

### INTERVIEW WITH SAMUEL SACHS (IFA, 1962), DIRECTOR OF THE FRICK COLLECTION

By Susan Galassi

In September 1998, Samuel Sachs II (IFA, 1962) marked the end of his first year as director of The Frick Collection. In returning to his native town to take up the reins at an institution ten blocks south of the Institute, he completes the circle of his thirty-five year museum career, spent mostly in the midwest. When Mr. Sachs last appeared in the pages of the IFA Newsletter (1994 issue), it was in response to a questionnaire sent a few years earlier to all museum director alumni asking how their graduate school experience had prepared them for their role. At the time, he was midway through his twelve-year directorship of the Detroit Institute of Arts, having served for the previous twenty-two as Chief Curator and Director of the Minneapolis Institute of Arts. When the questionnaire arrived he was struggling with devastating state funding cuts that resulted in a drastic curtailment of museum hours and massive lay-offs. Sachs remained in Detroit another six years and oversaw the museum's renewal and growth, leaving behind an institution with an endowment that had increased from \$22,000,000 to \$84,000,000. At the outset of yet another—and very different—challenge, he looks back on his experiences, beginning with his undergraduate years at Harvard, in conversation with the Collection's Associate Curator, Susan Grace Galassi (IFA 1991), and shares his thoughts on the future.

**What led you to the Fine Arts Department as an undergraduate at Harvard?**

Not many people know this, but I began my undergraduate career having declared myself as a chemistry major. It has stood me in good stead in the ensuing years dealing with conservators, because they often like to flummox museum directors by talking about cross-linkages and other arcane things that they think won't be understood. However, I quickly tired of that calling after about

a year, and a memorable nose-to-nose confrontation with organic chemistry.

Chemistry wanted 90 percent of my undergraduate life, and I had not the intention of being a chemist as a profession, and intended rather to have a broad liberal education and shop in as many different fields as possible, so I turned to the fine arts. They wanted only 50 percent of my life, and that afforded me the chance to study with some of the great minds that Harvard had to offer then: Arthur Darby Knock, and Harlow Shapley, and Ivor Armstrong Richards, and so on, which is just what I wanted. Of all the people who really influenced my early thinking, it was particularly Harry Bober, and, as you know, he eventually came to the Institute of Fine Arts.

**Which areas of art history drew you at that time?**

I was interested in American art then, and Harvard then, as Harvard now, didn't have much interest in teaching it. John Coolidge was my advisor, and I wrote my undergraduate honors thesis with him. After college I did the only thing sensible at the time, which was to apply to law school. I was accepted, at Columbia, but before I could matriculate, I had an offer from the Minneapolis Institute of Art of an internship from the then-director,



Photo: Pat Seiter Studio

Samuel Sachs II (IFA, 1962), Director, The Frick Collection

Richard Davis. I stayed two and a half years, and just loved it.

**Where did you begin in your first museum job? Were you working in American art?**

Well, no, my first job in Minneapolis was selling postcards, and I moved on to being a sort of "gofer," so I can truly say I worked my way up. I became shortly thereafter apprentice to Harold Joachim, who was the curator of Prints and Drawings, and he was a wonderful person to work with. I became his assistant, and then he left to go back and be the head of the Art Institute of Chicago's print and drawing collection, which he miraculously grew. I was then the acting head of prints and drawings, which, along with American art, was my other interest. There were exhibitions, research, and acquisitions, so I learned the rudiments at an early age. By this time I had determined that this field was interesting, and that I might stay in it and pitch law school altogether.

**Did your great uncle, Paul Sachs, have any bearing on your decision?**

My great uncle always kept an arm's-length distance. He was extremely cautious about any hint of nepotism or undue influence, and so I rarely heard from him. But when I would go to see him, he was always welcoming, and, I think, proud that someone in the family was following in his footsteps. I could tell that he kept up with what I was doing, but never through me.

**So he was more of an indirect role model?**

Yes. I came to know him first when I was in boarding school in Massachusetts, and I used to get invited for Sunday lunch. For a high-school-age kid, it was a bit of casting pearls. I remember telling my parents that I had sat next to some guy who had a lot to say. He said his name was Kay Clark. But without my realizing who he was, we hit it off.

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## Alice Huei-Zu Yang (1961 – 1997)

By Robert Lubar

The Institute community lost one of its most beloved members when Alice Huei-Zu Yang died in February 1997. For those of us who have had to come to terms with that loss – Alice's family, friends, colleagues, and teachers – the road to recovery has been long and painful. Few students have earned the admiration and approbation of so many, but Alice was in every respect an extraordinary human being, a consummate scholar, and brilliant critic of modern Asian and Western art.

Alice was my friend, my student, my colleague, and in so many ways, my teacher. Her sound judgement, poise, humor, and intellectual rigor continue to inspire, and in the year and a half since her death, her legacy remains rich and alive. June 1998 saw the publication of Alice's selected papers, reviews, essays and criticism, edited by Jonathan Hay and Mimi Young. Published by New York University Press, *Why Asia? Contemporary Asian and Asian American Art* is a model of engaged scholarship and critical thought. In an age of identity politics and postmodern clichés, Alice Yang set her subtle mind to the difficult task of presenting contemporary Asian and Asian American art to a wider public, while retaining a clear sense of historical, cultural, and social specification of the artists and objects she examined. The issues she treated – cultural and geographic divisions between Taiwan and The People's Republic of China, the multi-cultural experience of Asian American artists working between disparate traditions, the effects of migration and cultural displacement on artistic production, and the confluence of tradition, modernity, and national affiliation in contemporary Chinese, Korean, Taiwanese, Thai, and Asian American art – speak to the politics of cultural difference, but also to the commonality of our shared experience as human beings. Eschewing easy labels and theoretical abstractions, Alice Yang's criticism is informed by a keen visual intelligence and a passionate commitment to the art and the artists she examines. An eloquent expression of her powerful voice and deep convictions, *Why Asia? Contemporary Asian and Asian American Art* bears witness to Alice Yang's presence in the world and her intellectual legacy to the future. ■

## Interview With Samuel Sachs

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### Was Paul Sachs still involved with the Foggy when you arrived as an undergraduate?

I'm not sure when he left, but my impression was when I was in boarding school he was still teaching. But by time I got to Harvard, he was retired. So they were somewhat deep footsteps in which to follow. He kept a distant interest in my studies, but didn't advise me or tell me what to do. When I got married, he gave us a drawing by Kenneth Conant—the architectural historian who was at Harvard, which I have always treasured.

### And from Minneapolis to the Institute of Fine Arts...?

After a few years, I decided it was time to leave Minneapolis and get on with it. So I resigned, thinking I would never see the place again, and went abroad for what the Germans call a *Wanderjahr*, self-directed studies in all the major capitals of Europe. I went to visit dealers and all the great museums, and that was a wonderful thing to have done. I think to this day, how did I get so lucky. In the meantime, I had enrolled for the fall [of 1960] at the Institute of Fine Arts.

### How did you choose the Institute? Wasn't there a strong Harvard tradition in your family?

It was considered an act of treason not to go to Harvard, but I felt by this time that I wanted a museum career, not an academic career, and that New York was the heart of the art market. And Harry Bober was there. I really responded to Harry, even though I didn't take any more courses from him. He was teaching medieval then.

### And were you still interested in American art at that time?

Mostly American, and nineteenth-century art. That's my main interest. Richard Krautheimer was there, and Peter von Blanckenhagen, and Richard Offner, and I spent some time being an assistant to Offner. Colin Eisler was there as a wonderful Young Turk. He did a lot with the museum course. I really set my mind to going about my business, and to getting out as quickly as I could. I enjoyed working, and wanted to be back in the field. I was enrolled in the M.A. program and the Museum Training Program; the doctorate was not as necessary at that point.

### Could you describe the Museum Program in the early sixties? What were some of the highlights? Did it prove to be useful over your career?

It was held at the Met and at the Institute. Philippe de Montebello was in it, so was Carter Brown. It wasn't as defined as it is today. There was still a hangover that if you were going to work in a museum, you were somehow a second-class citizen. I think both Harvard and N.Y.U., and several other places, felt that they were training people for academe, and the real joke is that

when I left the Institute, my first job was in academe. I remember only a few things [about the museum program] vividly. One was a visit to Jim Rorimer's office to watch him smoke his pipe and hear about his recollections of various things of interest to us, and it reminded me so much of what my uncle's course must have been like. People always talked about how he reminisced, and chatted, and took them on trips to Europe and generally exposed people to things, and I think that Rorimer was mindful of that, having been a student [of Sachs'] himself. And it was a very poignant insight into a guy heading arguably the greatest museum in the country, talking about finite, minute details of his daily life, and his still-great concern with the Cloisters. The other very memorable part was the presentation day for the acquisitions that one had to make. The limit then was \$35.00. You had to spend your own money and present your object to a board, and they were tough as nails: another wonderful figure from the Institute, Peter von Blanckenhagen, Jim Rorimer, and some dealers were on it. I found a Coptic textile in a silver and jewelry store that had just been taken in that day, apparently a remnant of some great estate. I saw it off to the side, and recognized it right away, but I said, "What's that?" And they said, "Oh, I don't know, something we just took in with this estate." They said, "Fifty bucks," and I said, "I'll give you \$35.00," and they said, "Sold." I was so excited I couldn't see straight. I thought I'd won the prize for best purchase hands down. Well, I didn't count on Carter Brown. He came up with a six by eight-foot block print Indian textile, and just made a thrilling presentation of it...and he won the prize.

**Was there anything of a practical nature taught—administrative, legal, financial, etc.?**  
None of that. It was more art historical, curatorial. I would say that they were training curators, not directors.

**What do you think stayed with you from your Institute years?**

Nobody would deny that you do get taught how to research something. Anytime you go to make an acquisition in a museum, you have to have done your homework, the background research, and that's certainly good training. And there were some very good people for picking faults in what you thought you had done rather thoroughly.

**What about a network of associates... has that lasted a lifetime?**

If I have a regret about the Institute, it was that at the time I was there I was starting a family. I think I would have gotten more out of it if I had concentrated, as so many of my colleagues were able to, on being fully with my colleagues. In any case, I finished up in two years, writing my thesis on Thomas Moran watercolors, with Bob Goldwater, of all people.

**You mentioned that your first job was in academe. Did you go directly to that?**

No. Before that I was hired by the Munson Procter Museum in Utica to help research a fiftieth anniversary celebration of the Armory show, bringing together the exact and identical works that had been in the 1913 exhibition—to be shown in Utica and at the Armory. And then I was off to Ann Arbor for a half-time teaching and half time museum job. I was settling comfortably into Ann Arbor, not prepared to move at all, when I got a call from Minneapolis that I couldn't refuse. So it was back to Minneapolis, and I went there at a rather tender age as chief curator. I was twenty-eight. I couldn't believe it then, and I certainly can hardly believe it today. Those were the days under the really remarkable leadership of Tony Clark. Tony made a habit of collecting people whom he thought were eager beavers, and young. And when you look at the roster of people who came together in Minneapolis at that time to work—that spawned almost a generation of other museum people. There was Roger Mandle, who went on to be deputy director at the National Gallery and is now the head of the Rhode Island School of Design; Merribel Parsons, who went on to become the director of the Columbus Museum, Arnold Jollis, who was director of the Seattle Museum, Evan Mauer, now the director of the Minneapolis Museum, John Ittman, now curator of Prints at Philadelphia, Peter Bowron, etc.

**It sounds like a very exciting time in your career. What was it like to work with such a talented group of curators and with Tony Clark?**

We had a total ball. Tony was a good, but difficult, director. He was very volatile, but had a great sense of what a museum was all about, and a great sense of style. He's the guy who reinvented the Italian eighteenth-century painting world. He was the expert on Pompeo Batoni, who, in the 1960s, nobody had ever heard of, but who has since become very respectable. So I stayed in the job of chief curator for ten years, and then became director on Tony's departure for the Met, and stayed in that capacity there for another twelve.

**What major changes took place in the museum during that 22-year span?**

Well, the main one that I had to oversee was the doubling of the size of the physical plant. We made a lot of wonderful acquisitions, and pickings were still pretty good; the prices were high, but they look cheap today. I couldn't have been more tickled to see the recent Prudhon show at the Met, as the *Union of Love and Friendship Uncovered* was the cover illustration; that was an acquisition that I had a hand in in Minneapolis. Wise choice for a cover. But in twenty years you get your hand into everything, such as convincing collectors like Richard P. Gale, who was on the verge of putting his fabulous collection of Japanese prints up for auction, to give it to the

museum intact.

**What were some of the most memorable exhibitions under your directorship?**

*French Nineteenth Century Painting, 1800 – 1900* was perhaps one of the only exhibitions that had three consecutive reviews in *The New York Times*. It was designed to give the full sweep of the century, instead of the usual focus on the late end. Nineteenth century was always the field that interested me, both in America and Europe, and it was supposed to be the first in a series of exhibitions on France, Italy, Germany, and then Spain. A few were done...the Victorian High Renaissance revisited, the German and the Swiss shows. The Spanish exhibition still has to be done, but I never got to do it in Detroit. That's one of the disappointments of my career. But it will happen. I will see to that.

**After twenty-two years in Minneapolis, what led to your decision to take on the directorship of the Detroit Institute of Arts?**

I was planning to take an extended sabbatical. At that point in time I was a single parent, and had been for a few years. We had a sabbatical program, and I qualified for it, but of course never got to take it because few directors do. I wanted to redo my *Wanderjahr*; I was thinking I would go for a year or two to Switzerland, or maybe Spain, and put my son in school and get on with it, but before I could do that, I got a call from a Head Hunter who said, "I've got a nice fellow I want you to meet in Detroit." One thing led to another, and I agreed to take on what, memorably, one of my colleagues described this way: "But that's a job that can't be done!" And I said, "That's why I thought I would go try it, because everyone thinks it can't be done, and if I mess up, I won't get any blame, but if I do better than messing up at all, there's some credit attached to it." And off we went. And I'm happy to say that, at least in my mind, I think I left the place far better than I found it.

**What was it like when you took over?**

It was a distressed institution. It had gone through inordinate trauma. I mean trauma not of a financial kind, curiously; but my predecessor had left under something of a cloud, and the city had come in to reassert its rights as "owner" of the museum. The city wasn't putting any money into the museum and the state was. The private sector had sort of taken charge where the city had failed, and hired a lot of people, and paid their salaries, and really tried to keep things on the go. But by 1989 we had the place, I think, fully turned around. We had a completed strategic plan. We had a completed architectural plan. We had hired an architect to create a large addition to the museum. There was a \$75,000,000 fund drive virtually on the books. The city had agreed to put up \$25,000,000 worth of bonds. These were all real sea changes.

**You must have felt very far away from your initial training at the Institute, and from the curatorial aspects of your job throughout all this.**

You realize that, as a museum director, you've pretty well kissed your curatorial interests good-bye. But you live vicariously through your colleagues and your friends, and you can still keep your hand in acquisitions. And we did. For all the shortage of operating money, there was still rather plentiful acquisition money. Between gifts and large collections, we brought in at least 6,000 works. This was one of the things that really kept pace, and also kept everyone alive. And as a museum shows its vitality, and that it's a functioning community operation, people get excited, and they want to help. Nobody loves a loser. Then in 1990-91 came this mindless political attack on the museum that just took it to its knees. An \$8,000,000 cut in state support caused the museum to go from 48 hours a week to 12 1/2. We went from 320 employees to 140. Having to lay off a couple hundred employees is a painful thing. During that six years of building the museum up again, I became totally determined that the solution for the museum was to have the management contracted entirely to the private sector. The city would still own the building, the land, the collection, but the management, the employees would all be from the private side instead of civil servants, which was finally what was enacted in 1998.

**During those second six years, were there times that you thought of leaving, of moving on to a less difficult situation, perhaps coming back east to New York or Boston?**

I never really thought seriously about it. I think the idea of facing a challenge and prevailing is energizing, even though it's not fun.

**When a call came about The Frick Collection, had you ever pictured yourself in a museum of that sort?**

I didn't even allow myself the luxury of dreaming, I guess. I'd thought possibly of going back to teaching, and I'd thought of writing, getting out of the day-to-day grind. And that's what it was in Detroit. So when this query came about, it was certainly intriguing, but I didn't dare get my hopes up too high. I'd recently been through one other search process, and I had set my cap rather high for that one. And when it didn't work out, I was really disappointed. I've always felt that 10 to 12 years was probably about as long as most directors ought to stay in place, and I had seen many of the things I had tried to do in Detroit through to the point of completion. I wish them well. It's one of the great museums in the world, but so is this, and it's a delight to be here.

**The Frick and the Institute have always had close connections, especially through the Symposium on the History of Art, which has been cosponsored by the two institutions since it was founded in 1935. Many of our current and past staff are graduates of the Institute, and a number of Institute students passed through the Frick lectureship program in a two- to three-year assistant position. You are, however, the first graduate of the Institute to hold the post of director. Do you see ways of forging closer links?**

Definitely! I hope to find funding to revise the lectureship program; I want the students to be more aware of the Library; I want to arrange gatherings of students, faculty and Frick staff for impromptu luncheons, and so on. As a graduate student, I always loved talking to people in the museum field.

**Given your long experience, what do you think is the best preparation for students today setting out to be museum directors? Should an art history degree be balanced by a second degree, in business, for example?**

I think that would be much more of a requirement going forward. Boards of Trustees are demanding it as business becomes more important in the support of so many museums. Running a museum as a business, without waste or profligacy, is important. I still firmly believe that the head of a museum must be an art historian first. However, it is essential that art historians know enough about business concepts to be able to talk sensibly to the controller and to the CFO. I think that the Met has done a very smart thing by making de Montebello the overall CEO and then he can hire a first-rate CFO. That's the proper chain of command, because at the end of the day, the most important thing is the art. When business concerns get as tough, as the \$8,000,000 cuts in Detroit demonstrate, the temptation to sacrifice art becomes very strong. As one of the brilliant politicians in Michigan responded at the time, "Well you've got four Van Goghs down there; all you have to do to solve your problems is sell one."

**When you first began at the Frick, you asked each staff member to tell you his or her wishes, hopes, and dreams in our particular roles. Would you like to say a few words about your own to the Institute community?**

I think that mine revolve around those of my colleagues. Now that's, first of all, why I asked that question. And therefore it becomes my wish to have it known that the Frick has hopes and dreams that it can't fulfill on its own; that it is a place that both welcomes and deserves support, welcomes and appreciates partnerships, whether it is with the Institute in an intellectual realm, or a foundation in the realm of a project; and that we can do more here with graduate internships, exhi-

bitions, extended hours, and new technology. I'd just like to realize all these projects and prospects as fast as we can, while at the same time maintaining the standards, and maintaining the physical plant. The Frick plant is getting older. So my hope is that we will be able to raise sufficient funds to meet these needs. And that has not always been in the Frick vocabulary. I think that the Frick has always been seen as self-sufficient, and, for many years, it was.

**Compared with some of the challenges you've taken on in the past, those you face here seem more a matter of subtle adjustments. Is that so?**

I think that the wonderful challenge here is to fine tune slightly a few of the aspects of the Frick without in any way tampering with what makes it magical. ■

## Faculty News

### JONATHAN J.G. ALEXANDER

gave a plenary lecture at the meeting of the Medieval Academy of America at Stanford University entitled "Shooting at Father's Corpse: Images of Patriarchy and Paternity in Medieval Art." He spent May and June in Oxford as Visiting Fellow at All Souls College, Oxford. Publications include "Art History, Literary History, and the Study of Medieval Illuminated Manuscripts," *Studies in Iconography*, 18 (1997), 51-66; "The Portrait of Richard II in Westminster Abbey," *The Regal Image of Richard II and the Wilton Diptych*, eds. D. Gordon, L. Monnas, C. Elam, London, 1998, 197-206; "Illumination for Cardinal Antoniotto Pallavicini (1442-1507)," *Illuminating the Book. Makers and Interpreters. Essays in Honour of Janet Backhouse*, eds. M.P. Brown, S. McKendrick, London, 1998, 191-208.

### KATHLEEN WEIL-GARRIS BRANDT

published "More on Michelangelo and the Manhattan Marble," *Burlington Magazine* (June, 1997), and "The Krautheimers and Renaissance Sculpture" in E. LaRocca, C.L. Frommel, et al. eds, *In Memoriam Richard Krautheimer: relazioni della giornata di studi, Roma, 20 febbraio 1995* (Rome, 1997). She gave the memorial lecture for S.J. Freedberg at the National Gallery of Art, Washington, D.C. in November 1997 and held the Slade Professorship and delivered the Slade Lectures in January-March 1998. She received an M.A. degree from the University of Oxford. She lectured in Oxford at Christ Church, at Cambridge University, at Vinci, Italy, and in Rome at the Deutsches Archaeologisches Institut and Bibliotheca Hertziana. She was co-organizer and session chair at the I Tatti conference "La scultura del Duomo" in the Florentine cathedral 700th anniversary celebrations. She is a member and on the advisory board of *Raccolta Vinciana*, 1997, and on the American Committee of the Medici Archive Project.

## JONATHAN BROWN

was editor of *Franklin and Condorcet. Two Portraits from the American Philosophical Society* (Philadelphia, 1997) and *The Word Made Image. Religion, Art and Architecture in Spain and Spanish America, 1500-1600*, vol. 28 of *Fenway Court* (1998). His other publications include *La Sala de Batallas de El Escorial. La obra de arte como artefacto cultural* (Salamanca, 1998); with Carmen Garrido Pérez, *Velázquez. The Technique of Genius* (New Haven and London, 1998); and *Painting in Spain, 1500-1700* in the Pelican History of Art series (New Haven and London, 1998). He is organizing the exhibition "Los siglos de oro en los virreinos de America" with IFA alumna Cocó Alcalá, scheduled to take place in Madrid in October 1999.

## COLIN EISLER

was recently characterized in The Grolier Encyclopaedia as "an eclectic art historian;" his current activities show that to be true. In the Renaissance area he re-evaluated the early Michelangelo in terms of copying and deception (*Apollo*), in a study oriented to Parronchi's discovery—and his rediscovery—of the standing marble *Cupid* (French Cultural Services). Further de-bunking took place in conjunction with the world's best known early Italian engraved portrait print, Berlin's beloved "Princess" in profile (*Works on Paper*), which he found was prepared for a later nineteenth-century French print dealer who was also a gambler and railway worker in the United States! Positive discoveries took place with the finding of a series of four major Prud'hon drawings, cartoons for his Salon de la Richesse, long obscured as a decorative frieze in a Park Avenue apartment, totally ignored by two generations of American owners as no more than decorative wallpaper (*Drawings*). Turning to photography, he wrote on Irving Penn's portraiture for the catalogue of his huge retrospective exhibition (Art Institute, Chicago and The Hermitage). "Where is Dr. Salomon," dealing with the ambiguity of the candid camera, appeared in *On Paper*. At the Bode symposium in Berlin, he concentrated on the genesis of the Museum Insel buildings and its collections in conjunction with imperialism, and discovered that the great Multscher cycle was a secret gift to the Kaiser, payola from Cecil Rhodes's London agents for letting him build railway and telegraph lines through German African colonies. He spoke at the French Renaissance *Colloque* in Tours on Marriage Imagery, dealing with the scarcity of full-length early European double portraits and the strange reasons for their rarity.

## CAROL HERSELLE KRINSKY

published *Contemporary Native American Architecture: Cultural Regeneration and Creativity*, Oxford University Press, 1996. She recently finished an article about German popular novelist Karl May and his impact on continental European attitudes toward American Indians. She published "Native American Architecture" in the *Encyclopedia of the Great Plains*, and wrote entries on current

native American architecture and synagogue architecture for the *Encyclopedia of Vernacular Architecture of the World*. She delivered lectures at the Twin Cities Chapter of the Society of Architectural Historians, the Architectural League of New York City, the University of Pennsylvania School of Architecture, the American Museum of Natural History, and was co-chair of a College Art Association Convention session and speaker in another session. She has also addressed non-scholarly audiences in various venues. She is a board member of the Society of Architectural Historians' *Buildings of the United States* series, and of the MacDowell Colony. She edited four books in art and architectural history on various topics, medieval through modern.

## GÜNTER KOPCKE

published "Reflections on the Ethnicity of Cyprus in the Eleventh Century BCE," S. Gitin, A. Mazar, E. Stern (eds.), in *Mediterranean Peoples in Transition: Thirteenth to Early Tenth Centuries BCE* (Jerusalem, 1998). Currently in print are "A Greek Protogeometric Bowl Crater from Tel Hadar" (Hadar I), "Akrotiri: West House, Some Reflections" (Aegaeum), and "Male Iconography on Some Minoan Signets" in *Papers of the International Conference "Polemos"* (Liège, 1998, Aegaeum).

## ROBERT S. LUBAR

published "Dalf and Lacan: Portrait of the Artist as an (Other)," in *Dalf and Myth*, exhibition catalogue, Tate Gallery, Liverpool, and won the College Art Association of America's Arthur Kingsley Porter Prize for "Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture," *Art Bulletin*, (1997). He lectured at the University of Georgia, Athens, the Bruce Museum, Greenwich, Connecticut, and at the 1998 Annual Meeting of the College Art Association of America. His work in progress is *The Salvador Dalí Museum Collection: Catalogue Raisonné of Paintings*.

## THOMAS F. MATTHEWS

published *The Art of Byzantium: Between Antiquity and the Renaissance* (London, 1998; the New York edition was published, also in 1998, as *Byzantium: From Antiquity to the Renaissance*). He was co-editor with Roger S. Wieck of the exhibition catalogue *Treasures in Heaven: Armenian Illuminated Manuscripts*, The Pierpont Morgan Library, 1994.

## W.J.T. MITCHELL

received The Charles Rufus Morey Book Award from the College Art Association, and the Charles E. Laing Prize of the University of Chicago Press for *Picture Theory*. His latest book, *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (1998) has been nominated for The National Book Award.

## LINDA NIEUWENHUISEN

presented a lecture entitled "Hairy Ordeal: Post-Fire Recovery of the Lundy Collection" at the 1998

Annual Conference of the American Institute for Conservation of Historic and Artistic Works, and published "Synthetic Fill Materials for Skin, Leather, and Furs" in *Journal of the American Institute for Conservation*, spring 1998, no. 1.

## LINDA NOCHLIN

reviewed the Museum of Modern Art exhibition "Objects of Desire" in *Artforum*, (1997), and Robert Hughes's book on American Art in the *London Review of Books* (1997). She published "Impressionist Portraits and the Construction of Modern Identity" in the exhibition catalogue *Renoir Portraits* for the National Gallery of Canada, "Bonnard's Bathers," *Tate* 14 (spring, 1998), and a catalogue essay on "Mary Frank *Inscapes*" for the DC Moore Gallery, New York (1998). She was awarded the Scholar of the Year Prize by the New York State Council for the Humanities in 1997. Among her lectures were "Art and its Audiences: A Personal View" for the New York State Council for the Humanities; "Impressionist Portraiture and the Construction of Modern Identity," at the National Gallery of Art, Ottawa, Canada; and "Renoir's Men and other Gender Issues in Impressionism" at the Art Institute of Chicago.

## OLGA RAGGIO

was awarded an Andrew W. Mellon grant. Her work in progress is a book on "Federico da Montefeltro, the Ducal Palace at Gubbio, and its Studiolo" (working title).

## ROBERT ROSENBLUM

did curatorial work for the exhibitions *James Rosenquist: The Swimmer and the Econo-Mist* (Deutsche Guggenheim, Berlin, spring 1998, for which he was author of "Interview with James Rosenquist" in the catalogue); *Vilhelm Hammershøi: Danish Painter of Solitude and Light* (New York Guggenheim, summer 1998, with the catalogue essay "Vilhelm Hammershøi, at Home and Abroad"); and *Picasso and the War Years, 1937-45* (San Francisco Palace of the Legion of Honor and New York Guggenheim). Additional publications included "Warhol's Knives," in *Andy Warhol Knives: Paintings, Polaroids and Drawings*, Cologne, Jablonka Gallery, 1998; "Isn't It Romantic? The Art of Mark Rothko," *Artforum* (May, 1998); "Sargent Major [on John Singer Sargent]," *Artforum* (September, 1998); "An Interview with Sandy Skoglund," in *Sandy Skoglund: Reality under Siege: A Retrospective*, exhibition catalogue, Smith College Museum of Art, 1998. He lectured at the National Gallery of Canada, the Musée d'Orsay, New York Guggenheim Museum, and The Drawing Center in New York.

## LUCY SANDLER

was elected Fellow of the Medieval Academy of America in 1997. Her main publications were "Manuscript Images of Devotion and the Wilton Diptych," in *The Regal Image of Richard II and the Wilton Diptych*, ed. Dillian Gordon et al., (London,

1997); "Verbal and Pictorial Play in the Margins: The Case of Stowe 49," in *Illuminating the Book: Makers and Interpreters, Essays in Honour of Janet Backhouse*, ed. M.P. Brown and S. McKendrick, (London, 1998); and "The Study of Marginal Imagery, Past, Present, and Future," *Studies in Iconography*, 18, (1997). She delivered the Saunders Lecture at the University of St. Andrews in May 1997: "The Images of Words in English Gothic Psalters;" and presented the Second Annual Janet E. Hutchison Lecture at the University of Toronto in September 1998: "From Heraldry to Portraiture: The Image of the Owner of the Book in the Age of Chivalry."

#### EDWARD J. SULLIVAN

curated two exhibitions, "Adolfo Riestra," a retrospective of the twentieth-century Mexican master at the Museum of Contemporary Art in Monterrey, Mexico, and "Form and Figuration," the first temporary show mounted at the Guggenheim Museum in Bilbao, Spain. He co-curated "Crosscurrents: Contemporary Art from Panama, 1968-1998," the first exhibition of the visual production of that country in a New York museum, at The Americas Society.

#### DIETRICH VON BOTHMER

was named Chevalier de la Légion d'Honneur by President Chirac in April 1997. In July 1997 he was awarded an honorary Doctorate of Philosophy by the University of Trier. In November 1997 he was elected *associé étranger* by the Académie des Inscriptions et Belles-Lettres of the Institut de France, of which he had previously been a *correspondant étranger* since 1979. ■

## Alumni News

Owing to limited space, no data earlier than 1994 could be printed here. Please use our form for your news: we cannot edit CVs, clippings, or the like.

#### NICHOLAS ADAMS

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

##### Papers

Lectures at Municipal Arts Society, Mechanical Marvels exhibition.

##### Publications

"A Neomodern Modern: Architecture and Aura at MOMA," *Casabella* 649, October 1997.  
"L'architetto di Paul Cadmus, 1950," *Casabella* 653, 1998. Guest co-editor, *Renaissance Studies*, special issue, 1998.

#### JOSEPH D. ALCHERMES

Visiting Associate Professor, Department of Art History, Connecticut College

##### Papers

"Medieval Settlements and the Landscape of Western Peloponnesos," at the symposium *Archaeology in Medieval Greece*, Dumbarton Oaks, April 1997. "Images of Christ: The View from Byzantium," at the symposium *The One Chosen:*

*Recent Images of Christ in New York Art*, Fairfield University, April 1997.

##### Publications

"Medieval Towns on Mt. Skollis and the Countryside of Frankish Morea," *Architectural Studies in Memory of Richard Krautheimer*, Mainz, 1997. Essay and entries in the catalogue *The Glory of Byzantium* (New York, 1997). "Byzantium: The Capital of New Rome," *Heaven on Earth: Art and the Church in Byzantium*, edited by Linda Safran, University Park, 1997.

##### Projects

Co-director, Minnesota Morea project.

#### LYNNE AMBROSINI

Independent art historian and consultant

##### Papers

"Fourierism and the Dilemma of Utopian Art: 19th-century French Paintings and Prints," *The Society for Utopian Studies Annual Conference*, October 1997.

##### Publications

"The Art of Jonathan Silver: A Conversation on Sculpture," *Exu: Atlantic Journal of the Crossroads* I, no. 1, Wellesley College, summer 1997.

#### KONSTANZE BACHMANN

Paper Conservator, Cooper-Hewitt National Design Museum, Smithsonian Institution

##### Papers

"Conservation Treatment of Transparent Papers: A Survey," AIC meeting, San Diego, CA, 1996.  
"Treatment and Storage of Tracing Paper," *International Symposium on Book and Paper Conservation*, Ljubljana, Slovenia, July 1996 (publication forthcoming). "Issues in Paper Conservation: Choices in Treatment," *Ciclo de Conferências: Questões Contemporâneas Sobre Conservação e Restauro, Fundação Ricardo Espírito Santo Silva*, Lisbon, Portugal, October 1994.

##### Projects

Preparing revision of the book *Conservation Concerns: A Guide for Collectors and Curators*, (Smithsonian Institution Press, Washington, DC, 1992).

#### MARY LEE BARANGER (THOMPSON)

Retired



Yale's Creighton E. Gilbert receiving the Doctor of Humane Letters at the University of Louisville, February 20, 1997

#### WILLIAM BARCHAM / CATHERINE PUGLISI

Associate Professors, Fashion Institute of Technology, SUNY, and Rutgers University

#### SUSAN J. BARNES

Self-employed art historian and curator; postulant for holy orders, Episcopal Diocese of Texas

##### Exhibitions

Executive Curator, "Japan's Golden Age, Momoyama," Dallas Museum of Art, fall 1996. Co-curator, "Van Dyck a Genova," Genoa, Palazzo Ducale, March-July 1997 (published by Electa, 1997; awarded medal by Comune of Genoa, 1997).

##### Honors

Member, Houston Philosophical Society, since 1995, and Philosophical Society of Texas, 1997. Masters of Divinity program at the Episcopal Seminary of the Southwest, Austin, 1998-2001.

##### Publications

"La Società genovese nei ritratti di Van Dyck" (Van Dyck's Portrait of Genoese Society), *Pittura Fiamminga in Liguria*, Genoa, 1997.

##### Projects

Co-author, catalogue raisonné of the paintings of Anthony van Dyck, Yale University Press.

#### RICHARD BERMAN

Dealer and consultant, Old Master drawings, specializing in Italian works of the 16th-18th centuries; freelance editor

#### ROBERT STEVEN BIANCHI

Curator, Broughton International, Inc.

##### Exhibitions

Principal curator, *Splendors of Ancient Egypt from the Roemer-Pelizaes Museum, Hildesheim, Germany*, Portland Art Museum, March 1998 (then to Phoenix, AZ, and Richmond, VA); *Egito Milenario Vida Cotipiana en la Época de los Fan-tonies*, Seville (then to Zanaguza, Valencia, La Coruña, Palma, and Santa Cruz de Tenerife); *Nicholas and Alexandra: The Last Imperial Family of Tsarist Russia*, to open in Wilmington, DE, August (then to St. Louis). Collaborating scholar, *Gifts of the Nile: Ancient Egyptian Faience*, to open at Cleveland (then to Rhode Island and Houston).

##### Publications

Over 50 books and over 250 articles and book reviews worldwide.

##### Other

Over 60 programs on broadcast TV and cable.

##### Projects

Catalogue of classical sculpture in the Graeco-Roman Museum, Alexandria, Egypt. Contributions to at least one chapter in a book on Alexandria. Ancient glass in the collection of Dr. Elie Borowski, Jerusalem.

#### CAROL BIER

Curator for Eastern Hemisphere collections, Textile Museum of the Smithsonian, Washington, DC, since 1984; Professor of Islamic Art at the Maryland Institute College of Art, Baltimore

#### **Appointments**

Norman Freehling Visiting Professor of the Institute for the Humanities, fall 1998; teaching a course on "Art and Geometry: Circumscribing Patterns in Islamic Art".

#### **Publications**

*The Persian Velvets at Rosenborg*, 1995.

#### **Projects**

Book about symmetry and pattern in Oriental carpets based upon research for a Textile Museum exhibition.

#### **CAROL BOLON**

Division of Arts and Letters, St. Mary's College, St. Mary's City, MD

#### **EVE BORSOOK**

Research Associate, Harvard University, Villa "I Tatti"

#### **Appointments**

Adjunct Professor, Georgetown University, Florence.

#### **Papers**

"The Power of Illusion: Fictive Tombs in Santa Maria del Fiore," symposium at Villa I Tatti honoring 700th birthday of Florence cathedral, June 1997 (also in press).

#### **Publications**

"Notes on a Difficult Restoration: Piero della Francesca's Cycle in San Francesco at Arezzo," *Italian History and Culture*, no. 4, 1998.

#### **JACQUES BOUFFIER**

#### **Exhibitions**

Guest curator, "Delacroix en Touraine," Musée des Beaux-Arts Tours, France, June-Aug. 1998 (also, exh. cat. with L. Johnson, A. Sérulaz, and S. Join-Lambert).

#### **Projects**

Catalogue for facsimile of E. Delacroix's "Carnet de Tours," MMA.

#### **FRED BRAUEN**

Retired

#### **Other**

Supplied the idea for the publication for alumni of a listing of theses accepted by IFA 1924-66 at the 1966 request of Harry S. Parker, III (the former president of the Alumni Assn. of the Institute). Unpublished monograph on "Winold Reiss (1886-1935) Color and Design in the New American Art," 1980, to be included in the Archives of American Art at the Smithsonian Institution (already at NYPL, Columbia Avery Library, etc.)

#### **EMILY BRAUN**

Associate Professor, Hunter College, CUNY

#### **BLANCHE R. BROWN**

Retired, Professor of Art History, New York University

#### **Publications**

*Royal Portraits in Sculpture and Coins*, Peter Lang et. al., New York, 1996. "Alexander the Great as Patron of the Arts," exh. cat. *The Fire of Hephaistos*, Cambridge.

#### **ROBERT T. BUCK**

Director, Marlborough Gallery, NY

#### **Appointments**

Trustee, Leon Polk Smith Foundation.

#### **Exhibitions**

Co-curator, "Tom Otterness: The Marriage of Real Estate and Money and Other Recent Projects," Museum of Contemporary Art, Palm Beach, FL, Feb.-Mar. 1998.

#### **Projects**

Reinhardt, The Early Years.

#### **EMMA C. BUNKER**

Research Consultant, Denver Art Museum

#### **Exhibitions**

"China's Visual Path of Beauty" and selected entries, exh. cat. *Miko Museum South Wing*, Shigaraki, Japan, 1997.

#### **Publications**

*Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, with T.S. Kawane, Katheryn M. Lunduff and Wu En, Abrams Press, New York, 1997. "A Late Eastern Zhou Lamp Stand: Questions of Gender and Identity," *Oriental Arts*, Nov. 1997.

#### **Projects**

Ancient China and the Northern herding and hunting peoples beyond the Great Wall.

#### **RUTH A. BUTLER**

Professor Emerita, University of Massachusetts, Boston

#### **Appointments**

Member, Conseil d'Administration, Musée Rodin.

#### **Publications**

Rodin biography published in French, 1998.

#### **IRENE CIOFFI**

#### **Appointments**

Advanced candidate in the training program of the International Group of Analytical Psychologists, London, England (toward certification as a Jungian analyst).

#### **Publications**

"Corrado Giaquinto and the Dissemination of the Italian Style at the Bourbon Court in Madrid," exh. cat.; *Painting in Spain in the Age of Enlightenment, Goya and His Contemporaries*, Indianapolis Museum of Art, The Spanish Institute, 1997.

#### **Projects**

Certification as a Jungian Analyst.

#### **BETH COHEN**

Self-employed

#### **Appointments**

Art Historian at the University of Georgia Studies Abroad Program in Cortona, Italy, fall 1997; Distinguished Parker Lecturer at Brown University, Center for Old World Archaeology and Art, spring 1998.

#### **Grants**

Ailsa Mellon Bruce Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, spring 1997.

#### **Papers**

"Representing the Female, Nude: Gérôme's Vision of Classical Antiquity," Dahesh Museum, New York, NY, Jan. 1997. "Athenian Ethnicity in Athenian Art: Exotic Costume and Local Identity," *Colloquium on Ancient Perceptions of Greek Ethnicity*, Center for Hellenic Studies, Washington, DC, Aug. 1997.

"Women in Art and the Collection of the Newark Museum," Newark Museum, Newark, NJ, Mar. 1998.

#### **Publications**

"Red-figure Vases Take Wing," *Athenian Potters and Painters: The Conference Proceedings, Oxbow Monograph 67*, Oxford, 1997. "Divesting the Female Breast of Clothes in Classical Sculpture," *Naked Truths: Women, Sexuality, and Gender in Classical Art and Archaeology*, eds. A.O. Koloski-Ostrow and C.L. Lyons, Routledge, London, 1997.

"The Nemean Lion's Skin in Athenian Art," *Le Bestiaire d'Héraclès, Kernos*, Suppl. 7, automne 1997. "The Early Greek Palladion: Two Bronze Statuettes in America," *Journal of the Walters Art Gallery* 56, 1997.

#### **Projects**

Editing and contributing to an anthology, *Not the Classical Ideal: Athens and the Construction of the Other in Greek Art*, E.J. Brill, Leiden, forthcoming 1999. Monograph, *Herakles and Philoktetes on an Athenian Red-figure Psykter*, Akanthus, Kilchberg/Zurich, forthcoming 2000.

#### **DARIO A. COVI**

Professor Emeritus, University of Louisville

#### **JILL S. COWEN**

Adjunct Associate Professor ("Imperial Palace Cities: Ottoman Istanbul, Safavid Isfahan and Mughal Fatehpur Sikri in the Fifteenth and Seventeenth Centuries," at Columbia University Graduate School of Architecture, Planning and Preservation, fall 1997; "Islamic Inspiration in Nineteenth- and Twentieth-Century English and American Decorative Arts and Architecture," at the Cooper-Hewitt National Design Museum MA program, fall 1998).

#### **Projects**

Islamic art in China; Owen Jones.

#### **CHARLES D. CUTTLER**

Professor Emeritus, University of Iowa

#### **Honors**

Honored as founding member and first president, Midwest Art History Society, 25th annual meeting, Chicago, April.

#### **Papers**

"Bosch's 'Garden of Earthly Delights,'" University of Iowa, School of Art and Art History.

#### **Publications**

*Rereading Bosch: Motifs and Meaning* (forthcoming).

#### **ELLEN N. DAVIS**

Associate Professor of Art History, Queens College, CUNY

### Papers

"The Organisation of the Thera Painters," at the Thera Painting Symposium, Santorini, Aug. 1997 (forthcoming publication).

### LOIS DINNERSTEIN

Self-employed

### Papers

"The Montgomery Bus Boycott and Two Artists from Brooklyn," *Conference on Justice*, Huntington College and Southern Humanities Council, Montgomery, AL, March 1998.

### IFIGENIA DIONISSIADOU

Head of the Documentation Department, Benaki Museum, Athens, Greece

### Awards

The J. Paul Getty Museum Grant for graduate internship, 1988; Graduate fellowships from the Institute of Fine Arts and New York University, 1987; the Fulbright fellowship for graduate studies in the USA, 1986; member of the Data Modeling Working Group of the International Committee for Documentation (CIDOC) of the UNESCO International Council of Museums.

### Exhibitions

Installation of permanent exhibition about the Greeks from Pontos, organized by the Committee of Greek Pontiac Studies, Athens, since 1995.

### Papers

"Copyright & related rights of the contributors in a multimedia title of cultural content," in the meeting "Intellectual property rights & electronic publications," National Documentation Centre, Athens, Dec. 1997. "Pushing a mountain: Implementation of Information Technology projects in the museum," at the EVA conference, Thessaloniki, Greece, Oct. 1997 (abstract published in the Conference Proceedings). "Information: the hidden source. Report from the 7th international conference of the MDA, Edinburgh, Nov. 1995," autumn 1996. "Introduction to the CIDOC reference model," with N. Crofts, at the Documentation Standards Working Group during the CIDOC/ICOM Annual Conference, Nairobi, Kenya, Sept. 1996. "The production of multi-media applications in the Benaki Museum: considerations and prospects," at the EVA conference, Athens, May 1996. "The computers in the museums: from theory to practice," at the meeting "Ethnographic Museums: from tradition to modern technology & conservation," the Folklife & Ethnological Museum of Macedonia-Thrace, Thessaloniki, Oct. 1995. "CLIO, MITOS: Greek action for computer applications and multimedia technology," with Ch. Bekiari, at the information day organised by the Hellenic VALUE Relay Centre during the exhibition INFOSYSTEM HI TECH, Thessaloniki, Oct. 1994.

### Publications

"Museum documentation and information retrieval in CLIO and MITOS systems," with Ch. Bekiari, in EKT3, Dec. 1994. "Mapping of material culture to a semantic network," with M. Doerr, *Sourcebook of the 1994 CIDOC and MCN 1994 Joint Annual Meeting*, Washington, DC, Aug.-Sept. 1994.

### JOELLYN DUESBERRY

Painter (showing at Graham Gallery, New York City, NY; Peters Gallery, Santa Fe, NM; Robison Gallery, Denver, CO)

### Awards

Distinguished Alumnae award, Collegiate Schools, Richmond, VA, 1994; Board of Stewards of Denver University Art and Art History School, Denver Museum Board of Collections.

### Exhibitions

"A Covenant of Seasons: Duesberry Monotypes," Virginia Museum of Fine Arts, Richmond (travelling nationally 1999-2001).

### Publications

*A Covenant of Seasons: Monotypes by Joellyn Duesberry, Poetry by Pattiann Rogers*, essays and exh. cat. by David Park Curry, with forewords by Roger Mandle (president, RISD) and John Walsh (director, Getty Museum), Hudson Hills Press, New York, Oct. 1998.

### BARBARA DUNCAN

Self-employed art historian and consultant in Latin American art, Art of the Americas Collection, University of Texas at Austin

### Appointments

Member of Visual Advisory Board, the Americas Society, New York; Trustee, International House, New York; Board of Directors of the Museum of Modern Art; Executive Committee, Council of Friends, Institute of Fine Arts, New York; Private Sector Arts Committee of United States Information Agency.

### Publications

Interviewed by Mari Carmen Ramirez and Edith Gibson, curators of the exhibition "Re-Aligning Vision. Alternative Currents in South American Drawing," 1997 (published in exh. cat.).

### Exhibitions

Curator and catalogue production, "Beatrice McComb Ley: A Creative Perspective," The National Arts Club, New York, Feb. 1994.

### Projects

Patterns of influence in Latin American Contemporary Art, from pre-Columbian abstraction to European representational models.

### CAROL S. ELIEL

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

### Exhibitions

"From Head to Toe: Concepts of the Body in Twentieth-Century Art," spring 1998. "Contemporary Projects: Mariko Mori," summer 1998. "L'Esprit Nouveau: Purism in Paris, 1918-1925," fall 2001.

### BEATRICE FARWELL

Professor Emerita of History of Art and Architecture, University of California, Santa Barbara

### Exhibitions

"The Image of Desire: Femininity, Modernity, and the Birth of Mass Culture in 19th-Century France," with Abigail Solomon-Godeau, University Art

Museum, University of California, Santa Barbara, 1994 (forthcoming publication).

### Publications

"Lithography in Art and Commerce," *French Popular Lithographic Imagery, 1815-1870*, vol. 12 (final vol. in series, 1981-1997), University of Chicago Press, 1997.

### MILDRED L. GLIMCHER

Historian/Consultant, Pace Wildenstein Gallery

### Appointments

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

### Exhibitions

Researcher, "Jean Dubuffet: Radiant Earth, Pace Gallery, New York, spring 1997.

### Publications

"Calder in Paris: 1929-1933: Transformation from Object to Gesture," for "Calder," Fundacion Joan Miró, Barcelona, Spain, Nov. 1997-Feb. 1998.

### Projects

Alexander Calder and the history of the Pace Gallery.

### BEATRICE H. GUTHRIE

Executive Director, Save Venice, Inc.

### JUNE HARGROVE

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

### Grants

General Research Board Summer Fellowship, University of Maryland, 1997; Research Fellowship, National Endowment for the Humanities, 1996-1997.

### Publications

"Degas and the World of Pantomime," *Apollo Magazine*, Jan. 1998. "The Role of the Sculptor-Painters and Polychromy in the Evolution of Modernism," *The Colour of Sculpture*, the Van Gogh Museum, Amsterdam, Holland, 1996.

### Papers

"Degas's Little 14-year-old Dancer: Madonna of the III Republic?" *Festschrift Symposium* honoring James Leith, Regina, Saskatchewan, Sept. 1996. "Gauguin, the Maison du Jour and the pleasure of words," University of London, London, June 1997. "Heroes and Monuments: The Shaw Memorial and Its Place in History," National Gallery of Art, Washington, DC, Sept. 1997. "The Context for Sèvres Porcelain from the Directoire to the end of the July Monarchy," *Susan Weber Soros Benefit for the Scholarship Fund*, Bard Graduate Center for Studies in the Decorative Arts, New York, Oct. 1997. "Gauguin as *décorateur*," Bard Graduate Center, New York, Oct. 1997.

### NANCY HARRIS

Paper Conservator, The Library, University of California at Berkeley

### Appointments

Conservation Consultant, Cartoon Art Museum

### Grants

Advanced Papyrological Information System Phase I, NEH, July 1996-June 1998 (UC Berkeley is one of six universities with a joint project to preserve ancient papyri by conserving and digitizing them).

### Papers

"Report on the Conservation and Treatment for the Preservation of and Access to Anthropological Papers at UC Berkeley (1991-1996)," 12th Annual California Indian Conference, University of California at Berkeley, 1996.

### Publications

"Restoration of the 1850 Contra Costa Survey," *Contra Costa County Historical Society Bulletin*, February 1994. "Matting and Framing Outsized Works of Art on Paper."

### Projects

Research on the philosophy and attitudes associated with the preservation of anthropology papers; comparisons of Native American attitudes towards their artifacts and those of the Western cultural institutions.

### ENA HELLER (GIURESCU)

Director, the Gallery at the American Bible Society

### Exhibitions

Curator, *The Jerusalem Project: The Dome Restoration in the Church of the Holy Sepulcher*, May-June, 1998. *The American Bible Society: A History*, July-Oct. 1998. *Taking Panes: Stained Glass in the United States. Origins, Variety and Preservations*, guest curator, Dr. Virginia Raguin (professor of Art History, Holy Cross), Nov. 1998-Feb. 1999.

### Publications

"Access to Salvation: The Place (and Space) of Women Patrons in 14th-Century Florence," *Women's Spaces*, eds. Virginia Raguin and Sarah Stanbury, University of Pennsylvania Press, 1998.

### Projects

Article on exceptional chapels in Trecento Florence.

### ANN HEYWOOD

Associate Conservator, Objects Conservation, Metropolitan Museum of Art

### BETH L. HOLMAN

#### Appointments

Associate Professor, Bard Graduate Center for Studies in the Decorative Arts, as of July 1998.

#### Awards

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

#### Exhibitions

"Disegno: Italian Renaissance Designs for the Decorative Arts" (also published, 1997).

### PATRICIA HOWARD (WAGNER)

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

#### Awards

Earned master's in Museum Administration, Gallatin Division; re-assessed Shang bronze collection of the Brooklyn Museum during internship under Amy Poster, Asian Arts Department.

### Projects

Book about Guang, a type of Shang bronze ritual vessel, 11th-10th cent. B.C. Compilation of archival research by the late Sheila Somers Rinehart, and contribution to the joint project, "The Paper Museum of Cassiano del Pozzo," of Olivetti & Windsor, from the Queen's collection of about 9,000 of his 17th-century Baroque drawings, (1st vol. of catalogue published Oct. 1996, catalogue raisonnée forthcoming).

### ANNE HOENE HOY

#### Appointments

Adjunct professor at CUNY and in NYU's School of Continuing Education, Degree-Granting Program.

#### Exhibitions

Co-curator, "The Taste of 1884: Prints from Dürer to Whistler in the Grolier Club's First Exhibition," at the Grolier Club, Nov. 1998.

#### Publications

Co-author of *Designed for Living: Highlights of the Stewart Collection at the Montreal Museum of Decorative Arts*, with David A. Hanks (Flammarion, forthcoming in 2000); and *National Geographic Photographs: The Milestones*, with Robert Sobieszek et al. (National Geographic, forthcoming in 2000).

Consulting editor for *Studies in Decorative Arts*, the biannual journal of the Bard Graduate Center for Studies in the Decorative Arts.

#### Projects

Contribution to a book on design from 1950 to the present for the Montreal Museum of Decorative Arts (forthcoming, fall 1999).

### JOHN M. HUNISAK

#### Appointments

Professor and Chair, History of Arts and Architecture, Middlebury College.

### PENELOPE HUNTER-STIEBEL

Vice-President, Rosenberg & Stiebel Gallery, New York City

#### Publications

"Art Collecting," *Encyclopedia Americana*.

### MARION HUSID

Art Appraiser

#### Projects

Friedsam Annunciation and St. Fina Altarpiece.

### LESLIE JONES

Vice President, Engineering Services, General Instrument

#### Papers

"A Full Integration of CSM, PDM, and ERP in a Worldwide Environment," *CIM Data*, April 1998.

#### Publications

Wrote and published over 40 technical books, responsible for 200 publications per year in up to 14 languages.

#### Projects

A single point of entry data system linking worldwide engineering and manufacturing operations.

### ANNETTE L. JULIANO

#### Appointments

Professor of Art History and Chair, Department of Visual and Performing Arts, Rutgers University, Newark Campus

#### Papers

Organizer, international conference, *Arts Transforming the Urban Environment*, at Rutgers University, Newark Campus, Oct. 1998.

#### Publications

"Cultural Crossroads: Central Asian and Chinese Entertainers on the Miho Funerary Couch," co-authored with Judith Lerner, *Orientalism*, vol. 28, no. 9, Oct. 1997. Catalogue entries, "Celestial musician," no. 122; "Buddhist votive stele," no. 123; "Eleven panels and two gate towers with relief carvings from a funerary couch," no. 125, with Judith Lerner; and "Court lady," no. 139, in *Ancient Art*, Vol. 1 of *Miho Museum Catalogue, South Wing*, Shiga, Japan, 1997.

#### Exhibitions

"Small Buddhist Sculpture in Clay, Bronze and Stone" and "Gansu Province: Cultural Crossroads," with cooperation of provincial archaeological bureaus in Shaanxi and Gansu province.

### PATRICIA EICHENBAUM KARETZKY

O. Munsterberg Chair of Asian Art, Bard College, Annandale, N.Y.; Editor, *Journal of the Society for the Study of Chinese Religions*

#### Appointments

Professor, Bard Graduate Center for Studies in the Decorative Arts and Lehman College, CUNY.

#### Papers

"Scenes in the Life of the Buddha from the Peacock Cave-temple of Qizil (Xinjiang) and Their Western Counterparts," *ICANAS 36th Congress International des Etudes Asiatiques et Nord-africaines*, Budapest, Hungary, Aug. 1997. "Women in the Tang," and Session Chair, "Recent Archaeological Evidence of Art in the Tang," College Art Association, Feb. 1997.

#### Publications

"Western Origins of the Paradise of Amitofu," *Sino Platonic Papers*, University of Pennsylvania, Feb. 1997. "Water the Divine Element of Creation and Images of the Buddha of the West in Early China," *Journal of Chinese Religions*, vol. 25, fall 1997. "Buddha: Letter to the Editor," *Chest*, vol. 111, no. 2, 1997. "Lessons From the Buddha," *Chest*, vol. 109, no. 6, 1996. *Court Art of China*, 1996.

### PEPE KARMEL

Assistant Curator, Department of Painting and Sculpture, The Museum of Modern Art

#### Exhibitions

"Jackson Pollock: A Retrospective," fall 1998.

### CAROL HERSELLE KRINSKY

(see Faculty News)

### MARSA LAIRD

Adjunct Assistant Professor, Queens College, CUNY

### SARAH BRADFORD LANDAU

Professor of Fine Arts, NYU

### Exhibitions

Guest curator, exhibition on the architecture of George B. Post, the New-York Historical Society, New York City, Oct. 1998.

### Papers

"Richard Morris Hunt and the Development of the Two New Building Types, Artists' Studios and the Apartment House," related to exhibit on the Tenth Street Studio Building, at Parrish Art Museum, Southampton, L.I., June 1997, and at National Academy, New York City, Oct. 1997. "Inventing the New York Skyscraper," at the Skyscraper Museum, New York City, Oct. 1997.

### Publications

Essay in *Long Island Country Houses and Their Architects, 1860-1940*, ed. R.B. MacKay, et. al., Society for the Preservation of Long Island Antiquities and W.W. Norton, 1997. *George B. Post, Architect: Picturesque Designer and Determined Realist*, The Monacelli Press, 1998.

### Projects

Research on American Victorian architecture.

### BARBARA LONDON

Video and Media Art Curator, The Museum of Modern Art

### Grants

Asian Cultural Council to research media art in China, Sept. 1997.

### Exhibitions

Internet, *Stir-fry: A Curator's Dispatches from China*; Catalogues, *Video Spaces: Eight Installations*, Bill Viola, and *Video from Tokyo to Fukui and Kyoto. Music Video: The Industry and Its Fringes*; *Video Art: A History*; *Video from Latin America*; One-person shows with Laurie Anderson, Judith Barry, Peter Campus, Tony Cokes, Ed Emshwiller, Terry Fox, Dan Graham, Gary Hill, Shigeo Kubota, Thierry Kuntzel, Bul Lee, Lauren Madsen, Chie Matsui, Steve McQueen, Nam June Paik, Jana Sterbak, and John Sturgeon.

### Papers

*Revisionism in Art Criticism*, Panel, College Art Association, New York, 1997. *Dynamism and Diversity* Symposium, Taipei Gallery, New York, 1996. *Video and Vision as Cross-Cultural Roads*, House of World Culture, Berlin, 1996. *Where Artists Dare to Go: Electronic Media in the 1990s*, Hong Kong Museum of Art, 1996. *From the Portapak to Video Spaces and the CD-ROM*, Taiwan National University, Taipei; Kaosiung Museum of Fine Art, Taiwan; Hong Kong Science Museum, 1995. *A Perspective View*, "Art of Far Eastern Asia, Present and Future" Conference, Seoul, 1995.

### CONSTANCE LOWENTHAL

Executive Director, International Foundation for Art Research

### Appointments

Director, Commission for Art Recovery, World Jewish Congress (advocate for Jewish collectors whose artworks were stolen before and during World War II).

### ALISA LUXENBURG

Assistant Professor, Dept. of Art, University of Kentucky

### Grants

Model/Blum Fellow in the History of Photography, National Gallery of Canada, Canadian Centre for the Visual Arts, 1995-96

### Exhibitions

Contributor to catalogues, *Painting in Spain in the Age of Enlightenment*, Indianapolis, 1997; and *Europe Around 1770: Art and Enlightenment*, Frankfurt, Städel (forthcoming 1999).

### Papers

"Jean Ranc's Portrait of Carlos III as a Child: Emblematic Portraiture and Identity," *Forschungszentrum Europäische Aufklärung*, Potsdam, Feb. 1998. "Regenerating Velazquez: The Politics of Appropriation," Institute of Fine Arts, New York, April 1998.

### Publications

"Creating Désastres: Andrieu's Photographs of Urban Ruins in the Paris of 1871," *Art Bulletin*, March 1998. "Befitting the Bonapartes: Bartolini's Portrait of Napoléone Baciocchi. . ." *Cleveland Studies in the History of Art*, 1997.

### Projects

Franco-Spanish artistic confrontation and exchange (18th & 19th centuries).

### VIVIAN MANN

Morris and Eva Feld Chair of Judaica, The Jewish Museum; Adjunct Professor and Advisor, Master's Program in Jewish Art, The Jewish Theological Seminary of America

### Papers

"Torah Case/Qur'an Box," *Conference of the Institute for Jewish and Islamic Studies*, University of Denver, March 1998. "Issues of Disputed Ownership and Theft as They Affect Jewish Museums," *Art Wars: International Art Disputes*, New York University School of Law, March 1998.

### Publications

"Jewish Ceremonial Art and Private Property," *The Spoils of War - World War II and Its Aftermath: The Loss, Reappearance and Recovery of Cultural Property*, New York, 1997. "Sephardi Ceremonial Art - Continuity in the Diaspora," *Crisis and Creativity in the Sephardic World, 1391-1648*, New York, 1997.

### ELISABETH PUCKETT MARTIN

Retired

### KATHLEEN I. MATICS

Project Officer, Mekong River Commission, Bangkok, Thailand

### Grants

Asian Study Grant from JDR 3rd Fund.

### Papers

Lectures for the Siam Society in Bangkok, Thailand.

### Publications

*Gestures of the Buddha*, Chulalongkorn, University Press, Bangkok, 1998.

### Projects

Buddhist art in Asia; Cambodian silver animals.

### MIRANDA McCLINTIC

Consultant, Sotheby's Institute

### Appointments

U.S. Commissioner, San Paulo Bienal

### Exhibitions

Research and marketing for "Recycling Reality: Surrealist Sculpture" and Judy Pfaff exhibition, "Recycling Reality: The Art of Toys," San Paulo Bienal, Oct.-Dec. 1998.

### Publications

"Margaret Harrison: The Political is Personal," *Margaret Harrison Moving Pictures*, Manchester Metropolitan University, Manchester, UK, 1997.

### Projects

Recycling Reality: The History of the Found Object in Twentieth-Century Art

### SARAH BLAKE McHAM

Professor and Chair, Department of Art History, Rutgers University, NJ

### Papers

"Reinterpretation of the Piccolomini Library Cycle of Pius II," New College Conference of Medieval and Renaissance Studies, Sarasota, March 1996.

### Publications

Editor, *Looking at Italian Renaissance Sculpture*, Cambridge University Press, 1998.

### Projects

Art History Sessions Co-Chair, College Art Association Meetings, New York, 2000

### SAMUEL C. MILLER

Director Emeritus, The Newark Museum, since 1993

### DEREK A.R. MOORE

Skidmore, Owings & Merrill, LLP  
Adjunct Professor of Architecture, Columbia University

### Papers

"Airport Terminal Design: Planning for the New Large Aircraft," Washington, DC, 1998  
"Architecture and the Counter Reformation," CASVA seminar, 1997.

### Publications

"Notes on the Use of Spolia in Roman Architecture from Bramante to Bernini," *Architectural Studies in Memory of Richard Krautheimer*, 1996. "Carlo Borromeo, Milan and the Sacri Monti," *Zodiac*, no. 9, 1993. Various book reviews.

### Other

Project manager for recently completed New International Terminal at Baltimore/Washington International Airport, by William Nicholas Bodouva & Associates; member of committee for architectural exhibition catalogue award, Society of Architectural Historians.

### FRANCES MOORE

President, Thompson R2-J School Board, Loveland, Colorado

**MARY B. MOORE**

Professor of Art History, Hunter College, CUNY

**Papers**

"Why Look at Greek Vases," Mylonas lecture, Washington University, St. Louis, Jan. 1998.

**Publications**

*Drinking Vessels from the Collection of Molly & Walter Baredes (Corpus Vasorum Antiquorum)*, fasc. 8 The J. Paul Getty Museum, Dec. 1998.

**PRISCILLA ELKOW MULLER**

Curator Emerita, The Hispanic Society of America

**Exhibitions**

Research and catalogue essays, "El Palau d'Oliva dels Centelles," *El Palau dels Centelles d'Oliva*, 1997, and "Sorolla, Zuloaga y los Estados Unidos: Interacciones," *Sorolla y Zuloaga, Dos Visiones para un cambio de siglo*, exh. cat., Bilbao, 1997.

**Publications**

Reviews of exhibitions of Spanish drawings in *Master Drawings*.

**JANICE CARLSON ORESMAN**

Curator, Collections of Amerada Hess Corp., Simpson Thacher & Bartlett and GreenPoint Bank

**Appointments**

Trustee, Smith College; Trustee Liaison to the Visiting Committee of the Smith College Museum of Art; Board member, International Print Center of NY Alliance for Young Artists and Writers.

**Exhibitions**

"The Appeal of Handmade Paper," lobby exh., Champion Int. Corp., Stamford, CT, Aug.-Dec. 1997. "Interactive," *Contemporary British Sculpture*, exh. cat., Amerada Hess Ltd., London, May-April 1998.

**Papers**

"Art & Society," with Craig Felton (Art History Professor, Smith), Princeton NJ Smith Club, April 1998. Panelist at Print Symposium, NYU.

**MEG PERLMAN**

Curator of Matisse and Rockefeller Family Collections

**Exhibitions**

"Matisse and Océanie," Musée Matisse, Le Château-Cambrésis, France, April 1998.

**Projects**

Matisse drawings.

**DIANNE H. PILGRIM**

Director, Cooper-Hewitt National Design Museum, Smithsonian Institution

**Appointments**

Honorary Member, American Center for Design; Honorary Fellow, American Society of Interior Designers, NY Metropolitan Chapter; Advisory Board Member, Corporate Design Foundation, Boston; *Design Issues*, Friends of Claremont, International Design Conference, Aspen; Board Member, National Multiple Sclerosis Society; Advisory Committee Member, Gracie Mansion Conservancy, New York; Board of Governors, Parsons School of Design, New School for Social Research.

**Awards**

Interior Design Magazine Hall of Fame, 1997. Interior Designers for Legislation in New York, 1997. Distinguished Service to the Visual Arts, 1996.

**Exhibitions**

Oversaw exhibitions *Henry Dreyfuss Directing Design: The Industrial Designer and His Work 1929-1972*, curated by Russell Flinchum, spring 1997; *Mixing Messages: Graphic Design in Contemporary Culture*, curated by Ellen Lupton, fall 1996-winter 1997; *The Avant Garde Letterhead*, curated by Ellen Lupton, spring 1996; and *6 Bridges: The Making of the New York Megalopolis*, curated by Darl Rastorfer, winter 1996.

**Papers**

American Association of Museums; Hagley Museum; Museum of Fine Arts, Boston; National Endowment for the Arts; NEOCON, Chicago; and Rice Design Alliance, Houston.

**Publications**

"Perspective: Making the Planet a Better Place," *ARTnews*, Oct. 1997. "The Chanin Gates," *Antiques*, vol. CLI, no. 1, winter 1997.

**LISA PILOSI**

Associate Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art

**DEBRA PINCUS**

Acting Curator of Sculpture, National Gallery of Art

**Papers**

"Andrea Dandolo and the Doge in the Wake of the Serrata," *Syracuse Venetian Conference*, Sept. 1997.

**Publications**

"Mark Gets the Message: Mantegna and the *praedestinatio* in Fifteenth-Century Venice," *Essays in Art and Architecture in Memory of Carolyn Kolb*, special issue of *Artibus et Historiae* 35, XVII, 1997. "The Stones of Venice in the Baptistry of San Marco: Eastern Marbles in Western Mosaics," *Architectural Studies in Memory of Richard Krautheimer*, ed. Cecil L. Striker, Mainz, Germany, 1996. "Geografia e politica nel Battistero di San Marco: La Cupola degli Apostoli," *San Marco: aspetti storici ed agiografici [Atti di Convegno internazionale di Studi]*, Venice, 1995.

**Projects**

*The Tombs of the Doges: Venetian State Imagery in the Thirteenth and Fourteenth Centuries*, Cambridge University Press; *The Style of Fourteenth-Century Venice*.

**ISA RAGUSA****Publications**

"Observations on the History of the Index of Christian Art," *Visual Resources*, XIII, 1998.

**SABINE REWALD**

Associate Curator, The Metropolitan Museum of Art

**Publications**

"Balthus's Magic Mountain," *The Burlington Magazine*, vol. 139, no. 1134, Sept. 1997. "Balthus

Lessons," *Art in America*, vol. 85, no. 9, Sept. 1997. *Still Life: The Object in American Art, 1915-1995: Selections from The Metropolitan Museum of Art*, with Lowry S. Sims, Rizzoli, New York, 1996.

**VALRAE REYNOLDS**

Curator of Asian Collections, The Newark Museum

**Exhibitions**

"Chinese Ceramic and Silk," spring 1998.

**KATHERINE SERRELL RORIMER**

Retired from The Metropolitan Museum of Art Library

**Publications**

"Leave It to Me," Vantage Press, Inc., New York, 1998 (a true story of a rural murder scandal in childhood).

**Projects**

A history of The Metropolitan Museum of Art correcting errors in Thomas Hoving's *King of the Confessors*. "The Battle of the Marne" (a true story based on a World War I family experience).

**Other**

Member, The Colonial Dames in the State of New York and the Causeries du Lundi (founded over 100 years ago by women).

**MAXINE ROSSTON**

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

**DEBORAH ROTHSCHILD (MAGID)**

Curator of Exhibitions, Williams College Museum of Art

**Grants**

NEA and Warhol grants for *Reynolds Cupid as a Link Boy*, Tony Oursler mid-career retrospective.

**Exhibitions**

*Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection* (also published by Yale University Press).

**IDA ELY RUBIN****Publications**

*Yulla*, Camex, 1998 (introduction to a book on the photographs by the widow of Jacques Lipschitz).

**Other**

Established The Ida Ely Rubin Artist-in-Residence Fund at M.I.T.'s Council for the Arts. Became an advisor to the Council of Documentaries International Film and Video Foundation, Washington D.C.

**RUTH OLITSKY RUBINSTEIN**

Honorary Fellow, Warburg Institute, University of London

**Projects**

Revised edition of *Renaissance Artists and Antique Sculpture*, with Phyllis Pray Bober, in production with Harvey Miller Publishers, London.

**REBECCA ANNE RUSHFIELD**

Self-employed, contract abstractor for *Art and Archaeology Technical Abstracts*

### **Appointments**

Chairman, Textile Conservation Group, 1997-99.

### **Projects**

Editor of a festschrift in honor of the 80th birthday of Lawrence J. Majewski, to be published March 1999.

### **INGRID SCHAFFNER**

Independent Curator and Writer

#### **Exhibitions**

*Deep Storage: Arsenale der Erinnerung*, with Haus der Kunst (traveled to Neuenationalgalerie, Berlin; Kunstmuseum, Düsseldorf; P.S. 1 Center for Contemporary Art, New York; Henry Art Gallery, Seattle). *Surrealism: Julien Levy*, with The Equitable Gallery, New York, Aug.-Oct. 1998.

#### **Publications**

"Circling Bruce Nauman with Samuel Beckett," *Symposia on Bruce Nauman*, Cleveland Center for Contemporary Art, March 1998.

#### **Projects**

Exhibition, "Secret Victorians: Aspects of the Victorian in Contemporary Art," with the Hayward Gallery's National Touring Service, London, fall 1999.

### **BARBARA SCHMITZ**

Self-employed

#### **Grants**

Fulbright Research Scholarship, American Institute of India Studies Grant, India, 1997-98.

#### **Publications**

*Islamic and Indian Manuscripts and Paintings in the Pierpont Morgan Library*, with P. Pal, Wheeler M. Thackston, and William M. Voelke, NY, 1997. *The Raza Library, Rampur: The Albums and Illustrated Moghal and Persian Manuscripts*, New Delhi, IGNCA, 1998.

#### **Projects**

Publication of collections of Islamic illustrated manuscripts in India under the auspices of the Indira Gandhi National Centre for the Arts, New Delhi.

### **ELLEN C. SCHWARTZ**

Professor of Art History, Art Department, Eastern Michigan University

#### **Papers**

"Hugo Buchthal: Manuscripts and Memories," in the "Pioneers of Byzantine Studies in America" session, *Byzantine Studies Conference*, Madison, WI, Nov. 1997.

### **SHEILA SCHWARTZ**

Senior Editor, Whitney Museum of American Art; Managing Editor, *Drawing*; freelance editor.

### **J. WILLIAM SHANK**

Chief Conservator, San Francisco Museum of Modern Art

#### **Papers**

"The Politics of Traveling Art Works: SF MOMA's Rauschenberg and Kiefer," *Guernica* symposium, Centro de Arte Reina Sofia, Madrid, Jan. 1998 (post-prints forthcoming).

### **DEBORAH SAMPSON SHINN**

Assistant Curator, Cooper-Hewitt National Design Museum

### **ELIZABETH BRADFORD SMITH**

Associate Professor, Art History, Pennsylvania State University

#### **Grants**

Faculty research grant, Pennsylvania State University, College of Arts and Architecture, 1998-99.

#### **Papers**

"Between the Enlightenment and the Know-Nothings: William Poyntell (1756-1811), Early American Collector of Medieval Art," *Memory and Oblivion*, XXIXth International Congress of the History of Art, Amsterdam, Sept. 1996. "Early American Collectors of Medieval Art: Romantics or Pragmatists?" *Le moyen-âge vu, revu et corrigé*, colloquium sponsored by the Association Suisse des Historiens et Historiennes de l'Art, Geneva, Oct. 1996; also published in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, Band 54, Heft 2, 1997.

#### **Publications**

"The Nave of the Madeleine of Vézelay," with José A. Medero Navedo and Thomas Boothby, *Engineering Structures*, vol. 20, nos. 1-2, 1998. *Technology and Resource Use in Medieval Europe: Cathedrals, Mills, and Mines*, co-edited with Michael Wolfe, Ashgate, Aldershot, 1997. "Ars Mechanica: Gothic Structure in Italy," *The Engineering of Medieval Cathedrals*, ed. Lynn Courtenay, Ashgate, Aldershot, 1997.

#### **Projects**

The domical vault in Italian Gothic architecture: a study of the interrelation between structure and design.

### **SHARON DUNLAP SMITH**

Associate Professor, William Paterson College of N.J.

#### **Projects**

Book on the architecture of Theodate Pope Riddle.

### **GAIL E. SOLBERG**

Adjunct Lecturer, Associated Colleges of the Midwest and DePaul University

#### **Projects**

Taddeo di Bartolo monograph.

### **PERRIN STEIN**

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

#### **Projects**

Themes of exoticism in 18th-century French drawings and paintings in New York collections.

### **JOYCE HILL STONER**

Professor, Winterthur, University of Delaware Program in Art Conservation

#### **Grants**

Wyeth Foundation grant for "Wondrous Strange," exh. cat. supplement; two grants from University of Delaware College of Arts and Science for History of Conservation in the 20th Century.

### **Papers**

"Documenting Ourselves," for the International Institute for Conservation of Historic and Artistic Works Annual General Meeting, National Gallery, London, Jan. 1998.

#### **Publications**

"A Closer Look at Pyle, Wyeth, Wyeth, and Wyeth," *Wondrous Strange* exhibition, Farnsworth Museum, Rockland, Maine, June 1998, and Delaware Art Museum, Dec. 1998.

#### **Projects**

Techniques of three generations of Wyeth artists, history of 20th-century conservation with special attention to cleaning and painting theories for easel paintings.

#### **Other**

Conducted interviews with Martin Wyld, chief restorer at the National Gallery, London, and Paolo and Laura Mora, pioneer conservators and Italian restoration theorists in London and Rome, Jan. 1998.

### **VIRIGINA STOTZ**

Associate Professor, Kean University, N.J.

#### **Papers**

"An Enigmatic Archivolt Explained: New Meanings for the Romanesque Façade of Notre-Dame, Saintes," Branner Forum for Medieval Art, Columbia University, Nov. 1997. "Piety and Politics: Multivalency of a Constantine Statue at the Convent of Notre Dame, Saintes," College Art Association Convention, Toronto, Feb. 1998.

### **MARLENE BARASCH STRAUSS**

Self-employed; Lecturer, The Metropolitan Museum of Art, Smithsonian, Boston Museum of Fine Arts, New Orleans Museum of Fine Arts, Town Hills

### **CAROL FORMAN TABLER**

Adjunct Professor, CW Post Campus, Long Island University

#### **Papers**

"Antoine Vollon and His Smashing Pumpkin: On Media-Hype and the Meanings of Still Life," College Art Association Conference, Toronto, Feb. 1998.

#### **Projects**

Catalogue of the paintings by Antoine Vallon, 1833-1900.

### **JANET D. THORPE**

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

### **JOAN CARPENTER TROCCOLI**

Deputy Director, Denver Art Museum

#### **Publications**

Introductory essay for *The Field Sketches of Thomas Moran*, University of Oklahoma Press, Norman, OK, 1996.

#### **Projects**

Exhibition catalogue of the Anschutz Collection, Denver.

**ANGUS TRUMBLE**

Curator of European Art, Art Gallery of South Australia, Adelaide

**Appointments**

Editorial adviser, *Art and Australia*, Sydney

**Papers**

"The Thickest Painters in London," Bohemian London Symposium, Adelaide, May 1997.

"Questions of Identity in Walter Sickert's 'The Raising of Lazarus'," 11th Biennial AAGGO Conference, Adelaide, Oct. 1997.

**Projects**

Exhibition of Victorian paintings in Australian and New Zealand public collections, forthcoming 2001.

**PHYLLIS TUCHMAN**

Independent

**Exhibitions**

Co-curator, "Norte del Sur: Venezuelan Art Today," Philbrook Museum of Art, Tulsa.

**Papers**

"Matisse and Sculpture," Milwaukee Art Museum.

"American Sculpture in Transition," The Metropolitan Museum of Art, New York. "The Ludwigs's Take on the '60s," Fleming Museum, Burlington, VT. Moderator and speaker, "Degas 2000," Studio School, New York.

**Publications**

Article on George Segal, *Smithsonian*, Jan. 1998. Cover story on Anthony Caro, *Sculpture*, Oct. 1997 (reprinted in exh. cat., London). Article on Picasso's "Man with a Lamb," *Art in America*, Feb. 1998. Essay on American and European art at the end of the '60s, exh. cat., Christie's, New York, Feb. 1998.

**JAIMEE UHLENBROCK**

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

**Papers**

"Deconstructing Demeter: The Case of the Malophoros Sanctuary at Selinus," *Oxford Seminar in Classical Archaeology*, Magdalen College, Oxford University, Oct. 1997. "Le terrecotte in Sicilia nell'età dei due Dionisi," *La Sicilia tra i Dionisi*, Agrigento, 1998. *Le terrecotte Norton e il santuario delle Nymphai Chthonai*, Monografia della Archeologica Libica, Rome 1998. "The Cyrene Papers: A Preliminary Report," *Libyan Studies*, 1998. "Influssi stranieri nella coroplastica cirenaica," *Atti del Convegno Cirene e la Cirenaica nell'Antichità*, Rome, 1998.

**Projects**

*Terracotta figurines from the Sanctuary of Demeter and Persephone at Cyrene: Final Reports*, University Museum Monograph, University of Pennsylvania.

**ALEXANDER VERGARA**

Visiting Assistant Professor, Department of Art History, Columbia University

**Exhibitions**

Curator, "The Visual Front: Posters of the Spanish

Civil War," Wallach Art Gallery, Columbia University, Feb.-Mar. 1998. Curator, exhibition on patronage of Archdukes Albert and Isabella, Prado Museum, Feb.-Apr. 1999.

**Publications**

*Rubens and His Spanish Patrons*, Cambridge University Press, Jan. 1999.

**Other**

"The Visual Front," <http://orphen.ucsd.edu/spec-coll/posters/index.html>.

**KAREN GRAHAM WADE**

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

**Papers**

Chaired and participated in numerous panels addressing museum education and management issues.

**RICHARD J. WATTENMAKER**

Director, Archives of American Art, Smithsonian Institution

**Papers**

"Soutine: Sources and Legacies," New York Studio School, Dec. 1997. "Albert C. Barnes and The Barnes Foundation," Association Suisse des Historiens et Historiennes de l'Art, Berne, April 1998.

**PHOEBE DENT WEIL**

Retired; self-employed

**Papers**

"Bozzetti: Techniques and Materials," Fogg Museum, Harvard University, symposium in connection with exhibition of Bernini bozzetti (terracottas) "Modeled in Mud," April 1998.

**Publications**

"A Renew of the History and Practice of Patination," *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, eds. N.S. Price, M.K. Talley, Jr., and A.M. Vaccaro, The Getty Conservation Institute, Science Press, Los Angeles, 1996.

**Projects**

History of sculpture techniques; theology and the visual arts.

**DORA WIEBENSON**

Professor Emeritus, University of Virginia; Editor-in-Chief, *Centropa: A Journal of Central European Architecture*; independent researcher

**Papers**

"Ancients and Moderns in the Académie d'Architecture Française," University of Belgrade, April 1998.

**Publications**

*The Architecture of Historic Hungary*, Massachusetts Institute of Technology Press, June 1998.

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

Art History Faculty, University of Texas at Austin, Jan.-May 1998.

**Awards**

Finalist, Alfred Barr Award for museum scholarship, College Art Association.

**Papers**

"Saint Joseph in Italian Renaissance Art: New Directions and New Interpretations," *Annual Saint Joseph's Day Lecture*, Saint Joseph's University, Philadelphia.

**Projects**

Iconography of St. Joseph in Pre-Tridentine art.

**PETER M. WOLF**

Self-employed, Peter Wolf Associates

**Appointments**

Treasurer and Trustee, Van Alen Institute.

**Projects**

*Riding the Fifth Wave*, book about recent urbanism in America.

**TOM WOLF****Appointments**

Professor of Art History, Bard College

**Exhibitions**

Paintings at the Trans Hudson Gallery, New York, Oct. 1997.

**Publications**

"The Genesis of the MacDowell Colony," *Community of Creativity: A Century of MacDowell Colony Artists*, The Currier Gallery of Art, 1996. "Kuniyoshi in the Early 1920s," *The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America*, Amon Carter Museum, 1996.

**Projects**

Exhibition honoring the centennial of the founding of Byrdcliffe, Woodstock's original Arts and Crafts colony, forthcoming 2002.

**DIANE WOLFTHAL**

Assistant Professor of Art History, Arizona State University

**Appointments**

Women's Studies Affiliated Faculty, Affiliate Professor of Humanities.

**Grants**

American Postdoctoral Scholar Fellowship, 1997-98, American Association of University Women Education Foundation; Council for Research and Creative Activities, Faculty Grant-in-Aid, 1996-98, Arizona State University; College of Fine Arts Research Grant, 1997-98, Arizona State University.

**Papers**

Workshop Co-Organizer and Presenter, "Witches and Old Women: Interrogating the Paradigm of Beauty as Virtue," *Attending to Early Modern Women: Crossing Boundaries*, University of Maryland, Nov. 1997. "Negotiating the Dominant Culture in Early Modern Yiddish Books," Western Association of Women Historians, May 1998. "Integrating Technical Studies into the Art History Curriculum," *Historians of Netherlandish Art conference*, Mar. 1998. "Colonialism and Sexual Violence: Christian van Couwenbergh's so-called *Rape of the Negress*," *Sixteenth-Century Studies conference*, Oct. 1997. Invited public lecture and classroom discussion, Visiting Artist Lecture Series,

University of Arkansas, Feb. 1998 and Hood College, Mar. 1998.

#### **Publications**

*Images of Rape: the "Heroic" Tradition and its Alternatives* (in press with Cambridge University Press, 1999). "Douleur sur toutes autres: Revisualizing the Rape Script in the 'Epistre Othea' and 'Le Livre de la Cité des Dames,'" in *Christine de Pizan and the Categories of Difference*, ed. by Marilyn Desmond, University of Minnesota Press (in press). "Women's Voice and Women's Community in Erhard Schön's *How Seven Women Complain About their Worthless Husbands*" in *Attending to Women in the Early Modern Period*, ed. by Adele Seeff and Susan Amussen, University of Delaware Press in conjunction with Associated University Presses (in press). "Witches and Old Women: Interrogating the Paradigm of Beauty as Virtue," in *Attending to Early Modern Women: Crossing Boundaries*, ed. by Adele Seeff (workshop report, in press). *Old Master Paintings on Copper, 1525-1775* (Oxford University Press, 1999; catalogue entries; in press).

#### **Projects**

*Picturing Jews in Early Modern Printed Books*, University of Manchester Press; editor, *Peace, Negotiation, and Reciprocity in the Middle Ages and Renaissance, Arizona Studies in the Middle Ages and Renaissance IV*, Brepols, Tournhout.

#### **BONNIE YOCHELSON**

Freelance curator

#### **Exhibitions**

"Anton Buehl," Howard Greenberg Gallery, Jan.-Mar. 1998, with catalogue.

#### **Papers**

"Paul Strand and Clarence H. White: A Subtle Influence," The Metropolitan Museum of Art, Apr. 1998.

#### **ERIC M. ZAFRAN**

#### **Appointments**

Curator of European Painting and Sculpture, Wadsworth Atheneum, since Sept. 1997

#### **Exhibitions**

"Impressions of France," Santa Barbara Museum of Art, Jan.-Apr. 1998.

#### **ALICE E. ZIMET**

Consultant (former Director of Cultural Affairs, Chase Manhattan Bank)

#### **Appointments**

New York City Trust for Cultural Resources; board member of the Lar Lubovitch Dance Company and Young Playwrights Inc.; member of Art Table, The Wolfsonian's Advisory Council, and the Collections Committee of the Harvard University Art Museums.

## **In Memoriam**

### **Margaret Ames Alexander (1916-1996)**

Dr. Alexander received a bachelor's degree from Wheaton College in Norton, Mass., in 1938; and a

master's degree in 1941 and a doctorate in 1958, both from New York University's Institute of Fine Arts.

She was the principal investigator and American director of the Corpus of the Mosaics of Tunisia since 1967. She was also professor emerita of the University of Iowa School of Art and Art History and Department of Classics. A member of the faculty since 1961, she taught Early Christian and Byzantine Art until retirement.

Dr. Alexander served as mosaic specialist for the Carthage Museum Project from 1992 to 1994 and for the Bir-el-Knissa project since 1990, as well as a consultant for many other international projects. She was co-author and editor of several books and wrote many magazine articles, including work published in *Archaeology* and *National Geographic*. In 1994, she received the Presidential Cultural Gold Medal of Tunisia.

Dr. Alexander was a member of the Archaeological Institute of America, serving as the Iowa Chapter president from 1986 to 1991; the Association Internationale pour l'Etude de la Mosaïque Antique, serving as a council member from 1983 to the present; and was a member of the North American branch and an honorary member for the organization's Tunisian branch. She was also a member of the International Committee for the Conservation of Mosaics, serving as president from 1988 to the present.

(Iowa City Press Citizen, Dec. 21, 1996)

### **Robert L. Alexander (1920-1998)**

Robert L. Alexander, professor emeritus, University of Iowa, born in New York, a graduate of Queens College's first class, died in Iowa City, Iowa, on Aug. 14. His wife, Margaret Ames Alexander preceded him in death in 1996. He served in the Army from 1942 to 1944, was a Teaching Assistant at Queens College in 1944-45, an Instructor at RISD in 1947-48, returned to tutor at Queens College from 1945 to 1951, was an Instructor from 1952 to 1958 at the University of Pittsburgh, an Assistant Professor from 1958 to 1961 at Pennsylvania State University, and moved to the University of Iowa in 1961, the year he received his Ph.D. There he rose to Professor in 1969, and retired in 1987, continuing to publish (but not exclusively) in two fields of expertise, the Hittite Art of Anatolia and Baltimore architecture of the early decades of the 19th Century.

He was the author of three monographs, *The Architecture of Maximilian Godefroy* (Baltimore, 1974), *The Architecture of Russell Warren* (Charleston, S.C., 1979), and *The Sculpture and Sculptors of Yazilikaya* (London, Toronto, 1986). Both editor and writer, he also published thirty-five articles in seventeen scholarly journals, among them the *Art Bulletin*, *Anatolica*, the *Journal of Anatolian Studies* (separately and with Hans G. Güterbock of the Oriental Institute, Chicago) and the *Journal of the Society of Architectural Historians*; also contributions to joint studies, biographies, Festschrift articles, and book reviews. His primary interest was always in the work of art as such.

Several academic years were spent in Turkey on research fellowships and numerous trips made to North Africa in assisting his wife in her work on the *Corpus des Mosaïques Anciennes de Tunisie*. He generously turned to the task of completing the volume she left behind at her demise, despite the onset of the brain tumor from which he died.

He was an active member of ten scholarly organizations, a director from 1960 to 1963 of the Society of Architectural Historians, a founding member of the Midwest Art History Society, and he gave papers at all of them. His research on the late 18th, early 19th Century, French-American engineer and architect Joseph François Mangin, designer of New York Harbor fortifications, and work on architectural projects that included the Wall St. Presbyterian church, Old St. Patrick's, and City Hall in New York City, is almost completed and will be submitted for publication in the near future to the *Winterthur Portfolio*, as he wished. He presented "The Apotheosis of Hatushili III in the sculpture of Fraktin" to the third International Congress of Hittiteology, Corum, Turkey in 1996.

A dedicated and well-loved teacher, open and helpful, he inspired majors and non-majors in art history; as a result he supervised many advanced degrees. A man with a wonderful sense of humor, generous, with the gift of making friends readily, supportive of high standards of scholarship, he was widely respected by his colleagues, and eminent teachers and scholars such as Henry Russell Hitchcock, Richard Krautheimer, and Ernst Kitzinger.

(Charles D. Cuttler)

### **Milton W. Brown (1911-1998)**

Milton W. Brown, a scholar and teacher who was a pioneer in 20th-century American art history, died at Mount Sinai Hospital in Miami Beach on Feb. 6. He was 86.

Mr. Brown's best-known book, *American Painting from the Armory Show to the Depression* (1955), was also his doctoral dissertation at New York University's Institute of Fine Arts. The book, a groundbreaking study of American art and culture between the world wars, was produced in the 1940's, when American art history was still in its infancy as a field of study and the material he was dealing with had been little examined by scholars.

The book, which took a decade to complete, was interrupted by Mr. Brown's military service in Italy in World War II; he was awarded a bronze star and edited "Stars and Stripes." He continued work on the book after he began teaching in the art department of Brooklyn College in 1946. He taught at Brooklyn for 25 years and was the department chairman from 1964 to 1971.

With the art historians Leo Steinberg and John Rewald, he established the CUNY doctoral program in art history at the Graduate School and University Center in Manhattan in 1971 and was the program's first executive officer until 1979. The program focused on American and European 19th- and 20th-century art. Its emphasis on photography and popu-

lar culture made it distinctive.

After his retirement in 1979, he was named resident professor, and in 1993 professor emeritus, a title he held at his death. He was appointed Kress Professor at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in 1989-90. From 1983-87, he was senior fellow at the Williams College Art Museum, where he helped prepare the catalogue raisonné of the American artists Maurice and Charles Prendergast. He wrote several other books, including a catalogue for a show of Jacob Lawrence that he also organized for the Whitney Museum of American Art (1973-74), and he contributed essays to other catalogues, encyclopedias and journals.

Mr. Brown, who was born in Newark in 1911, was also an artist. He studied painting in the late 1920's with Louis Lozowick, a family friend, and later with Leon at the National Academy of Design (now the National Academy Museum and School of Fine Arts). But he was able to devote full attention to his art, particularly water-color painting, only after retiring.

He had his first one-man show in 1996 at Gallery Schlesinger in Manhattan, consisting of 20 small landscapes dating from 1932 to 1995 showing Long Island, Cape Cod and Europe, along with cloud studies inspired by Constable and Boudin. The critic Lawrence Campbell, writing in *Art in America*, noted that the work was painted directly from nature but detected in it a mood that he associated with the 1930's, "a certain sadness that comes through to the observer like a social commentary." He had his second show in April 1997, and the exhibit "Summer Scenes: Milton Brown's Long Island," showed at the Stony Brook Art Museum in the summer of 1996.

He is survived by his wife, Blanche Brown of Manhattan, whom he met when they both were students at the Institute of Fine Arts, and by a brother, Julius Brown of O'Fallon, Ill.  
(Holland Cotter, *New York Times*, Feb. 15, 1998)

### **Stanton L. Catlin** (1916-1998)

Stanton L. Catlin, an art historian who did pioneering work in the study and documentation of modern Mexican mural painting, died on Wednesday at his home in Fayetteville, N.Y. He was 82.

Mr. Catlin, who organized the influential exhibition "Art of Latin America Since Independence" at the Yale University Art Gallery in 1966, made his first research trip to Mexico in 1939 on a graduate fellowship to study the origins and development of contemporary mural painting. In 1941, he assisted in sending a series of exhibitions of contemporary United States art, organized by the Museum of Modern Art in New York, to Central and South America. While in Latin America, he met the painters Diego Rivera, Frida Kahlo and José Clemente Orozco, about whose work he later wrote. He served as consultant for the Detroit Institute of Art Diego Rivera 1986 retrospective.

In 1964, Mr. Catlin shared a Grammy Award for an essay on mural painting that he had written to

accompany a Columbia Records Legacy collection recording of Mexican music. Beginning in 1994, he worked with the Mexican National University on a long-term project to document the history of mural painting in Mexico. Shortly before his death, he completed his section of the report, which records the location of 150 Mexican murals in the United States.

Mr. Catlin graduated from Oberlin College in 1937 and received a master's degree from New York University's Institute of Fine Arts in 1967. From 1956 to 1958, he was curator of American art at the Minneapolis Art Institute. He was assistant director of the Yale University Art Gallery from 1958 to 1967, then the first director of the Art Gallery of the Center for Inter-American Relations, new Americas Society in New York City. In 1974, he joined the Syracuse University faculty as professor of museum studies and art history and director of the University's art galleries. He was named professor emeritus in 1982. . .  
(Holland Cotter, *New York Times*, 1998)

### **Bernice F. Davidson** (1927-1998)

Bernice F. Davidson, a historian of Italian Renaissance art who served as research curator at the Frick collection for more than four decades, died at Calvary Hospital in the Bronx on Feb. 24, 1998. She was 70 and lived in Manhattan. She died of cancer, her sister, Anne Ferry, said.

Ms. Davidson, who was known as Bunny, was born in New York City in 1927 and grew up on the Upper East Side, where she and her sister regularly visited the Metropolitan Museum of Art. She graduated from the Horace Mann School and Wellesley College before receiving her Ph.D. in art history from Radcliffe College. She specialized in Raphael and the artists of his circle in Rome, among them Perino del Vaga, on whom she was the leading expert. Her book, *Raphael's Bible: A Study of the Vatican Logge*, was published by Pennsylvania State University in 1983, and her articles appeared regularly in periodicals like the *Art Bulletin*, the *Burlington Magazine* and *Master Drawings*.

After working at the Frick for two years in the mid 1950's, conducting research for a new and complete catalogue of the museum's paintings, Ms. Davidson was chief curator of the Rhode Island School of Design Museum of Art from 1956 to 1960 and held part-time teaching positions at Brown University, Harvard University and, later, at New York University's Institute of Fine Arts.

In 1965 she returned to the Frick, working in all areas of the collection and developing a strong interest in small Renaissance bronzes and in drawings.

She was a major contributor to the volumes on painting in the complete catalogue of the collection, published in 1965, and wrote the section on sculpture in *Art in The Frick Collection*, published by Abrams in 1996.

Ms. Davidson's exhibitions at the Frick included "Italian Art at the Close of the Quattrocento: Pollaiuolo and Hercules" (1992) and "Severo and the Sea-Monster" (1997).

She also oversaw the Frick's annual graduate student symposium on the history of art, a prestigious academic testing ground, and worked closely with young scholars during the two- and three-year appointments at the Frick that were their final preparation for the museum profession. Ms. Davidson retired last April.  
(Roberta Smith, *New York Times*, Mar. 22, 1998)

### **Mark Hampton** (1940-1998)

Mark Hampton the interior decorator whose relaxed traditionalism was embraced by America's stylish elite, making him a celebrated symbol of gracious living for decades, died July 23 at New York University Medical Center. He was 58 and had homes in Manhattan and Southampton, N.Y.

The cause was cardiac arrest brought on by liver cancer, his wife, Duane, said.

In recent years, Mr. Hampton was most closely associated with President and Mrs. George Bush, for whom he consulted on the décor of a half-dozen homes, including the White House. . . .

More a distiller than an innovator, Mr. Hampton built his career on giving the public exactly the style it wanted at precisely the time it realized it wanted it. In the 1960's and 70's that meant discothèque modernism in primary colors, inspired by the work of his mentor, David Hicks, the flamboyant British decorator who died on March 29. It was crisp but comfortable traditionalism, however, that became Mr. Hampton's hallmark in the early 1980's, and that made him an icon of American style and one of the nation's most sought-after decorators.

His use of such upper-crust accouterments as 18th- and 19th-century American and English antiques, flowery chintz and smartly tailored upholstery added up to a seductive atmosphere of low-key privilege that attracted eminent clients. Like Sister Parish, the late doyenne of American interior design, and Mario Buatta, known as the Prince of Chintz, who worked with Mr. Hampton on Blair House, [he] was one of the few American decorators to become a household name.

"I have absolutely no interest in a trademark style," he once said. ". . . I've wondered with envy at people who like one thing and work at it and it becomes their realm. Those people who can say, 'I love Winterthur but I hate Lyndhurst,' people who have these enormous, refined senses of taste. I love Winterthur, Lyndhurst, Greek Revival and French houses. Of course, I day-dream constantly about English houses, and those shingle-style American houses built in 1905 full of furniture from jillions of other periods."

Random House published "Mark Hampton on Decorating," a collection of refreshingly opinionated, sensible essays that were originally published in *House and Garden* and, later, in *House Beautiful*. "Mark Hampton on Decorating" and a companion volume of essays that followed, "Legendary Decorators of the Twentieth Century" (1992, Doubleday), gave him a cult following, a rarity in the world of décor. The books were admired as much for their easy, conversational tone and generous,

impeccable advice as for their illustrations: polychrome and grisaille watercolors from Mr. Hampton's own hand.

Mr. Hampton graduated from DePaul University and dutifully attended the University of Michigan Law School. But his [early] love of design was not to be forgotten. On the first day of school, he startled his law school roommate by unpacking an unlabeled cache of objects from a footlocker: an obelisk, small antique boxes and a branch of rhododendron. So it was no surprise when Mr. Hampton abandoned law school in 1964 to pursue a degree in art history at Michigan's School of Fine Arts. He later earned a master's degree at the Institute of Fine Arts at New York University. . . . (Mitchell Owens, *New York Times*, July 24, 1998)

### **William H. Jordy** (1918-1997)

William H. Jordy, one of the first historians to chronicle the rise of modern architecture in the United States, died on Aug. 10 [1997]. . . .

Mr. Jordy was a revered figure among students of American architecture. His writings on the work of Marcel Breuer, Ludwig Mies van der Rohe and other prominent modernists charted the impact of European architects on American design and education in the postwar years. A frequent contributor to *The New Criterion* and the British periodical *Architectural Review*, he was esteemed as a stylist as well as a scholar. His essays highlighted the symbolic and humanist aspects of an architectural style once regarded as purely functionalist.

Mr. Jordy was born in Poughkeepsie, N.Y., in 1918. He was educated at Bard College, New York University's Institute of Fine Arts, and Yale University, where he received his Ph.D. in 1948. He taught at Yale until 1955, when he joined the faculty at Brown. At his death, he held the position of Henry Ledyard Goddard Professor Emeritus of Art History.

In recent years, Mr. Jordy had become active at the Buell Center for the Study of American Architecture at Columbia University. "He was completely open-minded about developments in architecture," said Joan Ockman, the center's director. "He was completely honest, and could be critical, but he was always constructive." The Buell Center plans to publish a collection of Mr. Jordy's essays next year. Mr. Jordy's books include *Henry Adams: Scientific Historian* (1952) and two volumes in the series *American Buildings and Their Architects* (1972). He was also co-editor, with Ralph Coe, of an anthology of the writings of the architecture critic Montgomery Schuyler (1961). . . .

(Herbert Muschamp, *New York Times*, Aug. 1997)

### **Norman Neuerburg** (1926-1997)

Norman Neuerburg, art historian, artist, educator, expert on California's 21 historic missions, and a historical consultant on the original J. Paul Getty Museum in Pacific Palisades, has died at the age of 71.

Born in Universal City, Neuerburg grew intrigued with the Spanish colonial missions when

he was a child. At 15, he became the youngest tour guide at the nearby Mission San Fernando, and over the years he served as historical consultant for at least one-third of these architectural landmarks.

He helped restore Indian artwork at Mission San Fernando years after the 1971 earthquake, personally re-creating floral drawings in the Fray Junipero Serra Memorial Chapel. . . . Neuerburg also helped form the California Mission Studies Association, an interdisciplinary network to coordinate research on and preservation of the missions.

After service in the Army artillery in Italy during World War II, Neuerburg earned a bachelor's degree in Greek from UCLA and master's and doctoral degrees in art history from the Institute of Fine Arts of New York University.

He returned to Italy in 1955 as one of 13 winners of the Rome Prize Fellowship to study fine arts and classical studies at the Rome Academy.

Neuerburg taught at several major institutions, including UCLA, UC Berkeley, UC Riverside, USC, Cal State Dominguez Hills, the California Institute of the Arts and Indiana University.

In addition to his work as consultant to the missions and the Getty, he served as historical consultant to El Pueblo de Los Angeles and the Santa Barbara Trust for Historical Preservation and as curator of Spanish colonial art for the Southwest Museum. (Myrna Oliver, *Los Angeles Times*, Dec. 18, 1997)

### **Robert Parks** (1918-1998)

The IFA Newsletter would, I think, like to remember Robert Parks, who died in Chicago on July 30, aged 80. He was one of many alumni who never took a degree, but accomplished a great deal.

After graduate work at the IFA, he began a museum career as curator of paintings in his native Indianapolis at what was then called the Herron Art Museum. His most remarkable work there was in mounting two exhibitions, "Holbein and His Contemporaries" (1950) and "Pontormo to Greco" (1954), pioneering shows in being large surveys that were both visually brilliant and of scholarly sophistication. He did them both truly single-handedly, something that would today be presumed impossible.

The attention they drew led to his appointment in 1955 as the still youthful director of the Smith College Museum of Art. His living memorial there is a wide range of acquisitions, some still fundamental today to the character of the museum. To name just one, the Kirchner full-length double portrait, reproduced at the time on the cover of the CAA's *Art Journal*.

He also served as curator at the Ringling Museum in Sarasota (a post in which he was my own immediate successor) but then shortly did a complete mid-life career change. In the following years he worked with the poor through church groups, first on Indian reservations and then in the inner city in Chicago.

He is survived by Ann, his wife already when he was studying at the IFA, and by their daughters Kate and Ellen.

(Creighton E. Gilbert, Professor, Yale University)

### **Edith A. Standen** (1905-1998)

A memorial service was held for Edith Standen on September 22, 1998 at the Metropolitan Museum of Art where she was Curator Emerita in the Department of European Sculpture and Decorative Arts. Recent publications include: articles in the *Metropolitan Museum Journal*, 1995; letter, *Studies in the Decorative Arts*, vol. 4, Bard Graduate Center, 1997; introduction to chapter in *The Spoils of War*, ed. Elizabeth Simpson, New York; "Rich Arras: Mean Tapestry," *Studies in the Decorative Arts* vol. 5, Bard Graduate Center. In October 1995 she presented "Tournai Tapestries c. 1680" at the Tapestries Symposium, Chambord.

### **Sylvia H. Williams** (1936-1996)

Sylvia H. Williams, director of the Smithsonian Institution's National Museum of African Art for thirteen years, died on February 28 [1996] in Washington D.C. . . . Ms. Williams joined the National Museum of African Art in 1983 and oversaw its move in 1987 from the Capital district to its current site on the Mall. During her tenure the museum acquired more than 800 works and exhibited both traditional and modern art, including sculpture, photography, and textiles from its own collection and from abroad.

A scholar of African art, Ms. Williams served as a curator in the Department of African, Oceanic and New World Cultures at the Brooklyn Museum before coming to Washington. In 1994-95 she was curator of the exhibition "Mohammed Omer Khalil, Etchings/Amir I.M. Nour, Sculpture." Ms. Williams held degrees in art history from Oberlin College and New York University's Institute of Fine Arts. (New York Times, Feb. 29, 1996)

### **Alice Huei-Zu Yang** (1962-1997)

Alice Huei-Zu Yang, an art historian and curator, died early Saturday [February 9, 1997] after a hit-and-run accident at Canal and Varick Streets in Manhattan. She was 35 and lived in Tribeca.

Ms. Yang was born in Taipei and came to the United States when she was 15. She studied art history at Yale University, graduating cum laude in 1984. After completing internships in several Manhattan museums, Ms. Yang worked for five years as an assistant curator at the New Museum of Contemporary Art in SoHo, organizing several exhibitions, including a survey of the work of Alfredo Jaar in 1992 and a group show titled "The Final Frontier" in 1993. That year, she left the museum to work as a critic and independent curator while earning her master's degree at the Institute of Fine Arts of New York University.

Ms. Yang had recently passed her oral examinations for a Ph.D. at the Institute and last week began working as the Robert Lehman curator at the Parrish Art Museum in Southampton, L.I. She was also organizing an exhibition of drawings by emerging

Taiwanese artists at the Drawings Center in SoHo. (New York Times, Feb. 11, 1997)

## Also Communicated:

Lois Berkman, d. July 25, 1998

Norman H. Pritchard II, d. March 1998

Allen Wardwell, d. March 1, 1999

## Recent IFA Dissertations

### 1997

Margaret Kuntz, *The Cappella Paolina: Before and After Michaelangelo* (K. Brandt)

Diana Rowan, *Portable Buddhist Shrines 1791-1814* (J. Hay)

Andrew Shelton, *From Making History to Living Legends: The Mystification of M. Ingres (1834-55)* (R. Rosenblum)

Gertje Utley, *Picasso and the 'Parti de la Renaissance Francaise': the Artist as a Communist, 1944-53* (K. Varnedoe)

Mariët Westermann, *The Amusement of Jan Steen: Comic Painting in the 17th-Century* (E. Begemann)

Erick Wilberding, *History and Prophecy: Selected Problems in the Religious Paintings of Nicolas Poussin* (D. Posner)

Louisa Wood Ruby, *The Drawings of Paul Brill: A Study of their Role in 17th-Century European Landscape* (E. Begemann)

Michael Amy, *Michelangelo's Commission for Apostle Statues for the Cathedral of Florence* (K. Brandt)

Ena Giurescu, *Trecento Family Chapels in Santa Maria Novella and Santa Croce: Architecture, Patronage, and Competition* (M. Trachtenberg)

Anne Umland, *Joan Miró and Collage in the 1920s: The Dialectic of Painting and Anti-Painting* (R. Lubar)

Fang-Mei Chou, *The Life and Work of a Sixteenth-Century Suzhou Artist: Wen Boren (1502-1575)* (J. Hay)

Tomoko Masuya, *Takhi-i Sulayman* (P. Soucek)

Perrin Stein, *Exoticism as Metaphor: Turquerie in 18th-Century French Art* (D. Posner)

Marina Vidas, *Representation and Marriage: Art, Society and Gender Relations in Florence from the Late 14th- through the 15th-Century* (J. Alexander)

### 1998

Jane Becker, *Only One Art: The Interaction of Painting and Sculpture in the Work of Medardo Rosso, Auguste Rodin and Eugene Carrière, 1884-1906* (L. Nochlin)

Marietta Cambareri, *Ippolito Scarza and the 16th-Century Revolution Projects at Orvieto Cathedral* (K. Brandt)

Erica Ehrenberg, *Retrieving Late Babylonian Art: The Seal Impressions from the Eanna Archive at Uruk* (D. Hansen)

Ethelyn Gordon, *The Sculpture of Frederick Williams MacMonnies: A Critical Catalogue* (R. Rosenblum)

Erik Inglis, *Jean Fouquet as a Painter of National History* (J. Alexander)

Lydia Thompson, *The Wall-Carvings of Yinan Tomb* (J. Hay)

Mary Brantl, *Agency Studies: Art and Diplomacy in Northern European Protestant Courts of the Early 17th-Century* (E. Begemann)

Emilie Gordenker, *Careless Romance: Van Dyck and Costume in 17th-Century Portraiture* (E. Begemann)

Gerard Guest, *Queens, Kings and Clergy Figures of Authority in the 13th-Century Moralized Bible* (J. Alexander)

Bernice Jones, *Minoan Women's Clothes: An Investigation of their Construction for the Dipictions in Art* (G. Kopcke)

Steven Platzman, *Imaging the Artist: Cézanne and the Rhetoric of the Self-Portraits* (L. Nochlin)

Luisa Alcalá, *The Jesuits and the Visual Arts in Spain 1670-1767* (J. Brown)

Kathryn Calley, *The Family Paradigm in French Paintings, 1789-1814* (R. Rosenblum)

Kim DeBeaumont, *Reconsidering Gabriel de Saint-Aubin (1724-80): The Professional Background for his Scenes of Paris* (D. Posner)

Susan Earle, *Puvis De Chavannes and America: His Artistic and Critical Reception 1875-1920* (R. Rosenblum)

Thomas McDonough, *The Construction of Reserve: Urbanism and Experience in Rousseau's Paris* (L. Nochlin)

Roxand Marcoci, *Site of Contestation: Constantin Brancusi's World War I Memorial* (K. Varnedoe)

Margaret Richter, *Gabriel Max: The Artist, The Darwinist and the Spiritualist* (R. Rosenblum)

Susan Rosenberg, *Brancusi and Postwar Paris: Portraiture, Primitivism, and Patronage in the 1920s* (R. Lubar)

Kathleen Ryor, *Bright Pearls Hanging in the Marketplace: Self-Expression and Commodification in the Painting of Xu Wei* (J. Hay)

## IFA Courses Opened to Members of Council of Friends

### FALL 1998

- O'Connor, "Egyptian Art: Ramesside to Third Intermediate Period." F, 1-3
- Hansen, "Art and Architecture of Early Mesopotamia." W, 10:30-12:30
- Soucek, "Art and Architecture of the Islamic Mediterranean." W, 1-3
- Kopcke, "Crete and Mycenae: An Accounting of Difference." F, 10:30-12:30
- Welch, "Hellenistic and Roman Art: 3rd-1st Century B.C." Th, 3:15-5:15
- Mathews, "Christian Art Before Iconoclasm." M, 3:15-5:15
- Eisler, "Inter-Renaissance-Arts and Agencies." F, 1-3 (Sem. Rm.)
- Brown, "The Renaissance of Spain." Th, 1-3
- Rosenblum, "French Painting, 1755-89." Tu, 10:30-12:30
- Nochlin, "Manet, Degas and Their Circle." Tu, 3:15-5:15
- Lubar, "French Art Between the Wars." Tu, 5:30-7:30
- Cohen, "Architecture in Russia 1861-1954." M, 1-3 & W, 5:30-7:30 (to 10/31)
- Mitchell, "Visual Culture." M, 5:30-7:30

### SPRING 1999

- O'Connor, "Egyptian Art: Form and Function." F, 1-3
  - Soucek, "Arts of the Eastern Islamic World." W, 1-3
  - Kopcke, "Rome North of the Alps." F 10:30-12:30
  - McCredie, "The Architecture of Archaic Greece." M, 1-3
  - Welch, "Roman Art: Augustus to Trajan." Tu, 3:15-5:15
  - Alexander, "Early Medieval Art in Europe." Tu, 10:30-12:30
  - Solomon-Godeau, "Birth of Mass Media in 19th Century France." Th, 1-3
  - Cohen, "Architecture ca. 1900." M&Tu, 3:15-5:15 (to 3/15)
  - Hay, "Modern Chinese Art, 1865-1949." M, 3:15-5:15
  - Sullivan, "Visual Culture in the Caribbean, 20th Century." W, 6-8 (class meets in Main Bldg., Rm. 301, 100 Washington Square East)
- All courses are subject to change

## 1998 Grants to IFA Students

The Alumni Association contributed to the support of five graduate students for the Summer of 1998 who were traveling for research or finishing research and writing for the dissertation:

- \$1,000 to Aruma D'Souza (Ph.D. candidate for Prof. Nochlin) for final research and writing of dissertation on Cézanne, Painting and Women
- \$1,000 to Melinda Hartwig (Ph.D. candidate for

Prof. O'Connor) for research in Oxford and Heidelberg on Theban Tomb Painting

- \$1,000 to Etienne Hellman (Ph.D. candidate for Prof. Lubar) to begin research in Paris on "Physical Culture and the Fin-de-Siècle to the Eve of World War I"
- \$1,000 to Antien Knapp (Ph.D. candidate for Prof. Haverkamp-Begemann) for travel to Belgium for research on Peter Paul Rubens and the Jesuit church of Antwerp
- \$1,000 to Domenic Leo (Ph.D. candidate for Prof. Alexander) to finish research and writing in Paris on Guillaume de Machaut

## IFA Directories

The supply of IFA Alumni Directories is now depleted. We will consider issuing an updated version if there is sufficient demand. To indicate your interest in this effort, please contact Linda Roccas, College of Staten Island/CUNY, 2800 Victory Boulevard, Staten Island, New York 10314. Tel. (718) 982-3917, e-mail: roccas@postbox.csi.cuny.edu



Photo: Tav Holmes

The IFA in Scaffolding, 1998

## THANK YOU, ALUMNI SUPPORTERS!

We gratefully acknowledge the following contributors to the Alumni Association Fund, September 1, 1997 to September 1, 1998, 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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