it was not grounded in a conscious philosophical position; perhaps it derived ultimately from Burckhardt (the teacher of Frankl's teacher, Wölfflin). ...

In sum, Richard wanted to leave a legacy of work untainted by special interests, and he not only succeeded in this, but did it with originality, imagination, and effectiveness that went far beyond simply getting the story straight. This kind of inspired empiricism has come under fire recently from postmodern art historians, but in Richard's case it opened up a cornucopia of possibilities in art-historical writing that has sustained two generations of scholars. ...(*James S. Ackerman*)

Krautheimer, wearing his great erudition so lightly, always directed us back to the originals: “Look at the stones!” The difficult simplicity of his approach might seem out of sync with the theoretical and, indeed, the ideological concerns of our generation. I do not know if any one of us tried to engage him in a debate about the merits of a post-structuralist reading of his material, but I can hear the famous snort, followed by a rigorous examination of the question. ...(*Derek A.R. Moore*, Graduate School of Architecture, Planning, and Preservation, Columbia University, delivered at the IFA memorial ceremony.)

Richard was one of the rare historians of architecture I have known who cared seriously about contemporary ideas and work (some of his students carried on that interest, notably the late Richard Pommer. ...Richard's approach to architecture seemed to me much like Mies's; he would go from the grand idea to close attention to the details. The attention Mies gave to every element of a building, in part and in whole, is resonant in Richard's teaching—it was essential to describe a building clearly, conceptually, and in logical progression, to investigate its antecedents, its clients, its program, to understand the building in its

physical, social, and ideational contexts.

Richard's classes and seminars were significant to me for the broad view that they proposed, relating the facts of building to symbolic logic, an approach to art history that was all too rare at mid-century. In his seminar on Justinian architecture, studies of the Hagia Sophia took into account the structural stability of the pendentive dome and the special qualities of Byzantine brickwork in its construction. At the same time we explored the significance of the origins and symbolism of the curtains at the narthex doors, the meaning of the central-plan church, and how Justinian's attitudes in codifying Roman law related to the intent of his building program. Richard's work anticipated so much of what is now new and important in architectural history today. ...(*Phyllis Lambert*, JSAH 54:1 [March 1995].)

Like other German colleagues in this country, he also found virtue in the philosophical innocence of young American students, believing that it might lead to a better world than Europeans had created. ...(*James S. Ackerman*)

At Vassar [from 1937-1952], Richard confronted a major challenge ... the nature of a liberal arts college. This, in turn, enabled him to formulate and eventually articulate his

“Richard was one of the rare historians of architecture I have known who cared seriously about contemporary ideas and work.”

—Phyllis Lambert

views on the character and purposes of education in America, ...

In sum, he observed that whereas European universities aimed at training a few select professionals and scholars, the American college sought to educate members of a democratic society. It therefore included “among its functions the training of mind and character, of social attitude and political behavior.” He found education in America to have a broader base with a concomitant respect for concrete facts, to be upheld by the principle of free inquiry, and to challenge willing acceptance of received ideas. Both professional and social collegiality, a free exchange of ideas accompanied by a less confined and isolated approach to learning, are what he discovered to be some American habits of thought and conduct. ...

At Vassar he found himself quite at liberty to transform the architectural curriculum. ... For his part, an awareness of his freedom within an American system of education must have been an empowering recognition, and have contributed to his personal identification with an American willingness to try things out, to be flexible and open to change. ...(*Pamela Askew*, JSAH 54:1 [March 1995].)

In Krautheimer we went to the source. There was certainly a psychological, perhaps even an Oedipal aspect to seeking out our teacher's teacher. We needed to see beyond our immediate mentors and to know our intellectual lineage first hand. Talking with him had the uncanny effect of strengthening both our intellectual autonomy and our scholarly pietas.

He was also a link to the early history of this Institute, and indeed to the modern origins of the discipline. Through him we could even arrive at Burckhardt and the foundations of a Kulturgeschichte built directly on the sources. We were also curious to speak with someone who had been schooled at perhaps the high water mark of western humanistic education – even Wolfgang Lotz noted a “generation gap” (his words) between Krautheimer's education and his own. Imagine how we felt. (*Derek A.R. Moore*)

Those who were most deeply affected by Richard were, like myself, undoubtedly for the most part his students – three generations of them if I'm counting correctly, from Jim Ackerman and John Coolidge in the 1940s to younger scholars like Derek Moore and Matt Kennedy in the 80s and 90s for whom Richard, even if acting only as a kind of consulting advisor, played a powerful mentoring role in their intellectual development. The creator of the Krautheimerschule, as we are known, was a great teacher, as great as they come, but I have often wondered why—just what was his secret?... Just what did Richard teach you, and how did he teach it to you?—after all, just making you feel good about yourself in those days was not considered a sufficient goal at any level of education, and in any case, as all those who ever studied with Richard know, he did not always make you feel quite so good about your work, nor should he have, for obviously praise is meaningful only in a critical atmosphere, one that I think Richard deliberately created around himself.

Richard was an extremely self-possessed and knowing individual in nearly everything he did in his life, including his teaching. Although he professed to have no particular methodology in anything but the reading of Roman masonry, I think that he did, especially in teaching, and looking back, I think that it worked more or less this way. In seminars, Richard did not say to the class, this is my methodology, x, y, and z, which you are going to master and reproduce in your own work. Rather, he said, this is my current research problem and I propose dealing with it from x, y, and z points of view, which is what the material demands. He was much more concerned, or certainly seemed to be, with establishing whether the Lateran basilica had clerestories or not than in teaching you how to conceptualize and solve such a problem.

The idea was that the class was not make-believe or a dry run, but real scholarly work that we were helping Richard do, and the seeming reality of it all made the experience that much more intense and effective. In fact he may have already worked things out—looking back, it is clear that he often had—but he

did not let on. He was, I believe, acutely conscious that he was not only pursuing his own research, but teaching us through it. Perhaps most critically, he counted on the student to take a lesson from it, to see how it might be a real model for his or her own work—including the work of teaching.

I remember him once telling me—actually more than once – that good teaching forces the student to stretch his or her abilities as far as possible without failure. But this stretching, this whole process of learning by osmosis and example, was up to the student. For those who didn't try hard, or whose stretching didn't amount to much, Richard didn't have much use. The whole thing was obviously a test as well as a learning experience. (*Marvin Trachtenberg, Institute of Fine Arts, delivered at the IFA memorial ceremony.*)

Richard Krautheimer was one of the three greatest classroom lecturers I've ever heard. He exerted an inescapable influence on my own approach to lecturing. His main principles seemed to be—I must oversimplify—first that there be no fact without a point, and, conversely, no idea unsupported by fact, excavation evidence, or precise analysis; second, that a lecture

Richard Krautheimer was one of the three greatest classroom lecturers I've ever heard. was a story, as true as it could be, but certainly a constructed narrative more than just a compendium of information. (*Carol Herselle Krinsky*)

Sir John Pope-Hennessy (1913–1994)

Professor of Fine Arts

Sir John Pope-Hennessy, who died on 31 October, was one of the most eminent authorities on Italian Renaissance painting and sculpture. Known as “The Pope,” he combined a life of scholarship as a prolific and highly respected author with an extremely distinguished museum career. As Director of the Victoria and Albert Museum [1967-73] and later the British Museum [1974-76], he held two of the key posts in the British museum world [and was the only man to have held both]; only the National Gallery eluded him. ...(*Jeremy Howard, Apollo, January 1995*)

...A typewriter had been a feature of John's nursery, and his domineering mother, Dame Una Pope-Hennessy, instilled in him a feeling for the written word as a means of ordering ideas rather than as a vehicle of emotional experience. His first book appeared in 1936; his last, on Donatello, was published in October 1993, just two months before his 80th birthday and a year before his death. Between these was wedged a series of publications that, in their clarity of thought, lucid exposition, and quality of criticism, would be hard to match. His 1964 catalogue of the Italian sculpture in the Victoria and Albert Museum set a new standard for museum catalogues, and his three-volume Introduction to Italian

Sculpture—revised twice since 1963 and translated into Italian, French, and German—has done more than any other publication to put the study of Italian sculpture on an equal footing with that of painting. ...(*Keith Christiansen, Artnews, January 1995*)

He was also the author of standard monographs on Uccello [1950], Fra Angelico [1952], Raphael [from the 1965 Wrightsman Lectures], Luca della Robbia [1980], and Cellini [1985], and a leading authority on Sieneese Quattrocento painting [Giovanni di Paolo, 1937; Sassetta, 1939], his first and most abiding love..

Not all his publications were uncontroversial. His autobiography, *Learning to Look* [1991], contained acid pen portraits of contemporaries who, in his opinion, did not live up to his own very high standards.

Sir John was an unashamed intellectual elitist, impatient of philistinism and intolerant of mediocrity. Intimations of the future connoisseur manifested themselves surprisingly early. Forced by his mother, the indomitable Lady Una, to read most of the English classics while still in the nursery he found that Phiz's illustrations “rendered Dickens unpalatable” and by the age of nine he was immersed in Berenson's *The Study and Criticism of Italian Art*. Having won a history scholarship to Balliol, he came under the spell of Kenneth Clark who he described, with uncharacteristic fulsomeness as “the new meteor in the artistic sky.” Clark's lectures at the Ashmolean confirmed him in his determination to become an art-historian. ...(*Jeremy Howard*)

After graduating [from Oxford] in 1935, he sold some islands off Borneo that had been bequeathed to him by an uncle and spent the money on two years of private art-history study in Europe.

He traveled, he looked, he thought and he wrote. He also listened to senior art historians, many of them refugees from Nazi Germany, and learned much from their methodology, their standards of interpretation and their sometimes hilarious quirks. He could also characterize them in just a few words, as when he referred to the “gentle, dogmatic, unpersuasive voice” of an art historian who aspired to mate Marxism with 15th-century Italian art.

A new challenge always amused him. When appointed to the staff of the Victoria and Albert Museum in 1938, he applied himself with memorable effect to the study of English portrait miniatures, whose distinction was underrated at the time.

After five years' service in airforce intelligence during World War II, he returned to Europe in 1944. Never a blinkered specialist, he was one of the first Englishmen to report in print on recent work of Matisse and Picasso in the Salon d'Automne in liberated Paris.

When he rejoined the Victoria and Albert Museum, he stipulated that he be assigned to a department of which he knew nothing. Many years later, he spoke almost with nostalgia of the ramified obligations that had come his way in great miscellaneous museums, where he

had had to deal with "everything from Victorian brass lecterns to filthy plastic bags full of the mummies of Peruvian children". ... (John Russell, The New York Times [November 1, 1994].)

In 1967 Pope-Hennessy was made Director of the V & A. He was an extremely effective, if rather remote, figure who inspired more respect than affection in his colleagues, but under his aegis the curatorial departments flourished. Despite his uncompromising belief in scholarship, he did not neglect the public – the Education Department under Madeleine Mainstone was one of the best in the world and the Circulation Department (abolished by Sir Roy Strong) continued to play an important role. He was also the architect of a number of important initiatives including the expansion of the Far Eastern Department.

His tenure at the British Museum, where he was Director from 1974 to 1976, was less happy. The brutal murder of his brother James precipitated his resignation after only two years as Director and his move to New York, where he became simultaneously Professor of Fine Arts at New York University and Chairman of The Department of European Paintings at The Metropolitan Museum. Here he basked in the adulation of younger scholars and was lionized by society hostesses. It was in New York that his former colleagues at the Metropolitan Museum, Keith Christiansen and Everett Fahy, mounted the exhibition of Sienese painting which provided an appropriate coda to a long and distinguished career. ... (Jeremy Howard)

When John arrived at the Metropolitan, the display of works of art was sometimes treated more like a problem of interior design than interpretation. His reorganization of the painting galleries balanced a sense of quality (which for him was a tangible factor that could be articulated) and historical place, and he instigated a labeling system to enable visitors to make informed rather than casual judgments.

John was fond of saying that when there is talk of maintaining standards, they have already begun to slip, and his professional life was dedicated to establishing, not maintaining, a record of achievement. At a time when ideas and fashionable methodologies are accorded more attention than the works to which they are only notionally addressed, his intellectual legacy is liable to be underrated. But his belief in the primacy of the work of art rather than the subjective experience of an underinformed or politically prejudiced viewer is the bedrock on which all criticism – or art history, for that matter – must be based. ... (Keith Christiansen).

An uncompromising and often difficult man, "The Pope," was nevertheless capable of inspiring great loyalty. With his firm belief in connoisseurship and the argument of the eye, he had little respect for the study of iconography, still less the "new art history." His heroes were J.C. Robinson and Wilhelm Von Bode, and for him the great period of museology ended around 1930. A relic of a less consumer-orientated age, he believed that cura-

tors should be more than just administrators. If his belief in the twin virtues of connoisseurship and scholarship seems old-fashioned in Britain, it is ironic that his greatest following should be in the New World. ... (Jeremy Howard).

"John was fond of saying that when there is talk of maintaining standards, they have already begun to slip"
–Keith Christiansen

In the months since John Pope-Hennessy died, newspapers and journals have paid tribute to his full life, his prestigious career, his scholarly accomplishments. We, his students, disciples, and colleagues, remember a scholar with incredible self-discipline who never let personal tragedies, fatigue, bad health, or moods alter his rigorous working habits, a man of integrity, devoid of cant. He was also the most generous of friends, with a rare gift for compassion and silent understanding, the best of companions at operas and when looking at works of art.

His acerbic wit and understanding of others were the two qualities that made him dear to me, the first time I met him in the early summer of 1959, in Florence at a luncheon given by Byba Coste, a friend of Bernard Berenson and of the Anglo-Americans living in Tuscany. As luck would have it, John was seated next to me, and when I turned to greet him, I realized that this was the tall, thin, blond, very British-looking man whom I had observed every morning at the Kunsthistorisches Institut sitting at the same chair, at the same table, totally absorbed in his research and oblivious of others.

The Institut was then located in a palace on the corner of Piazza San Spirito, only a few steps from the flat he rented every summer opposite Palazzo Pitti. It never ceased to amaze me how the atmosphere of his flat changed when John was "in residence." It emanated a different life even though he did not change the placing of the paintings or the furniture. The latest books on history, art, and literature were all around the sitting room, but there was never a hint of disorder or of hurriedness. John always seemed to allow the right amount of time for all his activities and always acutely observed and absorbed whatever he was doing or reading. He had a faculty for condensing the contribution to art history of a book to a sentence or a single word: "Ekphrasis" was his comment on *Giotto and the Orators*, which defined for me Baxandall's innovative analysis of humanistic references to artists.

John became totally absorbed in whatever he was doing and thus his powers of concentration were not diffused by conflicting impulses. He followed a strict daily schedule and was never known to have missed a deadline.

In part this was due to the fact that before completing one project, he had already committed himself to another and was eager to meet the next challenge.

His punctuality was proverbial: one could set one's watch by his arrival at the Institut each morning at 9, and also bet that he would not interrupt his research for small talk with other art historians—with the exception of Ulrich Middeldorf. The respect he showed for his time and his work was the same he gave to others. He once stopped me from belittling a book that I noticed on top of his reading pile and that had taken the author some twenty years to finish by saying: "He was here for dinner last night and this is the best he will ever do."

John was a memorable writer: who, after reading *The Portrait in the Renaissance*, can forget the idea of the "augmented portrait"? Following his lecture on Benvenuto Cellini, one saw the sculptor in a more human, likable light, admiring his boundless ambition and self-promotion, both of which John regarded as paramount virtues. John's love for the work of art was contagious: I shall never forget going to Siena with him to look at Donatello's reliefs in the Baptistery and the Duomo, or visiting his beloved church of Santa Lucia dei Magnoli in Florence. Nor will I ever look at Florence from the Oltrarno with the same blasé eyes after having admired it with him from his plant-filled terrace in Palazzo Capponi.

John was happiest when teaching his seminars at the Institute of Fine Arts, in New York. He loved his students and always seemed to know very personal details about all of them, including whether one was spending his money on art-history books and travels to exhibitions, but nothing on personal effects or pleasurable activities not connected to art history. He liked his American students because of their "naturalness." He never realized how easy it was to be natural with him, because he always made very clear if one stepped out of bounds. John never heard criticism easily: if the matter was broached, one found oneself abruptly pushed to a totally different topic of conversation.

John was also a man of contradictions: he never made bold sartorial statements, yet he was extremely proud of his glasses made to order in Paris. He was principled, but as an adoptive Florentine he could be very cutting and full of guile. The City of Florence must have recognized his innate Florentine characteristics when it made him an Honorary Citizen.

He claimed to love objects more than people, yet he knew how to receive and inspire love. My brother died in a tragic accident on December 13, 1968, and John, who knew of my deep love for him, wrote me a short but heart-felt letter of condolence. Later on we discussed the response of the chorus of Antigone's grief for her brother's death, and he was not embarrassed by my tears nor by the fact that in memory of my brother I would always call him on December 13th once I

found out he was born on that day, both to celebrate his birthday and the memory of my brother. Nor did he mind the gushy note attached to a candlestick I sent him when he moved into his apartment in Florence, a note in which I compared light to love. When I last saw his bedroom, on his night table were two photographs – one of his mother – and my candlestick.

John Pope-Hennessy shall be missed for the generous and supportive friend he chose to be and the inspiring intellectual example he always was. (*Written for the Alumni News by Gabriella Befani Canfield.*)

Alfred Frazer (1928-1994)

The memory of Alfred Frazer will continue to generate pleasure among his friends, as we recall his appetite for life, his immediate grasp of the humor in a situation, and his sage indulgence. A much larger group knew him through his publications. ...

Alfred Frazer's scholarly contributions span a period of almost thirty years. To judge from his publications, his principal interests seem to have taken root in four general areas: late antique rotundas; the development of the pier, wall, and window system in late antique architecture; third-century B.C.

Hellenistic/Macedonian architecture; and the Roman Imperial funeral pyre. Related to these concerns was a parallel interest in the Roman villa, the Imperial fora, and the Early Christian basilica.

Frazer's dissertation at the Institute of Fine Arts, written with Richard Krautheimer, was accepted in 1964. He came to the Institute with a degree in architecture. Beyond an evident mastery of the disciplines of art history and archaeology, his publications are characterized by their concern for structure, construction, materials, and design. The dissertation addressed four late antique rotundas: the "Mausoleum of Romulus" on the Via Appia, the rotunda on the Via Sacra, the Minerva Medica, all three in or near Rome, and the Terme di Bacucco near Viterbo. The dissertation proposed revised dates for the mausoleum, the rotunda, and the Terme (now generally accepted) and offered a new, convincing analysis of the original state and subsequent remodeling of the Minerva Media. He concluded, first, that there was "a pronounced unconcern in Maxentian Rome for [the] creation of monumentally defined exterior spaces positively related to one another and the major buildings they adjoin, and second, [in that period] that there was a sense of irresolution in the coherent formation of basic architectural elements and their detailed articulation and embellishment."

These conclusions, in modified form, served as a foundation for a series of articles that followed, including "The Iconography of the Emperor Maxentius' Buildings in Via Appia" (1966); "The Porch of the Tor de' Schiavi at Rome" (1969); and "From Column

to Wall: The Peribolos of the Mausoleum of Maxentius" (1976). The last also addressed directly the second of Frazer's concerns, the replacement of the column by the pier/wall, a topic already discussed in his article "Modes of European Courtyard Design Before the Medieval Cloister" of 1973. Frazer argues that the cloister does not derive, as one might imagine, from the peristyle or colonnaded courtyards of the ancient world, but rather from the late antique development of the windowed wall.

Frazer's interest in Hellenistic and Macedonian architecture, initially stimulated by subjects at the Institute taught by Karl Lehmann and Peter von Blanckenhagen, changed to commitment when, in 1963, he was asked by Phyllis Lehmann to serve as architect to the excavations of the Propylon of Ptolemy II at Samothrace, an entrance structure to the sanctuary that spans an intermittent water course, and eventually to publish the results of that investigation. While at work on the excavation report with James McCredie, he published in 1982 a paper on Macedonia and Samothrace, "Two Architectural Late Bloomers," in which he first exposed some of the ideas that would be addressed in the study of the propylon.

The task involved the reexcavation of the site (first published by Conze, Hauser, and Niemann in 1875); recovery of a number of blocks of the structure that had fallen into the water course and down the hillside; measuring and drawing the remains on site and in museums in Vienna, Istanbul, and in the Louvre; and then reconstructing on paper the state of the Propylon as it existed when it was completed in the third decade of the third century B.C. The resulting two-volume publication in 1990, with its remarkable drawings and reconstructions and thorough, detailed text investigating the structure, its antecedents in Asia Minor, its individuality, and its relation to the Rotunda of Arsinoe at the sanctuary, will remain an exemplary contribution to the Samothrace series, and a monument to Frazer's imagination, as well as to his painstaking archaeological scholarship. His knowledge of late Hellenistic and Roman architecture led Frazer to state (almost as an aside in the chapter on style and significance) that the paved forecourts, in their relation to the sloping site and the propylon, were "prophetic, in a sense, of the future of Hellenistic and even Roman site planning."

Frazer's interest in Roman temporary architecture and its relation to more permanent structure was first disclosed in a paper on the Roman Imperial funeral pyre in 1968 at an annual meeting of the Society of Architectural Historians. The paper pointed out similarities between the earliest of those imperial funeral pyres as seen on commemorative coins, those of Diva Faustina Senior in 141, with tombs of uncertain date such as the Conocchi near Capua and the Julii Monument at St. Remy in France. Roman funeral pyres and tombs led to Frazer's incursion into the Renaissance with a paper in 1975 that proposed ancient Roman

tombs, as understood by humanists in the late fifteenth century, to be a source for Michelangelo's first design for the Tomb of Julius II, a three- or four-level pyramidal structure. Four years later, in 1979, Frazer dealt more fully with the funeral pyre of Faustina Senior, reconstructing the design with columnar concave façades on all four sides. In 1981, he said he intended, after these tangential studies, to "attack the problem they pose head on." Would that he had been able to do so.

Volume IV of the *Corpus Basilicarum...* by Richard Krautheimer and collaborators, appeared in 1970. Somewhat thereafter, Frazer was invited to work with Krautheimer on two of the three basilicas that would constitute the fifth and final volume, S. Paolo fuori le Mura and S. Pietro. (Spencer Corbett was to collaborate on S. Giovanni in Laterano, the third basilica.) In the preface to the volume, Krautheimer said, "it is impossible to separate [the collaborators'] contribution and my own from one another. Each problem was discussed back and forth until a conclusion or a set of alternatives had been arrived at, acceptable to all concerned." Work on the volume, which appeared in 1977, nourished other studies as well, particularly Frazer's contributions to the catalogue of "Age of Spirituality," an exhibition at The Metropolitan Museum of Art in 1977 (to which Margaret also contributed).

Perhaps to extend his views to a larger public, he wrote these survey texts (and entries) on late antique and Early Christian architecture, as well as an earlier general survey of the history of architecture.

In the last ten years Frazer spent time in Washington, serving on the board of advisors of the Center for the Advanced Study at the National Gallery from 1983 to 1987 and as a senior fellow in the Studies in Landscape Architecture Program at Dumbarton Oaks from 1987 to 1993, the last two years of which he served as chair of the senior fellows.

During the period he gave a paper in 1989 on "The Roman Villa and the Pastoral Ideal" at a symposium on "The Pastoral Landscape" (published in 1993) and, later the same year, on "The Imperial Fora: Their Dimensional Link" at a symposium in memory of Frank Edward Brown (published in 1993), a scholar well known to Frazer from the American Academy in Rome.

I came to know him better in the Washington years and enjoyed his quick sharp wit and amusement with incidents of the moment. A number of you will recall a delightfully humorous paper presented at an annual meeting of the Society of Architectural Historians in Montreal in April 1989. The session was devoted to the "Palatium Domini: The Palatine Tradition in Fact and Fiction," and was chaired by Irving Lavin. Frazer's paper was on "The White House as an Imperial Palace." The paper signalled, as he said, the "major changes in the meaning, form and/or decor of the Executive Mansion [that] have taken place during the stewardship of 'Imperial' presidents – Monroe (the

Doctrine), Polk (Mexican War), Theodore Roosevelt (Manifest Destiny, and Great White Fleet and the Big Stick)." Frazer said the greatest emphasis in the paper was, however, reserved for the "origin of the Oval Office...as a critical form in the mystique of the Presidency." Frazer's acute observations and propositions were presented with his customary alternation between hyperbole and understatement. It was, by far, both the most amusing and revealing paper of the session.

We are all certain to remember Alfred Frazer not only for his durable contribution to the history of architecture, but also for his enjoyment of a good story, his generous nature, and his rollicking wit. (Delivered by Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art, at the memorial ceremony at Columbia University, October 14, 1994.)

Iris Cheney (1929-1994)

Iris Cheney, a specialist in Italian art of the 16th century and professor of art history at the University of Massachusetts, Amherst, died on September 29, 1994. A graduate of Wellesley College and the Institute of Fine Arts, New York University, she received the CAA Arthur Kingsley Porter Prize for her article "Francesco Salviati's North Italian Journey" (*Art Bulletin*, December 1963). Cheney came to the University in 1967 after work as a research assistant at the Frick Collection and then teaching at Barnard College, Yale University, and Smith College. Her enduring commitment to the educational goals and cultural concerns of our discipline, her breadth of knowledge and understanding ranging far beyond her specialization, and the inspiration and guidance she provided for vast numbers of students forged a deep respect for her as teacher and scholar, and for the many roles that she played among us.

It was characteristic of Iris that, throughout her 27-year career at the university, she played a central role in the building of a departmental curriculum; that she contributed to the department's slide collection innumerable images made on her extensive travels; and that she gave a new seminar in virtually every year of her teaching, ranging in subject from Italian drawings and the work of Michelangelo to the art and architecture of the Vatican and the role of classical myth in Renaissance art and literature. She gave of her time and energies to graduates and undergraduates in a fashion that was marked always by warm generosity and unfailing accessibility.

All who heard Iris lecture remember her vivid enthusiasm, her extreme clarity of organization and presentation, and her willingness to go further in discussion. She enriched and illuminated the lives of all who came in touch with her professionally, and her presence among us is sorely missed. (*Mark Roskill*, CAA News, January-February 1995.)

Daniel Robbins (1932-1995)

Daniel Robbins, an art historian who specialized in 20th-century art and helped encourage the study of it while director of the Museum of Art at the Rhode Island School of Design and briefly of the Fogg Art Museum at Harvard University.

Mr. Robbins was born in Brooklyn in 1932. He studied at the University of Chicago, Yale University and the Institute of Fine Arts, where his teacher was Robert Goldwater, the modernist historian. He became a specialist in early modernism, writing on salon Cubists like Albert Gleizes, and he was a champion on contemporaries like Louise Bourgeois and the Color Field painters.

After a Fulbright scholarship in Paris, Mr. Robbins became a curator at the National Gallery of Art in 1959, then at the Guggenheim Museum two years later. As director in Rhode Island from 1965 to 1971, he presented shows of new art, notably one called "Raid the Icebox," for which Andy Warhol chose works from the museum's collection, and another on contemporary still life.

While he was the director of the Fogg and a professor at Harvard, he organized an exhibition, in collaboration with students, on Villon, showed the work of living artists not seen there before, like Robert Irwin, and stressed the collecting of contemporary prints and photographs. Later he became a fellow at the Institute for Advanced Study in Princeton, N.J., taught at Dartmouth, and since 1981 had been the May I.C. Baker professor of the arts at Union College in Schenectady, N.Y. ...(*Michael Kimmelman*, The New York Times, January 18, 1995.)

Sister Magdalen LaRow (1928-1983)

Long before Sister Magdalen LaRow's arrival at the Institute in 1971, I had very much enjoyed teaching several Jesuits for whom Christian art's history proved a way to a Vita Nuova outside the Order. Sister LaRow, though she also studied aspects of Catholic imagery, found her work at the Institute one of happy affirmation and extended identification—of self-discovery and illumination within her vows. Such positive associations made for different if also unusually pleasurable sharing and exchange.

When she came here, after studies at Boston University, Sister LaRow was already chairman of the art department at Nazareth College in Rochester. In her letter of recommendation, the dean of Nazareth College described her as an excellent administrator, teacher, and organizer of art exhibitions, "tall, slim, regal in bearing, and definitely powerful in leadership." Her appearance suggested that of a restrained Italo/Celtic/Shavian Saint Joan. Almost coltish, yet graceful, aquiline, with fine dark eyes (ill-framed by glasses), and

lovely hands, she wore standard convent civvies—the inevitable twin set, kilt-like skirts, and sensible shoes. A string of pearls was her rosary. Always very young in appearance, she was, I learned from looking at her folder, older than I.

Magdalen LaRow was an enthusiast without fanaticism or obsession. Terms such as "empowerment" and "privileging"—had we known them then—might well have characterized the way in which she used art's history. In a sense her dissertation on the French cult of the Magdalen—the visual hagiography of her patron saint—proved a voyage toward definition and identity. Because Myra Dickman Orth (Ph.D. 1976) had worked on related Renaissance Magdalenian material with me, Sister LaRow and I had lots to talk about. She took so much almost social delight in the "classroom situation" that through her I received some inkling of what an unhomoerotic, teetotaling, strictly bread-and-butter Platonic banquet might have been like!

Similarly Professor Bober's role as her dissertation pater brought out the very best in him. In his touching letter of June 1, 1982, having just read her dissertation draft, he begins with congratulations on "a superb work of scholarship, resourcefulness, enterprise, and writing." Later he adds, "Far be it from me, a 'good' Jew, to have to tell you, but there is a certain confusion in your treatment of the basic and underlying theological matter of interpretation(s) in your section on 'scriptural interpretation.'" Harry went on to whirl through a brilliant synthesis of the medieval forms of exegesis and exegetic method, discussing the diversity of Talmudic and Cabbalistic modes as only he could.

Magdalen LaRow's glowing reassurance, the pure pleasure that she found in her work, proved especially welcome in those Vietnam War-damned days. Hers was a teaching order (Sisters of the Society of Jesus of Nazareth), and Dr. LaRow's letters made it clear that lecturing on art's history was among life's greatest joys. But while she would write of academic concerns, words of illness crept in. I learned of operation upon operation for relentless cancer. Her letters were filled with innate fortitude, optimism, gallantry, and good faith. God only knows what I wrote back. As our correspondence continued, it must have been of some utility to her. Such stoical, graceful suffering afforded an unwitting challenge to my weakness and occasional self-pity. *Pace* Hannah Arendt, suffering is as banal as evil.

She delivered "The Iconography of Mary Magdalen: The Evolution of a Western Tradition until 1300" to the Academic Office very shortly before dying.

Sister LaRow told Keith Kelly that its binders had been blessed, implying that these containers, rather than the work within, be treated accordingly—this doubtless conveyed with a serious, shy smile, her eyes shining. Keith saw to it that the binders were returned.

"Martyr" means no more than the Greek word for "witness." Sister Magdalen LaRow was surely that, tried to the bone. Unlike

some potted "Profile in Courage," her valiant spirit and kind courage "valorized" all who knew her, hers the quintessence of faith, authenticity, and virtue. If there's a "There" up there, that's where our Magdalen must be, teaching the angels art's history, whether they like it or not. They had better! (*Written for the Alumni News by Colin Eisler.*)

Patricia C.F. Mandel
(d. March 27, 1995)

Mandel of New York City and Hillsdale, N.Y., died suddenly at home March 27, 1995. An American art historian whose curatorial and teaching associations included the Whitney, the Parrish, Rhode Island School of Design and Adirondack museums, Brown University, Vassar and Hunter colleges, she was also very active in local politics upstate....(The New York Times, March 30, 1995)

Also Communicated

Alison Frantz
(February 1, 1995)

Marjory Strauss
(April 7, 1994)

Alden Watson
(d. 1993)

Faculty News

JONATHAN J.G. ALEXANDER

Professor of Fine Arts

Published *Medieval Illuminators and their Methods of Work* (Yale University Press, 1993) and was guest curator and editor of the catalogue for *The Painted Page. Italian Renaissance Book Illumination 1450-1550* (Pierpont Morgan Library, 1995). His articles include "Ideological representation of military combat in Anglo-Norman art," *Anglo-Norman Studies* (1993); "A Metalwork Triptych of the Passion of Christ in the Metropolitan Museum, New York," *Wiener Jahrbuch für Kunstgeschichte* (1993-94); "The pulpit with the Four Doctors at St. James's, Castle Acre, Norfolk," *England in the Fifteenth Century (Proceedings of the 1992 Harlaxton Symposium)*; and "Iconography and Ideology: Uncovering Social Meanings in Western Medieval Christian Art," *Studies in Iconography* (1993); he participated in symposia and lectured here and abroad. He was made an Honorary Fellow of the Pierpont Morgan Library in 1995, and was awarded a John Simon Guggenheim Memorial Foundation Fellowship for 1995-96.

DIETRICH VON BOTHMER

Adjunct Professor of Fine Arts

was appointed an Honorary Member of the Society for the Promotion of Hellenic Studies, London. His bibliography up to 1993 was published for his seventy-fifth birthday by the Ecole du Louvre. The Louvre Museum commissioned a 24-minute documentary film on his life and work. He reports work in progress "on all fronts."

JONATHAN BROWN

Carroll and Milton Petrie Professor of Fine Arts delivered the Andrew W. Mellon Lectures in Fine Arts at the National Gallery of Art, Washington (1994). He published "La Monarquía española y el retrato de aparato de 1500 a 1800" in *El retrato en el Museo del Prado* (Madrid, 1994), and is working now on *Kings and Connoisseurs: Collecting Art in 17th-Century Europe* (forthcoming, 1995). From 1992 to 1994 he was Director of the Art History Seminar, Fundación Buques de Soria. He is a member of the Consejo Científico, Museo Don Pío V, Valencia.

JOHN ELDERFELD

Adjunct Professor of Fine Arts

edited *Les Desmoiselles d'Avignon* (1994; Studies in Modern Art, 3 of the Museum of Modern Art series) and *The Museum of Modern Art at Mid-Century: Art Here and Abroad* (1995; 4 in that series), as well as contributing the essay "Drawings at an Exhibition" to the exhibition catalogue *Henri Matisse, Queensland Art Gallery in Australia* (1995). He was co-curator of Piet Mondrian, shown in The Hague; National Gallery in Washington; and the

Museum of Modern Art. In March he will deliver the 1995 Walter Neurath Memorial Lecture in London, entitled *Pleasuring painting: Matisse's Feminine Representations*. His work in progress is *The Language of the Body: Drawings by Pierre-Paul Prud'hon* (Abrams, 1996) and "Conversations with Howard Hodgkin" for an exhibition of the artist's work to be held at the Metropolitan Museum of Art and the Fort Worth Modern Art Museum (1995).

MARGARET HOLBEN ELLIS

Associate Professor of Conservation

received one of only two Rome Prizes ever awarded in conservation, allowing her to spend six months in 1995 at the American Academy to revise *The Care of Prints and Drawings*. She has "unwittingly become the maven of felt tip markers" because of several articles on the topic (see *Institute of Paper Conservation, London, "Drawings in Fibre-Tipped Pen, New Conservation Challenges"* [conference proceedings, 1994] and "Documenting the Introduction of the Fibre-Tipped Pen as an Artistic Medium," *Paper Conservation News*, [December 1994]).

EVELYN HARRISON

Edith Kitzmiller Professor Emerita of the History of Fine Arts, received an honorary Ph.D. in Archaeology from the University of Athens in June, 1995.

PAUL HILLS

Senior Lecturer at the University of Warwick was appointed Benjamin Sonnenberg Visiting Professor of Fine Art at the Institute of Fine Arts. In January, 1995 he delivered the Sylvia Lennie England Annual Lecture at the Victoria and Albert Museum on "Making Glass and Imagining the World in Early Modern Venice." His work in progress is a book on Venetian Colour for the Yale University Press.

MARION KAMINITZ

Adjunct Professor of Conservation

was an American Cultural Specialist for the U.S.I.A. at the United States Embassy in Asunción, Paraguay taught a two-week seminar in the "Care of Feather Artifact Collections" in March, 1995.

NORA KENNEDY

Adjunct Professor of Conservation

was visiting Professor for a week at the Centro de Conservação e Preservação de Fotografia, Rio de Janeiro, Brazil (November, 1994), and taught under a grant from the U.S.I.A. at the Instituto Nacional de Astrofísica, Óptica y Electrónica in Tonantzintla, Mexico (June, 1994). She published *Photograph Preservation: Basic Methods of Safeguarding Your Collections* with Peter Mustardo (1994), and gave numerous papers in the U.S. and Mexico.

Nostalgia from the photo files

*Thanks to our
observant alums
for these IDs.*



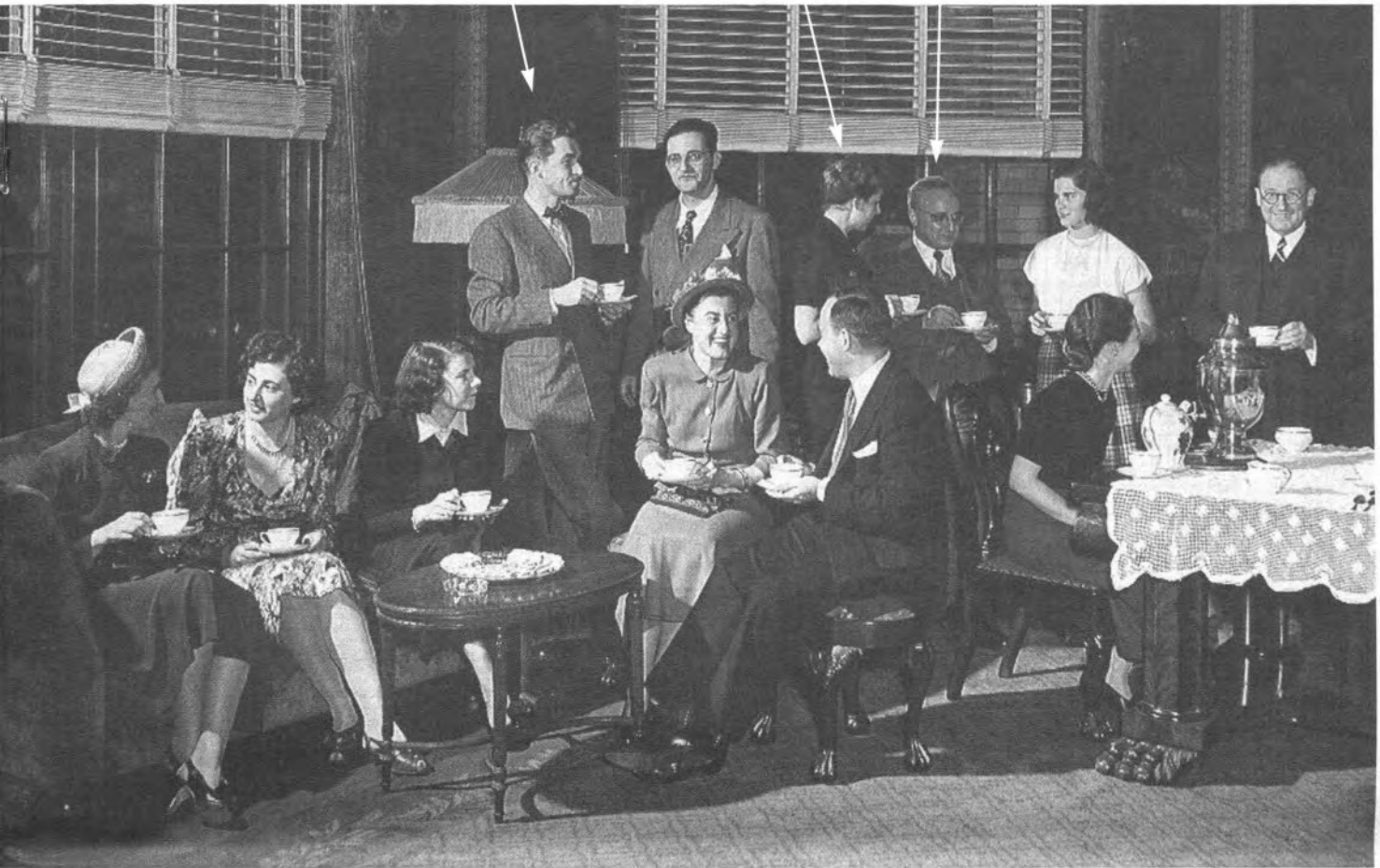
Joan Aldrich Knowlton

Mirella Levi-D'Ancona



John Knowlton

Pam Askew Prof. Lopez-Rey



Jerome Rothlein

James Ackerman

Anne Dahlgren Hecht Pamela Askew

Ed Plunkett



ANTOINETTE KING

Adjunct Professor of Conservation

published "Kurt Schwitters' Cherry Picture: Material Change and an Ethical Problem" in *Essays on Assemblage* (Studies in Modern Art 2, of The Museum of Modern Art, 1992). She was featured in the *New York Times* article "The Gentle Art of Those Who Preserve Art" (October 17, 1994).

ROBERT LUBAR

Assistant Professor of Fine Arts

has most recently published "Greenberg and Ortega: On the 'Sociology' of Art," *La Revista de Occidente* (May, 1995) and "The Undisclosed Tàpies," *The Burlington Magazine* (April, 1995); his forthcoming publications include "Picasso, El Greco and the Construction of National History" in Jonathan Brown's *Picasso and the Spanish Tradition* (Yale University Press) and "Painting and Politics: Miró's *Still Life with Old Shoe* and the Spanish Republic," in *Actes del Primer Simposi Internacional de Joan Miró*. His works in progress are *Painting in Spain from the Generation of 1898 to the Civil War: Critical Essays* (Yale University Press) and *Joan Miró* (Phaidon Press).

LAWRENCE MAJEWSKI

Hagop Kevorkian Professor Emeritus of Conservation

received the first John Langeloth Loeb Award from the Institute of Fine Arts Trustees at the annual Trustee/Faculty dinner (November, 1993), in recognition of 33 years of service to the Conservation Center. He has made video tapes on the restoration of the Brinkenhoff-Pudney-Palen House, the 18th- and early 19th-century headquarters of the East Fishkill Historical Society, and on an 18th-century Dutch kar (cupboard) belonging to the East Fishkill Historical Society. He lectured at the Milwaukee Museum of Art on Fakes and Forgeries.

THOMAS F. MATHEWS

was named the John Langeloth Loeb Professor of the History of Art. He published *The Clash of Gods. A Reinterpretation of Early Christian Art* (Princeton University Press, 1993). He was guest curator and, with Roger S. Wieck, editor of the catalogue of "Treasures in Heaven: Armenian Illuminated Manuscripts from American Collections" (Pierpont Morgan Library, 1994). The exhibition was named *Best Exhibit of 1994* by Mark Stevens of *New York Magazine*. He is currently writing a popular handbook of Byzantine art.

LINDA NOCHLIN

Lila Acheson Wallace Professor of Modern Art

gave the Walter Neurath Memorial Lecture of 1994 at the National Gallery, London, "The Body in Pieces: The Fragment as Metaphor of Modernity;" it was also her Inaugural Lecture upon her appointment to the Lila Acheson Wallace Chair of Modern Art at the IFA, and the Bliss Carnochan Lecture at the Stanford

University Humanities Center, both in 1994. For the Doris and Harry Rubin Lectures in American Painting at the Metropolitan Museum she spoke on "Re-Reading Cassatt: An American Woman Painter and her Contemporaries" (1994). She lectured to the Friends of the Institute of Fine Arts in 1994 at the Frick Collection in 1995 on "Why the 1860s is the Best Decade in the Nineteenth Century." Articles include "Body Politics: Seurat's *Poseuses*," *Art in America* (March, 1994); "Géricault, or the Absence of Women," October (spring 1994); and "Starting from Scratch" in *The Power of Feminist Art*, ed. N. Broude and M. Garrard (1994).

ROBERT ROSENBLUM

Henry Ittleson, Jr., Professor of Modern European Art

received New York University's Golden Dozen Teachers Award (1994). He published *Andy Warhol Portraits* with Henry Geldzahler (London, 1993); *Mel Ramos: Pop Art Images* (Cologne, 1994); and *The Paintings of August Strindberg: The Structure of Chaos* (Hellerup, 1995). Among numerous articles are "Essai de synthèse: les Sabines," in the Louvre's *David contre David* symposium (1993); "A Personal Chronology," in *Miró at 100*, *Artforum* (January 1994); and "Goya frente a David: La muerte del retrato regio," in *El Retrato en el Museo del Prado* (Madrid, 1994). Besides lecturing widely, he interviewed Roy Lichtenstein at the National Gallery in Washington (October 1994).

KIRK VARNEDOE

Adjunct Professor of Fine Arts

was awarded the Honorary Doctorate of Fine Arts by Williams College (June, 1994). He was curator and wrote the catalogue of the exhibition *Cy Twombly: A Retrospective at the Museum of Modern Art* (1994). He is now preparing the exhibition *Jasper Johns: A Retrospective* (October, 1996).

Alumni News

JAMES ACKERMAN

Retired, Harvard University

GRANTS

Corresponding Fellow, Bavarian Academy of Sciences; Honorary Fellow, Accademia di San Luca, Rome.

PAPERS

Rome, Onoranze for Richard Krautheimer (Feb.).

PROJECTS

Renaissance art criticism; architectural drawings.

NICHOLAS ADAMS

Mary Conover Mellon Professor of Art, Vassar College

APPOINTMENTS

Visiting Professor, Harvard University, Graduate School of Design (Fall 1994).—Editor, *Journal of the Society of Architectural Historians* (1993-1996).

PAPERS

Lecture at the School of Architecture, University of Venice.

PUBLICATIONS

"L'architettura militare di Francesco di Giorgio," and entries on "La rocca Ubaldesca di Sassocorvaro," "La rocca di San Leo," "La rocca Roveresca di Mondavio," "La rocca Roveresca di Mondolfo," with Jennifer Krasinski, and "Castel Nuovo a Napoli" in exh. cat. *Francesco di Giorgio Martini Architetto*, Siena, 1993.—"The Italian City 1400-1600" with Laurie Nussdorfer, in exh. cat. *Renaissance Architecture from Brunelleschi to Michelangelo: The Representation of Architecture*, Milan, 1994.—*The Architectural Drawings of Antonio da Sangallo the Younger and His Circle: Fortifications, Machines, Festival Decorations*, MIT Press, 1994 (two further volumes are planned for 1994-1995).—"Pienza e l'architettura del quattrocento," in *Il Quattrocento*, Milan, 1995 (in press).

LYNNE AMBROSINI

Acting Curator of Paintings, The Minneapolis Institute of Arts

EXHIBITIONS

Entries for Made in America: Ten Centuries of American Art, Pittsburgh, Minneapolis, Kansas City, Saint Louis, Toledo, 1995.

Publications

"Genre Painting Under the Restoration and July Monarchy: The Critics Confront Popular Art," *Gazette des Beaux-Arts* CXXXV (1995).—"Edouard Manet's Smoker: Making Old Genres Modern," *Porticus*, 1995 (in press).

RONNI BAER

Independent Scholar

APPOINTMENTS

Assistant Professor, University of Georgia, 1995-96

EXHIBITIONS

Venice & the Artistic Imagination: The Prints of Tiepolo, Canaletto, and Whistler, High Museum of Art, Atlanta.

PAPERS

"Rembrandt and Dou: The Self as Subject in Seventeenth-Century Dutch Painting," The Frick Collection, New York, and the National Gallery of Art, Washington, D.C.

PROJECTS

Monograph and catalogue raisonné of Gerrit Dou's paintings.

MARY LEE BARANGER

Professor, Department of Art History, Manhattanville College, Purchase, NY

PATRICIA T. BAYER

Fine Arts Editor, *Encyclopedia Americana*, Grolier, Inc.

PUBLICATIONS

Art Deco Interiors, New York and London, 1990.—co-author, *Lalique Perfume Bottles*, New York, 1990.—*Art Deco Architecture*, Boston and London, 1992.

HARRIET BEAUBIEN

Objects Conservator, Smithsonian Institution

PAMELA BERGER

Professor of Art History, Boston College Publications

"The Film 'Sorceress': A Twentieth-Century Re-Creation of a Medieval Memory," in exh. cat. *Memory and the Middle Ages*.

OTHER

Writer, producer, director, "Kilian's Chronicle," 1994-95.

PATRICIA BERMAN

Associate Professor, Wellesley College

EXHIBITIONS

Modern Hieroglyphs: Gestural Drawing and the European Vanguard 1900-1918, Wellesley.

PROJECTS

Edvard Munch.—Early 20th-century photography.

ARTHUR R. BLUMENTHAL

Director, Cornell Fine Arts Museum at Rollins College

APPOINTMENTS

Holocaust Museum board member, since 1991.—Institute of Museum Services Reviewer, 1993.—AAM Accreditation Committee, 1994.

EXHIBITIONS

Treasures of the Cornell Fine Arts Museum, Winter Park, FL, 1993.

GRANTS

English-Speaking Union Travel Grant, 1991.—Who's Who in American Art, 18th ed., 1995-96.

PAPERS

"Theater Designs of the Cooper-Hewitt Museum," Los Angeles County Museum of Art, April 1993.—"*Treasures of the Cornell Fine Arts Museum*," various Florida art museums, 1994-1995.

PUBLICATIONS

"Giulio Parigi," in *Dictionary of Art*, 1996 (forthcoming).

PROJECTS

"Master of Greenville Tondo" and his followers.

SUZANNE DEAL BOOTH

Consultant, J. Paul Getty Trust, Los Angeles

APPOINTMENTS

Board Member, American Institute for Conservation of Historic and Artistic Works of Art (AIC).—President, Board of Trustees, Santa Monica Museum.

EDGAR PETERS BOWRON

Senior Curator of Paintings, National Gallery of Art, Washington, D.C.

PROJECTS

18th-century Roman painting.—Bernardo Bellotto and Italian vedute painting.

FRED BRAUEN

Retired

MARTHA WREN BRIGGS

Owner and CEO, Dory Press

EXHIBITIONS

Old Photographs, 1856-1900, Southampton Historical Society, Courtland, Virginia.

GRANTS

Jefferson Davis Medal, United Daughters of the Confederacy (for historical research).

PAPERS

"Gravestones Carved by a Confederate Veteran in Blandford Cemetery, Petersburg, Virginia," to United Daughters of the Confederacy, Gen. William Mahone Chapter, Wakefield, VA.

PUBLICATIONS

The Compass Windows of Blandford Church, A Tribute in Tiffany Glass.

PROJECTS

"The Metes and Bounds of a Circle and a Square," topic distribution of former Nottoway Indian land.

MARIAN BURLEIGH-MOTLEY

Education, The Metropolitan Museum of Art

APPOINTMENTS

Adjunct Professor, Institute of Fine Arts, N.Y.U.

PAPERS

"History of Museums," symposium in Taipei, Taiwan, January 1994.—"Russian Responses to French Painting," Mid-Atlantic SUMC Conference, Columbia University, March 1995.

PUBLICATIONS

"The History of Western Art Museums," in *The Role and Function of Art Museums*, treatise of symposium, Taipei, Taiwan, 1994.

MARIE BUSCO

Independent Scholar

GRANTS

American Friends Scholarship, Attingham Summer Program, 1994.

PUBLICATIONS

Rodin and His Contemporaries, New York, 1991.—"The Houseless Traveler," *Source*, Spring/Summer 1992.—*Sir Richard Westmacott, Sculptor*, Cambridge, 1994.

PROJECTS

Aspects of 19th-century sculpture.

LAURA CAMINS

Self-employed art market consultant, European works of art

APPOINTMENTS

Formerly Curator of European Sculpture and Decorative Arts, Fine Arts Museums of San Francisco.

PROJECTS

Venetian 16th-century sculpture.

KATE CARMEL

Senior Curator, American Craft Museum

EXHIBITIONS

Revivals! Diverse Traditions 1920-1945.—Craft in the Machine Age 1920-1945.

PROJECTS

History of 20th-century American Craft, 8 vols. projected.

ANDREW J. CLARK

Museum Lecturer; Administrator, Getty Graduate Internships and Co-Administrator, Getty Undergraduate Internships for Diversity in the Arts and the Humanities, Department of Education and Academic Affairs, the J. Paul Getty Museum Publications
Corpus Vasorum Antiquorum, The J. Paul Getty Museum, fasc. 1, Molly and Walter Bareiss Collection.

CAROLYN L. CONNOR

Assistant Professor of Classics, University of North Carolina, Chapel Hill

GRANTS

Hettlemen Fellow, Institute for the Arts and Humanities, 1994.—Junior Faculty Development Award, 1993.

PUBLICATIONS

The Life and Miracles of St. Luke of Steiris: A Translation and Commentary, Brookline, 1994 (with W.R. Connor).—*Art and Miracles in Medieval Byzantium: The Crypt at Hosios Loukas and its Frescoes*, Princeton, 1991.

PROJECTS

Polychromy on Byzantine ivories (book).—The Byzantine image of female sanctity (book).

WANDA M. CORN

Professor of Art History, Art Department, and Director, Stanford Humanities Center, Stanford University

DARIO A. COVI

Professor Emeritus of Art History, University of Louisville

PROJECTS

Monograph on Andrea del Verrocchio.

ZIMERI A. COX

Retired since 1983

PROJECTS

Opening an art gallery.—Writing a book on art and civilization.

CHARLES D. CUTTLER

Professor Emeritus, University of Iowa Publications

"A Bouts-Bosch-Schöngauer Miscellany," in *Le beau Martin, études et mises au point*, Colmar, 1991.—"Le Rayonnement des primitifs flamands," in *Les Primitifs Flamands et leur temps*, Louvain-la-Neuve, 1994.

PROJECTS

Essays on Bosch.

ALAN PHIPPS DARR

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

APPOINTMENTS

Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, Washington, D.C., 1994.

EXHIBITIONS

Co-author, *Pierre Puget: Peintre, Sculpteur, Architecte 1620-1694*, Musée de Marseille, France, and Palazzo Ducale, Genoa, 1994-1995.

PAPERS

"A Happy Marriage: Florentine Models and the Development of Doccia Porcelain Sculpture," Smith College Antiques Forum, Nelson Atkins Museum of Art, April 1995.—"The Connoisseurship of Italian Bronzes," Italian Decorative Arts from the Borgias to Bugatti, International Decorative Arts Institute, Royal Ontario Museum, May 1995. Publications

Co-editor and contributor, "Verrocchio's Legacy: Observations Regarding His Influence on Pietro Torrigiani and Other Florentine Renaissance Sculptors," in *Verrocchio and Late Quattrocento Italian Sculpture*, Florence, 1992.—"New Documents for Pietro Torrigiani and Other Early Cinquecento Florentine Sculptors Active in Italy and England," in *Kunst des Cinquecento in der Toskana*, Florence and Munich, 1992.—"The Figure Revisited: Early Doccia Porcelain Sculpture in Detroit and its Development in 18th-century Italy," in *International Ceramics Seminar Catalogue*, Oxford, 1994.—"From Marseilles to Detroit: Two Sculptures Attributed to Puget and Veyrier," *Antologia di Belle Arti*, 1995 (forthcoming).

EDWARD R. DEZURKO

Professor Emeritus of Art, University of Georgia

APPOINTMENTS

Graduate student doctoral program advisory committee.

GRANTS

Several prizes for poetry (The Lyric, Kansas Quarterly, The Reach of Song).

PAPERS

Poetry readings before the Athens Author's Club.—Poetry readings before the Georgia State Poetry Society.

PUBLICATIONS

Forty poems in nine literary journals.

OTHER

Former vice-president, Georgia State Poetry Society.—Former president, Athens Author's Club.

LOIS DINNERSTEIN

Self-employed lecturer, author and consultant

PUBLICATIONS

"From Private Grief to Public Monument; The Funerary Effigy of Elizabeth Boott Duveneck," in *The Italian Presence in American Art 1860-1920*, New York and Rome, 1992.

PROJECTS

18th and 19th-century American art in European context.

CAROL ELIEL

Associate Curator, Twentieth Century Art, Los Angeles County Museum of Art

EXHIBITIONS

Parallel Visions: Modern Artists and Outsider Art, Los Angeles County Museum of Art, Madrid, Basel, and Tokyo, 1992.—*Peter Shelton: Bottles Bones and Things Get Wet*, Los Angeles County Museum of Art, 1994.—*Annette Messenger*, Los Angeles County Museum of Art, Museum of Modern Art, and Art Institute of Chicago, 1995.

PAPERS

"Annette Messenger and Outsider Art," Annie Hooper Symposium on Self-Taught Art, North Carolina State University, Raleigh, March 1995.

PUBLICATIONS

Essays in exhibition catalogues published for Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and the Musée d'Art Modern de la Ville de Paris among others.

PROJECTS

Exhibition on Amedee Ozenfant.

BEATRICE FARWELL

Professor Emeritus, University of California, Santa Barbara

EXHIBITIONS

Co-curator, *The Image of Desire: Femininity, Modernity and the Birth of Mass Culture in 19th-century France*, University Art Museum, University of California, Santa Barbara, 1994.

PAPERS

"Stone Silencing: The Censorship of Lithographs in 19th-century France." Conference on Censorship and Silencing, The Case of Pornography, University of California, Santa Barbara. Statewide series of conferences sponsored by Interdisciplinary Humanities Center, Getty Center for Art and Humanities, and American Academy of Arts and Sciences.

PROJECTS

French Popular Lithographic Imagery, 1815-1870, vol. 12, University of Chicago Press.

DOROTHEA J. FISCHER

Retired High School Art Teacher/Artist

APPOINTMENTS

Anderson County Arts Council.—Anderson Art Association.

EXHIBITIONS

Has exhibited at the Anderson Art Association.

BARBARA FLYNN

Gagosian Gallery, New York

EXHIBITIONS

Alfred Leslie: The Grisaille Paintings, 1962-67, New York, 1992.—*David Rabinowitch: Tyndale Constructions*, New York, 1990.

PAPERS

"Serra, di Suvero, Fritsch," Albright-Knox Gallery, Buffalo, NY, 1995.

WAYNE FRANTIS

Associate Professor of Fine Arts, Syracuse University

ERIC FRANK

Associate Professor, Occidental College

APPOINTMENTS

Art Historian in Residence, Syracuse University in Florence, Italy, 1993-94.

PROJECTS

Italian art in the 1490s.

JACK FREIBERG

Publications

The Lateran in 1600: Christian Concord in Counter-Reformation Rome, Cambridge, 1995.

SUSAN GRACE GALASSI

The Frick Collection

PROJECTS

Finishing her book.

JOSEPHINE GEAR

Independent Curator and Writer

APPOINTMENTS

Adjunct Associate Professor, New York University, Museum Studies Program, Graduate School of Arts and Sciences.

EXHIBITIONS

Body as Metaphor, 1995.

PAPERS

New York Contemporary Women Sculptors, University of Miami, 1994.

PUBLICATIONS

"Thinking in Wood," in *Beyond Nature Wood into Art, Eight Contemporary Sculptors*, Lowe Art Museum, University of Miami, 1994.

PROJECTS

World War II American artists at the front.

MARY WEITZEL GIBBONS

Independent Scholar

Publications

Giambologna: Narrator of the Catholic Reformation, Berkeley, 1995.

DAVID M. GILLERMAN

Visiting Assistant Professor, Wesleyan University

PAPERS

"The Church of S. Antonio in Padua and the Italian Contribution to the Iconography of Medieval Architecture," Annual Meeting of the Society of Architectural Historians, 1990.—

"Origins of the Facade Workshop: The Capitals of the Duomo," Convegno Internazionale: Il Duomo di Orvieto and le grandi cattedrali, Orvieto, November 1990.—"Orvieto and its

Cathedral: The Architecture of Consensus," Annual Meeting of the Medieval Academy of America, Tucson, AZ, April 1993.—"Hagiography, Franciscanism and Architecture: St. Anthony of Padua, His Legend and His Shrine," International Medieval Congress, University of Leeds, July 1994.

PUBLICATIONS

"S. Domenico in Orvieto: The Date of Construction," in *Saggi in onore di Renato Bonelli*, Rome, 1992.—"The Evolution of the Design of Orvieto Cathedral, ca. 1290-1310," *Journal of the Society of Architectural Historians* 53 (1994).

PROJECTS

The Cathedral of Orvieto, Art and Society in a Late Medieval Italian Commune. A study of the architecture and sculpture of the cathedral of Orvieto.

MILDRED L. GLIMCHER

Advisor/Consultant, Pace Wildenstein Gallery

APPOINTMENTS

Visiting Committee, David Museum and Cultural Center, Wellesley College.—Member, Board of Directors, American Friends of Israel Museum.

PROJECTS

Art in Postwar Paris.

SHIRLEY GLUBOK TAMARIN

Lecturer, Spanish Institute and Metropolitan Museum of Art

GRANTS

Special private grant to lecture in Boston public schools.

PUBLICATIONS

Great Lives: Painting, Scribner's, 1994.

PROJECTS

Book on Albrecht Dürer for young readers.

BEATRICE HOLDEN GUTHRIE

Executive Director, Save Venice, Inc.

SUSAN HAPGOOD

Curator, Ian Woodner Family Collection

EXHIBITIONS

Neo-Dada: Redefining Art 1958-62, traveling exhibition.

PAPERS

Symposium at University of Chicago, spring 1994.—Paper on Beuys and Fluxus, New School for Social Research, April 1995.

PUBLICATIONS

Essay in exh. cat. *Feminine Dialogues with the Surreal*, Massachusetts College of Art, 1995.

SUSAN HARRIS

Independent Curator and Writer

EXHIBITIONS

Ethereal Materialism, Apex Art, New York City, fall 1994.

PUBLICATIONS

Contributed to exh. cat. *Nancy Spero*, Malmö Konsthall, Sweden.

PROJECTS

Book on artist Stuart Arends to be published by Twin Palms Press.

GREGORY HEDBERG

Director, European Art, Hirschl and Adler Gallery, New York City

APPOINTMENTS

Member, Board of Trustees, New York Academy of Art

EXHIBITIONS

Yanks Paint Brits: From George III to the Princess of Wales, fall 1995 (forthcoming).

JOHN HERRMANN

Associate Curator, Museum of Fine Arts, Boston

GRANTS

Samuel H. Kress Foundation Grant for research on marble from the Greek island of Thasos.

PAPERS

Center for the Arts, Vero Beach, FL.—Fitchburg Art Museum, Fitchburg, MA.

PUBLICATIONS

Catalogue entries and essay on Etruscan vase painting in *Vase-painting in Italy: Red Figure and Related Works*, Boston, 1993.—"An Aretine Bowl and the Revenge of Achilles," in *The Ages of Homer* (Festschrift for Emily Vermeule), 1995.—Catalogue entries for *A Passion for Antiquities: The Fleischman Collection*, Malibu, 1995.

SHARON B. HERSON

Independent Educational Consultant and Freelance Editor

VIVIAN HIBBS

Curator of Archaeology, The Hispanic Society of America

WILLIAM I. HOMER

H. Rodney Sharp Professor, Department of Art History, University of Delaware

APPOINTMENTS

Board of Advisors, CASVA, Washington, D.C.—Trustee, American Friends of the National Portrait Gallery, London.—Senior Editor, *American Art Review*.—Book *Thomas Eakins: His Life and Art* named by Choice as one of the best academic books of the year.—Reviewer for NEH and NEA applications.

PAPERS

"Proto-Modernism in the Art of Thomas Anshutz," Anshutz Symposium, Heckscher Museum, October 1994.

PUBLICATIONS

Essay in exh. cat. *New York to Hollywood: Photography by Karl Struss*, Amon Carter Museum, Fort Worth, TX, 1995.—Preface in exh. cat. *Thomas Anshutz, Artist and Teacher*, Heckscher Museum, Huntington, NY, 1995.—"Robert Henri as a Portrait Painter," in exh. cat. *My People: The Portraits of Robert Henri*, Orlando Museum of Art, 1994-95.

PROJECTS

Writing book *Modernism, Postmodernism, and Neomodernism: Paradigms for the Nineties*.

ANNE HOENE HOY

Adjunct Lecturer, New York University School of Continuing Education and CUNY-New York City Technical College; Consulting Editor, *Studies in the Decorative Arts*

APPOINTMENTS

Conference Director of Evaluating Photography Now for NYU-SCE, June 1995.

EXHIBITIONS

Lotte Jacobi: Old and New Worlds, International Center of Photography, summer 1994.

PUBLICATIONS

Contributor to the encyclopedia *Contemporary Photographers*, revised edition, Gale Publishing.

OTHER

Curator, International Center of Photography, 1983-1990.—Managing Editor, *Art Bulletin*, 1970-94.

JOHN M. HUNISAK

Professor of Art History, Middlebury College

EXHIBITIONS

Carvings, Casts and Replicas: Nineteenth-Century Sculpture from Europe and America in New England Collections, Middlebury College Museum of Art and Museum of Art, Rhode Island School of Design, 1994-95.

MARION HUSID

Independent Scholar

PROJECTS

A reconstruction of the Sta. Fina altarpiece in S. Gimignano.—A new look at the Friedsam Annunciation.

KAREN JOLLEY-GATES

Vice President, Chemical Bank

MADLYN MILLNER KAHR

Professor Emerita, UCSD

CAROLYN KANE

Lecturer, New York School of Interior Design

PROJECTS

Decorative arts in Turkey, 18th-19th centuries.

PEPE KARMEL

Freelance Art Historian and Critic

APPOINTMENTS

Visiting Professor, Hunter College.

GRANTS

Whitney Fellowship, Metropolitan Museum of Art, 1994-95.

PAPERS

"Cubism: Visions and Revising," CAA, Feb. 1994.—"Sign and Form in Cubism," The Tate Gallery, March 1994.—"Mario Cavaglieviad, the Decorative Ideal," The Jewish Museum, October 1994.—Classical Primitivism and the Origins of Cubism," Spanish Institute, November 1994.

PUBLICATIONS

Numerous art reviews, *New York Times*.—"Beyond the Guitar," in exh. cat. *Picasso: Sculptor/Painter*, The Tate Gallery, 1994.—Entries on Picasso in *Manet to Matisse: The Hillman Family Collection*, 1994.

PROJECTS

Book on Picasso's Cubist Drawings.

JOY KESTENBAUM

Adjunct Associate Professor, New York Institute of Technology, School of Architecture and Fine Arts

GRANTS

Lower Hudson Conference of Historical Agencies and Museums, Historical Services Award for Excellence for project "The Preservation of Draper Park, Hastings, NY," with architects Stephen Tilly and Robert Burton, fall 1994.

PAPERS

"Henry Fernbach and the Victory Building, Philadelphia Chapter, Society of Architectural Historians, Biennial Symposium, fall 1994.

OTHER

Prepared study guide to Percival Goodman collection, Avery Library, Columbia University.

DALE KINNEY

Professor, Bryn Mawr College

APPOINTMENTS

Chair, 1994 Founders' Award Committee, Society of Architectural Historians.

PUBLICATIONS

"The Iconography of the Ivory Diptych Nicomachorum-Symmachorum," *Jahrbuch für Antike und Christentum* 37 (1994).—"A Late Antique Ivory Plaque and Modern Response," *American Journal of Archaeology* 98 (1994).

MILTON KIRCHMAN

Architect

NORMAN L. KLEEBLATT

Susan and Elihu Rose Curator of Fine Arts, The Jewish Museum, New York

EXHIBITIONS

Chaim Soutine (A Retrospective) (forthcoming, October 1997).—"Too Jewish: Reclaiming Jewish Identity in the Age of Multiculturalism" (forthcoming March 1996).

GRANTS

NEA Fellowship for Museum Professionals, 1995.

PAPERS

"New Modes of Representation," International Conference on Jewish Museums, The Jewish Museum, January 1994.—"Jewish Artists in America before World War II," Fine Arts Museum of the South, Mobile, AL, February 1994.—"Visual Art and Jewish Identity: A Contemporary Experience," Symposium, The Art Gallery of the Centre Saidye Bronfman, Montreal, Canada, March 1994.—"Queer Art: Distribution," *Queer Art Today*, New York, NY, June 1994.—"Politics in Cultural Context: The 1987 Dreyfus Exhibition at the Jewish Museum

in New York," *L'Opinion Publique et l'Affaire Dreyfus en France et à l'Étranger*, International Colloquium, Rennes, France, September 1994.—"The Body of Alfred Dreyfus," in *The Construction of the Jewish Body in France*, CAA, January 1995.—"The Dreyfus Affair: One Hundred Years Later. The Conflict of the Avant-Garde and the Mass Media," The Corcoran Gallery of Art, Washington, D.C., February 1995.—"Masking Ethnic Identity: The Formalist Theory of Clement Greenberg," in *Prophets and Losses: Jewish Experience and Visual Culture*, Symposium, Southern Methodist University, Dallas, TX, October 1995.

PUBLICATIONS

"A Two Way Lens: The Saturne en Europe and Les Bâtisseurs des Cathédrales exhibitions in Strasbourg," *Musées et collections publiques in France*, 1994.—"Jewish Stereotype and Christian Prototype: The Pre-Raphaelite and Early Renaissance Sources for Simeon Solomon's Hebrew Pictures," in *Pre-Raphaelite Art in its Historic Context*, 1994.—"L'Art visuel et l'affaire Dreyfus," with Stephen Brown in *L'Affaire Dreyfus de A à Z: Histoire et dictionnaire*, Paris, 1994.—"Racismus und Degradierung," for the publication accompanying the premiere of the opera by Jost Meier and George Whyte Dreyfus, die Affäre at the Deutsche Oper in Berlin, May 1994.—"Merging Lesbian, Gay and Jewish Identity in Recent 20th-century American Art," *Art in America*, 1995.—"Blurring the Boundaries between Artist and Curator, Exhibition and Installation," *Art in America* (forthcoming).

CAROL HERSELLE KRINSKY

Professor of Fine Arts, New York University

GRANTS

NEA Design Arts Award

PAPERS

Various subjects delivered at University of Minnesota School of Architecture, University of British Columbia, University of Victoria, Lehigh University (CUNY), Associazione Culturale Italia-Inghilterra (Cagliari, Sardinia). PUBLICATIONS
Contemporary Native American Architecture: Cultural Renewal and Design since 1965, Oxford University Press (forthcoming).

MARSA LAIRD

Adjunct Assistant Professor, Queens College

SARAH BRADFORD LANDAU

Associate Professor of Fine Arts, NYU, WSC

PUBLICATIONS

Co-editor, *The Grand American Avenue*, 1994.—Co-Author with W. Condit, *Rise of the New York Skyscraper, 1865-1913*, Yale University Press (forthcoming).

MYRON LASKIN

Retired Curator of Paintings, J. Paul Getty Museum

MARILYN ARONBERG LAVIN

Princeton University

Publications

"Piero & His Legacy," *Colloquium*, December 1992.—Editor and contributor to *Studies in the History of Art*, no. 48, National Gallery of Art, Washington, D.C., 1995.

PATRICK LENAGHAN

Associate Curator of Iconography, The Hispanic Society of America

PAPERS

"The Chapel of the Count of Luna," Kalamazoo, International Congress on Medieval Studies, May 4, 1995.—"The Arrival of the Italian Renaissance in Spain: Tomb Sculpture in the Time of the Catholic Kings," College of the Holy Cross, March 21, 1995.—"The Capilla Real in Granada as a Funerary and Political Monument," Barnard Medieval and Renaissance Conference, December 5, 1992.—"The Prince and the Squire: The Image of the Christian Knight in Spanish Tombs ca. 1500," The Metropolitan Museum of Art, March 13, 1992.—"Ceremony and Splendor: Spanish Royal Patronage of Arms and Armor in the Renaissance," The Metropolitan Museum of Art, December 22, 1991.

EUNICE LIPTON

Independent Scholar

GRANTS

Literature Residency, Djerassi Resident Artists Program for "Route 17: A Memoir," 1994.

PUBLICATIONS

Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire, Plume/Meridian (Penguin USA), 1994.

PROJECTS

"Route 17: A Memoir"

BARBARA LONDON

Associate Curator, Department of Film & Video, Museum of Modern Art

APPOINTMENTS

Lecturer, SVA, graduate computer department

EXHIBITIONS

Video Space, René d'Honnocourt Galleries, 1995.

GRANTS

Japanese government grant for research in Japan, 1992-93.—NEA, fellowship to study art and technology in Japan, 1988.

PAPERS

Isea (technology and art conference, Helsinki, 1994).

PUBLICATIONS

"Experimental Film and Video," in *Japanese Art After 1945*, New York, 1994.

DEBORAH MARX

Latin Teacher, The Center School

ANNA MARGUERITE McCANN

Archaeological Consultant, JASON Projects, Woods Hole Oceanographic Institution

PAPERS

Norton Lecturer for the Archaeological Institute of America, "Underwater Archaeology: Past, Present, and Future," 1994-95.

PUBLICATIONS

"Deep Water Archaeology," *Journal of Roman Archaeology*, supp. ser. 13, 1994.—*The Roman Port and Fishery of Cosa*, Princeton, 1987.—Roman Sarcophagi in the Metropolitan Museum of Art.

PROJECTS

Roman sculpture: portraiture and sarcophagi.—Underwater archaeology and the new robotic technology.

JULIA MOORE

Director of Textbook Publishing and Executive Editor, Harry N. Abrams, Inc.

ANITA MOSKOWITZ

Professor of Art History, SUNY at Stony Brook

APPOINTMENTS

President, Italian Art Society, May 1995 (previously the vice-president)

GRANTS

NEH, 1994-95.

PUBLICATIONS

"A Venetian Well-head in Toledo," *Source* (forthcoming).—*Nicola Pisano's Arca di San Domenico and its Legacy*, Penn State Press, 1994.—"A Neglected Tuscan Figure in the Medieval Collection," *Bulletin of the Cleveland Museum of Art* 81/9 (November 1994).

PROJECTS

Census of Gothic sculpture in America.—Italian Gothic sculpture

PRISCILLA E. MULLER

Curator Emeritus, The Hispanic Society of America

NORMAN NEUERBURG

Historical Consultant

EXHIBITIONS

Nacimientos, Hippodrome Gallery, Long Beach, CA.

PAPERS

"Flowers and Gardens in Spain," Santa Barbara Botanic Garden.—"Roman Furniture," Decorative Arts Study Center, San Juan Capistrano, CA.

PUBLICATIONS

"The Work of Fray Junipera Serra in the Sierra Gorda and in California," in *Sierra Gorda: Parado y Presente*, Coloquio en homenaje a Lino Gomez Caredo 1991, Querétaro, 1994.

PROJECTS

Californian mission art and architecture.—Fountains in Ancient Italy.

JOANNE OLIAN

Curator Emeritus, The Costume Collection, Museum of the City of New York

EXHIBITIONS

Ladies' Mile: Emporia and Entertainments, Museum of the City of New York.

PUBLICATIONS

Children's Fashion, 1860-1912, Dover Publications.—*Wedding Fashions, 1860-1912*, Dover Publications.

PROJECTS

History of French fashion, 1860-1914, for Dover Publications.

NADINE ORENSTEIN

Assistant Curator, Department of Drawings and Prints, Metropolitan Museum of Art

PUBLICATIONS

Hendrick Hondius and the Business of Prints for Seventeenth-Century Holland, Roosendaal, 1995 (forthcoming).—*The New Hollstein: Hendrick Hondius*, Roosendaal, 1994.

MYRA D. ORTH

Independent Scholar

PAPERS

"What Goes Around: Frames in French Renaissance Manuscripts," Walters Art Gallery Symposium in Honor of Lilian Randall, February 25, 1995.

PUBLICATIONS

"Marguerite et la tradition du manuscrit à la Renaissance en France," in *Marguerite de Navarre 1492-1992*, Actes du Colloque de Pau, Paris, 1995.

PROJECTS

French Renaissance manuscripts.

HERBERT B. PALMER

Owner, Herbert Palmer Gallery, Los Angeles, CA

EXHIBITIONS

Japanese Contemporary Art

PROJECTS

The Shell in Art

MEG PERLMAN

Curator, Jackie Matisse Monnier Collection.—

Curator, Pierre Noel Matisse Collection.—

Curatorial Advisor to the Estate of Mrs. John D.

Rockefeller 3rd Collection.—Curator, Sandra

Rockefeller Ferry Collection.—Curator, Senator and

Mrs. John D. Rockefeller IV Collection.—Curator,

Mrs. William A.M. Burden Collection

EXHIBITIONS

Syd Solomon: A Dialogue with Nature, The John and Mable Ringling Museum of Art, Sarasota, FL, 1990.

PUBLICATIONS

"Martti Aihla," in *In Process*, New York, 1992.

DEBRA PINCUS

Emerita, University of British Columbia

APPOINTMENTS

Editor, CAA Monographs on the Fine Arts

GRANTS

Social Science and Humanities Council, Canada Council, for research on Doge Andrea Dandolo of Venice (1343-1354).

PAPERS

"Il significato politico del Battistero di San Marco," Convegno Internazionale di Studi, San Marco, Venice, April 1994.

PUBLICATIONS

"The Stone of Venice in the Baptistry of San Marco: Eastern Marbles in Western Mosaics," in volume honoring Richard Krautheimer (forthcoming).—"Venice and the Two Romes: Byzantium and Rome as a Double Heritage in Venetian Cultural Politics," *Artibus et Historiae* XIII (1992).

PROJECTS

The Tombs of the Doges of Venice: late medieval-early Renaissance

DORALYNN S. PINES

Chief Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art

EXHIBITIONS

Banks & art.—Italian bank books.

PUBLICATIONS

Review, "La Banca e il libro," *Art Libraries Journal*.

BARBARA POLLARD

Coordinator of Education, Neuberger Museum of Art, SUNY Purchase

APPOINTMENTS

Panel Member, New York State Council of the Arts.—Advisory Board, Lyndhurst Property of the national Trust for Historic Preservation.

WILLIAM L. PRESSLEY

Visiting Member, Institute for Advanced Study

PAPERS

"The Massacre at Paris on August 10, 1762: Johan Zoffany's Paintings of the French Revolution," School of Historical Studies, Institute for Advanced Study, October 13, 1994.

JOHN PULTZ

Assistant Professor, Art History, University of Kansas and Curator of Photography, Spencer Museum of Art, University of Kansas

PUBLICATIONS

The Body and the Lens: Photography 1839 to the Present, New York, 1995.

PROJECTS

Organizing a travelling exhibition on Photography 1839 to present.

ROBERT RAINWATER

Assistant Director for Art, Prints, and Photographs and Curator of the Spencer Collection, The New York Public Library

EXHIBITIONS

Christian Boltanski.—Richard Long.—Lawrence Weiner.

DIANNE VAN DER REYDEN

Senior Paper Conservator/Head of Paper Conservation Laboratory, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, D.C.

APPOINTMENTS

Chair of Book and Paper Conservation Specialty Group, American Institute for Conservation.—U.S. liaison for ICOM Graphic Documents Group.

GRANTS

Smithsonian Institution Research Resources Grants, 1993 and 1994.

PAPERS

"Genuine Vegetable Parchment Paper: Effects of Accelerated Aging on Some Physical and Chemical Properties," Materials Research Symposium, Cancun, April 1994.—"A Sticky Problem: Technical Study and Treatment of a Sam France gouache wedged between glass," Tate Gallery, London, March 1994.—"Pigment-Coated Papers: History, Technology, Treatment and Research," ICOM, August 1993.—"Preventive Conservation Strategies in North America," moderator for panel at the "Symposium on Preventive Care in Latin America," Washington, D.C. August 1993.—"Case Studies on the Conservation of Photograph Collections at the Smithsonian Integrating Preventive Conservation Care Theory, Practice and Research," AIC Annual Meeting, Photo Materials Group, June 1993.—"Introduction to Paper Conservation," April 1993.—"Parchment: Animal or Vegetable?," February 1993. [several of these papers have also been published or are in press]

PUBLICATIONS

"Preservation Responsibilities," in *Materials Research Symposium Postprints*, Cancun (in press).—"Preventive Care Strategies to Maximize Minimum Resources," in *The Postprints for the Symposium on Preventive Care in Latin America*, Los Angeles (in press).—"Preservation of Documents," in *Storage of Natural History Collections*, ed. Carolyn Rose, SPNHC (in review).—"Maximizing Minimum Resources for Paper-Based Archives, Library and Research Collections," in *IIC Summaries of the Posters at the Ottawa Conference on Preventive Care*, IIC, Ottawa, 1994.—"Material Care - Material Science: Preservation of Research Collections," *The Grapevine*, Washington, D.C., 1994.

VALRAE REYNOLDS

Curator of Asian Collections, *The Newark Museum, N.J.*

EXHIBITIONS

Gods and Goddesses in Indian Art.—The Arts of Nepal: 12th to 18th centuries.—Tibetan Art on the Crossroads of Asia, 10th to 15th centuries.

PAPERS

"The Importance of Luxury Textiles into Tibet, 750-1950, and the Possible Effects of This Trade on Stylistic Innovations in the Arts of Tibet," London.

PUBLICATIONS

"Fabric Images and Their Special Role in Tibetan Art," special issue of *Marg* (in press).—"The Importation of Silk into Tibet and the Role of Luxury Textiles in Tibetan Secular Life and Sacred Art," *Hali Magazine* (in press).—"Thousand Buddha' Capes and Their Mysterious Role in Sino-Tibetan Trade and

Liturgy," essay for first international conference on Chinese textiles, Hong Kong (in press).

LINDA JONES ROCCOS

Assistant Director, U.S. Center LIMC, Rutgers University

GRANTS

NEH Summer Seminar in Rome, 1994.

PAPERS

"Not Yet a Bride: Greek Maidens in the Fourth Century B.C.," Annual Meeting of the Archaeological Institute of America, Washington, D.C., 1993.

PUBLICATIONS

"The Kanephoros and Her Festival Mantle in Greek Art," *American Journal of Archaeology* 99 (October 1995).

KATHERINE SERRELL RORIMER

Retired

PROJECTS

Working on corrections of Thomas Hoving's misinformation.

PHYLLIS ROSENZWEIG

Associate Curator, Hirshhorn Museum & Sculpture Garden, Washington, D.C.

EXHIBITIONS

Directions: Glenn Ligon.—Directions: Cindy Sherman/Film Stills.

PROJECTS

Rudolf Schwarzkogler, films and photographs.—Thomas Eakins photographs.

MAXINE ROSSTON

Assistant Curator, Achenbach Foundation for Graphic Arts, The Fine Arts Museum of San Francisco

TERESA M. RUSSO (FORMERLY ABATEMARCO)

Assistant Museum Educator, Interactive Programs, Metropolitan Museum of Art

GRANTS

Theodore Rousseau Professional Travel Fellowship.

EXHIBITIONS

Researcher for *Petrus Christus: Renaissance Master of Bruges*, Metropolitan Museum of Art.

PROJECTS

Interactive Programs: "Masterpieces of the Metropolitan Museum of Art," and "Splendors of Imperial China."

SAMUEL SACHS II

Director, CEO, The Detroit Institute of Arts

APPOINTMENTS

Adjunct Professor, Wayne State University.

PROJECTS

Exhibition *Goya to Picasso, Spanish Painting of XIX Century*.

J. WILLIAM SHANK

Chief Conservator, San Francisco Museum of Modern Art

EXHIBITIONS

Preserving a Modern Masterpiece: The Conservation of a Motherwell Elogy, San Francisco Museum of Modern Art, 1993.

PAPERS

"Collaborations Between Artists and Conservators: Problems and Solutions," El Escorial, Spain, 1994.—"The Paintings of Clyfford Still: What was the Artist's Intent?" Annual Conference of the American Institute for Conservation, Nashville, 1994.—"Inherent Vice Defined: The Conservation of a Motherwell Elogy," Annual Meeting of Western Association of Art Conservators, Marconi Conference Center, Marshall, CA 1993.

PUBLICATIONS

Catalogue entries for exh. cat. *The Making of a Modern Museum*, San Francisco Museum of Modern Art, 1995.—"Preparing for the Big One," in *Emergency Preparedness and Response: Materials Developed from the N.I.C. Seminar*, Washington, D.C., 1991.—"Treatment of Down by the River, an oil on panel by Maxfield Parrish," in American Institute for Conservation, Paintings Specialty Group Postprints, 1990.

PROJECTS

Discoloration of commercial white paints used in art structures.—Preventive conservation in the art museum.

KATHERINE A. SCHWAB

Chair and Associate Professor of Fine Arts, Fairfield University.—Curator of the Metropolitan Museum of Art Cast Collection at Fairfield University

GRANTS

Andrew W. Mellon Fellowship, Metropolitan Museum of Art, 1995.

EXHIBITIONS

Casting the Past: The Metropolitan Museum of Art Case Collection at Fairfield University, Fairfield, 1994.

PAPERS

"The Parthenon During the Periclean Age in Athens," Hunter College, New York, March 10, 1995.—"The Charioteer in Parthenon North Metope I," AIA Annual Meeting, Washington, D.C., Dec. 30, 1993.—"The Battle of the Gods and Giants: Political Aspirations and Intentions," Yale University, Wesleyan University, UC Santa Cruz, 1992/1993.

PUBLICATIONS

"Parthenon East Metope XI: Herakles and the Gigantomachy," *American Journal of Archaeology* (forthcoming).—Review of Olga Palagia's "The Pediments of the Parthenon," *American Journal of Archaeology* 99 (1995).—"The Charioteer in Parthenon North Metope I," *Archaeological News*, Summer 1995.—"Stone Vessels from the Minoan Hilltop, Hillside Houses and Southern Hillside," in *Kommos Excavations on Crete, I*, eds. J.W. Shaw and M.C. Shaw, Princeton, 1995.

PROJECTS

The East Metopes of the Parthenon.—The North Metopes of the Parthenon.

HARRIET F. SENIE

Director of Museum Studies and Professor Art History, The City College, CUNY, New York
APPOINTMENTS

Visiting Professor at CUNY Graduate Center, Spring 1994

PAPERS

Co-Chair, "From the Holy Land to Graceland: 20th century Pilgrimage Sites, Rituals and Relics," CAA session, 1995.

PUBLICATIONS

"Public Art and Legal System," *Public Art Review*, Fall 1994.—"Eden Revisited: The Contemporary Garden as Public Art," in *Urban Paradise: Gardens in the City*, Public Art Fund, 1994.

PROJECTS

Collected and collective memory in 20th century ware memorials.—20th century pilgrimage practice.

KENT SEVERSON

Senior Conservator, Daedalus, Inc.

APPOINTMENTS

Chair, Cambridge Arts Council

CARON SMITH

Executive Administrator for the President, Metropolitan Museum of Art

ELIZABETH BRADFORD SMITH

Associate Professor of Art History, Pennsylvania State University

GRANTS

NEA Grant to support exhibition on Medieval Art in America

EXHIBITIONS

Medieval Art in America: Patterns of Collecting, 1800-1940, The Palmer Museum of Art, Pennsylvania State University and The Frick Museum, Pittsburgh, 1996.

PAPERS

"Medieval Art in America: Early Collections and Public Perceptions," Winterthur Conference, 1994.

PUBLICATIONS

"'Ars mechanica': Gothic Structure in Italy," in *Il Gotico Europeo in Italia*, ed. V. Pace and M. Bagnoli, Naples, 1994.

SHARON DUNLAP SMITH

William Paterson College of New Jersey

PROJECTS

Book on Theodate Pope Riddle

DAVID M. SOKOL

Professor and Chair, History of Architecture and Art Department, University of Illinois at Chicago

APPOINTMENTS

Collections Committee, Frank Lloyd Wright Home and Studio Foundation.—Illinois Academy of Fine Arts, Award to a Scholar for Contributions to the Arts in Illinois (first annual award), 1992.—Unity Temple Restoration Foundation, Honorary Life Member, 1990.

PAPERS

"National Recognition and the P & T Committee," CAA, 1994.—"The Third Woodstock Art Conference: The Museum and the Artist," American Cultural Association, 1994.

PUBLICATIONS

Contributions on Frank Lloyd Wright, Louis Sullivan, George G. Elmslie, and several of their major buildings in *International Dictionary of Architects and Architecture*, 1993.—"Sidney Laufman," *American Art Review* 5 (1993).—

"Sidney Laufman's Early Success in France and at Home," *Archives of American Art Journal* 32 (1992).—"The Role of Women and the Influence of Universalist and Unitarian Feminist Thought on the Design of Frank Lloyd Wright's Unity Temple," *SECAC Review* 12 (1992).—"Washington Irving: Friend and Muse to American Artists," in *Visions of Washington Irving*, Historical Hudson Valley, 1991.

DEIRDRE CORCORAN STAM

Sylvia CWIS Librarian, Syracuse University; Research Appointment, Fine Arts Department Syracuse University

PAPERS

Moderator, "Art Bibliography in the Computer Age," CAA, 1995.

EDITH A. STANDEN

Curator Emeritus, Metropolitan Museum of Art

PAPERS

Chair, "The Spoils of War," symposium at Bard Graduate Center, January 1995.

PUBLICATIONS

Article in *Metropolitan Museum of Art Journal*, 1994.

PROJECTS

Continuing study on European tapestries 1500-1800.

JOYCE HILL STONER

Director and Chair, Art Conservation, University of Delaware/Winterthur Museum

APPOINTMENTS

Visiting Committee, Getty Conservation Institute.

GRANTS

Delaware Humanities Forum for a musical on women's suffrage in Delaware, 1920.

PAPERS

"Charles Willson Peale-Up Close," *Antiques Forum*, Williamsburg, VA, February 1995.—

"The Mortality of Things," Equitable Symposium, New York, NY, November 1994.

PUBLICATIONS

"Art Conservation," *Grolier Encyclopedia*, 1995.—"The Impact of Research on the Lining and Cleaning of Easel Paintings," *JAIC* 33 (1994).

PROJECTS

Techniques and surfaces of paintings by James McNeill Whistler.

OTHER

Wrote music and lyrics for new musical "1-900-THE-SHOW."

MARLENE BARASCH STRAUSS

Lecturer, Metropolitan Museum of Art
PAPERS

"The Miracle of Montparnasse," "Saturday Night at Gertrude and Leo's," "Kings Queens and Courtesans: Great Art Inspired by Great Passion," "Life Styles of the Rich and Famous in Ancient Greece and Rome," all at the Metropolitan Museum of Art.

CAROL FORMAN TABLER

C.W. Post Campus, Long Island University

APPOINTMENTS

Adjunct instructor, Art and Antiques Appraisal Institute, Long Island University.

MARIE TANNER

Independent Scholar

GRANTS

Wittenborn Prize for *The Last Descendant of Aeneas*.

PAPERS

"The Laocöon and the *Argonautica*: Titus and Julius," CAA, New York, 1994.

PROJECTS

Manuscript for a book: *The Emperor Titus; the Jewish War in 70 A.D. and its Legacy from the Middle Ages to the Baroque*.

JANET D. THORPE

Docent, The Lockwood-Mathews Mansion Museum, Norwalk, CT

JANE M. TIMKEN

Timken Publishers, Inc.

WILLIAM TRAVIS

Assistant Professor, University of Michigan, Dearborn

PAPERS

"The Monastic Gatehouse in Romanesque France," International Congress on Medieval Studies, Kalamazoo, May 1995.—"Romanesque Faces: Facial Expression and Interiority in 12th-century Art," Representation and Interpretation in the 12th-century, Canisius College.—

"Romanesque Sculpture and the Medieval Theory of Error," Southeastern Medieval Association, Marymount University, October 1994.—"Major and Minor Sculpture at Montceaux-L'Etoile," International Congress on Medieval Studies, Kalamazoo, May 1994.

PUBLICATIONS

"Points of View in Cluniac Sculpture," *Athanas* 12 (1994).

PROJECTS

The village church in Romanesque France.

JAIMEE UHLENBROCK

Professor and Chair, Department of Art History, State University of New York, New Paltz

PAPERS

"Der Meister des Bostontanagras: Ein Versuch auf Werkstattidentifizierung," Seminar für

Klassische Archäologie, Freie Universität, Berlin, Germany.—"Terracotte e culti: Storia e problemi," Istituto di Archeologia "Sandro Stucchi," Università degli Studi, Urbino, Italy.

PROJECTS

The terracottas from the Sanctuary of Demeter and Persephone at Cyrene.—The Sanctuary of the Nymphs at Cyrene.

ALEXANDER VERGARA

Visiting Professor, University of California, San Diego

GRANTS

Andrew Mellon Fellowship, Metropolitan Museum of Art, 1995-1996.

PUBLICATIONS

"The Room of Rubens in the Collection of the tenth Admiral of Castile," *Apollo*, February 1995.—"Rodrigo Calderon y la introducción del arte de Rubens en España," *Archivo Español de Arte* 267 (1994).

PROJECTS

Rubens and Spain.

SUSAN VOGEL

Henry J. Heinz II Director, Yale University Art Gallery

EXHIBITIONS

Exhibition-ism: Museums and African Art.

PAPERS

"Exhibition Dilemma: African Art Not Meant to be Shown," W.S. Cook Lecture, Institute of Fine Arts, April 1995.

PROJECTS

Art of the Baule of Ivory Coast.

JOYCE GEARY VOLK

Independent Scholar

ALFRED VONDERMUHL

Vice President, Business Development, Mailflight, Inc., Long Island City, NY

PATRICIA WADDY

Professor, Syracuse University

APPOINTMENTS

Vice-president, Society of Architectural Historians, 1994-1996.

GRANTS

CASVA, National Gallery of Art, Senior Fellow, 1994-1995.—NEH Summer Stipend, 1994.

PAPERS

"Palazzo and Casa: Giustiniani and Del Bufalo Cousins and their Residences in Rome," CASVA, Washington, D.C., February 1995.—"At Home in 17th-century Rome," Latrobe Chapter SAH, Washington, D.C., March 1995.

KAREN GRAHAM WADE

Director, Workman and Temple Family Homestead Museum, City of Industry, CA

IAN WARDROPPER

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

APPOINTMENTS

Guest scholar, J. Paul Getty Museum, 1995.—*Chicago Tribune* Chicagoan of the Year in the Arts, 1994.

EXHIBITIONS

Chiseled with a Brush: Italian Sculpture 1860-1925 from Gilgore Collections, Art Institute of Chicago and Denver Art Museum, 1994-95.

PAPERS

Lectures at the Metropolitan Museum of Art, Carnegie Art Museum, Denver Art Museum.—Paper at colloquium on "Le Mécénat des Guise," Joinville and Reims.

ALLEN WARDWELL

Consultant, Christies, New York; Self-employed

APPOINTMENTS

Visiting Professor, Princeton University.

EXHIBITIONS

Island Ancestors, Detroit Art Institute.

PAPERS

"Mana in Polynesian Sculpture," Honolulu Academy of Art, February 1995.

PUBLICATIONS

Island Ancestors, University of Washington Press.

PROJECTS

Northwest Coast Indian Shamanic art.

RICHARD J. WATTENMAKER

Director, Archives of American Art, Smithsonian Institution, Washington, D.C.

EXHIBITIONS

Jean Hugo: Dessins des années de guerre (1915-1919), Réunion des Musées Nationaux/Actes Sud (Musée National de la coopération Franco-Américaine Blérancourt, France), 1994-1995.

PAPERS

"Dr. Albert C. Barnes and the Barnes Foundation," Philadelphia Museum of Art, March 1995.

PUBLICATIONS

L'Art de Jean Hugo, Réunion des Musées Nationaux, 1995.—*Maurice Prendergast*, Harry N. Abrams and National Museum of American Art, 1994.

DORA WIEBENSON

Professor Emerita, University of Virginia; Self-employed author and lecturer

GRANTS

Graham Foundation for Advanced Study in the Fine Arts (ongoing).—Hild-Ybl Foundation.

PAPERS

"Ancients and Moderns in the French Academy of Architecture," The National Gallery, Washington, D.C.

PUBLICATIONS

"English Observations on the Park at Versailles," in *Jardins et châteaux*, special issue of *Dalhousie French Studies* XXIX (1994).—French Books: 16th through 19th centuries.

The Mark J. Millard Architectural Collection, Washington, D.C., 1993.

PROJECTS

Completing editing of book on *The Architecture of Historical Hungary*, MIT Press.

CAROLYN WILSON

Independent Scholar

GRANTS

Kress Foundation for color reproductions on Domenico Tintoretto.

PAPERS

"Form and Function, Old and New in Francesco Vecellio's *Presepio* for San Giuseppe, Belluno," CAA, San Antonio, 1995.—

"Bernardino Fungai and a Theme of Human Sacrifice," Renaissance Society of America, Midwest Conference, St. Louis, 1994.—

"Domenico Tintoretto's *Tancred Baptizing Clorinda*: A Closer Look," Midwest Art History Society Annual Meeting, Omaha, 1993.

PUBLICATIONS

Italian Paintings from 1300 to 1600, Museum of Fine Arts, Houston (forthcoming).—"Fra Angelico: New Light on a Lost Work," *The Burlington Magazine* (forthcoming).—"Focus on Luini's Houston Pietà," *Arte Lombarda*, 1995.—

"Bernardino Fungai and a Theme of Human Sacrifice," *Antichità Viva* (December 1994).—"Notes on a Pair of della Robbia Angels," *Arte Cristiana* LXXXI/758 (Sept.-Oct. 1993).—"Domenico Tintoretto's *Tancred Baptizing Clorinda*: A Closer Look," *Venezia Cinquecento* VI (July-Dec. 1993).

PROJECTS

Cult and iconography of St. Joseph in the Veneto, 1475-1585; Coronation of the Virgin altarpieces.

BERT WINTHER

Assistant Professor, Fine Arts Department, Syracuse University

PUBLICATIONS

"The Rejection of Isamu Noguchi's Design for the Hiroshima Cenotaph," *Art Journal*, December 1994.—"Japanese Thematics in Postwar American Art," in *Japanese Avant-Garde Art of the Postwar and Contemporary Eras*, ed. Alexandra Munroe, New York, 1994.

WILLIAM D. WIXOM

Michel David-Weill Chairman of the Department of Medieval Art and The Cloisters, The Metropolitan Museum of Art

EXHIBITIONS

Co-curator, *The Glory of Byzantium*, Metropolitan Museum of Art (forthcoming, 1997).

PAPERS

"Sculptures hors contexte. Traditions et innovations au musée des Cloîtres," Musée du Louvre, Paris, April 1994.—"Two Cloisonné Enamel Pendants," Byzantine Studies Conference, Princeton, NJ, 1994.—"The Valois and John, Duke of Berry (1340-1416)," Amenhotep III Symposium, Cleveland Museum of Art, September 1992.—"Relics and

Reliquaries at Christ Church, Canterbury," Colloquium on Treasures of the Middle Ages, Musée du Louvre, Paris, March 1991.

PUBLICATIONS

"Vischer. German Family of Brass-Casters: Hermann the Elder, Peter the Elder, Hermann the Younger, Peter the Younger, Hans, Georg," *The Dictionary of Art* (forthcoming).—Six entries for exh. cat. on Limoges enamels, Musée du Louvre, Paris, and the Metropolitan Museum of Art, New York, 1995-96.—"Two Cloisonné Enamel Pendants: The New York Temple Pendant and the Cleveland Enkolpion," *Wiener Jahrbuch für Kunstgeschichte* XLVLI/XLVII (1993).—"In quinto scrinio de Cupro, a Copper Reliquary Chest Attributed to Canterbury: Style, Iconography and Patronage," and "Preface" in *The Cloisters: Studies in Honor of the Fiftieth Anniversary*, New York, 1992.—Review of *Northern Gothic Sculpture, 1200-1450* by Paul Williamson, in *Burlington Magazine* 133/1065 (December 1991).

PETER M. WOLF

Independent Scholar

GRANTS

Graham Foundation for Advanced Studies in the Fine Arts

PROJECTS

Book on American urbanism.

DIANE WOLFTHAL

Associate Professor, Manhattanville College

GRANTS

American Council of Learned Societies, Grant for Travel to International Conferences, 1990 & 1994.—Scholar-in-Residence, New York University, Summer 1994.—National Endowment for the Humanities, Summer Stipend, 1993.—Faculty Research Grant, Manhattanville College, 1991-94.

EXHIBITIONS

Opening the Door of the Rare Book Room: Treasures from Manhattanville College, Manhattanville College, 1993-94.

PAPERS

"The Sexual Aggressor in Medieval and Renaissance Art" and "Rewriting Rape Imagery," Reinventing the Middle Ages and Renaissance conference, Arizona State University, February 1995.—"Gendered Justice and Courtroom Context in Dirk Bouts' Judgement of Otto," CAA, January 1995.—"Alternatives to Lucretia: Can Women Survive Rape?" Alternative Realities: Medieval and Renaissance Inquiries into the Nature of the World, Barnard College Medieval and Renaissance Conference, December 1994.—"Women's Response to Rape: The Visual Evidence," International Medieval Congress, University of Leeds, July 1994.—"Women Gossips and Male Interlopers in Medieval Art," Congress on Medieval Studies, Kalamazoo, MI, May 1994.

PUBLICATIONS

"Women's 'Proper' Response to Rape," in *Saints, Sinners and Sisters. Women and the Pictorial Arts from the Middle Ages to the Baroque in Northern Europe*, ed. A. Stewart and J. Carroll (forthcoming).—"Women's Voice and Women's Community in Ehard Schön's How Seven Women Complain about their Worthless Husbands," in *Attending to Women in the Early Modern Period*, University of Maryland (forthcoming).—Review of Ruth Mellinkoff's *Outcasts: Signs of Otherness in Northern European Art of Late Middle Ages* in *Studies in Iconography* XVI (1994).—Review of two Northern Renaissance textbooks in *Women's Art Journal* XV (Spring/Summer 1994).

VICTOR KOSHKIN-YOURITZIN

Professor, History of Art, School of Art, University of Oklahoma, Norman, OK

APPOINTMENTS

Acquisitions Committee, Oklahoma City Art Museum.—Vice-president, national Koussevitzky Recordings Society, 1995.—University of Oklahoma Student Association, Award for Outstanding Faculty Member in the College of Fine Arts, 1994.—Honorable Citation commending Outstanding Work and Devotion to the Arts, House of Representatives, State of Oklahoma, 1993.—State of Oklahoma's Governor's Arts and Education Award, 1992.

EXHIBITIONS

Co-curator, *Twentieth-Century Russian Art*, Gardiner Art Gallery, Oklahoma State University, Stillwater, OK, 1994.

PAPERS

"19th-Century American Painting," University of Blaise Pascal, Clermont-Ferrand, France, May 1995.—"Principles of Art Criticism," State of Oklahoma Legislature, May 1993.

PUBLICATIONS

"Remembering Koussevitzky: An Interview with Conductor Anthony Morss," *Koussevitzky Recordings Society Newsletter* VIII/1 (Spring 1995).—"How to Judge Art," *Sooner Magazine*, Fall 1993.

ERIC ZAFRAN

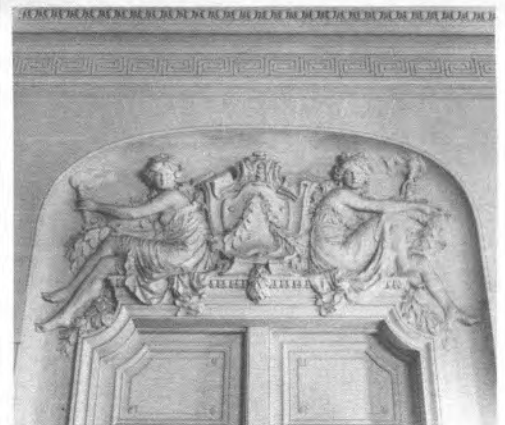
Deputy Director for Curatorial Affairs, The Jewish Museum, New York, NY

Linda Nochlin
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learning new critical approaches, students will neglect formal analysis and the other traditional approaches that have been the Institute's strength in recent years? Nochlin doesn't see her teaching as having that effect: "I am a formalist in some ways too. The notion that if you're interested in politics you're not interested in the way paintings are constituted is idiotic. I've just written a catalogue on Andy Warhol nudes where I do a tremendous amount of formal analysis. I like to imagine my students will too. Without an understanding of the structures of art, you might as well be analyzing anything."

What about the Institute's role as a training-ground for curators? Will students trained in theory and social history still be interested in doing the grunt-work of writing catalogue entries, researching provenances, and so forth? "Some of my students are interested in becoming curators," Nochlin says. "But they're interested in being a different kind of curator. Among curatorial students, there's an interest in revivifying the work. The work is not only to classify and to catalogue, but also to reshape the material for an ever-increasing public."

Looking back to the pioneering art historians who were Nochlin's teachers, it seems likely they would agree. ■



Cook Lecture/Susan Vogel
continued from page 3

University Art Gallery. Currently she is curating a comprehensive travelling exhibition on Baule art based on years of her field research. The results of that research, cultural and aesthetic, were demonstrated at the Cook Lecture and illustrated with magnificent slides, many of them made from photographs taken by the speaker.

Susan Vogel explored the dilemma of exhibiting African objects that were not made for viewing. She extended the lecture—which was followed by a reception—by answering many questions put to her by the audience. ■

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