

# IFA

The Alumni Association  
of the Institute of Fine Arts  
Number 35  
Winter 1998

## Alumni Newsletter

### ART HISTORY TEACHING AND TECHNOLOGY: TWO REPORTS

#### *The PC and the Survey in a Post-Taurgo World*

by Charlotte Nichols, Seton Hall University

**D**uring the fall of 1997 my department at Seton Hall University introduced the use of software in conjunction with the survey course "Art of the Western World." Seton Hall is heavily involved in promoting the use of instructional technology (IT), to the extent that the school has formed an alliance with IBM and serves as a test case for IT. Departments may apply for funding to create specific software programs, and I served as Project Director for the grant received to develop a program in art history. The project currently exists as a Website.

The site functions as a supplement to the course in that it facilitates student review of the material presented in class and in the textbook (currently Marilyn Stokstad's *Art History*). The program consists of a series of eighty-eight entries, one for each of the major monuments presented in class. The page for each entry is set up with a box containing factual information for the monument, such as artist, title, date, medium, location, period, and size. Below the box, an image of the work is located on the left side of the screen. Links to details of the work or side-by-side comparisons with other works discussed in the course often accompany this main image. Located to the right of the main image are a series of bullet points that identify key terms and concepts that the student needs to know: for example, "contrapposto" or "revival of the antique." In many cases the bullet point has a link that clarifies the term, such as a diagram of contrapposto. Thus the program is designed not to provide answers, but rather to help the students identify what they need to know as they prepare for exams. It is also use-

ful for students who miss a class or two. Seton Hall has the equipment and personnel to create these types of programs, and so, mercifully, I was not involved in the actual inputting and scanning of material. I functioned as a kind of impresario, gathering the information to be included and consulting on the final design. I will briefly address the three major obstacles I encountered from my end in creating the program: the quality of images, copyright issues, and time pressures.

- As anyone who has used the Internet knows, the success of its art-historical offerings depends on the quality of the images. The quality is in turn dependent on both the caliber of the image scanned and on the type of computer downloading the scanned image for the user. A small screen will result in diminished visibility, and we had to be careful to design the page for each entry so that all parts of the visual image are visible simultaneously. For the purposes of student review, scanning a decent photograph usually serves the purpose of triggering a memory of the image (à la taurgo!) and of course the student has the photographs in the textbook for reference.

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Richard E. Stone, 1998 Cook Lecturer.  
For story, see p. 3.

#### *Classroom Discussion— After Class*

by Katherine Schwab, Fairfield University

**I**f you teach, you've had this experience: class discussion ends simply because of classroom schedules—students and faculty often have ten minutes or less between classes. VaxNotes is an electronic conference that allows the dialogue to continue, and it gives students a forum to initiate new topics that often return to the classroom. Several colleges and universities, including mine, are now using it.

This began a number of years ago when a small number of faculty at Fairfield University began applying VaxNotes to their courses in mathematics and business ethics. In 1992 we introduced it into the Honors Program with extraordinary results. It is now considered a regular feature of the program. Participating in the Honors Program, I learned the basics of VaxNotes in starting topics and replying to others, then faced the challenge of creating a VaxNotes conference for one of my courses. In 1995 VaxNotes entered the Art History department as a component of my upper-level courses in myth and classical art. Conducting it on a trial basis, I was surprised to see students explore this medium as intensely as they did—even using the format to debate a midterm essay immediately after they handed in their blue books.

A year ago the Art History faculty chose to include VaxNotes as part of the class participation component in our individual classes for the survey course. Initially some students were quite reluctant to consider the computer as a place to discuss topics with their peers. Nonetheless, fiber-ready residence halls and computer labs throughout the campus made access to the mainframe and VaxNotes readily available day or

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## The Alumni Association of the Institute of Fine Arts

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#### History of the IFA

Blanche Brown, 15 West 70th St., NYC 10023,  
(212) 877-1459

#### Cook Lecture

Isabelle Hyman, 1125 Park Ave., NYC 10128

#### Grants

Charles Little, MMA, (212) 879-5500, ext. 3242

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Linda Roccos, 186 Fulton St., New Brunswick, NJ  
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Lucy Sandler, 100 Bleecker St., Apt. 30A, NYC 10012  
Robert Lubar, IFA

## AN UPDATE ON THE HISTORY OF THE INSTITUTE

by Betsy Rosasco, The Art Museum, Princeton  
University

The first phase of the Alumni Association's History Project has been successfully concluded. The project coordinators, Blanche Brown and Helen Evans, report that reminiscences of a number of alumni who were students in the early days of the Institute were taped as part of the oral history project. Among the tapes, several record roundtable discussions exploring the alumni's memories of our founders, their scholarship and teaching, and the memorable personalities and events in the field in those days. These documents of a period within living memory are now on deposit at the Institute for the use of future historians. In addition, the Library Director of the Institute, Sharon Chickanzeff, has used the facilities of the N.Y.U. archives to mat and protect the old photographs of Institute students and social occasions in the collections of the Institute. They, too, are housed at the I.F.A.; some of these evocative scenes have appeared in the pages of the Newsletter and others will continue to be published here from time to time as well.

Finding storage space for the Institute's small archive of early art-historical materials has been a problem. Creative solutions have been found in some cases: for example, the Richard Offner archive, consisting of photographs of early Italian painting, has been placed on permanent loan to The Metropolitan Museum of Art, where it can be consulted in the Paintings Department by appointment. The Institute itself is too limited in facilities to house an archive comparable in importance to those of some universities, nor is New York University's own archive at Washington Square large enough to accommodate many professors' papers, given the high prices of New York real estate. The papers of Erwin Panofsky, it will be remembered, are deposited in the Archives of American Art, an excellent solution to the problem of both protecting them and making them available to scholars.

The problem has become more acute because the new self-consciousness in our discipline during recent years has intensified interest in the founding generation of art historians. One publication that directly concerns the I.F.A. is Craig Hugh Smyth and Peter M. Lukehart's *Early Years of Art History in the United States: Notes and Essays on Departments, Teaching, and Scholars* (Princeton University Press, 1993). Smyth

wrote the chapter "The Department of Fine Arts for Graduate Students at New York University," and Hayden Maginnis contributed a profile entitled "Richard Offner and the Ineffable: A Problem of Connoisseurship." Sessions at the College Art Association convention and publications around the country on the histories of various departments and their founders proliferate as we continue to explore our origins and the cross-fertilization of the European and American branches of our discipline. The Institute has played a leading role in American art history, and the preservation of primary materials from the era we have witnessed is of obvious concern. Blanche Brown, Helen Evans, and their fellow volunteers have labored tirelessly on the oral histories.

Where do we go from here? What kinds of data, beyond the oral history, should be gathered? Where would they be housed, and what would be the ultimate desired result? Before moving forward to seek an interested overseer, outside funding, and storage capacity, the project coordinators and their successors need to hear from the I.F.A. alumni at large on the following issues: what is your level of interest? do you have germane material that you would be willing to contribute? and would you like to be a part of the future of this project? Please write to Betsy Rosasco, 203 E. 72nd Street, Apt. 15C, New York, NY 10021. ■

### Classroom Discussion

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night. Faculty initiated the first topics, and soon the students from six classes—about 180 strong—were responding both to us and to one another. One of the more gratifying results was the dialogue that developed between students enrolled in the different classes who found the conference an ideal medium to exchange ideas and information. Quiet students less inclined to speak up during class often revealed a dynamic mind in the electronic conference format and eventually became more talkative in class. Best of all, the conference succeeded in getting a large percentage of the students to think and talk about issues in art history on a frequent basis beyond the class meeting.

VaxNotes conferences can be exclusively accessed by the members of your class, or they can be open to browsing by other members of the university. If you teach undergraduates and would like to know more about the conference, contact your academic computing center on campus and find out how they might be able to set one up for you. VaxNotes may not be for every instructor, but it can provide a new, cyberspace dimension to the classroom experience.

How has technology affected your teaching? We welcome short contributions on this topic from alumni. Please contact Katherine Schwab (kaschwab@fair1.fairfield.edu). ■

## Landau and Stone Give 1997 and 1998 Cook Lectures

by Isabelle Hyman, New York University,  
Washington Square

Inventing the New York Skyscraper was the subject of the Institute's 1997 Walter W.S. Cook lecture given April 28 by Sarah Bradford Landau, Professor of Fine Arts at New York University. In her talk, Landau traced the development of the skyscraper from the first elevator office building—the eight-story Equitable of 1870—to the fifty-story Woolworth Building, completed in 1913, the year the basic rules were formulated of what would become the 1916 zoning law limiting height and mandating setbacks. She explained technologies that made skyscrapers possible and practicable, and how skyscraper development was motivated by profit and prestige.

Landau's interest in the subject dates to her article in the 1982 *Festschrift* honoring Henry-Russell Hitchcock. She was convinced that as important as Chicago was to the skyscraper story, New York was also a significant early skyscraper city but had not received its full share of the credit. Her 1996 book, co-authored with Carl W. Condit and published by Yale, *Rise of the New York Skyscraper 1865-1913*, was undertaken "to right the balance." The book has received awards from the American Institute of Architects and the Victorian Society in America. At the Institute, Landau was Hitchcock's student and it was he who directed her toward American Victorian architecture and supervised her dissertation. A specialist in nineteenth- and early twentieth-century American architecture, and that of New York City in particular, Landau served as a New York City Landmarks Preservation Commissioner from 1987 to 1996 and as Commission Vice Chairman from 1993 to 1996. She is the 1996 recipient of the Lucy G. Moses Preservation Leadership Award of the New York Landmarks Conservancy.

"The interaction of sculptural form and bronze-casting technology in quattrocento Florence, especially as regards Donatello's *Judith and Holofernes* and Verrocchio's *Christ and St. Thomas*," is Richard E. Stone's topic for this year's Walter W.S. Cook lecture, April 20, 6:00 p.m. Dick Stone is a conservator at the Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art. He began his career with archaeological field work on the Sardis Expedition, sponsored by Harvard and Cornell, while still a student at the Institute in the mid-sixties. His subsequent field work, publications, and lectures have covered a wide range of objects and sites, including ancient mosaics in Turkey, Ethiopian gold jewelry, bronzes and marbles of the Italian Renaissance, and nineteenth-century fakes and

forgeries. The Institute's Conservation program was in its infancy during Stone's years as a student; he studied art history with Craig Hugh Smyth and Olga Raggio before becoming a conservator at The Metropolitan. He has also been a visiting conservator at The J. Paul Getty Museum. In recent years his principal interest has been in Italian Renaissance bronze casting; his Cook lecture will reflect that research. ■

*Isabelle Hyman is Chairman of the Walter W.S. Cook Lecture Committee. The Cook Lectures, now in their thirty-ninth year, are sponsored by the IFA Alumni Research Association.*

### *The PC and the Survey*

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- Another major concern in producing the project involved the copyright issue. The issue of "fair use" is the topic of considerable debate and was discussed in a recent issue of *The Art Bulletin* (Kathleen Cohen, "The Niña, the Pinta, and the Internet," June 1997, 187-91). In order to guarantee the student audience targeted for the site, we have restricted access to the site to those students enrolled in the course. A highly informative Website called "Copyright & Art Issues" may be found at <http://oregon.uoregon.edu/~csundt/cweb.htm>.

- The time involved in coordinating the project was considerable. Because the formulation of the bullet points was a collaborative effort on the part of the department, we had more than forty hours-worth of meetings over two semesters. The course is taught in sections by four different faculty members, and thus is not a team-taught course. The meetings had the added benefit of allowing us to focus on course content and objectives in a way that was extremely productive.

Some will argue that this kind of review tool spoon-feeds the students; the key information should be clear from class lectures, and further identification of key concepts by sorting through material should be part of a student's own review process. On the other hand, the program seems to engage the students in a way that the traditional methods of review do not. Perhaps one solution would be to have the students construct their own review pages based on a limited number of examples. As a primary teaching tool for art history, the use of the computer to replace traditional slides is questionable, in part because of the limited quality of the images. Our department has, however, applied for another grant to examine the feasibility of converting the survey to a computer-based operation, beginning with the creation of an electronic file to replace the slide collection. An update on our project will follow in the next newsletter. ■

## THE DUKE HOUSE

by James R. McCredie, Director

Limestone fragments falling from above and water invading faculty offices demonstrated, by 1996, that the time had come for a major renovation of the exterior of Duke House, which was constructed in 1908-12. Planned by WASA (Wank Adams Slavin Associates) and executed by Urban D.C., Inc. and ELBE Installations from June to December 1997, the work involved thorough cleaning of the building façades, complete reroofing, replacement of missing and damaged masonry and seven skylights, and refinishing of all windows, not to mention an installation that we hope (probably vainly) will outwit our persistent homing pigeons.

Everything has been more disruptive and taken longer than we imagined. The constant spray of water against the building raised the surrounding water level, which rose through the floor of the sub-basement. The roof proved to have more than



*New Faces of '97: The Duke House in fall 1997.*

a foot of earlier coverings, down to half-century-old quarry tile, and its removal created big noises. Cutting of old stones created both noise and dust, and stripping of the window frames brought noxious fumes. Egyptian books and Institute dissertations were shrouded as the old skylight, its asbestos abated, was removed over the grand staircase and a new one installed. Faculty and staff worked in sunless offices, where plywood replaced the window sashes. Meanwhile, the Director wisely went to Samothrace.

The entire Institute community—staff, faculty, students, and friends—deserve boundless praise for the way in which they have coped. I might single out our Building Manager, Peter Woods, his assistant, Iris Alonso, and their staff, who, against great odds, made the building ready for the opening of the academic year.

The Fifth Avenue façade was unveiled in November 1997, and it looks splendid, except for some unfinished windows. New stone blends with old, save for a few dutchmen, and the whole gives every sign of being sound for the first time in decades. Let's hope that it is another century before such work is needed again. ■

photo: Teri Holmes

## Faculty News

### JONATHAN J. G. ALEXANDER

visited Australia in July and August 1997 as a Distinguished Visiting Fellow at La Trobe University, Victoria. He gave lectures at La Trobe University, Melbourne University, and Sydney University. He spoke on "Medieval Art and Modern Nationalism" at the CAA, Feb. 14, 1997. He published *The Towneley Lectionary Illuminated for Cardinal Alessandro Farnese by Giulio Clovio*, for the Roxburghe Club, 1997, and "Dancing in the Streets," in the *Journal of the Walters Art Gallery* 54 (1996).

### LEONARD BARKAN

gave the Gauss lectures at Princeton on "Mute Poetry Speaking Pictures" and completed *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*. His 1986 book *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism* will appear in an Italian edition to be published by Einaudi. He was named Director of the New York Institute for the Humanities.

### JONATHAN BROWN

received the Premio Elio Antonio Nebrija from the University of Salamanca on July 2, 1997, a prize awarded annually to a Hispanist for a lifetime achievement in the field of Spanish studies. In September and October, he was a keynote speaker at the International Conference on Anglo-North-American Hispanism, University of Cordoba; a speaker at the conference on Italy and Europe to commemorate the 100th anniversary of the Kunsthistorisches Institut, Florence; the keynote speaker and chairman at the conference on Spanish art at the Victoria and Albert Museum; and gave the lecture "Velázquez: The Informal Portraits," at the National Gallery, London. He is an advisor to a study of the Mexican colonial painter Cristóbal de Villalpando at the Instituto de Investigaciones, Universidad Autónoma de México.

### MARIAN BURLEIGH-MOTLEY

gave eight lectures on Picasso and a lecture series on St. Petersburg at The Metropolitan Museum of Art. She continues her research on Russian art of the 19th and 20th centuries.

### GÜNTER KOPCKE

published "Mycenaean Ivories" in "Techne," Proceedings of the 6th International Aegean Conference (Liège and Austin, Texas, 1997).

### ROBERT S. LUBAR

presented "Objects of Desire: Dalí, Vermeer and the Document(ary)," at the Fundació Gala-Salvador Dalí in Figueres, Spain (19 September 1996), and "Pintura/Anti-pintura," at the Centre Cultural Espais in Girona, Spain (12 May 1996). He was awarded the 1996 Premi Espais/Special Prize for Art Criticism. He published "Pintura, al frente," in *Madrid-Barcelona, 1939-1936. La tradición de lo nuevo*, exhibition catalogue, Fundación "La Caixa," Madrid (May 1997);

"Barcelona Blues," in *Early Picasso*, exhibition catalogue, The National Gallery of Art, Washington, D.C. (March 1997); and "Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture," in *The Art Bulletin* (March 1997). Forthcoming: "Objects of Desire: Dalí, Vermeer, and the Phallic Ghost," for *La revue des sciences humaines* (Paris, Spring 1998), and *The Salvador Dalí Museum Collection: Catalogue Raisonné of Paintings*, Fall 1998.

### THOMAS F. MATHEWS

has completed a compact introduction to Byzantine art organized around the themes of city and imperial propaganda, icons, domestic and secular life, the church and its decoration, and the diffusion of Byzantine culture across the rest of the medieval world, to be titled *Byzantium from Antiquity to the Renaissance* in the U.S. (Harry N. Abrams and Prentice-Hall) and *The Art of Byzantium from Antiquity to the Renaissance* in the U.K. (Weidenfeld and Nicholson), both appearing spring 1998. His current project, "The Corpus of Late Antique Icons," is intended to assemble all surviving panel paintings of the ancient gods; the paintings offer striking parallels in construction, composition, and iconography to the Early Byzantine icons.

### LINDA NOCHLIN

received the Scholar of the Year Award (\$10,000) from the New York Council for the Humanities. She lectured on Ellsworth Kelly at the Tate Gallery, London, on Seurat's *Poseuses* at the National Gallery, London, Cézanne Portraits at the University of Nebraska, Picasso Portraits at the Museum of Modern Art, and Corot Nudes at the Louvre and The Metropolitan Museum of Art. She published "Art and Exile" in *Poetics Today*, and various articles on 19th- and 20th-century art in *Art in America*, *Artforum*, the *London Review of Books*. She is currently working on 19th Century Art: Essays, Bathers, Portraits.

### DAVID O'CONNOR

co-directed the IFA-Pennsylvania-Yale Expedition to excavate at Abydos, in southern Egypt, with Professor William Kelly Simpson of Yale (March-July 1997). During the season, which involved three IFA students, and another from the Department of Middle Eastern Studies, N.Y.U., he investigated a "royal enclosure" housing an early pharaoh's funerary cult; Mary Ann Pouls continued her excavation and recording of a beautifully decorated small temple of Tuthmosis III; and Josef Wegner, of the University of Pennsylvania Museum, further excavated the town and temple of Senwosret III. In 1996, he published "Sexuality, Statuary and the Afterlife," in *Studies in Honor of William Kelly Simpson*, vol. 2, ed. P. der Manuelian and coordinated by R. Freed (Museum of Fine Arts, Boston). In 1997, he published "The Hyksos Period in Egypt," in *The Hyksos: New Historical and Archaeological Perspectives*, ed. E. Oren (University of Pennsylvania Museum, Philadelphia) and "Egyptian Architecture," in *Searching for Ancient Egypt: Architecture and Artifacts from the University of Pennsylvania*

*Museum of Archaeology and Anthropology*, ed. D. Silverman (Dallas Museum of Art, and University of Pennsylvania Museum, Philadelphia).

### DONALD POSNER

published articles on Nattier in the *Metropolitan Museum Journal* (1996), Tiepolo in the Tiepolo exhibition catalogue, The Metropolitan Museum of Art (1996/97), and Louis XIV in the *Gazette des Beaux-Arts* (1997). He lectured on various 17th- and 18th-century subjects at the Mississippi Museum of Art, Carleton College, the Kimbell Museum, the New York Studio School, and the N.Y.U. Early Modern France Colloquium.

### ROBERT ROSENBLUM

published several essays on Danish art, including "Danish Golden Age Painting: An International Perspective," in *Thorvaldsens Museum Bulletin* (1997) and a catalogue essay for the Vilhelm Hammershøi exhibition (Ordrupgaard and Musée d'Orsay, Paris). Continuing Picasso studies include a lecture on *Guernica* at the Prado (January 1997) and an essay for the early Picasso exhibition catalogue, "Picasso in Gósol: The Calm before the Storm." His essay "Jasper Johns—The Realm of Memory" accompanied "Jasper Johns—Loans from the Artist", Foundation Beyeler, Basel. On leave in spring 1997, he lectured in Dublin, Budapest, Paris, Jerusalem, El Escorial, and Sintra.

### MARVIN TRACHTENBERG

published *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence* (Cambridge University Press, 1997) and the articles "On Brunelleschi's Old Sacristy as Model for Early Renaissance Church Architecture," in *L'Eglise dans l'architecture de la Renaissance*, ed. J. Guillaume (Paris, 1996); "On Richard Krautheimer's 'Flirtation' with Italian Renaissance Architecture," in *In memoriam Richard Krautheimer* (Bibliotheca Hertziana, Florence, 1997); and "The Euclidian Piazza," *Harvard Design Magazine* (Fall 1997). His 1996 lectures were "Caught in Ideological Crossfire: Problematizing Trecento Historiography," in the Early Italian Art symposium, Athens, Ga.; "Michelozzo architetto della Cappella Pazzi," in the *Michelozzo scultore e architetto nel suo tempo convegno*, Florence; and "The Florence Duomo and Dufay's *Nuper rosarium flores*," in the Music and Art in the Renaissance symposium, Institute for Advanced Study. His 1997 lectures were "The Spectator's Eye in the Trecento," CAA, New York; "Demythologizing the Pazzi Chapel," University of Toronto; "Some Further Speculations on Gothic Architecture as Medieval Modernism," in the Robert Branner and the Gothic Symposium, Columbia University; and "Il Duomo nella sua piazza," at the *convegno* celebrating the 700th anniversary of the founding of Florence Cathedral, Florence.

### JAMES WATT

published *When Silk was Gold—Central Asian & Chinese Textiles* with Anne E. Wardwell (The Metropolitan Museum of Art, New York, 1997). ■

## Alumni News

Owing to limited space, no data earlier than 1993 could be printed here. Please use our form for your news: we cannot edit CVs, clippings, or the like. For fuller communication with alumni, e-mail to <http://www.rci.rutgers.edu/~roccos/ifaalum.htm>

### NICHOLAS ADAMS

Mary Conover Mellon Professor in the History of Architecture, Vassar College

#### Publications

Editorials in *JSAH*-Essays in *Casabella*-"The Curriculum Vitae of Jacomo Fontana, Architect and Gunner," in *Architectural Studies in Memory of Richard Krautheimer*, ed. C.L. Striker, Mainz, 1996.

#### Projects

Corpus of drawings by Antonio da Sangallo the Younger.

### LYNNE AMBROSINI

Paintings Department, The Minneapolis Institute of Arts

#### Exhibitions

"The Dawn of Impressionism: Prints and Paintings by Charles-François Daubigny," The Minneapolis Institute of Arts, 1997.

#### Projects

Henri Lehmann, 1814-1882.

### THEODORA W. ASHMEAD

Director of Development, International House, Philadelphia, Pa.

### SUSSAN BABAIE

Adjunct Assistant Professor, Department of Fine Arts, NYU

#### Papers

"Living in Isfaham: The 'Celebrity' Houses of Safavid Iran," Columbia University, Dec. 4, 1996.-  
"The Aesthetics of Safavid Epigraphy," at  
"Inscription as Art in the World of Islam," Hofstra University, Apr. 1996 (to be published 1998).

#### Publications

"Epigraphy iv. Safavid & Later," *Encyclopaedia Iranica*, vol. 8, 1997.

#### Projects

Book on 16th- and 17th-century Persian palaces; 17th-century houses in Iran (research and photography on houses in Isfahan, Iran, Aug.-Oct. 1996).

### RONNI BAER

Assistant Professor, University of Georgia; Lecturer, New York (Apr. 1997)

### ZAINAB BAHRANI

Lecturer, Art History Dept., SUNY Stony Brook

#### Publications

"The Hellenization of Ishtar: Nudity, Fetishism, and the Production of Cultural Differentiation in Ancient Art," *The Oxford Art Journal* 19, no. 2, 1996.-  
"Assault and Abduction: The Fate of the Royal Image in the Ancient Near East," *Art History* 18, no. 3, 1995.

#### Projects

*Writing Presence: Assyrian Art, Colonialism, and the Discourse of Oriental Antiquity* (forthcoming, Routledge, London).

### WILLIAM BARCHAM

Assoc. Professor, Fashion Institute of Technology,

### SUNY

#### Appointments

Adjunct Professor, Department of Art, NYU (summers Venice)

#### Papers

"Tiepolo's Palace Decorations," The Metropolitan Museum of Art, 1997.

#### Publications

"Tiepolo's Apollo," *Atti of Tiepolo Congress*.-  
"Cornaro's Retirement in Rome," *Studi Veneziani*.

#### Projects

Biography of Federico Cornaro, 1579-1653.

### FRANCIS W. BILODEAU

Retired; Former Director, Swope Art Gallery, Terre Haute; R.W. Norton Gallery, Shreveport; Gibbes Art Gallery, Charleston; Chapellier Galleries, New York

### PHYLLIS PRAY BOBER

Self-employed; Leslie Clark Professor Emeritus in the Humanities, Bryn Mawr College

#### Appointments

Appleton Eminent Scholar for spring term 1997-98, Florida State University.

#### Grants

Honorary Fellow, Warburg Institute, 1993; Fellow, Accademia dei Lincei, 1996; Elected to Les Dames d'Escoffier (association of food professionals), 1995.

#### Publications

Articles in *Polykleitos*, University of Wisconsin Press, 1995; and *Proceedings, Oxford Symposium on Food and Cookery*, 1994 and 1996.

#### Projects

Food History—Prehistory to Surrealism (for Chicago University Press); Aldrovandi—*Delle Statue di Roma*, illus. edition with commentary.

### EMILY BRAUN

Associate Professor, Hunter College, CUNY

#### Exhibitions

"Giorgio de Chirico and America," Hunter College, 1996.-  
"Mario Cavaglieri. The Glittering Years 1912-1922," with exh. cat. "Object of Luxury: The Feminine Image in the Art of Mario Cavaglieri," The Jewish Museum, 1994-95.

#### Grants

Getty Foundation Senior Research Grant, 1994.

#### Publications

"Mario Sironi's Urban Landscapes: The Futurist/Fascist Nexus," *Fascist Visions: Art and Culture in France and Italy*, Princeton University Press, 1997.-  
Edited "A New View of de Chirico," *Giorgio de Chirico and America*, Hunter College and Umberto Allemandi, 1996.-  
"Expressionism as Fascist Aesthetic," *Journal of Contemporary History* 31, London, Spring 1996.-  
"Speaking Volumes: Giorgio Morandi's Still Lifes and the Cultural Politics of Strapaese," *Modernism/Modernity*, Johns Hopkins University Press, 1995.-  
"Antonietta Raphael: Artist, Woman, Foreigner, Jew, Wife, Mother, Muse and Anti-Fascist," *Mothers of Invention: Critical Studies on Women in Italian Culture and Society during Fascism*, University of Minnesota Press, 1995.-  
"Futurist Fashion: Three Manifestoes," *Art Journal*, Spring 1995.-  
"Mario Sironi: Art and Politics in Fascist Italy, 1919-1945," Millard Meiss Publication Grant, CAA, 1996 (forthcoming, Cambridge University Press).

#### Papers

"Kitsch and Avant-Garde: The Case of de Chirico,"

in symposium "Re-Thinking Images between the World Wars," University of Copenhagen, Sept. 1995.

#### Projects

*Italy 1919*, book co-authored with Millicent Marcus, Lucia Re, and Robert Wohl.

### CATHERINE COLEMAN BRAWER

President, Director, Public Affairs Director, and formerly Vice President of The Ida and William Rosenthal Foundation (established in 1953 by the founders of Maidenform Worldwide, Inc.); Trustee of the IFA, Independent Curators, Inc., and The Katonah Museum of Art

#### Exhibitions

Curator, "Many Trails: Indians of the Lower Hudson Valley," and "Trade Winds: The Lure of the China Trade, 16-19th Centuries," The Katonah Museum of Art, Katonah, New York.-Curator, "The Maidenform Museum," on the company's fashion and advertising history, for Maidenform's 70th anniversary, 1993.

#### Publications

*Chinese Export Porcelain from The Liebman Collection*, Elvehjem Museum of Art, Madison, Wisc.

### LYNN BROSTOFF

Conservation Scientist, National Gallery of Art

#### Grants

National Center for Preservation Technology and Training award, with matching funds from the National Gallery of Art.

#### Publications

"Investigation into the Interaction of Benzotriazole with Copper Corrosion Minerals and Surfaces," ed. Ian D. MacLeod et al., *Metal 95*, James & James, London, 1996; also presented at "Metal 95, International Conference on Metal Conservation" (ICOM CC Metals Working Group), Semur-en-Auxois, France, Sept. 25-28, 1995.-  
"Research into Protective Coating Systems for Outdoor Bronze Sculpture and Ornamentation," with E. Ren de la Rie, *Metal 95*, 1996.

### DONALD F. BROWN

Retired

### MILTON W. BROWN

Professor Emeritus, CUNY

#### Exhibitions

"Milton Brown: Recent Watercolors," Stephen Schlesinger Gallery, New York City, Apr. 1997.

### EMMA C. BUNKER

Research Consultant, Denver Art Museum

#### Exhibitions

"Adornment for Eternity: Status and Rank in Chinese Ornament."-"Traders and Raiders on China's Northern Frontier," co-author of exh. cat. with Jenny F. So, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., Nov. 1995-Sept. 1996.

#### Publications

"Gold in the Ancient Chinese World: A Cultural Puzzle," *Artibus Asiae* 53, nos. 1/2, 1993.-  
"The Enigmatic Role of Silver in China," *Orientalism*, Nov. 1994.-  
"The Metallurgy of Personal Ornament" in *Adornment for Eternity: Status and Rank in Chinese Ornament*, co-author with Julia M. White, Denver Art Museum and Woods Publishing Company, Denver and Hong Kong, 1994.

### Projects

China and the Northern peoples beyond the Great Wall region.

### MARCUS B. BURKE

Curator of Paintings, The Hispanic Society of America, New York City

### Exhibitions

"Spanish Paintings, 1860-1930."

### Grants

Travel Grant, US-Spain Program of Cooperation.

### Publications

Article on 19th-century Latin American painting, in *Encyclopedia of Latin American History and Culture*, Washington, D.C., 1996. "Documents for the History of Collecting: Spain 1600-1700," with Peter Cherry, Getty Provenance Index, Santa Monica, 1997. - Catalog of *Mexican Colonial Paintings in the Davenport Museum of Art*, Santa Fe, 1997 (in press).

### Projects

Joaquin Sorolla; Mexican colonial art.

### RUTH A. BUTLER

Professor Emerita, University of Massachusetts, Boston

### Appointments

Conseil d'Administration, Musée Rodin.

### Publications

"Rodin—Feminist?" in *Rodin—Eros und Passion*, Kunsthistorischen Museums, Vienna, 1996. - Rodin section for National Gallery catalogue of 19th-century sculpture (forthcoming).

### WALTER CAHN

Professor and Acting Chair, Department of Art History, Yale University

### Publications

*Romanesque Manuscripts, The Twelfth Century (A Survey of Manuscripts Illuminated in France)*, Harvey Miller, London, 1996.

### ELEANOR CARR

RSCJ; Emeritus, Manhattanville College; Adjunct, Fordham Lincoln Center

### Projects

Irish High Crosses; Celtic art.

### JENNIFER R. CASLER

Curator for Asian and Non-Western Art, Kimbell Art Museum, Fort Worth, Texas

### Exhibitions

"Tomb Treasures from China: The Buried Art of Ancient Xian," with exh. cat., 1994. "The Path to Enlightenment: Masterpieces of Buddhist Sculpture from the Musée Guimet," with exh. cat., 1996.

### STANTON LOOMIS CATLIN

Research Professor, Department of Fine Arts, Syracuse University

### Papers

"Art Museum Architecture—A Multiple-Unit Approach," Colloquium on Art and Space, University of Mexico, 1995.

### Projects

Principal investigator of preliminary research for catalogue raisonné of 20th-century Mexican mural painting in the US, in collaboration with Instituto de Investigaciones Estéticas, National Autonomous University of Mexico.

### ALAN CHONG

Curator of European Art, Art Gallery of Ontario, Toronto

### Projects

Still-life painting in the Netherlands, for exhibition at the Rijksmuseum, Amsterdam, 1999.

### ANDREW J. CLARK

Education Specialist (college audiences), The J. Paul Getty Museum

### Projects

Attic black-figured oinochoai.

### DARIO A. COVI

Professor Emeritus, University of Louisville

### Publications

"Verrocchio's Baptism of Christ," *Source* 15, no. 2, 1996. "Francesco di Simone Ferrucci," and "Andrea di Piero (di Marco) Ferrucci," *Dictionary of Art*, Macmillan.

### Papers

Participation in Colloquy on the Busts of Lorenzo and Giuliano de' Medici attributed to Verrocchio, National Gallery of Art, Washington, D.C., July 7-11, 1996. - Participation in Colloquium on equestrian sculptures, sponsored by Leonardo da Vinci Society, British Museum, London, Oct. 18, 1996.

### Projects

Monograph on Andrea del Verrocchio.

### JILL S. COWEN

Researcher in Asian Department, The Brooklyn Museum

### Projects

Islamic art in China; Owen Jones.

### ALAN P. DARR

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

### Exhibitions

Co-curator, "Woven Splendor: Five Centuries of European Tapestry in the Detroit Institute of Arts," co-author of exh. cat., July 13-Sept. 29, 1996.

### Publications

Organizer and co-author of catalogue, "The Dodge Collection: Eighteenth-Century French and English Art in the Detroit Institute of Arts," Hudson Hills and Detroit Institute of Arts, 1996.

### Papers

"Nuove ricerche sulla porcellana di Doccia del I periodo: Sculture e bassorilievi nel Detroit Institut of Art," in "Settecento Europeo e Barocco Toscano nelle Porcellane di Carlo Ginori a Doccia (1737-1757)," Rome, Nov. 16-17, 1996. "A Quattrocento Bronze Attributed to Bellano and Other New Attributions for Renaissance Sculpture in Detroit," in *Studies in Quattrocento Sculpture, III*, Brigham Young University, Provo, Utah, Apr. 11-13, 1996.

### Projects

Pietro Torrigiani and Italian Sculpture in Renaissance England (for Yale University Press and the Paul Mellon Centre, London, projected for 2000). - Italian Sculpture from the Permanent Collection of the Detroit Institute of Arts, co-author with Peter Barnet and others (forthcoming).

### ELLEN N. DAVIS

Assoc. Professor of Art History, Queens College, CUNY

### Grants

Sabbatical leave, 1996.

### Papers

"How the Theran Painters were Organized," in

Theran Painting Congress, Aug. 1997.

### Projects

Wall paintings from Kea, Egyptian painting, tomb of Suemnuet at Thebes.

### COURTNEY GRAHAM DONNELL

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

### Exhibitions

Curator, "Ivan Albright," with exh. cat., Feb. 20-May 11, 1997; titled "Ivan Albright: Realist," at The Metropolitan Museum of Art, June 17-Sept. 7, 1997.

### BARBARA DOYLE DUNCAN

Art Consultant, Latin American Art

### Projects

Contemporary Latin American art.

### CAROL S. ELIEL

Curator, Modern and Contemporary Art, Los Angeles County Museum of Art

### Projects

"L'Esprit Nouveau: Purism in Paris, 1918-1925," including architecture, decorative arts, paintings, and works on paper, 1999.

### BEATRICE FARWELL

Professor Emerita, University of California, Santa Barbara

### Publications

"Lithography in Art and Commerce," in *French Popular Lithographic Imagery, 1815-1870*, vol. 12, final vol. in series (forthcoming, University of Chicago Press, 1997).

### DOROTHEA J. FISCHER

Artist; Retired Teacher, Art Department, Bloomfield H.S.

### Grants

Numerous awards as artist and art teacher in Bloomfield, N.J.; several awards in various member exhibitions in South Carolina.

### Other

Retired to South Carolina in June 1993, after 50 years in Bloomfield, N.J.

### SHELLEY FLETCHER

Head of Paper Conservation, National Gallery of Art

### Grants

Elected to Print Council of America, 1996; Samuel H. Kress Foundation Fellowship, 1995.

### Papers

"Technical Factors as Aids to Print Scholarship," at 35th Anniversary Celebration of NYU Conservation Center. "Watermarks in Rembrandt's Prints," with Nancy Ash, at the International Conference on History, Function and Study of Watermarks.

### JUDY FOX

Sculptor, represented by PPOW Gallery, NYC

### Appointments

Visiting artist, Brandeis, 1996.

### Exhibitions

One-person exh., PPOW, New York City, 1996. - Rena Branston, San Francisco. - Gallery Joe, Philadelphia. - Group exh., Museum of Contemporary Art, Chicago, 1997.

### Papers

Panelist, National Academy of Design Symposium, 1996. "Figuring the Body," International Sculpture Center Conference, Providence, 1996. "Feminine

Aspect (Masculine Gaze)," Museum of Contemporary Art, Chicago, 1997.

#### **TOM AND LESLIE FREUDENHEIM**

Executive Director, YIVO Institute for Jewish Research, as of Dec. 1996

#### **CREIGHTON GILBERT**

Professor, Yale University

##### **Honorary Degree**

Doctor of Humane Letters, University of Louisville, 1997 (where he taught 1948-56, directed the Print Collectors Club, and curated more than four dozen exhibitions; citation praised him as "scholar, teacher, translator, and editor")

##### **Publications**

"Huldah Solves the Problem," *Apollo* 143, June 1996.-"Ghiberti on the Destruction of Art," *I Tatti Studies* 6, Florence, 1996.-Entries on Giotto, Savoldo, the Griselda Master, Signorelli, and the Arena Chapel, Padua, in *Dictionary of Art*, Grove, London, 1996.-"Michelangelo's Staircase Sketch," *Apollo* 144, Oct. 1996.-"Piero at Work for the Confraternity of Mercy," *Citta e Corte nell'Italia di Piero della Francesca: Atti del Convegno internazionale di Studi*, 1992, Venice, 1996.-*The End of the World: Signorelli and the Poets* (in press).

##### **Papers**

"Michelangelo's Sistine Paintings as a Carrier of Cultural Traditions," University of Louisville, Feb. 20, 1997.

#### **MILDRED GLIMCHER**

Advisor/Consultant, Pace Wildenstein Gallery

##### **Appointments**

Visiting Committee, Davis Museum and Cultural Center, Wellesley College, 1996; Executive Committee, Board of Directors, American Friends of the Israel Museum, 1996.

#### **HELEN E. GOODMAN**

Lecturer, Fashion Institute of Technology, SUNY

##### **Publications**

Three essays, *Dictionary of Women Artists*, 1997.- Essay on Jewish-American women photographers, *Encyclopedia of Jewish Women*, Carlson Press, 1997.

##### **Papers**

"The Sartain Family and the Philadelphia Cultural Landscape," Apr. 11-12, 1997.

#### **E. ADINA GORDON**

##### **Publications**

Catalogue raisonné of artist's works for the biography *A Flight with Fame: The Life and Art of Frederick MacMonnies*, by Mary Smart, Sound View Press, Madison, Conn., 1996.

##### **Projects**

Completing dissertation.

#### **ERIC GORDON**

Head of Paintings Conservation, The Walters Art Gallery, Baltimore, Maryland

##### **Exhibitions**

"To Arrest the Ravages of Time: Caring for Art at the Walters," with article of same title in *Bulletin* 49, no. 5.-"Tiepolo Unveiled: The Restoration of a Masterpiece," with lecture.

##### **Papers**

"Below the Surface: Artists' Techniques and Conservation Stories."-"Two Italian Works Reveal

Their Secrets."-"Uses of the Mitka Portable Mini-Low Suction Apparatus."

##### **Projects**

Compensation for paint losses.

##### **Other**

"The Restoration of a Masterpiece," Maryland Public Television documentary.

#### **JOHN J. HERRMANN**

Curator, Department of Classical Art, Museum of Fine Arts, Boston

##### **Publications**

"The Exportation of Dolomitic Sculptural Marble from Thasos: Evidence from Mediterranean and Other Collections" and "Further Research on the Boston Three-Sided Relief," with R. Newman, in *The Study of Marble and Other Stones Used in Antiquity*, by Y. Maniatis, N. Herz, and Y. Basiakos, London, 1995.

##### **Projects**

Organizing 5th conference of Association for the Study of Marble and Other Stones in Antiquity (ASMOSIA), Museum of Fine Arts, Boston, June 11-14, 1998.

#### **PATRICIA HILLS**

Chairman and Professor, Boston University

##### **Exhibitions**

Co-curator of exhibition of 19th-century genre and portrait painter Eastman Johnson, The Brooklyn Museum, 1999.

##### **Papers**

Lecture on Jacob Lawrence, The Virginia Museum, Dec. 1996.

##### **Projects**

Book on African-American artist Jacob Lawrence.

#### **BETH L. HOLMAN**

Faculty and Academic Advisor, Cooper-Hewitt/Parsons Masters Program in the History of Decorative Arts

##### **Grants**

Senior Fellow, The Metropolitan Museum of Art, 1997-98.

##### **Papers**

"Bringing the Renaissance Home: Domestic Arts and Design in Italy, c. 1400-1600," Cooper-Hewitt National Design Museum and American Academy in Rome, 1997.

#### **HOLLY HOTCHNER**

Director, The American Craft Museum, as of July 1996

##### **Grants**

Fellow AIC; Fellow IIC.

#### **PATRICIA HOWARD-WAGNER**

Vice-President, J. Kenneth Zahn & Sons, Inc.

##### **Projects**

Compilation of research by the late Sheila Somers Rinehart, and contribution to her project, "The Paper Museum, Cassiano del Pozzo," 1st vol. of catalogue, Oct. 1996.-*Ancient Mosaics and Wall Paintings*, ed. Amanda Claridge, Harvey Miller, London.- Book about Quang, the Shang bronze vessel type (subject unpublished since 1936).

#### **ANNE HOENE HOY**

Adjunct Lecturer, NYU-SCE (School of Continuing Education), degree-granting program; Editor, Bard

Graduate Center for Studies in the Decorative Arts and Exhibitions International; Free-lance Editor

##### **Appointments**

Conference Director, "Evaluating Photography between the World Wars," NYU-SCE, March 26-28, 1998.

#### **PENELOPE HUNTER-STIEBEL**

Principal, Rosenberg & Stiebel Gallery, NYC

##### **Papers**

"The Gold of Versailles," Brooks Museum, Memphis, Tenn.

##### **Other**

Co-author with Gerald G. Stiebel,

<http://www.stiebel.com>

#### **SARAH B. JONES**

Self-employed, appraiser

#### **PATRICIA EICHENBAUM KARETZKY**

O. Munsterberg Chair of Asian Art, Bard College, Annandale, N.Y.

##### **Appointments**

Editor, *Journal of Chinese Religions*

##### **Publications**

*Arts of the Tang Dynasty, Images of Asia*, Oxford University Press.-"Origins of the Myth of the First Sermon," *East and West* 45, 1995.-"New Archaeological Evidence of Tang Esoteric Art," *T'ang Studies*, no. 12, 1994.

##### **Papers**

"Divine Water and Paradise in Amitofu," 3rd International Congress, Dunhuang, China, 1994.

#### **PEPE KARMELE**

Adjunct Assistant Curator, Museum of Modern Art

##### **Projects**

Exhibition, "Picasso: Masterworks from the Collection of the Museum of Modern Art."

#### **DALE KINNEY**

Professor, History of Art, Bryn Mawr College

##### **Appointments**

Editor, *Gesta*, 1997-2001.

##### **Publications**

"Making Mute Stones Speak: Reading Columns in S. Nicola in Carcere and S. Maria in Araceli," *Architectural Studies in Memory of Richard Krautheimer*, ed. C.L. Striker, 1996.

##### **Papers**

"The Memory of Marcus Aurelius," 29th International Congress of the History of Art, Amsterdam.

##### **Projects**

Book on spolia and other antiquities in Roman churches, 1100-1250.

#### **MILTON KIRCHMAN**

Self-employed, architect

##### **Exhibitions**

Exhibition of his paintings, Westbury Memorial Library, May 1996.

#### **VICTOR KOSHKIN-YOURITZIN**

Professor, History of Art, University of Oklahoma

##### **Appointments**

Chairman, Board of Trustees, Mabee-Gerrard Museum of Art, St. Gregory's College and Abbey, Shawnee, Okla., 1996.-Member, Council of Advisors, Ogden Museum of Southern Art, University of New Orleans, La., 1995.-Vice President, Koussevitzky Recordings Society, 1992.

### Publications

Intro. essay, *The Paris of La Bohème: Paintings, Drawings, and Prints from the Late 19th and Early 20th Centuries*, exh. cat., Oklahoma City Art Museum, 1996; also curator of exh.-*Nineteenth- and Twentieth-Century Paintings and Drawings from the Collection of Howard and Merle Melton and the Melton Park Gallery*, exh. cat., Mabee-Gerrer Museum of Art, Shawnee, Okla., 1996; also co-curator of exh.-*Co-author with Alexander Shikman, Twentieth-Century Russian Drawings from a Private Collection*, exh. cat., The Arkansas Arts Center, Little Rock, 1997; also curator of exh.-"Revealing Stokowski: An Interview with Conductor Anthony Morrs," *Koussevitzky Recordings Society Journal* 9, no. 2, Fall 1996.

### CAROL HERSELLE KRINSKY

Professor of Fine Arts, NYU

#### Publications

*Synagogues of Europe: Architecture, History, Meaning*, rev. ed., Dover.-Various articles in *Krautheimer Festschrift, Sixten Ringbom Festschrift, Journal of Architectural Education*, etc.-Various encyclopedia articles.-Chapter in *Building Jerusalem*, ed. S. Kadish, Vallentine Mitchell, London.

#### Papers

University of Pennsylvania School of Architecture; Technische Universität Dresden; Deutsche-Amerikanische Gesellschaft, Bad Segeberg, Germany; Providence College; chaired a session at the AIA symposium on theaters, New York; University of California at Santa Cruz; University of Massachusetts at Amherst.

### CHARLOTTE H. LACAZE

Schiff-Dupeé Associate Professor, The American University of Paris; External Verifier, Royal Society of Art, Christie's Education in Paris

### MARSA LAIRD

Adjunct Assistant Professor, Queens College, CUNY

### SARAH BRADFORD LANDAU

Professor of Fine Arts, NYU

#### Honors

A.I.A. book award for excellence in history for *Rise of the New York Skyscraper, 1865-1913* (with Carl W. Condit, Yale Univ. Press, 1996).-1996 Preservation Leadership Award, New York City Landmarks Conservancy.-Commissioner, New York City Landmarks Preservation Commission, 1987-96.

#### Publications

Articles in the *Dictionary of Art*, 1996.

#### Papers

The Metropolitan Museum of Art, Sept. 29, 1996.-Wadsworth Atheneum, Hartford, Feb. 16, 1997.-Cook Lecture, IFA, April 28, 1997.-Richard Morris Hunt Symposium, Salve Regina College, Newport, R.I., Sept. 25, 1997.

#### Projects

Book on the architecture of George B. Post.-Research on American High Victorian Gothic architecture.

### JAY A. LEVENSON

Director, International Program, Museum of Modern Art

### RALPH LIEBERMAN

Photographer of art and architecture

#### Projects

Photography and the practice of art history.

### CHRISTINE LILYQUIST

Lila Acheson Wallace Research Curator in Egyptology, The Metropolitan Museum of Art

### VIVIAN MANN

Morris and Eva Feld Chair of Judaica, The Jewish Museum

#### Exhibitions

"Letters from Cairo: Jews and Muslims, 800-1500."

#### Projects

Book, *Jews on Art and Jewish Art*.

### DEBORAH MARX

Latin Teacher, The Center School, New York City

### ELISABETH PUCKETT MARTIN

Retired

### KATHLEEN MATICS

Project Officer, Mekong River Commission, Secretariat, Bangkok, Thailand

#### Publications

*Gestures of the Buddha*, 1997.-Articles in *Art and Culture, Smithsonian Institution; Arts of Asia; East and West; Look East; Orientations; Sawatdee*; and *Journal of the Siam Society*.

#### Projects

Cambodian silver animals.

### ANNA MARGUERITE McCANN

Adjunct Professor of Archeology, Boston University

#### Honors

Alumnae Achievement Award, Wellesley College, 1997, for her pioneering underwater archeology, notably her study of ancient harbors and deep sea exploration using robotic technology.

### A. DEAN MCKENZIE

Professor Emeritus, University of Oregon, Eugene

#### Exhibitions

Helped organize and contributed prints to "European and American Prints, c. 1490-1990," University of Oregon Museum of Art, Jan.-April 1997.

#### Publications

"Byzantine Influence on Russian Art," vol. V of *Modern Encyclopedia of Religions in Russia and the Soviet Union*, ed. Paul D. Steeves, Stetson University, Academic International Press, Gulf Breeze, Fla., 1993.

#### Papers

Lectures in the Learning in Retirement program, University of Oregon, Eugene, 1993-96.

### STANLEY MELTZOFF

#### Exhibitions

New Gallery of the University of Miami, Coral Gables, 1996.

#### Publications

Founder-director of Meltzoff Reliquarium, a private collection of memorabilia of the technology of painting, *Smithsonian Magazine*, Dec. 1993.

### BARBARA L. MICHAELS

Self-employed; writer, editor, and lecturer

#### Appointments

Board of Directors, Landmark West! The Committee to Preserve the Upper West Side.

#### Publications

Catalogue essay for *Photographs by Melissa Pinney*, Museum of Contemporary Photography, Columbia College, Chicago, 1997.-Various articles and reviews

for *Afterimage, The Photo Review, Town & Country*, and *History of Photography*.

#### Papers

Co-chair for conference "Portraiture in the Age of Photography, 1850-1890," organized by the National Portrait Gallery and the Victorian Society in America in connection with Mathew Brady exhibition, Washington, D.C., Nov. 1997.-"F. Holland Day in Context" symposium, Stonehill College, Mass., April 1997.-International Center of Photography, New York, Nov. 1996.-"Arts and Crafts in New England" symposium, Old Deerfield, Nov. 1996.

#### Projects

Research toward book about modern art dealers in New York, c. 1925-1960.

### CHRIS MIELE

Architectural Historian, Historic Buildings and Monuments Commission, English Heritage, London

#### Exhibitions

Co-curator for William Morris exhibition, Victoria & Albert Museum.

#### Publications

Editor, *Morris on Architecture*, 1996.-"The First Conservation Militants," *Preserving the Past*, ed. M. Hunter, 1996.-"Real Antiquity and the Ancient Object: The Science of Gothic Architecture and the Restoration of Medieval Buildings," *The Study of the Past in the Victorian Age*, ed. C. Brooks (forthcoming).

#### Projects

Editing a collection of essays on William Morris and the conservation movement, 1877-1939.

### SAMUEL C. MILLER

Director Emeritus, the Newark Museum, since 1993

### FRANCES MOORE

Vice-President, Thompson School Board, Loveland, Colorado

### MARY B. MOORE

Professor of Art History, Hunter College, CUNY

#### Publications

*Attic Red-Figured and White-Ground Pottery, The Athenian Agora*, vol. 30, Princeton, 1997.

### MARSHA MORTON

Assistant Professor, Pratt Institute

#### Publications

"'Malerei und Zeichnung': The History and Context of Max Klinger's Guide to the Arts," *Zeitschrift für Kunstgeschichte*, Summer 1996.

#### Papers

Co-chair for session "Music and the Visual Arts: Cross Currents in 19th Century European Culture," CAA, New York City, Feb. 14, 1997.-"Ugliness Reconsidered: The Cult of Grünewald," at "Nineteenth-Century Designs," Nineteenth-Century Studies Association, Miami, April 1996.

#### Projects

Curator, "Pratt and Its Gallery: The Arts and Crafts Years," Shaeffler Gallery, Pratt Institute, Fall 1998.

### ANITA MOSKOWITZ

Professor, SUNY at Stony Brook

#### Publications

"A Late Dugento Male Nude—Studied from Life," *Source: Notes in the History of Art*, Summer 1997.-"Four Sculptures in Search of an Author: The Cleveland and Kansas City Angels, and the Problem

of the Bertini Brothers," *Cleveland Studies in the History of Art* I, 1996.-"What did Leonardo Learn from Arnolfo di Cambio?" *Studi in onore di Angiola Maria Romanini* (in press).

#### **Papers**

Co-chair for session "Redefining 'Gothic' in Italian Gothic Art," (with Marta Dunkelmann of SUNY at Buffalo), CAA, New York City, Feb. 14, 1997.

#### **Projects**

Book on Italian Gothic sculpture.

#### **PRISCILLA E. MULLER**

Curator Emerita, The Hispanic Society of America

#### **Publications**

"The Oliva Palace of the Centelles, Activities of Egil Fischer and Vilhelm Lauritzen," *Architectura* 18, *Arkiturhistorisk Årsskrift*, 1996.-"Francisco de Goya" and "Antonio del Castillo y Saavedra," *Dictionary of Art*, London, 1996.-"Discerning Goya," *Metropolitan Museum Journal* 31, 1996.

#### **Papers**

"Sorolla, Sargent, Velázquez: Painters' Painters," The Bass Museum of Art, Miami, April 1996.

#### **Projects**

Goya; Oliva Palace.

#### **NORMAN NEUERBURG**

Emeritus, California State University, Dominguez Hills

#### **Exhibitions**

Henry Chapman Ford, Ventura County Museum of History and Art and Santa Barbara Historical Society Museum.

#### **Publications**

"Painting Mission Santa Barbara," *Noticias*, Santa Barbara Historical Society.

#### **Papers**

"Missions as Consumers and Producers of Art, Missions as Subjects of Art," Santa Barbara Historical Society Museum.

#### **JOANNE OLIAN**

Curator Emerita, Museum of the City of New York

#### **Exhibitions**

Curator, "The Ladies' Mile," Museum of the City of New York, 1995.

#### **Publications**

*Victorian and Edwardian Fashions*, Dover, 1997.-*Everyday Fashions from Sears Catalogues, 1909-1920*, Dover, 1994.-Intro. to *Fashions from La Mode Illustré, 1886*, trans., Dover, 1997.

#### **NADINE ORENSTEIN**

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

#### **MYRA D. ORTH**

Independent scholar, Boston; retired from Getty Research Institute in July 1995

#### **Projects**

Preparation of *Survey of French Illuminated Manuscripts: French Renaissance 1515-1560*, Harvey Miller, London.

#### **DAVID T. OWSLEY**

Art Consultant

#### **Appointments**

Curator of Antiquities, Oriental and Decorative Arts; Collections Committee, Dallas Museum of Art, 1995; Guest Curator, Emery Reeves College, Dallas

Museum of Art.

#### **Honors**

Gold Medal, Westwoodlawn Society, Pa.; President Medal, Ball State University.

#### **Projects**

Catalogue raisonné on paintings of William Blagney.

#### **CAROL LAYTON PARSONS**

Self-employed; Guide, Philadelphia Museum of Art, and Owner, Layton Castle, Monroe, La. (historic house on National Registrar with tours of 19th-century interiors and grounds)

#### **MEG PERLMAN**

Curator of Matisse Family Collections, Rockefeller Family Collections, and the Estate of Margaret Burden

#### **Exhibitions**

"Visages Découvertes: Henri Matisse," Mona Bismarck Foundation, Paris, 1996.

#### **Projects**

Matisse drawings.

#### **DORALYNN S. PINES**

Associate Director for Administration, The Metropolitan Museum of Art

#### **BARBARA POLLARD**

Director of Special Projects, Children's Museum of Manhattan; Advisory Council, National Trust for Historic Preservation, Lyndhurst (former panel member, Museum Program, New York State Council on the Arts)

#### **CATHERINE PUGLISI**

Associate Professor, Rutgers

#### **Publications**

*Caravaggio*, Phaidon Press.-*Albani*, Yale University Press.

#### **Papers**

"Caravaggio, Forty Years on," IFA.

#### **JOHN PULTZ**

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

#### **Exhibitions**

"Western Waters: Photography by Gregory Conniff, Terry Evans, and Wanda Hammerbeck," with exh. cat., Spencer Museum of Art, Fall 1996.

#### **VALRAE REYNOLDS**

Curator of Asian Collections, The Newark Museum

#### **Publications**

"Journey to Tibet: Dr. Albert L. Shelton, 1904-1922," Dharamsala, India.-"Buddhist Silk Textiles: Evidence for Patronage and Ritual Practice in China and Tibet," *Orientalism*, special AEDTA, Paris, issue.-"Luxury Textiles in Tibet," *Tibetan Art: Towards a Definition of Style*, Calmann & King, London, 1997.

#### **Projects**

Catalogue of The Newark Museum Tibetan collection.

#### **CAROLINE RIEGER**

Self-employed, Rieger Art Conservation

#### **Exhibitions**

Preparation and conservation of 42 original Cartier design drawings for exhibition at The Metropolitan Museum of Art, April 1997.

#### **KATHERINE SERRELL RORIMER**

Retired from The Metropolitan Museum of Art Library

#### **Papers**

Lectured on The Cloisters Cross for the Causeries du Lundi.

#### **Projects**

The Cloisters Cross.

#### **BETSY ROSASCO**

Associate Curator, The Art Museum, Princeton University

#### **Publications**

Chapter on the directorship of The Art Museum, in 1996 issue of *Record of The Art Museum, Princeton University*, by Allan Marquand (devoted to the history of The Art Museum), Spring 1997.

#### **Projects**

Co-editor, with Norman Muller and James Marrow, and author of essay in *Herri met de Bles: Studies and Explorations in the World Landscape Tradition* (forthcoming, Brepols).-"The Study and Teaching of Medieval Art at Princeton: The Influence of the Scottish Enlightenment on the Dark Ages," *Papers of the Pennsylvania State University* (forthcoming).

#### **PHYLLIS ROSENZWEIG**

Associate Curator, Hirshhorn Museum

#### **Exhibitions**

"Rudolf Schwarzkogler: Selected Aktion-Photos."-"Byron Kim: Grey-Green."

#### **Projects**

Louise Lawler: Monochrome Photos.

#### **MAXINE AARON ROSSTON**

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

#### **JEROME ROTHLEIN**

Retired, Professor Emeritus of Fine Arts

#### **REBECCA ANNE RUSHFIELD**

Self-employed

#### **SAMUEL SACHS II**

Director, Frick Collection, as of Sept. 1997 (formerly Director, Detroit Institute of Arts, 1985-97, and Minneapolis Institute of Arts)

#### **ALAN SAFANI**

Director, Safani Gallery

#### **WARREN SANDERSON**

Professor, Art History Department, Concordia University, Montreal, Canada

#### **Appointments**

President, Association Villard de Honnecourt for the Interdisciplinary Study of (Medieval) Science, Technology and Art [AVISTA], continuing.-Member, Institut de recherche en histoire de l'architecture, Canadian Centre for Architecture, Montreal, since 1994.

#### **Publications**

"Medieval Architecture and Liturgy 750-1400" and "Gorze (Art and Architecture of)," *Dictionary of Art*, 1996.-"Romanesque Ecclesiastical Architecture," *Medieval Germany: An Encyclopedia*, ed. Stephany Cain van D'Elde, 1997.-Edited and brought to publication, *The Transformation of Buildings and the City in the Renaissance 1300-1550: A Graphic Introduction*, by Howard Saalman, Astrion Publishing, 1996.

#### **Papers**

"The Identity of the Painter and Patrons of the Late Carolingian Frescoes at Trier," Courtauld Institute of

Art, University of London, Nov. 21, 1996.-"The Architecture of the Gorze-Trier Reform 934-1022," University of Münster, Dec. 2, 1996.-"Rome and the Architecture of the Carolingians," *Bibliotheca Hertziana*, Dec. 21, 1996.-"Toward an Architecture of the Lorraine Reforms 935-1024," at "Art and the Year 1000 session," CAA, New York City, Feb. 14, 1997.

#### Projects

*The Painter and Patrons of the Late Carolingian Murals at Trier* (near completion).-Carolingian, Ottonian, and Romanesque Buildings 760-1130 (completion in 1998).-*The Romanesque Architecture of the Lorraine Reforms 933-1100*, a multi-volume project.

#### LUCY FREEMAN SANDLER

Helen Gould Sheppard Professor of Art History, NYU

#### Publications

*Omne Bonum: A Fourteenth-Century Encyclopedia of Universal Knowledge*, 2 vols., Harvey Miller, London, 1996.

#### JULIE SAUL

President and Director, Julie Saul Gallery (now over 10 years old, specializes in photo-based art and historical photography, holds 8 exhibitions per year)

#### Papers

Panel on collecting, Weatherspoon Art Gallery, University of North Carolina, Greensboro, Jan. 1997.

#### Other

Member and Board of Directors, Association of International Photographic Art Dealers (AIPAD) and Art Table, national organization for professional women in the visual arts.

#### Projects

Historical survey of medical photography.

#### INGRID SCHAFFNER

Independent Curator and Writer

#### Appointments

Contributing Critic, *Artforum*.

#### Exhibitions

Curator, "Deep Storage," *Arsenale der Erinnerung* with Haus der Kunst, Munich, Summer 1997.-"Richard Artschwager: Photo/Works," Julie Saul Gallery, New York, Spring 1996.

#### Publications

"A Short History of the b/p" (on Richard Artschwager), *Parkett*.-"Circling the Abyss: Bruce Nauman and Samuel Beckett," cat. exh. essay, The Aldrich Museum, May 1997.

#### Papers

Visiting critic, University of Colorado, Spring 1997.-Lecturer, Summer Kunst Akademie, Salzburg, Austria, Summer 1996.

#### Projects

Curator, "Julien Levy: Objects of Affection," American Federation of Arts, Fall 1998.

#### NORMA SCHLESINGER

Retired from Sonoma State University and Academy of Art College

#### Publications

Miscellaneous articles.

#### Projects

Research on French museums.

#### Other

Trustee, University Art Museum, Berkeley, San Francisco Art Institute, California College of Arts and Crafts, di Rosa Museum and Foundation, and various other museums and art schools.

#### KARL F. SCHULER

Professor of Architectural History, Savannah College of Art and Design

#### Papers

"Searching for Institutional Identity in the Chapterhouse of Sigena," International Medieval Congress, University of Leeds, July 1997.

#### Projects

Articles on Mudéjar decorated ceilings.

#### SHEILA SCHWARTZ

Senior Editor, Whitney Museum of American Art; Editor, Drawing; Free-lance Editor

#### Appointments

Co-president, Association of Art Editors.

#### ALVENA VAJDAK SECKAR

Artist; Writer of Children's Books

#### Exhibitions

Painting of Prague in the Passaic County Agency of Aging Annual Art Exhibit (awarded first prize) and the Annual Art Exhibit of Senior Citizens, Monmouth County, Sept. 1995.-My Studio, Ninth Exhibition of Artists with Disabilities at Cork Gallery, Lincoln Center, Aug. 11-22, 1995.

#### Publications

"Remembering Julius Rosenberg," *Jewish Currents*, June 1996.

#### Projects

"Jewels of Memory," book about her mother and herself.

#### DEBORAH SAMPSON SHINN

Asst. Curator, Cooper-Hewitt National Design Museum

#### SHARON DUNLAP SMITH

Assoc. Professor, William Paterson College of N.J.

#### GAIL E. SOLBERG

Lecturer, Associated Colleges of the Midwest and DePaul University, Florence Program

#### EDITH A. STANDEN

Curator Emerita, The Metropolitan Museum of Art

#### Publications

Articles in *Metropolitan Museum Journal*, 1995, and *Studies in the Decorative Arts*, Bard Graduate Center, 1997.

#### Papers

Tourmai Tapestries c. 1680, at Tapestries Symposium, Chambord, Oct. 1995.

#### Projects

Articles on tapestries made at Tourmai c. 1680.

#### PERRIN STEIN

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

#### Exhibitions

17th century French Drawings in The Metropolitan Museum, Feb. 6-March 31, 1996.

#### Publications

"Boucher's chinoiserie: Some New Sources," *Burlington Magazine* 138, no. 1122, Sept. 1996.-"Le Prince, Diderot, et le débat sur la Russie au temps des Lumières," *Revue de l'art*, no. 112, June 1996.

#### Projects

18th-century French Drawings in New York Collections.

#### JOYCE HILL STONER

Professor, University of Delaware

#### Appointments

Elected to IIC Council (International Institute for Conservation of Historic and Artistic Works), Jan. 1997.

#### Publications

"Whistler's Views on the Restoration and Display of His Paintings," *Studies in Conservation*, 1997.-

"Conservation Center Stage," *Museum News*,

March/April 1997.

#### Projects

Interviews with pioneers in 20th-century paintings conservation (Ernst Gombrich, Julius Held, David Bull, Patrick Lindsay, Herbert Lank, Bettina Jessell, and Mario and Dianne Dwyer Modestini interviewed in 1996).

#### VIRGINIA STOTZ

Associate Professor, Kean College of N.J.

#### Papers

"Using Early Photographs to Decipher the Subject of Twelfth-Century Sculpture on the Façade of Notre-Dame, Saintes," Phi Kappa Phi Honor Society, Kean College, Dec. 1995.-"Shadows and Hatchmarks:

Assigning a Meaning to the Missing Frieze of Notre-Dame, Saintes," Montclair State University, April 13, 1996.-"Social Violence and the Wooden Leg in Twelfth-Century Aquitaine," Eighteenth Medieval Forum, Plymouth State College, Plymouth, N.H., April 19, 1997.

#### Projects

The identification and meaning of the twelfth-century sculptural program on the façade of Notre-Dame, Saintes, Charente-Maritime.

#### MARLENE BARASCH STRAUSS

Lecturer, The Metropolitan Museum of Art

#### Papers

"The Many Loves of Alma Mahler," Oct. 1996, and "Saturday Night at Gertrude and Leo's," Nov. 1996, in The Metropolitan Museum of Art series.

#### MUNIR Y. TAHA

Assistant Professor, College of Fine Arts and Information, Tripoli, Libya

#### Publications

Book on excavations at Meliha site, the Government of Sharjah, U.A.E. (United Arab Emirates), Nov. 1996.-Nearly forty articles and three books since 1973 on Arabian Gulf and Near East archaeology.

#### Papers

Paper on the Shipes building in the Arabian Gulf, U.A.E., Dec. 1996.

#### Projects

Two books on excavations in U.A.E. between 1973-81 (in press, U.A.E.); research on Arabian Gulf archaeology.

#### MARIE TANNER

Independent Scholar

#### Projects

Book-length study, The Emperor Titus, the Destruction of Jerusalem, and the Renaissance in Rome.

#### JANET D. THORPE

Retired from Egyptology, The Metropolitan Museum of Art; Volunteer Docent, Lockwood-Mathews Mansion Museum, Norwalk, Conn.

#### JANE TIMKEN

President, Timken Publishers

**ANGUS TRUMBLE**

Associate Curator of European Art, Art Gallery of South Australia, Adelaide, as of Jan. 1996

**Exhibitions**

Curator, "Bohemian London: Camden Town and Bloomsbury Group Paintings in Adelaide," with exh. cat., Art Gallery of South Australia, Adelaide, May 15-June 29, 1997.

**Projects**

Catalogue of European paintings and sculpture since 1850 in the collection of the Art Gallery of South Australia.-Gilbert Scott's vice-regal tombs in Melbourne and Calcutta.

**JAIMEE UHLENBROCK**

Professor of Classical Art and Archaeology, Department of Art History, SUNY at New Paltz

**Appointments**

Chair, Department of Art History

**Grants**

College at New Paltz Research Foundation, Inc., Research Grant

**Publications**

"Greece, Ancient, Terracottas," vol. 13, and "Rome, Ancient, Terracottas," vol. 27, *Dictionary of Art*, Macmillan, London, 1996.

**Papers**

"Influssi Stranieri sulla Coroplastica Cirenaica," Convegno Internazionale sulla Cirene e la Cirenaica nell'Antichità, Rome/Frascati, Dec. 1996.

**Projects**

Terracotta figurines from the Sanctuary of Demeter and Persephone at Cyrene.-*Le terre cotte norton e il Santuario delle Nymphaionie a Cirene*.-The terracottas from Sicilian Naxos.

**SERENA URRY**

Assoc. Paintings Conservator, Detroit Institute of Arts

**Papers**

"Material and Technical Analysis of a Portrait of Eleonora of Toledo by Agnolo Bronzino and Workshop," Paintings Specialty Group, AIC, Norfolk, Va., June 1996.

**GERTJE UTLEY**

Self-employed

**Publications**

"Picasso and the French Post-war 'Renaissance': A Questioning of National Identity," *Picasso and the Spanish Tradition*, ed. Jonathan Brown, Yale University Press, New Haven and London, 1996.-"Le Charnier de Pablo Picasso" and "L'accueil critique de Picasso aux Etats-Unis," *Editions du CNRS*, Paris, 1997.-Essay for exh. cat. "Picasso during World War II," at Fine Arts Museums of San Francisco and Guggenheim, N.Y., 1998.

**Projects**

Research in view of publishing thesis (defended Dec. 1996), Picasso and the 'Parti de la Renaissance Française': The Artist as a Communist, 1944-1953.

**MARY JO VIOLA**

Adjunct Asst. Professor, Baruch and Brooklyn Colleges

**Exhibitions**

"Objects of Everyday Life," Baruch College Student Gallery, Dec. 1996.-Watercolor in "Small Gems," Tribes Gallery, NYC, Dec. 1996-Jan. 1997.

**Projects**

NYC Festivals; History of Modern Design: Esoteric Influences.

**JOYCE GEARY VOLK**

Curator, Macphedris-Warner House, Portsmouth, N.H.

**KAREN GRAHAM WADE**

Director, Workman and Temple Family Homestead Museum, City of Industry, Calif.

**Papers**

Chaired and participated in numerous museum conference panels addressing topics within the fields of museum administration and education.

**GUY WALTON**

Professor, NYU at Washington Square

**Exhibitions**

Nicodemus Tessin the Younger, New Architecture Museum, Stockholm, Oct. 1998; with contributions to exh. cat.

**Publications**

"Imagining the Gustavian Interior: Ruskin, Lars Sjöberg and IKEA," Valör, Uppsala, Fall 1996.

**Papers**

On Tessin, Royal Palace, Stockholm, Jan. 1996.-Co-organized symposium on Tessin's *Traité* with Börje Magnussen, at the Istituto Sredese, Rome, March 1997.

**Projects**

Publication of Tessin's *Traité sur la décoration interieure*.

**MICHAEL AND STARK WARD**

Directors, Ward & Company, Works of Art, NYC

**ALLEN WARDWELL**

Senior Consultant, Tribal and American Indian Art, Christie's, New York; Consultant, Boston Museum of Fine Arts, on installation of permanent gallery of African and Oceanic art

**Publications**

*Tangible Visions: Northwest Coast Indian Shamanism and Its Art*, Monacelli Press, New York, 1996; with related papers at various museums.

**JACK WASSERMAN**

Professor Emeritus, Temple University

**Grants**

Samuel H. Kress Foundation, 1997

**Publications**

"Brunelleschi's Barbadori Chapel in S. Felicità," *An Architectural Progress in the Renaissance and Baroque. Essays in Architectural History Presented to Hellmut Hager on His Sixty-sixth Birthday*, University Park, 1993.-"Traditional Sculpture and the Place of Contemporary Replication," *Leonardo da Vinci's Sforza Monument Horse: The Art and the Engineering*, Bethlehem and London, 1995.-

"Pontormo's Visitation at the SS. Annunziata in Florence," *Artibus et Historiae*, March 1997.

**Papers**

Leonardo and Anatomical Studies, Lafayette College, Easton, Pa., 1995.-Pontormo's Capponi Chapel Decorations, Mount Holyoke College, 1996.

**Projects**

Editing a multi-author book on Michelangelo's *Pietà* in the Museum of the Opera del Duomo, Florence, the last in collaboration with the Opificio delle Pietre Dure in Florence (forthcoming, Princeton University Press).-Article on Pontormo's decorations in the Capponi Chapel, S. Felicità, Florence.-Article on Pontormo in the Cappella Leo X, in the convent of Sta. Maria Novella, Florence.

**MARTIN WEYL**

Director Emeritus, Israel Museum

**DORA WIEBENSON**

Retired; Author and Lecturer

**Grants**

Architectural History Foundation Grant.

**Publications**

*The Architecture of Historic Hungary* (forthcoming, MIT Press, spring 1998).

**Projects**

Interpretations of Vitruvius's Ten Books on Architecture.

**CAROLYN C. WILSON****Appointments**

Research Curator for Renaissance Art, Museum of Fine Arts, Houston, 1983-93.

**Grants**

Gladys Kriebel Delmas Foundation (research), 1995.-NEA, Kress Foundation, Getty Grants Program (Museum of Fine Arts, Houston, publication research).

**Awards**

Recipient of the 1997 Roland H. Bainton Book Prize for Art History and the 1997 Vasari Award for her *Italian Paintings, XIV-XVI Centuries, in the Museum of Fine Arts, Houston*, 1996.

**Exhibitions**

Permanent collection installations at The Museum of Fine Arts, Houston, Medieval through late Sixteenth Century, 1985-96, and at The National Gallery of Art, Small Sculpture and Decorative Arts, Medieval through Twentieth Century, since 1983.

**Publications**

"Francesco Vecellio's Presepio for Giuseppe Belluno: Aspects and Overview of the Cult and Iconography of St. Joseph in Pre-Tridentine Art," *Venezia Cinquecento XI*, Fall 1996.-"Structure and Iconography in Giovanni di Paolo's Altarpieces: The Case of the Houston Panels," *Arte Cristiana*, Dec. 1996. "Fungai, Bernardino" vol. 11, and "Straus, Percy Selden," vol. 29, *Dictionary of Art*, London, 1996. "Ecce Homo Attributed to the Master of the Drapery Studies," *Drawings in Midwestern Collections: I. Early Works*, ed. Burton Dunbar, Columbia and London, 1996.

**Papers**

"Sebastiano, Michelangelo, and Anton Francesco degli Albizzi," *Sixteenth Century Studies, Annual Conference*, San Francisco, Oct. 1995.

**BERT DOUGLAS WINTHER-TAMAKI**

Assistant Professor, Department of Art History, University of California, Irvine

**Grants**

Asian Cultural Council Fellowship for Research in Japan, Summer 1996.

**Publications**

"Embodiment/Disembodiment in Japanese Painting During the Fifteen Year War," *Monumenta Nipponica*, Spring 1997.-"Mark Tobey, White Writing for a Janus-Faced America," *Word & Image* 13, no. 1, Jan.-March 1997.

**Papers**

"Illegible Calligraphy and Dysfunctional Pottery: Modernizing Traditional Arts in Early Postwar Japan," Getty Research Institute, March 14, 1997.-"Asian Calligraphy and Universal Abstraction: The Quest for Japanese Modernism in the Early Postwar Years," Los Angeles County Museum of Art, Dec. 8, 1996.-"Avant-gardism in Postwar Japanese

Calligraphy: Is it still calligraphy if there are no words?" IFA, Oct. 26, 1996. "Isamu Noguchi in the 1950s: Ethnic Eccentricity and Counter-Contextualism," The Watari Museum of Contemporary Art, Tokyo, June 27, 1996, and Tama Art University, Tokyo, July 15, 1996.

#### Projects

Book, *Friction on the East/West Border: Japanese and American Art in the 1950s*.

#### WILLIAM D. WIXOM

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

#### Appointments

Fellow of the Society of Antiquaries of London, as of 1985; Guest Scholar at the J. Paul Getty Museum, 1996.

#### Exhibitions

Co-curator, "The Glory of Byzantium," The Metropolitan Museum of Art, March 11-July 6, 1997; with contributions to exh. cat.-Exhibitions of acquisitions for the Department of Medieval Art and The Cloisters, with exh. cat., Fall 1997.

#### Publications

"A Thirteenth Century Support Figure of a Seated Figure of a Seated Friar," *Wiener Jahrbuch für Kunstgeschichte* 46/47 (*Festschrift für Gerhard Schmidt*), Vienna, 1993. "Vischer: German Family of Brass Founders, or Redsmiths (Rotschmeide), and Artists," *Dictionary of Art*, vol. 32 and bibl., London, 1996.

#### Papers

"J. Pierpont Morgan: The Man and the Collector," The J. Paul Getty Museum, Malibu, Calif., Feb. 15, 1996, and the McNay Art Museum, San Antonio, Tex., April 30, 1996.

#### GILIAN SHALLCROSS WOHLAUER

Senior Lecturer, Museum of Fine Arts, Boston

#### PETER M. WOLF

Self-employed, Peter Wolf Associates

#### Grants

Research grant from Graham Foundation for Advanced Studies in the Fine Arts

#### Projects

Book, *Riding the Fifth Wave*.

#### BONNIE YOCHELSON

#### Grants

NEH grant to write a book on the photographs of Jacob Riis.

#### Publications

*Berenice Abbott: Changing New York*, The New Press and the Museum of the City of New York, Oct. 1997; with exhibition of same name at Museum of the City of New York, spring 1998.

#### ERIC M. ZAFRAN

Deputy Director, Jewish Museum, New York City

#### Publications

Two essays in John Ringling Memorial Catalogue, Ringling Museum, Sarasota, 1997.

#### Papers

Corot Symposium, Louvre, Paris, 1996.

#### ALICE E. ZIMET

Vice President and Manager, Cultural Affairs, Chase Manhattan Bank

#### Appointments

Collections Committee, Harvard University Art Museums, 1996. ■

## In Memoriam

### Pamela Askew

(1925-1997)

Professor Emeritus of Art and a member of Vassar's Art Department from 1950 to 1985, Pamela Askew (class of 1946) died on June 24, 1997. . . .

Having graduated from Vassar as an English major, Pamela went on to complete a Master's degree at the Institute of Fine Arts, New York University, and a Ph.D. at the Courtauld Institute at the University of London. Her doctoral subject, the Italian Baroque painter Domenico Fetti, which led to major publications in *The Art Bulletin*, *The Burlington Magazine* and *The Journal of the Warburg and Courtauld Institutes*, also continued to be a focus of her most recent thinking. On May 1, 1997, she delivered a dazzling lecture at a symposium in Taylor Hall organized to mark the presentation of Domenico Fetti's *Artemisia*, given to the Frances Lehman Loeb Art Center, in Pamela's honor, by two of her former students, Alessandra Manning Dolnier (class of 1982) and her husband Kurt A. Dolnier (class of 1981).

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*"... Perhaps it was her lifelong recognition of this deep connection between art and all the experiences of living that made Pamela such an extraordinary teacher. . . ."*

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Pamela's research on French and Italian Baroque art, which also produced articles on Perino del Vaga, Giovanni Serodine, and Claude Lorrain, among others, came to concentrate in recent years primarily on Georges de la Tour and on Caravaggio. In 1990 her monograph, *Caravaggio's "Death of the Virgin,"* was published by Princeton Press; last year a lecture she had delivered in Rome in 1994 ("Caravaggio: Outward Action, Inward Vision"), was published in the *Proceedings of the International Caravaggio Convegno*. And still another direction of recent research has been her book, *The Vassar Art Department and Gallery: The First Hundred Years*, a section of which was published in 1994 in Princeton University's volume, *The Early Years of Art History in the United States*. Plans are now underway to see this volume through publication.

. . . Pamela Askew was one of Vassar's most celebrated and admired teacher-scholars, covering an unusual range of materials that encompassed Venetian art of the Renaissance, French, Italian, and Spanish painting and sculpture of the seventeenth century, as well as eighteenth-century French and British art. Her sophisticated, witty, and erudite lectures were unforgettable, but no less memorable were her rigorous, yet infinitely sympathetic office consultations during which corrections were very lightly administered, information was generously shared, and even the most novice art historians were treated with the respect of peers. Not surprisingly,

Pamela inspired an exceptional roster of students, who have gone on to make their own marks in colleges and universities, and in major museums, galleries, and auction houses. In 1988 she was the recipient of the College Art Association's award for distinguished teaching in art history. On that occasion, she remarked that election of the arts for undergraduates comes at a time when "the cultivation of a consciousness is more compelling than a particular profession; and the choice is more keenly for life than for an as yet untried career." Perhaps it was her lifelong recognition of this deep connection between art and all the experiences of living that made Pamela such an extraordinary teacher, colleague, mentor, and friend. It is impossible to measure how much we shall miss her.

(Susan Donahue Kuretsky, *Newsletter of the Loeb Art Center*, Vassar College, Fall 1997)

### Hugh Buchthal

(1909-1996)

Hugh Buchthal, who fled Nazi Germany and became a renowned New York University art historian and an authority on the interplay of cultures in another turbulent age, died on Sunday [November 10, 1996], at a retirement home in London. He was 87.

Professor Buchthal was an expert on medieval art history, specifically the illumination of manuscripts. He did pioneering research on the illustration of Christian religious books that were hand-copied by European scribes in the 12th and 13th centuries in the Crusader kingdom of Jerusalem. His research included the analysis of cross-cultural links from the Middle East to Paris to Byzantium expressed in the adornment of these manuscripts by their cosmopolitan scribes.

A former student of Professor Buchthal's, Thomas F. Mathews, who is now the John Langeloth Loeb Professor of the History of Art at N.Y.U., said that the scholar's writings on that subject "laid the foundation for all subsequent work on the art of the Crusaders." As a result, Professor Mathews said, there is now "practically an academic industry" made up of scholars who study art produced by Europeans in the kingdoms that the Crusaders founded in the eastern Mediterranean after they captured Jerusalem in 1099.

Professor Buchthal retired in 1975 as the first occupant of the Ailsa Mellon Bruce Chair in Fine Arts at N.Y.U., where he was on the faculty for 10 years. He had previously taught at the University of London and elsewhere. After leaving N.Y.U., he moved to Britain and lectured and wrote. Earlier this year, he was awarded the university's Presidential Medal of Honor.

Born and raised in Berlin, Professor Buchthal, who was Jewish, was finishing his doctoral work at the University of Hamburg when Hitler came to power in 1933. He left Germany for London in 1934 and turned his thesis, on a religious book produced at the Byzantine imperial court, into a book, "The Miniatures of the Paris Psalter" (1938). Having also studied at the Warburg Institute, an independent research center in Hamburg, he became its librarian

for a time after it moved to London to escape Nazism.

During the 1940's and 1950's, he tracked down—chiefly in libraries and private collections in France and Italy—and studied dozens of illuminated 12th- and 13th-century books that had been produced in Jerusalem. The result of this research was his much-acclaimed "Miniature Painting in the Latin Kingdom of Jerusalem" (1957). In this work he catalogued the medieval books in addition to analyzing the cross-cultural links expressed on their pages.

Over the years, he also did much research on the ancient legend of the fall of Troy as it was recast and retold in Western Europe in the Middle Ages and as it appeared in the illumination of manuscript books, most of which were produced in 14th-century Venice. An expression of his fascination with mythical Troy was his book "Historia Troiana: Studies in the History of Medieval Secular Illustration" (1971). He was also influential in drawing the attention of younger art historians to late Byzantine art, chiefly the illuminated manuscripts that were produced in the 14th century in Constantinople, then the capital of the Byzantine Empire and now called Istanbul. His many writings also include a volume of his collected essays, "Art of the Mediterranean World A.D. 100 to 1400" (1983).

He was a fellow of the British Academy, a Guggenheim Fellow in 1970 and 1971, a visiting professor at Columbia University in 1963 and a member of the Institute for Advanced Study at Princeton at various times in the 1950's, 60's and 70's. . . . (Eric Pace, *The New York Times*, November 13, 1996)

### Sydney J. Freedberg (1915-1997)

Sydney J. Freedberg, an art historian who taught for nearly three decades at Harvard and was chief curator of the National Gallery of Art in Washington, died on Tuesday [May 6, 1997], at his home in Washington. He was 82.

Mr. Freedberg's writing on the art of the Italian High Renaissance embodied a formalist approach that emulated the patrician scholarly style of an earli-

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*"... a work of dense but lightly worn scholarship, laced with sharp opinions, passionate empathies and piquant turns of phrase. . . ."*

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er era. His books included monographs on Parmigianino (1950) and Andrea del Sarto (1961), and a monumental "Painting of the High Renaissance in Rome and Florence," which appeared in 1961. He was probably best known, however, for his exhaustive survey titled "Painting in Italy: 1500-1600," first published in 1971 and reissued several times since in the Pelican History of Art Series. A thick volume, printed in small type, it touches on the lives and works of hundreds of artists, some renowned, many familiar only to art specialists. A compendium of this

kind could easily have been a dry-as-dust list of names and dates, but Mr. Freedberg turned it into something else: a work of dense but lightly worn scholarship, laced with sharp opinions, passionate empathies and piquant turns of phrase.

Writing about artists he loved, he was eloquent. He describes the emotion conveyed by the paintings of the reclusive Mannerist Jacopo Pontormo as "removed and crystalline, experienced not in a climate of reality or even of classicizing ideality, but as if in a stratosphere." The art of the painter known as Rosso Fiorentino, he wrote, is "so fine-spun that it is brittle and so exquisite that its sweetness is exasperated, taking on a savor of acidity."

Sydney Joseph Freedberg was born in Boston on Nov. 11, 1914. He went to Boston Latin School, then to Harvard, earning a bachelor's degree, summa cum laude, in 1936, and a doctorate in art history in 1940. Harvard was in fact where he spent his life. Apart from a brief stint teaching at Wellesley College, he was a member of the Harvard faculty for nearly 30 years and was Arthur Kingsley Porter Professor of Fine Arts when he retired in 1983.

Mr. Freedberg also served as an advisor at Harvard's Fogg Art Museum (he was briefly in acting director), at the Museum of Fine Arts in Boston and at The Metropolitan Museum of Art in New York. After his retirement from teaching, he embarked on a second career as chief curator of the National Gallery of Art in Washington, a position he held from 1983 to 1988. He acquired several late Renaissance and Baroque paintings for the museum, organized shows (notably the "The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries"), and supervised the preparation of a systematic catalogue of the collection.

Another focus of his attention was the Villa I Tatti in Florence, the home of the art historian and connoisseur Bernard Berenson, which was willed to Harvard. Mr. Freedberg had studied in Florence with Berenson and was reported to have been influential in ensuring that Harvard accepted the bequest in 1959. Mr. Freedberg served twice as professor in residence for the Center for Renaissance Studies at I Tatti. Not all of Mr. Freedberg's honors were academic. For his espionage work with the British armed forces during World War II he was awarded the Order of the British Empire (Military Division) in 1946. He was named to the rank of Grand Officer in the Order of the Star of Solidarity by the Italian Government for his rescue work during the catastrophic flooding of Florence in 1966, and Grand Officer of the Order of Merit of the Italian Republic in 1982. He received the National Medal of Arts in 1988, and remains the only art historian to have been so honored. . . .

(Holland Cotter, *The New York Times*, May 8, 1997)

### George Alexander Kubler (1912-1996)

On October 3, 1996, the world lost a brilliant guide who, throughout a career of sixty years, led many of us into uncharted areas of knowledge.

. . . In 1929 Kubler entered Yale, where he

remained throughout his life. As he later told me, his was a career that developed at a time when institutions nurtured, created, and sustained scholars, rather than merely employed them. While clamoring for rigorous academic standards at Yale College, he wrote experimental fiction; traveled to the Caribbean, Mexico, and New Mexico; and studied one year in Munich. Returning to Yale in 1933, he attended Henri Focillon's lectures and decided on his lifelong vocation: art history. Kubler's entrance into the field at this time was fortuitous, as Focillon was busy persuading Yale to establish a new program in

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*"... he believed that the vital centers in the brain involved in the representation and reception of visual images might lie at the very core of a person's ability to learn, think, and evolve. . . ."*

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the history of art, drawing its future faculty from the graduate students enrolled in the interdisciplinary program, History, the Arts, and Letters. Kubler was invited to join Focillon's *équipe* and entered graduate school in 1934. He decided to write his dissertation on the religious architecture of New Mexico. He completed his doctoral work at the newly formed Institute of Fine Arts, where he attended the seminars of Walter Cook, Karl Lehmann, Erwin Panofsky, and Herbert Spinden. When a major in the history of art was established at Yale in 1938, Kubler returned to teach until his retirement in 1983.

. . . Kubler was a man with relentless energy and rigorous goals. Triennial leaves from Yale enabled him to pursue research and writing, and he rewarded his institution with twenty books and over one hundred scholarly articles. His research agenda was broad, extending temporally from American antiquity to the Enlightenment, and geographically across all cultural areas that played a role in the formation of vast unstudied artistic landscapes.

. . . He wrote *Toward Absolute Time: Guano Archaeology* (1948) with scientist G. Evelyn Hutchinson during the war years. A request from anthropologist Wendell Bennett yielded *The Quechua in the Colonial World* (1946), and he and the historian Charles Gibson collaborated on *The Tovar Calendar* (1951), in part as a therapeutic endeavor after the war. It was during this period that Kubler became extensively involved with the activities of the College Art Association, serving on the Board of Directors (1951-53), and as editor (1945-47) and book review editor (1944) of *The Art Bulletin*. Case studies like the "Religious Architecture of New Mexico" (1940) and "Mexican Architecture of the Sixteenth Century" (1948) helped Kubler shape three major historical syntheses: *Arquitectura de los siglos XVII y XVIII* (1957); *Art and Architecture in Spain and Portugal and Their American Dominions, 1500-1800*, with Martin Soria (1959); and *The Art and*

*Architecture of Ancient America* (1962).

The writing of *The Shape of Time* (1960), one of the most influential books of its day, completed a period in Kubler's scholarly life. Written as he was recuperating from a serious illness, the work reflects on the craft of representing time in the writing of the three pioneering surveys. Most read the book as setting an agenda for art-historical studies, but I believe that it closed a period of Kubler's scholarly development and freed him to explore new terrain and revisit earlier problems and formulations. Before 1960 Kubler had explored the relationships between such social sciences as economics, demographics, linguistics and anthropology to the study of art and artifacts. After 1960 he expanded iconography through linguistics and semiology, epigraphy through configurational analysis, textural analysis through Lévi-Strauss's notion of bricolage, myth and ritual through history, formal analysis through computer mapping, epistemology through quantum physics, aesthetics through biography—and the list goes on.

Kubler was at work on a study of evolution, vision, and the brain as he slipped into the disorientation of Alzheimer's disease, which made it impossible for him to finish this assessment of the relations among images, visual thought, and evolution. Indeed, it was evolutionary theory that he had criticized relentlessly in *The Shape of Time*, especially as scholars applied it to questions of historical development and representation. Our conversations about the work suggested to me that he hoped to present neurological evidence that might support his hypothesis that art and artifacts—and the problems of form and meaning embodied in their creation—might play a principal role in evolution. Moreover, he believed that the vital centers in the brain involved in the representation and reception of visual images might lie at the very core of a person's ability to learn, think, and evolve. Had he pursued this hypothesis, he might have concluded—as he suggested throughout his own scholarly evolution—that works of art provide critical points of entry into distinct historical moments of human time.

(Thomas Reece, Getty Research Institute, CAA News 22, no. 1 [Jan.-Feb. 1997])

### **Bluma L. Trell** (1903-1997)

Bluma L. Trell, whose unbridled enthusiasm brought ancient Greece alive to a generation of New York University students even as her meticulous research into ancient coins had given scholars their first definitive view of the Temple of Artemis at Ephesus, died on Tuesday [June 10, 1997]. . . .

At the age of 21 she received a law degree from New York University and embarked on a decade of private practice. But Dr. Trell, an independent-minded woman, made no secret of why she abandoned the law: it bored her, as the classics most assuredly did not. . . . Why Dr. Trell picked the classics is not clear, but after returning to N.Y.U. for a bachelor's degree in 1935, she continued her studies, teaching at U.C.L.A. during a Hollywood sojourn with her husband before returning to N.Y.U. to obtain a doc-

torate in 1942.

Along the way she had been influenced by Karl Lehmann at N.Y.U.'s Institute of Fine Arts to specialize in the study of ancient coins, whose depictions of temples and other monuments and buildings were often the best, if often contradictory, scholarly evidence of what the ancient world actually looked like. Dr. Trell was immediately intrigued by the subtle differences in the depictions of the same building on hundreds of coins engraved centuries apart. Her dissertation, "Architectura Numismatica: The Temples in Asia Minor," became the basis of an important 1945 monograph about the Temple of Artemis, which used her inspired reconciliation of the diverse representations of the ancient temple to produce a blueprint of what it had actually looked like when it was built, about 550 B.C. Moreover, her reconstruction of the temple is on permanent display at the British Museum. It was a testament to her continued standing in the field that in 1977, when she published "Coins and Their Cities: Architecture on the Ancient Coins of Greece, Rome and Palestine," her collaborator was Martin Price, the renowned British Museum authority, who died in 1995.

Hardly a retiring scholar, Dr. Trell, who had done much of her research at the American Numismatic Society at Broadway and 155th Street, one of the world's great repositories of ancient coins, became so incensed in 1973 when The Metropolitan Museum of Art tried to sell some 6,000 coins it had loaned the society that she organized a highly publicized protest that led the museum to sell the coins to the society at a discount.

If she ultimately found teaching undergraduates more rewarding than scholarship, it may have been partly because Dr. Trell, who joined N.Y.U. in 1959 and kept teaching long after her formal retirement as a full professor in 1972, was so uncommonly good at it and partly because she was as passionately interested in her students as in her subject. . . . A group of half a dozen friends she organized more than half a century ago is still getting together once a week to read Greek. Declining health had kept Dr. Trell away in recent years, but she would be pleased to know that the three surviving members are currently finishing up Polybius, a Greek historian from the second century B.C., and plan to take up Hesiod or Homer next.

(Robert McG. Thomas Jr., *The New York Times*, June 12, 1997)

### *Also Communicated:*

**Margaret A. Alexander**  
**Frances S. Block**  
**Lucy Hamilton**  
**Barbard Hershey**  
**Sally B. Johnson**  
**William H. Jordy**  
**Jean E. Mailey**  
**Estelle Whelan**  
**Sylvia Williams**  
**Alice Huei-Zu Yang** ■

## **1998 Daniel H. Silberberg Lecture Series**

Sponsored by the Graduate Student Association of the Institute of Fine Arts, the Silberberg Lectures take place at the Institute, Friday, at 4:00 p.m., unless otherwise indicated. Latecomers are not admitted.

### **SPRING 1998**

*January 30*

Daniel Walker, The Metropolitan Museum of Art  
Islamic carpets

*February 6*

Martin Eidelberg, Rutgers University  
"Watteau: The Master as Assistant"

*February 13*

Thomas Chase, Freer Gallery of Art  
Conservation and Chinese bronzes

*February 20*

Michael Padgett, Princeton University Art Museum  
Greek art

*March 6*

Isabelle Hyman, New York University  
"The Hereditary Theme of the Unfinished":  
Florence and the Façade Problem"

*March 13*

Malcolm Warner, Yale Center for British Art  
"The Portraits of John Everett Millais"

*April 17*

Patricia Brown, Princeton University

*April 24*

Mariet Westermann, Rutgers University  
"The Artful Ironies of Adriaen van de Venne (1589-1662)"

*May 1*

Victoria Newhouse, Independent Scholar  
Modern museum spaces

\*TBA

Alan Schapiro, Johns Hopkins University  
"The Children of Athena: Gender and Ideology in the Archaeological Record"

\*TBA

Carolyn Lanchner, Museum of Modern Art, New York  
Léger

\*TBA

Ada Louise Huxtable, *Wall Street Journal*  
Modern architecture  
For information, call (212) 772-5800.

## IFA Courses Open to Members of Council of Friends

### SPRING 1998

- Hay, "The Pre-Histories of Painting in China," W, 3:15-5:15
- Kopecke, "Greece in the 6th Century B.C. and Its Neighbors," F, 10:30-12:30
- Welch, "Roman Art Under the Late Republic and Early Empire," Tu, 10:30-12:30
- Soucek, "Figural Tradition in Islamic Art," W, 1-3
- Sandler, "Medieval Illuminated Manuscripts: Books Before Printing," Tu, 6:10-8 (class meets in Main Bldg. Rm. 301, 100 Washington Square East)
- Mathews, "Middle and Late Byzantine Architecture," M, 3:15-5:15
- Brown, "Art and Architecture in Spain, 18th Century," Th, 1-3
- Nochlin, "European Painting: Manet, Degas and Their Circle," Tu, 3:15-5:15

All courses are subject to change

## 1997 Grants to IFA Students

The Alumni Association awarded five grants in 1997, totaling \$5,020.

- \$1,000 to **Elizabeth Barker** for dissertation research on "Joseph Wright of Derby and Candlelight Painting."
- \$1,500 to **Aysin Yiltar** for dissertation research on "Ottoman Luxury Book Production: 1450-1550."
- \$650 to **Sue Ann Chuyi** for conservation investigation at the Villa La Pietra in Florence.
- \$1,270 to **Bernice Cura** for dissertation research on "Far Eastern Banner Paintings: 1700-1750."
- \$600 to support a student enrolled in the summer course in Florence on building and urbanism.

The Rosenwald Fund awarded two grants, totaling \$2,600.

- \$1,300 to **Susan L'Engle** for dissertation research on "Illuminated Legal Manuscripts from 13th-Century Bologna."
- \$1,300 to **Benjamin David** for dissertation research on "The Role of Painting and Writing in 15th-Century Siena."

To apply for an Alumni Association Grant (supported by Alumni dues and gifts) or a Rosenwald Fund Grant, students should see Keith Kelly, Academic Office, for information.

### "Wrightings" Wrong

The editors of the Newsletter apologize deeply to Professor Evelyn B. Harrison on behalf of the printer of the last issue, which reproduced the cover of the bibliography of her publications with the title misspelled. It is of course The Published Writings of Evelyn B. Harrison: A Bibliography. The error occurred in proof when the cover was reshot with fresh type in an attempt to avoid the moiré pattern that can result when screened type is screened again for reproduction.

## THANK YOU, ALUMNI SUPPORTERS!

We gratefully acknowledge the following contributors to the Alumni Association Fund, September 1996 through July 1997, for their gifts of \$50 or more. These and all contributions support research grants to IFA students, the annual W.S. Cook lecture, the Alumni reunion at the CAA convention, this annual newsletter, and the Alumni Directory. None of these would be possible without your help.

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