

IFA

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of the Institute of Fine Arts
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Alumni Newsletter

PROFESSOR EVELYN B. HARRISON HONORED IN ATHENS ON HER 80TH BIRTHDAY

By Linda Roccas

In June 2000, Eve Harrison was feted with a week-long birthday celebration in Athens. On her birthday, June 5th, a small group of her former students and friends gathered for a surprise party on an Athens rooftop balcony and, in sight of the Parthenon, toasted her 80th birthday and presented her with a gift to which many of her former students, both those lucky enough to be in Athens and those elsewhere, and other colleagues had contributed. In best Greek fashion, the revelers then made their way to a nearby taverna and continued the celebration over fat plates of Athenian cheer and an American-style, Athenian-baked birthday cake.

A week later upon his arrival in Athens, Jim McCredie, Director of the IFA and of

the excavations at Samothrace and the current President of the Board of the Trustees of the American School of Classical Studies, hosted a gala party for Miss Harrison in the terraced garden of the School. More than 150 well-wishers—members of all the foreign archaeological schools at Athens, friends in the Greek archaeological community, members and staff of the American School, and former and current students from Princeton and the IFA—convened to offer their congratulations on the festive occasion. Among the celebrants were IFA alumni/ae Ioannis Akamatis (who flew in from Thessaloniki where he is a professor at the University and director of excavations at the palace-site of Pella), Beth Cohen, Liz Papageorgiou, Linda Roccas, and Marjorie Venit as well as current IFA student Blair Fowlkes. Among her many

gifts, the recipient was treated to a cheerfully hokey, but truly heart-felt, encomium, written and performed by the equally cheerful and hokey Caryatid Chorus (who will never be permitted again to meet unsupervised). It is here reproduced for posterity. □

The Homeric Hymn to Evelyn

We begin to sing of Pallas Evelyn,
Glorious teacher, grey-eyed, inventive,
ethically true,
Pure Virginian, savior of
sculpture, courageous,
Thrice born—first from the Byrds of
Virginia, second from halls of Columbia,
and then from the Amerikaniki Scholi.
From his mighty head, wise Dinsmoor
himself bore her,
armed with incisive prose of flashing
words (not to mention frieze-block
measurements) and awe seized all the
cosmos—even the Institute—as it heard.
She sprang quickly to the Agora and
stood before Homer holding the adeia,
shaking sharp ideas—and then the D.A.I.
began to reel at the words of the
bright-eyed scholar.
The Rising Sun was eclipsed at the sound
of her words, and missing parts of the
Parthenon were revealed, and the
Princeton tiger mee-owwed.
Even the Eponymous Heroes rose from
the plain of Attica.
And the sun stopped in its path as
she pinned the blue blanket into the
Kore's robe.
So hail to you, daughter of Bieber, worthy
of the peplos.
XAIRE!



Eve Harrison with Marjorie Venit, Ioannis Akamatis, and Linda Roccas

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ALLEN ELLENZWEIG JOINS IFA AS ASSISTANT TO THE DIRECTOR FOR PUBLIC AFFAIRS

Allen Ellenzweig replaced Joan Leibowitz as Assistant to the Director for Public Affairs at the Institute of Fine Arts in June 2000. He serves as the administration's liaison to the IFA Alumni Association. Previously, he was for thirteen years Administrator of the French Department at New York University and received NYU's Distinguished Administrator Award for 1997-98.

Mr. Ellenzweig worked at a number of art galleries in New York City in the 1970s and 1980s, including the Sidney Janis Gallery from 1976-80, and served as a guest curator for several contemporary art exhibitions. Over the years, he has written art and photography criticism, books reviews, and cultural journalism in such periodicals as *Arts Magazine*, *Art in America*, *The Village Voice*, and the *Gay & Lesbian Review Worldwide* (formerly the *Harvard Gay & Lesbian Review*.) In 1992, *Columbia University Press* published his study *The Homoerotic Photograph: Male Images from Durieu/Delacroix to Mapplethorpe*. He has lectured widely and has also participated on and organized numerous academic and/or professional panels. Most recently, he has published two works of short fiction. □



IFA ALUMNI AND FRIENDS WEB SITE INAUGURATED

By Linda Roccas

Several IFA alumni and IFA staff members have been working for the past year to bring this site up to date with all of the information and news that any alumni could want. You may click on "alumni" from the IFA menu bar at www.ifa.nyu.edu/ to access the site. Some sections now included are a list of events just for alumni such as the Cook Lecture each spring and the IFA Alumni Newsletter Online. Information about giving to the IFA is also found, either through an online contribution form or via the old standby, snail-mail. Lists of the IFA Alumni officers, chairpersons of committees, and regional representatives are also included, some with e-mail addresses as well, and all alumni are encouraged to contact us. There is information about the CAA reunions, past and future, and CAA papers given by IFA students, faculty and alumni. Other resources for NYU alumni are linked as well, such as "Violetnet," the new alumni contact service, and the NYU alumni web pages. Please click on the "contact us" link and let us know what else you would like to see in these pages. Remember it is your resource! □

Web Team: Linda Roccas, Tav Holmes,
Allen Ellenzweig, Jason Varone

UPDATE YOUR ALUMNI NEWS ON-LINE

Please note that alumni can update their news and information directly to Allen Ellenzweig, Assistant to the Director of Public Affairs at the IFA by 1. accessing the IFA home page at www.ifa.nyu.edu 2. clicking "alumni" on the left-hand menu 3. clicking "IFA Alumni Contact Info" on list of choices 4. clicking "click here" to update your address, career, or biographical information. At this point one is automatically given an e-mail address to ifa.alumni@nyu.edu in order to write whatever message one wishes. That message will go to Mr. Ellenzweig for review. Please include alumni news from 2000 on only.

THE "HISTORY OF THE IFA" PROJECT & EXCERPTS FROM THE 1990 INTERVIEW WITH CRAIG HUGH SMYTH, IFA DIRECTOR 1953-1973

The project to record the history of the Institute originated with Milton and Blanche Brown in the form of a series of interviews with persons instrumental in forming that history.



Craig Hugh Smyth, Director of the Institute from 1953-1973, recently provided a copy of his transcript to the IFA-AA for which we are most grateful. Excerpts from that interview of 153 pages, conducted in 1990, follow. (Brackets denote clarifications added by Professor Smyth. Double-brackets denote clarifications added by us. The subheadings are also ours; the excerpts have been regrouped under them and therefore do not always follow the sequence of the original interview.)

It is February 14th, 1990; an interview with Craig Smyth is being held.

Interviewers are Blanche and Milton Brown. The interview is being held in their own house at 15 West 70th Street.

Walter Cook and getting the job

Blanche Brown: We begin now, first question, Craig. What was your connection with the Institute of Fine Arts, and when?

Craig Smyth: I came to the Institute in 1950, and the following year became the acting director for two years until '53, when I became director. I was the director for the next twenty years, so it's twenty-two years altogether in charge . . . So I know I was in the job market, and suddenly I got an invitation from Walter Cook to come to the Institute to join the faculty. Well, it seemed to me that that was a very big, perhaps too big a jump, and I got in touch with my former teacher, Charles Rufus Morey, who was in Rome, and, as I always did when I had any decisions to make, I talked about it with Mr. Morey. And his word

was, "You have to take it. There's no question about it. You have to take it."

Blanche Brown: Any explanation?

Craig Smyth: He always wanted his people in places he thought were good. And he'd taught, you see, at the Institute for years [as a visitor, commuting from Princeton]. And so I sent a cable to Walter Cook, accepting his invitation.

Milton Brown: Do you have any notion who recommended you to Cook? Was it Morey?

Craig Smyth: No, I don't think so. I have no...well, I have some notion about that, but don't know at all. But the interesting thing is that after I sent off an acceptance to Walter Cook – interesting to me, I don't know if it's interesting to anybody else – I then had twenty-four hours of great misgivings about this. I thought that is far more than I should undertake at this point, teaching graduate, only graduate, work. So I went to...

Blanche Brown: And teaching three, quote, new courses a semester.

Craig Smyth: Yes, well I didn't know very much about that. But, in any case, I then went to the post office in Florence, the only place then where you could telephone to the United States. And I waited to make a call. It was a very elaborate thing to do. I finally got Walter Cook on the phone and I said, "I am very sorry to tell you, but I just can't accept this job. It's more than I can, feel I can do at this point." And he simply shouted from the other end. He said, "I've already told the dean; you can't stop it." And he slammed the phone down. So...

Blanche Brown: Is that a pretty good description of Dr. Cook?

Craig Smyth: That's a great description of Walter Cook . . .

The IFA and the MMA

Blanche Brown: Well, didn't the Institute begin with a connection with the Museum?

Craig Smyth: It certainly had begun with a connection with the Museum.

Blanche Brown: And then something went sour?

Craig Smyth: Something in the 'forties seemed to go wrong, so that they were – each was sort of an armed camp, I got the feeling.

Blanche Brown: As bad as that?

Craig Smyth: As bad as that. Whether it was Walter and Francis who didn't see eye to eye, I don't know.

Milton Brown: In the 'thirties we used to have all our classes in the Museum.

Craig Smyth: Yes, you did.

Milton Brown: Most of our classes.

Craig Smyth: Yes, I know. Well, this was different.

Milton Brown: We had them at the Frick [Art Reference Library], and at the Morgan Library, but most of the classes, except for the seminars, which were taught in the [graduate department's early quarters], I forget whether it was 81st or 82nd Street. But our classes were at the Museum in those days.

Blanche Brown: But that was no longer happening. What building were you in by this time? Was this the Warburg?

Craig Smyth: This, this was the Warburg House, where the Institute had moved in '37. And...

Blanche Brown: From the time you began teaching you were...it was the Warburg House.

Craig Smyth: It was the Warburg House, because I didn't come until years after you [Department of Fine Arts and its students] had all moved in. In 1937 you moved [into the Paul Warburg House, 17 East 80th].

Milton Brown: Remember, we had [first] a two-year hiatus in the Carlyle [Hotel, before the move to the Warburg House].

Craig Smyth: That's right . . .

I also think of how in the old house we always had a student living in the old house.

Blanche Brown: The old house is the Warburg House?

Craig Smyth: In the Warburg House.

And James Stubblebine [later a very well known scholar and teacher], for example, was [for some time] the student in residence.

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DANIEL AND MICHAEL ALTMAN ESTABLISH NEW IFA FELLOWSHIP

The Altman family has recently established an IFA fellowship in memory of Barbara T. Altman.

Mrs. Altman, at one time a schoolteacher, returned to school in the 1970s for her master's degree at the IFA. Her husband, Daniel, notes that she was especially devoted to the fields of French and English art of the eighteenth and nineteenth centuries. Ph.D candidate Tricia Paik has been a recipient of the Altmans' great generosity for her thesis "Ellsworth Kelly: The New York Years, 1954-69." □

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Blanche Brown: There was one apartment...

Craig Smyth: One room. And Dario Covi [also well known now] was once the student who lived in [there] . . . and Wayne Dynes, I remember as one.

Blanche Brown: How was that person chosen?

Craig Smyth: Well, it was arbitrary, I suppose. Walter had always done it this was a way of seeing that the house was supervised.

Blanche Brown: Well the point that occurred to me was that there was now enough room in the Warburg House for classrooms, and they didn't need to go to the Museum.

Craig Smyth: Yes, that's true.

But the Warburg House was also a problem, because it didn't have room for a library really. It had a small library, but to build a real library there was – looked impossible.

And this was another thing that I looked at very carefully when I got there: space . . .

The origin of the Museum Training Program, [mid-1950s] however, was as follows. It seemed to me that we ought to get our relationship with the Metropolitan

Museum squared away, and get back into using it. And being a museum person before I came to the Institute . . . seemed that Mr. Weinberger's course in museum work was on the right track, it seemed clear that we had to make a strong continuing program of [training] for museum work. I

turned to Harry, you know, as I often did, "What do you think?" And Harry was gung-ho for this. And so we made the plan then, not finally with Francis Taylor, but with Jim Rorimer.

It was a long, thoughtful work on what this program should be. Karl Lehmann had a lot to say with that too. He got into the discussion, I think that besides Harry it was Karl I turned to most [but perhaps also Richard Offner and others.]

We decided on a three-stage Museum Training Program with an initial course like the one that Martin had given, a general course in museum work; next a course with the curators, for a specially selected group [of students] from the first course, going from department to department during the semester to hear of and see the curatorial work; and a third year of internship in a department in the museum, while still a graduate student.

The Duke House

I knew that Walter had always wanted, had his eye on, the Duke House. He's known Doris Duke, and he'd hoped that it would

somehow be possible. Then he had some sort of falling out with Doris Duke. I don't know what that was, but he had put the idea of the Duke House in my head.

[As recounted below, the Museum Training Program took full form only around the time we moved into the Duke House in 1958, perhaps a little before or a little after – but in any case when Jim Rorimer was director at the Met. He was keen on the idea. By about 1960 we got the Ford Foundation interested and it created Ford fellowships for the program, giving it more prominence – William McNeil Lowry was the person I dealt with at the Foundation, and he, too, was keen. It was after this that such as J. Carter Brown, Philippe de Montebello, James Wood, and Harry Parker applied for graduate study at the Institute, entering this Museum Training Program.]

Then one day, Ben Sonnenberg, in his absolutely inimitable way, when we were talking said, "Look, I want your [i.e., the Institute's] light to come out from under a bushel." "I'll give you five thousand dollars if you can figure out a way to spend it that will bring some attention to the Institute on the part of people beyond the academic world."

So of course I said, yes, and then thought and decided to ask the Wrightsmans if they would like to – since I knew their collection was wonderful – if they would like to show some of their collection in the Oak Room of the Duke House. [To my knowledge, none of their collection had been shown anywhere.] They thought about it and decided that they would like to do that.

What they chose to show was their snuffboxes. When Walter Friedländer heard that, he said, "snuffboxes!" But it was a remarkable exhibition, and we got Francis, Sir Francis Watson, over from the Wallace Collection, the man who knows so much about snuffboxes – he'd been cataloguing the Wrightsman Collection.

Blanche Brown: Well, that should identify him for a researcher well enough.

Craig Smyth: He was the director of the Wallace Collection, he did a lecture for the occasion. We had really a beautiful exhibition.

And we gave a dinner for the Wrightsmans at the Institute the opening night. For this, I invited the new president of New York University to come to meet them and sit next to Jayne Wrightsman. He asked if he really should come, and I said yes. They hit it off. Shortly after they saw each other –

MIRELLA LEVI HONORED AT LAURENTIAN LIBRARY

By Ida Rubin

Mirella Levi D'Ancona, long known for her contributions to the field of Italian illuminated manuscripts, was honored on September 23, 1999, at the Laurentian Library by a large gathering of scholars. In addition to Franca Arduini, Director of the Biblioteca Medicea Laurenziana, and Maria Grazia Ciardi Dupré, President of the Società Internazionale di Studi di Storia della Miniatura, among those who spoke were



Angela Dillon Bussi, Miklós Boskovits, and Giordana Mariani Canova.

Mirella came to IFA after receiving an earlier degree in Florence. At the Institute she was research assistant to Professor Richard Offner, and she worked closely with Professor Erwin Panofsky, who guided her study of "The Iconography of the Immaculate Conception in the Middle Ages and Early Renaissance" (1957). Professor Panofsky often referred to Mirella (affectionately, not ironically) as "you who know everything."

Mirella taught at Hunter College (1960-1986) and in 1967 was also Adjunct Professor at the Institute.

In conjunction with its honoring of Mirella, the Laurentian Library published a bibliography of her writings, listing all 101 publications. Some were articles, many were books, and several were catalogues of distinguished American collections of illuminated manuscripts (such as the Frick Collection, the Robert Lehman Collection, the Glazier Collection, and the Wildenstein Collection).

Her latest book, *The Renaissance Zoo*, appeared in Italian and in English. See her "Alumni News" entry for further recent accomplishments. □

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flew on a plane by chance to Florida together, Hester and Wrightsmans. Meanwhile, the Wrightsmans were seeing the Institute. Soon Charlie decided, "I want to help that place." And he also did a lot to help Jim with NYU. He brought in Philip Johnson to redesign the Washington Square College, you remember. That was Charlie Wrightsman who was responsible for bringing in Philip Johnson. He thought that the Advisory Committee of the Institute was all very well, but really it should have a board of trustees. The Institute Board of Trustees was Charlie Wrightsman's idea. But all this had come about through Ben Sonnenberg's suggesting that we not hide our light under a bushel.

Craig Smyth: Well, the founding of the Conservation Center – I've written about it in that little book that's just been published by the Conservation Center. You could read that and ask me questions about it, but the basic story is there. But with having started the Conservation Center on entry into the Duke House, that took a lot of the space. And the development of a library there was what worried me: because my intention on becoming head of the Institute was to develop the library, to have at least "the books you go to first and use the most" [my formula then] on our side of the street – not having to go over to the museum [for basic books] or down to the Public Library. So the move to the Duke House was very much promoted for me by the notion that we should have a decent library and a place to put it.

So I looked for an architect, and I thought if we get a young architect, he won't be so costly and maybe it will be somebody who liked the building and this sort of job. I thought of architects who had been--whom I'd met--at the American Academy in Rome, young architects with fellowships there, hence already chosen as good. One of the ones, whom I'd known personally myself [the previous year when staying at the Academy] and liked, I tried out on this. But he didn't sound to me, when he talked about the house, as if he would be sympathetic with the house. So I thought that can't be.

I asked Richard Krautheimer, who'd spent a lot of time at the American Academy, if he could think of any young architect he had known there. And he brought up one or two names, among them Robert Venturi. So in due course I found out

where he was, and telephoned him--he was in Philadelphia--and asked him if he would be interested in doing anything like this. And he said yes, he would. I liked the sound of his voice on the phone, so I said, "Come up to New York." He came, and he was fascinated with it and appreciated the house very much. And so we worked out, partly at my home on our living room floor, an estimate, based on a minimum adaptation of the house, but one which we would also be able to adapt further to make possible a Conservation Center, if we got a grant from the Rockefeller Foundation, which we were then trying for. This estimate wasn't a very big figure. Nowadays it doesn't sound like much. Yet it sounded a lot for us then. It was somewhere between 100 and 200,000 dollars. And Miss Duke agreed to do it.

So then we began, and Robert Venturi worked out all his plans.

Blanche Brown: She was interested in the plans, and to know everything about how it was to be done?

Craig Smyth: She was interested.

In some way in all this Robert Lehman came in. There was one hitch in . . . the negotiations, and Bobby agreed to come and see Doris Duke with me. So we went up to her little apartment in the upper part of town, the East side, very small, modest place. And we talked with her there. She seemed to be satisfied with that, and the fact that it was Bobby Lehman who came and talked, you know, reassured her. He told her he would have liked to have the house for his collection, but he really couldn't do that. So that was all. I told her I would keep her in touch with the plans when they reached the stage where they could be seen.

And so next we [Venturi and I] had a meeting with her in the Duke House at a table in what was then the dining room, with Robert putting out his plans for her. His drawings are elegant. I don't know if you've ever seen them, but they're not your normal architectural drawings. I think she was intrigued. She argued with him. She argued with him, but I think she was intrigued. And in the end she approved.

So then we went ahead. And it was -- Robert didn't tell me this--it was his first job!

Blanche Brown: Oh really?

Craig Smyth: When he wrote his famous book, *Complexity and Contradiction in Architecture*, which brought the world

post-modern architecture, he sent me a copy, which I have. It says, "For Craig, first client."

Blanche Brown: Well, working on a traditional house could have been sympathetic to him then.

Craig Smyth: Oh it was. He was wonderful there. He brought a story--I think it was he who brought the story, at least he liked the story very much--of Frank Lloyd Wright riding down Fifth Avenue in an open car when he was designing the Guggenheim, and passing the Duke House and saying, "Stop! There is a good building."

Blanche Brown: Oh, that's, that's a good story for the IFA.

Milton Brown: Who was the original architect?

Craig Smyth: Trumbauer. And we were fascinated with the Trumbauer story, and Robert became very fascinated, and so did his then partner, Mather Lippincott. They wanted to find out how Trumbauer came to be doing the things he was doing. And Trumbauer turned out to be not much of a designer himself. But he had young people in the office. And I think they found out that he had--he was an early employer of blacks--black designers in his office in Philadelphia, who worked on the details of this house. . . .

. . . I talked a little bit I think also about Robert Venturi and getting him to be the architect, and perhaps a little bit about his conception of what it was he was doing: juxtaposing his changes to the house in a very different style and loving the juxtaposition, thinking of the effect that this face-to-face would have. [He published photographs of these juxtapositions in his book *Complexity and Contradiction in Architecture*.] But, there's not much of his that you can still see nowadays in the building. I think I said that if you go to the back stairs you see a little, and if you look at the screens in the lecture hall and seminar room: that's pure Venturi. But you don't see a great deal more of him. [And in the front vestibule the big openings right and left to the switchboard and little stairwell--these are Venturi.] . . .

Now, I meant to say that one of the concerns I had about our going into the Duke House whether we'd be able to work there, you know, all this splendor. But after two weeks, people stopped looking around and started work, and it didn't seem to make any difference. But what it did do--and I suppose we knew that that

would happen--it gave us more visibility. And I think it was after we moved, though it may have been before, that we first began to be named by Washington, D.C. highest on the list of departments teaching graduate study in the History of Art in the United States. I don't know whether in Walter's time there was a federal effort to label and classify according to excellence the departments in graduate work across the land, but by the 1950s they were doing it.

The Defense

Another matter: I don't know whether I mentioned this before, but it had long been, I think, the tradition in the Institute--it certainly was in my time--that no one could fail the defense of the dissertation. Did I mention that before?

Blanche Brown: No.

Craig Smyth: Once a dissertation was approved--and it had three readers first, out of five altogether--once three readers had approved it, you knew that the next two couldn't disqualify it, because the majority would win. And once all five readers had read it, and the decision was final, then came the defense. But the defense, as Walter Friedländer once put it, was like a Portuguese bullfight. You could wound the bull, but you couldn't kill him. And this, I think, was a very fine thing, because it meant that the defense could bring up matters of real import, as far as the dissertation goes, for the future--for the person to consider before going on to publish the dissertation.

Blanche Brown: It became a very positive discussion.

Craig Smyth: The defense became a positive discussion. A student [finishing the requirements for the Ph.D. at that moment] would never forget what was asked and discussed under those conditions. And so it was real, it could be a real learning process as well as a celebration.

Blanche Brown: Are there places where people do fail the defense . . . I remember Walter Friedländer saying that the defense was in Latin in his university, and that it was, it was known that you couldn't fail. That you prepared the Latin defense of your dissertation and learned it beforehand, and you spoke it . . .

The catalogue of courses

Craig Smyth: Let's see if I have anything else. I was thinking also of the astonishment that I, certainly, and I think many

people, experience in coming to the Institute and finding a program that was never the same from year to year: changing courses was the tradition of the place. You realized that what was there was a transposition of the German system. A German professor, usually the professor in a university, changed his courses every year. And the student went from university to university to hear different professors give ever changing courses. Here suddenly, a group of professors, mostly German, had been put in one place, and each continued to keep to the old tradition of changing courses. So suddenly in one place was, I think, an absolutely unique way of hearing and thinking about the history of art.

Faculty meetings

Craig Smyth: Well, I don't know what I should say about faculty meetings. I said last time that we, in my time, we had them regularly, once a month, on Thursday morning. And I'd found that there were some people who dominated the faculty meeting when they wanted to. There was one man who brought a machine gun to the faculty meeting and laid it down in front of him. And you could see the machine gun. And it had certain targets in the room, so that if things got tense, these targets would be shot. I was fascinated by this and tried to keep the machine gun from going off.

The IFA library

Craig Smyth: I mentioned Miss Stubbs, I think. Miss Stubbs was presiding over the library in the old house. And there weren't very many books. One of the reasons I wanted to move to the Duke House was the fact that you couldn't build a library in the old house. There just wasn't the space. But what space there was she presided over, and she did it very well. She moved with us to the new house and began the new regime, a major effort to have a good book collection, on the principle that seemed to me to be the right one: to concentrate on having the books that you need most and look at first . . . She was in charge of that . . . with the help of people who were always suggesting books. But the number of books she could buy had been limited (a) by space and (b) by funds. In the old house some faculty members had small but important libraries of their own in their studies: Friedländer, Karl Lehman, and Offner especially . . . And

their students obviously used their libraries. So the need for books was met in part by the private libraries, in part met by the fact that there was the Met library across the street, and also the Frick Art Reference Library and the New York Public Library. But the Institute certainly needed its own.

Miss Stubbs threw herself into that with real interest. It's very sad when people can't go on. Certainly the time came when she couldn't. This reminds me that when Karl Lehmann decided with Phyllis Lehmann to move their main residence from New York up to Northampton, he wanted his library there. That decision of theirs was made a few years after we went into the Duke House. And so the person who had been Karl's patroness for the excavations at Samothrace, Lady Gabriel, whose maiden name was McAfee, agreed to build a new library for the Greek and Roman fields (to take the place of Karl's) to be called the McAfee Library. And that brings me to Lady Gabriel . . . Lady Gabriel came in and gave the money for building the museum at Samothrace. And the museum was dedicated in 1955. And I went there for that; that's the time that I saw the Samothrace excavation.

But Lady Gabriel had come to the Institute through Richard Offner. She had been looking at a bookstore window in London and seen the *Corpus*--Richard Offner's *Corpus* of Italian painting--and thought she would find where this man was. And she traced him to New York University, came, talked to him, asked if she could hear him--and of course at the Institute outsiders could sit in lecture courses. She began to listen, and then she asked if she could come to his seminar. She began to go to the seminar, and then she looked around her and saw Karl Lehmann's seminar and thought that would be interesting, and asked if she could go to that.

The net result was that Lady Gabriel wrote two books that combined Richard Offner's method of dealing with early Italian painting and connoisseurship with Karl's method. And she had no degree whatsoever. She didn't have a B.A.; she had nothing. But she was a very cultivated and educated person, and she became a good scholar. And then she turned out to have lots of money--and it helped [the IFA].

Marsyas, the Offner Corpus, and J.J. Augustin

Craig Smyth: In your time, the graduate

continued on page 20

Faculty News 2001

ROBERT LUBAR

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Publications

"Política y Polemica: *Alberto Sanchez y la Segunda Republica*," in *Alberto Sanchez Retrospectiva*, Madrid, Museo Nacional Centro de Arte Reina Sofia, 2001; "Objets du Désir: Dali, Vermeer, et le Fantome Phallique," *La Revue des Sciences Humaines*, April-June, 2001; "Joan Brossa: El Nominalisme de l'Objecte," *Actes del Primer Simposi International Joan Brossa*, Fundacio KrTu, Barcelona (2001); "The Proper Names of Capital," in Karl Kusserow, ed., *Picturing Power: The New York Chamber of Commerce Portrait Collection*, (New York: Columbia University Press, 2001).

Papers

"Joan Brossa: El Nominalisme de l'Objecte," Primer Simposi Internacional Joan Brossa, Barcelona, April 25, 2001; "Dali, Freud, i Leonardo," Universitat Autònoma de Barcelona, April 23, 2001; "Joan Miro y la Trayectoria del Deseo," Fundacion MAPFRE, Madrid, October 15, 2001; "Le Nationalisme Linguistique de Joan Miro," Grand Palais, Paris, December 19, 2001.

OLGA RAGGIO

The Metropolitan Museum of Art
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Appointments

Distinguished Research Curator,
Department of European Sculpture and
Decorative Arts, The Metropolitan
Museum of Art since September 2001.
Before that: Iris and B. Gerald Cantor
Chairman of the same department.

Publications

Federico da Montefeltro's Palace at Gubbio and its Studiolo, vol. 2, in Olga Raggio and Antoine M. Wilmering, *The Gubbio Studiolo and its Conservation* (Sponsored by the Andrew W. Mellon Foundation, New York, 1999)

ROBERT ROSENBLUM

2000-2001 on sabbatical.
"Art at the 1900 Exposition Universelle",
two week seminar at the Zentralinstitut für
Kunstgeschichte, Munich.

Publications

Contributions to *Festschrift for Thomas Gaetgens* and *Festschrift for Pierre*

Rosenberg; Essays in exhibition catalogues, including *Philip Taaffe* (Valencia, IVAM); *Encounters: New Art from Old* (London, National Gallery); *Giovanni Segantini* (Venice, Peggy Guggenheim Coll.); *Jeff Koons Easyfun-Ethereal* (Berlin, Deutsche Guggenheim); *Picasso Érotique* (Paris, Jeu de Paume).

Papers

Participated with papers in many symposia, including: "Revisar el Siglo XX," Santander, Spain, UIMP; "Les Années Pop", Paris, Centre Georges Pompidou; "Frank Stella," Jena, Friedrich-Schiller Universität; "Light in Art and Architecture: The Work of Dan Flavin," Marfa, Chinati Foundation; First Annual Curators Forum, New York, AFA.

Lectures

"Late Warhol," Munich, Alte Pinakothek; "Goya's still lifes," Madrid, Prado; "Picasso and Renoir," Fort Worth, Kimbell; "Pierre et Gilles," New York, New Museum; "Blake," New York, Metropolitan Museum.

Awards

Two awards from the International Association of Art Critics for Best Museum show in New York and for Best Catalogue for 1900: *Art at the Crossroads*. Nomination for the PEN Award for Literary Writing on the Visual Arts for *On Modern American Art* (1999).

Alumni News

Owing to limited space, no data earlier than 1996 could be printed here. Please use our form for your news: we cannot edit CVs, clippings, or the like. This issue includes addresses to facilitate communication among alumni.

MERYL G. ALSTER

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New York, NY 10025
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Now a psychotherapist.

MICHÄEL J. AMY

Rochester Institute of Technology,
73 Lomb Memorial Drive, Rochester, NY
14623-5603.
Michael_Amy35@hotmail.com

Appointments

Assistant Professor, College of Imaging
Arts and Sciences, Rochester Institute of
Technology.

Publications

"The Dating of Michelangelo's St. Matthew," *Burlington Magazine* 142 (Aug 2000), 493-496; *Masaaki Sato, 30 Years in New York, 1970-2000* (exh. cat.), Tokyo, 2000.

Papers

"Michelangelo's Commission for Apostle Statues for the Cathedral of Florence: The Medicean Connection," Twelfth New College Conference on Medieval-Renaissance Studies, New College of the University of South Florida, March 2000; "Michelangelo's Drawings for Apostle Statues for the Cathedral of Florence," Italian Renaissance Sculpture Symposium, Georgia Museum of Art / University of Georgia, Athens, GA, November 2000.

Projects

"Donahue's Gambit" (forthcoming);
"British Art and American Politics, circa 1999"; Michelangelo Drawings

MIRELLA LEVI D'ANCONA

Publications

The Zoo of the Renaissance (Lucca: Pacini Fazzi, 2001), in English and Italian; "Frate Gregorio 'Mutti' da Montalcino; il Maestro del codice Rossiano," *La bibliofilia* 98 (2000); "Una miniature cremonese e la letteratura classica." *Atti del V Congresso di storia della miniatura italiana*, Urbino, September 1998; "Il Diurno domenicale miniato da don Silvestre dei Gherarducci non fu eseguito a Venezia," *Rara volumina* 6, no. 1 (1999); "Impresión sulle discriminazioni razziali," *Firenze ebraica* 11, no. 6 (1998), 15; "Un bel miniatore sconosciuto del Trecento: Fra Agostino," *Rara volumina* 5, no. 1 (1998), 11-21; "Scusate, ma non è Lorenzo Monaco, bensì Matteo Torelli," *Rara volumina* 5, no. 2 (1998), 5-12. For a complete bibliography of her writings see *Bibliografia degli Scritti di Mirella Levi d'Ancona*. Florence: Biblioteca Medicea Laurenziana, 1999.

Awards

She was honored in Florence at the Biblioteca Medicea Laurenziana in late 1999 for her contributions to the history of art. See feature article in this Newsletter.

WILLIAM BARCHAM

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Publications

Grand in Design, The Life and Career of Federico Cornaro, Prince of the Church, Patriarch of Venice and Patron of the Arts

(Venice: Istituto Veneto di Scienze, Lettere ed Arti, 2001); Essay: "Mirar la ciudad. La Venecia de los vedutistas," in *Summa Pictorica. Historia Universal de la Pintura*, vol. 8: *El Siglo de la Razon* (Barcelona: Planeta, 2000), 37-49

Papers

"View Painting in 18th-century Venice," Symposium in connection with exhibition on Bernardo Bellotto at the Museum of Fine Arts, Houston, TX (September 2001); "The Cornaro Chapel: Passionate Piety or Papal Politics?" Burke Series Lecture, University of Indiana, Bloomington, IN (October 2001).

SUSAN BARNES

Appointments

Assistant Rector of St. Matthew's Episcopal Church, Austin; Masters of Divinity received from the Episcopal Theological Seminary of the Southwest, Austin; ordination June 2001.

Publications

Co-author of the catalogue raisonné of Van Dyck's paintings (Yale UP, forthcoming 2002)

Exhibitions

Co-curator, "Van Dyck a Genova," Genoa, 1997.

MADELEINE BEAUFORT

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Appointments

American University in Paris

Publications

"Paris et la presse illustrée dans les années 1840," in Karen Bowie, ed., *La Modernité avant Haussmann. Formes de l'espace urbain à Paris 1801-1853* (Paris: Editions Recherches, 2001); "A Sketchbook by Daubigny," *Traveling by rail during the reign of Louis Philippe*, *Master Drawings* 38, no. 1 (2000); "The American art trade and French painting at the end of the 19th century," *The Van Gogh Museum Journal* (2000).

CELIA J. BERGOFFEN

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Appointments

Researcher, "The Synchronization of Civilizations in the Eastern Mediterranean in the 2nd Millennium B.C.," University of Vienna; Academic Director and Lecturer, Bard College Course in the Humanities at

The Door.

Publications

"The Base Ring Pottery from Tell el Ajjul," in *The Chronology of Bichrome Wheel-made Ware and Base-Ring Ware*, May 18-19, 2000; *The Royal Academy of Letters, History and Antiquities, Stockholm* (Stockholm: The Royal Academy of Letters, 2001); "The Proto White Slip and White Slip I Pottery from Tell el Ajjul," in *White Slip Ware: A Conference in Honor of Malcolm Wiener*, 29-30 October 1998; Leventis Foundation, Nicosia. V. Karageorghis, ed., (Nicosia: Leventis Foundation, in press).

Exhibitions

"We Dig New York: The Professional Archaeologists of New York City," Museum of the City of New York, 1997.

Projects

The Late Cypriot Pottery of Tell el Ajjul: Chronological and Historical Perspectives, SCIEM publication series.

Awards

The Institute for Aegean Prehistory, research grant, 1998.

FRANCIS BILODEAU

Kateri Residence

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NY, NY 10024-2201

Awards

Letter of commendation, Federal Republic of Germany, 1998; see feature elsewhere in this Newsletter.

ARTHUR BLUMENTHAL

Cornell Fine Arts Museum

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ablumenthal@rollins.edu

Appointments

Director of the Cornell Fine Arts Museum, Rollins College, Winter Park, Florida

Publications

Organized, wrote entries and edited the catalogue for the exhibition "Cosimo Rosselli: Painter of the Sistine Chapel," Cornell Fine Arts Museum, 9 February - 22 April 2001.

SUZANNE BOOTH

sdbooth@gte.net

Via Monte Savello 30, Roma 00187

(2001-02).

Projects

David will set up a Rome office, and I plan to write and hopefully publish articles on the Friends of Heritage Preservation group that we founded three years ago.

EMILY BRAUN

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Appointments

Professor, Hunter College and the Graduate Center CUNY. Appointed full professor January 2001.

Publications

"Fascism and the Visual Arts" in *The Oxford Short History of Italy* (Oxford University Press, 2001); "Klimtomania/Klimtophobia," in *Gustav Klimt: The Making of Modernism* (Ottawa: National Gallery of Canada, 2001) "Kitsch and the Avant-garde: The Case of de Chirico," in *Re-Thinking Images between the World Wars. New Perspectives in Art History* (University of Copenhagen, 2001); *Mario Sironi and Italian Modernism: Art and Politics under Fascism* (Cambridge University Press, 2000); catalogue entries in *New York Collects: Drawings 1900-1950* (NY: Pierpont Morgan Library, 1999); "Soutine," in *CAA Reviews* (Spring 2000); "Gli anni Trenta: Culture in Guerra," in *De Chirico: Gli anni Trenta*, (exh. cat.), (Milan, 1998).

Papers

"Leonardo's Smile: The Renaissance Patrimony under Fascism," Silberberg lecture, IFA, April 2000, and Wesleyan University, October 2000; "Why Sironi?" Istituto Italiano di Cultura, New York, April 2000; "Futurism and Tradition: The Drawings of Boccioni and Balla," The Pierpont Morgan Library, New York, June 1999; "Balla and Benedetta: problems in Futurist Gender Theory," Futurism, Feminism, and the work of Benedetta Marinetti Cappa, Symposium. Moore College of Art and Design, Philadelphia, September 1998; "Futurist Aeropittura and America," Casa Italiana Zerilli-Marimo, New York University, May 1998.

Awards

The Hunter College Presidential Award for Excellence in Scholarship (college-wide) 2001; Columbia University Seminars Publication Subvention Award (1998).

CLAUDE CERNUSCHI

cernusch@bc.edu

Appointments

Associate Professor, Boston College

Publications

Re/Casting Kokoschka: Ethics and Aesthetics, Epistemology and Politics in Fin-de Siècle Vienna (Fairleigh Dickinson University Press, in press); *Jackson Pollock* (under contract with Phaidon Press for its

Art & Ideas series). "Sex and Psyche, Nature and Nurture, the Personal and the Political: Edvard Munch and German Expressionism," in Howe, Jeffery, ed., *Edvard Munch: Psyche, Symbol and Expression*, McMullen Museum of Art, Boston College, 2001, 132-65; "Jackson Pollock," in Paul S. Boyer, ed., *The Oxford Companion to United States History* (New York: Oxford University Press, 2001); "The Application of Psychoanalysis to the Humanities: Science or Hermeneutics?," in *The Plume and the Palette: Essays in Honor of Josephine von Henneberg* (New York: Peter Lang, 2001) 27-45; "The Politics of Abstract Expressionism." [Review of David Cravenos, *Abstract Expressionism as Cultural Critique: Dissent During the McCarthy Period*] *Archives of American Art Journal* 39, no. 1 / 2 (2000), 30-42.

Exhibitions
Co-curator, "Edvard Munch: Psyche, Symbol, and Expression," McMullen Museum, Boston College, 2001.

RONNY COHEN

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<http://www.artnet.com/ronnycohen/html>
Launched her new activity as a private dealer with a successful showing at last spring's 2001 Works on Paper Fair at the Park Avenue Armory. Rediscovered two terrific women artists, one Anne Gliddon (British, 1807-1878) and Clara D. Davidson (American, 1874-1962).

WANDA CORN

wcorn@stanford.edu

Publications

The Great American Thing, Modern Art and National Identity, 1915-1935 (republication in paperback, University of California Press).

NICOLA COURTRIGHT

Amherst College; CAA Board, 2000 – 2004.

CHARLES D. CUTTLER

ccuttler@blue.weeg.uiowa.edu

Attended "Underdrawing" conference on Bosch, Bruges, Sept 2001.

EDWARD R. DE ZURKO

220 Meadowview Road
Athens, Georgia 30606-4226

Appointments

Professor Emeritus of Art, Lamar Dodd School of Art, The University of Georgia.

Publications

"*Through Cracks in the Wall*" (forthcoming).

Awards

"Poet of the Year" award for his first book of poetry "Vistas and Mazes" from the Georgia Chapter of the National League of American Pen Women, 1996.

Elected into the International Order of Merit. Biographical mention in the 2000 editions of *Who's Who in America*, *Who's Who in the World*, the *Dictionary of International Biography*, and *Outstanding Intellectuals of the 20th Century*.

Other

Houston Chapter of the Society of Architectural Historians, Georgia Trust for Historic Preservation; Vice-President, Georgia Poetry Society; Co-founder and President, Authors Club, Athens. Active with the Gerontology Center of the University of Georgia and the Clarke County Council on Aging in their programs on aging and creativity.

LOIS DINNERSTEIN

933 President Street
Brooklyn, NY 11215-1603

Publications

"Thomas Eakins ... and His Lifelong Association with Artists Connected to the Art Students League of New York," in *Linea: Journal of the Art Students League of New York*, 4, no. 2 (Fall 2000), 3.

BARBARA DOYLE DUNCAN

BDD2001@aol.com

Art Consultant, Latin American Art

Publications

Mary Carmen Ramirez and Edith A. Gibson, "Lines of Vision Twenty Years Later: A Conversation with Barbara Duncan," in *Re-Aligning Vision, Alternative Currents in South American Drawing*, Archer M. Huntington Art Gallery, The University of Texas at Austin, 1997; "Remembrances," *A Hemispheric Venture. Thirty-Five Years of Culture at the Americas Society* (New York, 2000); "Exploring New Horizons in Latin American Art. Time and Space: A Personal Saga," *DRCLAS News*, Harvard University (Winter 2001).

Awards

El Museo del Barrio, NY, Honorary Recognition 2001.

SUSAN EARLE

Spencer Museum of Art
The University of Kansas

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Appointments

Curator, European and American art, Spencer Museum of Art, University of Kansas
University of Kansas, Dept. of Art History

Exhibitions

"The Gilded Age: Treasures from the Smithsonian American Art Museum" (Sept-Nov. 2000); "Contemporary Art from Cuba: Irony and Survival on the Utopian Island" (Jan-March 2001) from the Arizona University Art Museum.

Projects

Work with composer-in-residence Gabriella Frank for the creation of musical pieces inspired by ten colonial and 20th-century Latin American paintings on long-term loan to the Spencer Museum through a grant from the Museum Loan Network; an artist residency with Tim Rollins and K.O.S. in February 2002 to celebrate the life and poetry of Langston Hughes; a major exhibition on the work of Harlem Renaissance artist Aaron Douglas; and a publication from my dissertation on Puvis de Chavannes.

CAROL ELIEL

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Publications

L'Esprit Nouveau: Purism in Paris, 1918-1925 (exh.cat.), (Abrams). Includes the first English translation of Amédée Ozenfant and Le Corbusier's seminal 1918 text, "Après le cubisme," translated by IFA alumnus John Goodman.

Exhibitions

Worked on the most recent in LACMA's ongoing series of Contemporary Projects, highlighting the outdoor installation "Transportable City" by the Cuban artists collaborative Los Carpinteros (Sept 2001-Jan 2002); Organized "L'Esprit Nouveau: Purism in Paris, 1918-1925," LACMA, April -Aug 2001, and Musée de Grenoble (France), Oct 2001-Jan 2002.

WAYNE FRANITS

Syracuse University

wefranit@syr.edu

Appointments

Associate Professor and Chair of the Dept. of Fine Arts, Syracuse University.

CREIGHTON E. GILBERT

Yale University

Department of the History of Art

P.O. Box 208272
New Haven, CN 06520-8272

Appointments

Prof. Emeritus as of July 2000; supervises ongoing dissertations.

Publications

Review of the Brueghel show at the Met for *Art News*. Introduction to a new edition of Symonds' *Life of Michelangelo* (University of Pennsylvania Press).

Papers

University of Murcia, Spain and at the Universities of Warsaw and Krakow, Poland (all 2000); teaches a course in Rome for the Hesperia Institute, an American organization.

Awards

Salimbeni Prize for Carmen Bambach's book *Drawing in the Renaissance*, begun as a dissertation done with him. Query: have other dissertations received this prize?

JOSEPH GUTMANN

gutmannj@juno.com

Publications

"Das Zeugnis der Bar Kochba-Munzen," *Antike Welt* 3/5 (2000), 485-86; "The Strange History of the Kapporet Ritual," *Zeitschrift für die alttestamentliche Wissenschaft* 112 (2000), 624-26.

Papers

"With this ring I thee wed: Unusual Jewish Wedding Rings," Cleveland State University, 2000; "A Shared Heritage: On Biblical Legends in Christian and Jewish Art," Case Western Reserve University

ELLEN SCHWARTZ HARRIS

ellen-harris@usa.net

Founding partner together with Rena Zurofsky of a new consulting firm, "Harris & Zurofsky: The Business of Museums," which is advising museums on strategic planning, financial management, store and cafe revenues, and the like. Operating since March 2001, H&Z's first clients are the Norton Museum of Art in West Palm Beach, Florida, and the Mississippi Museum of Art in Jackson, Mississippi; previously Executive Director of The Montclair (NJ) Art Museum.

MARGARET F. HILLERY

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PATRICIA HILLS

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Appointments

Professor of Art History, Boston University.

Publications

Modern Art in the USA: Issues and Controversies of the 20th Century; a text-book/reader for Prentice Hall; essay in *Over the Line: The Art and Life of Jacob Lawrence* (exh. cat.), 2001 Exh. first shown at the Phillips Collection, May 2001.

Projects

book on Jacob Lawrence

ANGELA HOWARD

AFHHoward@aol.com

Publications

Summit of Treasures: Buddhist Cliff Sculpture of Dazu, Sichuan (Weatherhill, 2001).

Projects

Graduate seminar in the grottoes of Kizil, Xinjiang, May-June 2002 (a collaboration between Rutgers University and Beijing University, Department of Archaeology).

Awards

Luce Foundation Grant "China on Site Seminar," administered by the Asian Council

BERNICE R. JONES

43 Brookfield Road,
Northport, NY 11768

Appointments

Visiting Assisting Professor of Art History, Temple University; Adjunct Assistant Professor, Queens College, CUNY.

Publications

"The Minoan Snake Goddess: New Interpretations of her Costume and Identity," *POTNIA: Deities and Religion in the Aegean Bronze Age*, AEGAEUM. 8th International Aegean Conference organized by the University of Liège and Göteborg University. Göteborg University, 12-15 April 2000; "Revealing Minoan Fashions," *Archaeology* 53, no. 3 (May / June 2000), 36-41.

Awards

2000-2001 Fellowship, The Institute for Aegean Prehistory; 1999-2000; Research Grant, The Institute for Aegean Prehistory.

Projects

The Construction of Minoan Women's Clothes.

J. RICHARD JUDSON

29 Easy Street
Nantucket, MA 02554

Publications

A new edition of his book on Honthorst in collaboration with Rudolf E.O. Ekkart; book on Rubens' representations of the Passion of Christ.

PATRICIA EICHENBAUM

KARETZKY

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Fort Lee, New Jersey, 07024

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Karetzky@aol.com

Publications

Early Buddhist Narratives: Illustrations of the Life of the Buddha from Central Asia, China, Korea and Japan. Latham MD: University Press, 2000, reviewed in *Oriental Art* 47, no. 1 (2001), 96; "Sarvastivadin Buddhists and Scenes of the Life of the Buddha from Qizil (Xinjiang)," *Oriental Art* 46, no. 1 (2000), 48-58; "Political Art of China at the End of the Twentieth Century – the Tiananmen Generation," *Oriental Art* 47, no.1 (2001), 54-62; "The Presence of the Goddess Anahita and Cosmological Symbols Associated with the Goddess on Western Decorative Arts Excavated in Early Medieval China," *Between Han and Tang* (Beijing: Wenwu, in press).

Papers

"The Presence of the Goddess Anahita and Cosmological Symbols Associated with the Goddess on Western Decorative Arts Excavated in Early Medieval China," *Between Han and Tang*, Beijing University, July 2000; "Scenes of the Parinirvana in the Cave-temples of Qizil in Quca, Xinjiang and their relationship to those at Dunhuang, Gansu," Dunhuang Research Institute, Gansu Province, China, Aug 2000; "Western Origins of the Scenes of the death of the Buddha," ICANAS 37th Congress International des Etudes Asiatiques et Nord-africaines, Montreal, Aug 2000; "Contemporary Asian Women Artists," ICANAS 37th Congress International des Etudes Asiatiques et Nord-africaines, Montreal, Aug 2000; "Tang Women in Chinese Art and Culture," Texas Tech University, Lubbock, Texas, November 2000; Organized and chaired panel "Contemporary Asian Women Artists," CAA, Feb 2001.

Exhibitions

"Confessions: the Contemporary Art of Chinese Women," Hammond Art Gallery, North Salem, NY.

PEPE KARMELE

pepekarmel@mindspring.com

Appointments

Associate Professor, Dept of Fine Arts, NYU; The Museum of Modern Art through 1999

Publications

Exhibition Catalogue for the Jackson Pollock retrospective, co-curated with Kirk Varnedoe at MoMA, 1999; *Anthology: Jackson Pollock: Interviews, Articles, and Reviews* (New York: MoMA, 1999); *Jackson Pollock: New Approaches* (New York: MoMA, 1999) (proceedings of a symposium organized with Kirk Varnedoe); three essays on Picasso and Braque, Francis Picabia, and Marcel Duchamp for the catalogue of the National Gallery's exhibition, "Modern Art and America: Alfred Stieglitz and His New York Galleries;" "Arshile Gorky: Anatomical Blackboard," *Master Drawings* (summer 2001); "Oedipus Wrecks," an overview of the New York art scene in the 1980s, in a catalogue of the Eli and Edythe Broad Collection for LACMA exh.

Awards

AICA awards (together with Kirk Varnedoe) for Best Exhibition in New York and Best Exhibition Catalogue for the Jackson Pollock retrospective; the catalogue also received the Alfred H. Barr, Jr. Award from the College Art Association and the Henry Allen Moe award from the New York State Historical Association.

DALE KINNEY

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Appointments

Professor of the History of Art; Dean of the Graduate School of Arts and Sciences; Editor, *Gesta*, 1997-2000; Vice-President, International Center of Medieval Art, 1999-2000.

Publications

"Making Mute Stones Speak: Reading Columns in S. Nicola in Carcere and S. Maria in Aracoeli," *Architectural Studies in Memory of Richard Krautheimer*, ed. C.L. Striker (Mainz, 1996), 83-86; "Spolia. Damnatio and renovatio memoriae," *Memoirs of the American Academy in Rome* 42 (1997), 114-48.

Papers

"The Spoliate Colonnade," Society of

Architectural Historians, annual meeting, 1997; "Montage and Bricolage in Roman Churches," New England Medieval Conference, 1998; "Reconstructing Old St. Peter's" and "Rome of the Medieval Pilgrim," Detroit Institute of Arts, 1998; "Antiquities and their Interpreters in Medieval Rome," Bodnar Lecture, Georgetown University, 1999; "Memory and History in the Church of St. Peter in Rome," Ohio State University, Center for Medieval and Renaissance Studies, 1999; "The Basilica as Connotative Form," Istituto di Norvegia in Rome, 1999; "Old Stones in New St. Peter's," Williams College, 1999; "Roman Architectural Spolia," American Philosophical Society; "Krautheimer and Constantine," Pontificio Istituto di Archeologia Cristiana, Rome, 2000.

CAROL HERSELLE KRINSKY

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Appointments

Frederic Lindley Morgan Professor,
University of Louisville, fall 2001

Publications

Essay on an installation by Christian Boltanski in Dresden for the *Festschrift* in honor of Prof. Jürgen Paul (Dresden, 2000); an article on the German popular fiction writer Karl May, sources and continuing influence, published in the *American Indian Culture and Research Journal* 23, no. 2 (1999); forthcoming article on the Turin-Milan Hours (NOT by Jan van Eyck).

SUSANA TORRUELLA LEVAL

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Appointments

Director, El Museo del Barrio, NY, since 1994; Boards of the American Association of Museums, Association of Art Museum Directors, Andy Warhol Foundation for the Visual Arts, Municipal Arts Society. Member of Overseer's Committee to Visit the Museums at Harvard College and of the Visiting Committee of the Getty Center in Los Angeles.

MELANIE ESPINOSA LUST

mamalust@yahoo.com

VIVIAN B. MANN

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Appointments

Board of Directors, Association of Jewish Studies

Publications

Jewish Texts on the Visual Arts. Cambridge University Press, 2000. Editor and Contributor to *Morocco: Jews and Art in a Muslim Land* (exh. cat.) (London: Merrell, 2000); "Art and Material Culture of Judaism," and "Medieval and Modern Synagogues," in Jacob Neusner, Alan J. Avery-Peck and William Scott Green, eds., *The Encyclopedia of Judaism* (Leiden: Brill, 1999); "Defining Jewish Art – the Case of Two 18th Century Bookcovers," in Yorum Bilu, ed., *Without Bounds: The Life and Death of Rabbi Stephen Keyser* (Detroit: Wayne State Press, 2000).

Papers

"Between Worshipper and Wall: The Place of Art in Liturgical Spaces," Conference on Liturgy, Baltimore Hebrew University, Oct 1999; "Convivencia in Spain and Morocco," Association for Jewish Studies, Dec 1999; "Museums and Identity," President's Conference on Jewish Culture and Identity in the 21st Century, The Hebrew University, Jerusalem, May 2000.

Other

"Issues Concerning Losses of Judaica," Testimony before the Presidential Commission on Holocaust Assets, April 2000.

NANCY MOWLL MATHEWS

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<http://www.williams.edu/WCMA>

Appointments

Eugénie Prendergast Curator, Williams College Museum of Art;
Lecturer in Art, Williams College

Publications

In Progress: *AMERICA 300: The Power of Vision* (NY, Guggenheim Museum, 2002). Exhibition catalogue and collection of scholarly essays to accompany the exhibition of the same name;
Forthcoming: *American Dreams: American Art to 1950 in the Williams College Museum of Art* (New York:

Hudson Hills, 2001), includes "Book of Essays" (Sixty Highlights of the Collection) by 47 different scholars and "On-Line Catalogue" (Searchable listing of approximately 3000 objects with full cataloguing information and reproduction of each). Project manager, editor, and contributor; *Paul Gauguin: An Erotic Life* (Yale University Press, 2001); *The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art* (Williamstown: WCMA, 1999). *Mary Cassatt: A Life* (Yale University Press, 1998); "The Greatest Woman Artist: Mary Cassatt, Cecilia Beaux, and Issues of Female Fame," *The Pennsylvania Journal of History and Biography* (Fall, 2000); "Mary Cassatt," "Women as Professional Artists in Nineteenth-Century France," and "Training and Professional Opportunities for Women Artists in Nineteenth-Century America," in *Dictionary of Women Artists* (London: Fitzroy Dearborn, 1997); "Mary Cassatt," *The Dictionary of Art* (London: Macmillan of London, 1996).

Exhibitions

In Progress: "The Gauguins and the Creative Crisis of Modernist Marriage," WCMA, traveling, 2005-6; in progress: "Moving Pictures: Early Film and American Realist Painting, 1895-1910," WCMA, traveling, 2003-2004; in progress: "AMERICA 300," organized by the Solomon R. Guggenheim Museum, tour: China National Art Gallery, Beijing and Shanghai Museum, Shanghai, 2002-2003; "Maurice Prendergast: The State of the Estate," WCMA, tour: Montclair Art Museum, Neuberger Art Museum, Heckscher Art Museum, Wichita Art Museum, 1998-2000.

Papers

Co-Chair, CAA Session: "Fakes and Their Implications for Art History," Feb 1999; "Mary Cassatt's Intimate Spaces," McNay Art Museum, San Antonio, TX, May 1998; Shelburne Museum, Shelburne, VT, June 1998; Reynolda House Museum of American Art, Winston-Salem, NC, July 1998; Museum of Fine Arts, Boston, Mar 1999; "Maurice Prendergast and Issues of Authenticity in the Age of Mechanical Reproduction," for session "Authenticity," CAA, Feb 1997; "Mary Cassatt and the Changing Face of the 'Modern Woman in the Impressionist Era,'" Georgia Museum of Art, University of Georgia, 1996

Projects

Software: "Exhibitionism," a program to create virtual exhibitions (1997-present).

Professional Affiliations and Community Service

Boards and Advisory Committees: Assessor, Museum Assessment Program, American Association of Museums; Trustee, Eugénie Prendergast Foundation, Westport, Connecticut; Member, Mary Cassatt Catalogue Raisonné Project Advisory Board, Christie's, New York; Member, Advisory Board, Dictionary of Women Artists (Fitzroy Dearborn Publishers, London). Membership: President, Catalogue Raisonné Scholar's Association; College Art Association; American Association of Museums; Alumni Association of the Institute of Fine Arts; Williamstown House of Local History.

Awards

Center for Technology in the Arts and Humanities, Williams College, support for developing experimental computer program to organize exhibitions and to teach exhibition theory, 1997-present; WCMA exhibition and research support from National Endowment for the Arts (1989, 1990, 1995); Luce Foundation (1990, 1998, 2000-2002); Institute of Museum Services (1994), Prendergast Foundation (1984-1994); Massachusetts Cultural Council (1996, 1997).

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kimatics@yahoo.com
matrics@mrcmekong.org

Appointments

Information Specialist, Mekong River Commission, Phnom Penh, Cambodia.

Publications

Gestures of the Buddha (Chulalongkorn University Press, 1998, reprint 2000); *Cambodian Silver Animals: A long tradition of artistic heritage* (Chulalongkorn University Press, 2001).

Exhibitions

Curated one-man show at Broom Street Gallery, February 1998.

Projects

Study on 102 shrines built by King Jayavarman VII along the road network in present-day Cambodia and Thailand, late 12th century.

Awards

Study Grant from Asian Cultural Council of the JDR 3rd Fund, New York

LEATRICE MENDELSON

303 West 66th St, #14JE
NY, NY 10023

Independent scholar and art consultant.

Publications

"Restoration and Replication: Ancient Bronze Techniques and the Construction of the Figure in Cinquecento Painting," *Acts of the 13th International Bronze Congress*, publ. in *The Journal of Roman Archaeology* (2001); "The Sum of the Parts: Recycling Antiquities in the Maniera Workshops of Salviati and his Colleagues," *Atti del Convegno: Salviati ou 'La Bella Maniera,' Melanges de l'Ecole Française* (2001); review of J. L. Heilbron, *The Sun in the Church: Cathedrals as Solar Observatories*, in *Sky and Telescope* (Nov 2000), 74-76; review of P. Jacks, *Vasari's Florence*, in *CAA Reviews-on line* (June 1999), www.caareviews.org; "Die Florentiner Kreis-Michelangelos Sonett an Vittoria Colonna, Varchis Lezzoni und Bilder der reformation," in *Vittoria Colonna, Dichterin und Muse Michelangelos*. ed. S. F. Pagden (exh. cat.) (Vienna, 1997).

Papers

"Astronomical Symbolism and the Reception of Michelangelo's New Sacristy," Renaissance Society of America, 2000; Chair and discussant, "Artist/Poets in the Italian Renaissance," Renaissance Society of America, 1999; "Equinoctial Light in Michelangelo's New Sacristy," INSAP Conference, Malta, 1999; "Bronzino's *Portrait of a Gentleman* in the Metropolitan Museum: Linguistic Paradigms and Visual Precedents," 1998; "The Velvet Hero: Literary and Visual Prototypes for Bronzino's *Portrait of a Gentleman*," The Metropolitan Museum of Art, 1998; "Artistic License, Free Will and Monstrous Figures, Gilio's Critique of Poetic and Historical Painting," Renaissance Society of America, 1998; "The Sum of the Parts: Recycling Antiquities in the Maniera Workshops of Salviati and his Colleagues," Conference on Salviati, American Academy in Rome; "Mythological Female Masters and Renaissance Misogyny," CUNY Renaissance Studies Program, 1998; "Restoration and Replication: The Citation of Ancient Bronze Fragments in Renaissance Paintings," The 13th Annual

International Bronze Conference, 1996.

Awards and Fellowships

Fellow, Clark Art Institute, 2000; United University Professions Travel Award, SUNY at New Paltz, 1999; Research Fellow, Folger Shakespeare Library, 1998

JERRY D. MEYER

3030 No. First Street
DeKalb, IL 60115

Appointments

Professor Emeritus, School of Art,
Northern Illinois University

MICHAEL P. MEZZATESTA

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Durham, NC 27708
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Appointments

Mary D.B.T. and James H. Semans
Director of Duke University Museum
of Art.

Projects

Building a new art museum, the Nasher
Museum of Art at Duke University
(Rafael Viñoly, architect).

BARBARA L. MICHAELS

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Publications

"Arthur Wesley Dow and Photography,"
in Arthur Wesley Dow: His Art and His
Influence (Spanierman Gallery, 1999);
various articles in *Art on Paper*, *Art in
America*, *The Photo Review* and *Town and
Country*; essays in *Photos that Changed
the World* (Prestel, 2000).

Papers

"Betty Parsons: The Artist as Art Dealer,"
Heckscher Museum, Mar 1999;
"Accentuating the Positive: Arts and
Crafts Photography," New York
University, Arts and Crafts Conference,
June 1999; "Henry James, Alfred
Stieglitz, and the Photographic Illustration
of Literature in Victorian Periodicals,"
Research Society for Victorian Periodicals
Conference, Yale University, Sept 1999;
"True Blue: Arthur Wesley Dow as
Photographer and Mentor to
Photographers," Georgia O'Keefe
Museum, Santa Fe, Mar 2000; "Hans
Namuth Portraits," Heckscher Museum,
Sept 2000.

CHRIS MIELE

chris@cmiele.freemove.co.uk
Moved permanently to London in 1991

Positions

Director and Senior Associate at Alan
Baxter & Associates, Consulting
Engineers, Cowcross Street, London since
1998 (firm works on historic buildings,
engineers to St. Paul's Cathedral, the
Houses of Parliament, the Victoria and
Albert Museum, the National Gallery; and
for the National Trust, as well as advising
private and public clients on alterations to
listed buildings). Before 1998 employed
by the Historic Buildings and Monuments
Commission, the state agency that regu-
lates work to 'listed buildings' (legally
protected historic buildings).

Publications

Continued scholarly work, publishing arti-
cles on a variety of subjects: Georgian
architecture, C20 architecture and my core
area of Victorian architecture, the rise of
the building conservation movement.
Edited a collection of essays, 'Morris on
Architecture'.

Exhibitions

Co-curator, retrospective on
William Morris, Victoria and Albert
Museum, 1996.

Projects

Monograph on a Georgian villa and a
collection of essays on the early conserva-
tion movement (to be published as part
of the Mellon Center's *Studies in British
Art* series).

SAMUEL C. MILLER

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Appointments

Director Emeritus, Newark Museum;
Trustee, The Newark Museum; the World
Monuments Fund; Archives of American
Art

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Appointments

Associate

Projects

Various projects for SOM. Senior Planner
(1998-2000) for the soon to be completed

renovation and expansion of Terminal C
at Newark Airport for Continental
Airlines. Stints in Hong Kong in 2000 to
plan intermodal transportation center,
mixed-use complex and business park at
Hong Kong International Airport.
Currently working in Dublin to master
plan future development of Dublin
Airport.

MARSHA MORTON

Mortonml@aol.com

Publications

"Liebermann and Uhde: A Case for
German Identity," *Centropa* (Sept 2001);
*Pratt and its Gallery: The Arts and Crafts
Years* (May 2001); Catalogue for the exhi-
bition at Jensen Fine Arts, New York and
the Schafler Gallery, Brooklyn, Sept-
Dec 1998.

Papers

"The Sights of Sounds: Music in
Painting," Montclair Art Museum, Nov
2000, in conjunction with the exhibition
"Lyrical Visions: Images of Dance and
Music in American and Native American
Art;" "Passion and Selfishness: Klinger's
Darwinismus in Nature and Society," at
the symposium "The Darwin Effect:
Evolution and Nineteenth-Century Visual
Culture," The Institute of Fine Arts, April
2001.

Exhibitions

Co-curator with IFA alumna Gail
Stavitsky, "Lyrical Visions: Images of
Dance and Music in American and Native
American Art," Montclair Art Museum,
Nov 2000.

Projects

Essay on German Romanticism for the
exhibition "German Art and its Revivals"
at the Art Institute of Chicago (May
2002).

ANITA F. MOSKOWITZ

Appointments

Professor of Art History, SUNY at Stony
Brook 2001; IFA Cook Lecture
Committee.

Publications

Italian Gothic Sculpture c. 1250 – c. 1400
(Cambridge University Press, 2001);
*Nicola Pisano's Arca di San Domenico
and its Legacy*, CAA Monograph Series
(Pennsylvania State University Press,
1994); *The Sculpture of Andrea and Nino
Pisano* (Cambridge University Press,
1986); "An Inversion of Viewpoint: the
Lunette of San Lorenzo, Vicenza,"
Source. *Notes in the History of Art*
(Spring 2001); "What did Leonardo Learn

from Arnolfo di Cambio?" *Studi in onore di Angiola Maria Romanini* 3, (Rome, 1999); "Arnolfo, Non-Arnolfo: New (and some Old) Observations on the Ciborium in Sao Paolo fuori le mura," *Gesta* 37, no. 1 (1998); "A Late Duecento Male Nude – Studied from Life," *Source. Notes in the History of Art* (Summer 1997).

Papers

"Death and Remembrance in Italian Art: Antiquity to the Present" (co-chair with Sharon Strocchia) forthcoming, CAA 2002; "The 'Other' Italian Gothic: Alternative Ideals in Trecento Sculpture of Venice, Verona, and Vicenza," Provo-Athens Renaissance Sculpture Symposium, University of Georgia, Athens, GA, Nov 2000; "Redefining 'Gothic' in Italian Gothic Art," (co-chair with Martha Dunkelman, SUNY, Buffalo), CAA, Feb 1997.

Projects

The four Pisano Pulpits; The sculpture of Giovanni Bastianini.

Awards

Millard Meiss publication subvention for *Italian Gothic Sculpture* (see above); Villa I Tatti / Lila Acheson Wallace-Reader's Digest Grant for research and photographic campaign for *Italian Gothic Sculpture* (see above).

PRISCILLA E. MULLER

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Appointments

Curator Emerita, The Hispanic Society of America.

Publications

De Goya a Zuloaga, La pintura española de los siglos XIX y XX en The Hispanic Society of America (Madrid, 2000); "Spanish and Spanish Colonial Jewelry," and with Ian Wardropper, "Devotional Objects," in *Renaissance Jewelry in the Alsdorf Collection* (The Art Institute of Chicago, Museum Studies, 25-2, fall 1999); "Works on Paper by Frederico de Madrazo y Juntz in The Hispanic Society of America," *Master Drawings*, 37 (winter 1999); review of exh. cat., "Spanish Drawings in Valencia and Cordoba" in *Master Drawings* 37 (winter 1999); entries on 19th – 20th century paintings in *The Hispanic Society of America. Tesoros* (New York, 2000); "Las joyas vistas en las imagenes, hoy y en su contexto," in *La cultura cenida. Las joyas en la lintura valenciana, siglos XV a*

XVIII (exh.cat.) (Valencia, 2000).

Papers

"'Los Caprichos' de Goya como obra en curso," Museo del Prado, Madrid, Oct 2000.

Exhibitions

"De Goya a Zuloaga, La pintura española de los siglos XIX y XX en The Hispanic Society of America," Madrid, Bilbao and Seville, 2000 – 2001.

JONATHAN NELSON

jknelson@syr.fi.it

Appointments

Adjunct professor at the Florentine campuses of NYU and Syracuse University; research associate at Harvard's JFK School of Government

Publications

Filippino Lippi (Milan: Electa, 2002); ed. and intro., *Suor Plautilla Nelli (1523-1588): The First Women Painter in Florence*, (Florence, 2000); Pietro's Disgrace: the Importance of the Santissima Annunziata high altarpiece in Vasari's Vita of il Perugino," in "Pietro Scarpellini, ed., *Pietro Vannucci detto il Perugino*, Perugia, forthcoming; "Memorial Chapels in Churches: The Privatization and Transformation of Sacred Spaces," in Roger J. Crum and John T. Paoletti, eds., *Florence. Re-Visioning the Renaissance City: Art, Patronage, and the Dynamics of Space* (Cambridge University Press, forthcoming); review of J. K. Cadogan, *Domenico Ghirlandaio. Artist and Artisan* (New Haven and London, 2000), in *Apollo*, forthcoming; Letter to the Editor with James J. Stark, M.D., "The Breasts of Night: Michelangelo as Oncologist?," *New England Journal of Medicine* 343 (Nov 2000), 1577-78 and www.nejm.org/content/2000/0343/0021/1577b.asp; review of P. Rubin and A. Wright, *Renaissance Florence: The Art of the 1470s*, (London, 1999) in *CAA Reviews*. (<www.caareviews.org/reviews/rubin-wright.html>).

Projects

Michelangelo's representation of the female body; collaboration with Harvard economist Richard Zeckhauser in research on art patronage in Renaissance churches.

Awards

Fellow, Harvard Center for Renaissance Studies, Villa I Tatti (2001-02)

ANDREA NORRIS

Appointments

Spencer Museum of Art, University of Kansas; CAA Board, 2000-2004.

MARGARET OPPENHEIMER

22-70 27th St., #1A
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Publications

Collaborator on Marilyn Stokstad, *Art: A Brief History* (Prentice Hall and Abrams, 2000); "Provenance Resources for Museums," *WestMuse* (summer 1999), 6-12; "Portraiture: Face Time," *Art & Auction* (Oct 1997), 122-23; "Four 'Davids,' a 'Regnault,' and a 'Girodet' reattributed," *Apollo* (June 1997), 38-44; "Three Newly Identified Paintings by Marie-Guillielmine Benoist," *Metropolitan Museum Journal* (1996), 143-50; "A Treasury of Spanish Lusterware in New York City," *The Magazine Antiques* (Oct 1996), 506-13; "Nisa Villers, née Lemoine (1774-1821)," *Gazette des Beaux-Arts* (Apr 1996), 167-80; essay in Lisa N. Peters, ed., *A Personal Gathering: Paintings and Sculpture from the Collection of William I. Koch* (Wichita Art Museum, 1996).

BARBARA PARKER

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bparker@drew.edu

Appointments

Director of Annual Giving, Alumni/ae House, Drew University.

DEBRA PINCUS

619 Massachusetts Avenue, NE
Washington, DC 20002

Appointments

Appleton Eminent Visiting Professorship, University of Florida, Tallahassee, Jan – Apr 2002

Publications

Tombs of the Doges of Venice (Cambridge University Press, 2000); ed., *Small Bronzes in the Renaissance* (CASVA, 2001).

Projects

"Neoclassical Bronzecasting and the Mystery of the Mellon Mercury" (Kress-Bruce grant project); book on the Baptistery of San Marco, Venice; study of the signatures of Giovanni Bellini

Awards

Samuel N. Kress/Alisa Mellon Bruce Paired Fellowship for Research in

Conservation and Art History/Archaeology
May – Aug 2001; Visiting Scholar, The
Getty Museum, January – March 2001

STEVEN PRINS

SPrins1102@aol.com

Conservator of paintings in private practice,
Sante Fe.

ILARIA QUADRANI

New address:

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CAROL RADCLIFF-BOLON

bolonc@starpower.net

Projects

Research on medieval oil lamps of Kerala
state in southern India.

Other

Chair of CAA session "Kerala's Role:
Links East, Links West," CAA 2002

Awards

Senior short-term fellowship, American
Institute for Indian Studies

GARY M. RADKE

GaryMRadke@aol.com

Publications

Co-author with John T. Paoletti, *Art in
Renaissance Italy* (Abrams and Prentice-
Hall, 2002), 2nd ed.

Exhibitions

Guest curator, "Michelangelo: Drawings
and Other Treasures from the Casa
Buonarroti, Florence," High Museum of
Art, Atlanta in collaboration with the Casa
Buonarroti, Florence (High Museum and
Toledo Museum of Art, 2001).

ESTELLE POSNER RIBACK

EPRIBACK@aol.com

Publications

*Henry Ward Ranger, Modulator of
Harmonious Color* (Fort Bragg, CA: Lost
Coast Press, 2000).

Projects

Manuscript for American Barbizon,
Coincidence or Design.

Awards

Best Art History Book Award from The
Bay Area Independent Publishers
Association, 2001; Who's Who of
American Women

LINDA JONES ROCCOS

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ifanews-roccos.rtf

Appointments

Head of Acquisitions and Electronic
Resources, College of Staten Island
Library, City University of New York; Co-
Curator and Co-Director, "SIAS@CSI
Archaeology Study Collection for Ancient
and Medieval Civilizations" in the CSI
Library (web site:

www.library.csi.cuny.edu/siias/)

Publications:

"Back Mantle & Peplos: The Special
Costume of Greek Maidens in Fourth-
Century BC Funerary and Votive
Monuments," *Hesperia* 69 (2000), 235-
265; "Archaeological Research Online --
Finally! The Birth of the ARGOS Project,"
Computers in Libraries 10
(November/December 2000), 36-41;
review of C. Landwehr, *Die roemischen
Skulpturen von Caesarea Mauretaniae. II
Idealplastik, Maennliche Figuren* (Mainz,
2000) in *American Journal of Archaeology*
105 (2001).

Other:

Managing Committee and Blegen Library
Committee, American School of Classical
Studies at Athens.

Creator and Co-Author: "SIAS@CSI
Archaeology Study Collection" web site:
www.library.csi.cuny.edu/siias/.

ANNE RORIMER

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Publications

*New Art in the 60s and 70s: Redefining
Reality* (Thames and Hudson, 2001).

BETSY ROSASCO

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New York, NY 10021

TEL: (609) 258-5829 / (212) 861-5832

Publications

"The Road to Calvary by Henri met de
Bles: An Appreciation," in Norman
Muller, Betsy Rosasco, James Marrow,
eds., *Henri met de Bles: Studies and
Explorations of the World Landscape
Tradition* (Tournhout, 1998);
"A Sixteenth-Century Limoges Enamel
Tazza Illustrating the Judgment of Moses,"
in Paul Corby Finney, ed., *Seeing Beyond
the Word: Visual Arts and the Calvinist
Tradition* (Grand Rapids and Cambridge,
1999); "A German Sculpture in America:
Carl Johann Steinhäuser's Agnus Dei at
The Art Museum, Princeton University,"
The Sculpture Journal. 4 (2000).

JOAN ROSASCO

7 East 86th Street

New York, NY 10028

Appointments

Exhibition coordinator for Exhibitions
International, mostly in the
decorative arts.

Exhibitions

"Glass of the Avant-Garde from Vienna
Secession to Bauhaus," Cooper Hewitt
Museum, New York, August- September
2001; "Light Screens: the Leaded Glass of
Frank Lloyd Wright," The American Craft
Museum, May 2001.

Papers

"Lalique" for the Appraisers Association
of America and the Cosmopolitan Club;
"Great Ladies and Great Courtesans of the
Belle Époque" for Sotheby's and for the
Beaux Arts Alliance.

PHYLLIS ROSENZWEIG

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Hirshhorn Museum

Smithsonian Institution

Washington, DC 20560

(202) 357-3230 x134

Publications

"Sixteen (and Counting): Ed Ruscha's
Books," *Ed Ruscha* (Zurich: Scalo, 2000)

Exhibitions

Louise Lawler: Monochrome, 1997; Kiki
Smith: Night, 1998; Dana Hoey, 2000

JEROME ROTHLEIN

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Logan, OH 43138

IDA I. RUBIN

jrubin@media.mit.edu

TEL.: 212-980-8399 / 203-618-0323.

Publications

"German Arciniegas, Man of the Century,"
Latin American Literature and Arts, July
2001;

*Birgitta Ara—Millennium Retrospective
Exhibition*, (exh. cat), 2000.

ALICE ZIMET SACHS

azimet@juno.com

Arts & Business Partnerships

40 East 88th Street

New York, NY 10128

TEL: 212-427-6700 / FAX: 212-427-9797

Independent sponsorship consultant; for-
merly Director of Cultural Affairs for The
Chase Manhattan Bank

Appointments

American Association of Museum's Task
Force on Corporate Giving; Acquisitions

Committee of Harvard University Art Museums. Recent projects include assignments with the International Center of Photography and the Van Gogh Institute (Auvers sur Oise, France).

Papers

Lectures on sponsorship marketing in Paris, London, Mexico City and Washington/U.S. State Department.

ALAN SAFANI

SAFANI@aol.com

Dealer of ancient art in New York (Safari Gallery, 980 Madison Ave.) with exhibits at the Winter Antiques Show in New York and the San Francisco Fall Antique Show.

Publications

Core Form, The Earliest Glass Vessels (2001); Acts of Faith (exh. cat.); 2000 Years +(exh. cat.).

SUSAN HARRIS

SAHARRIS1@aol.com

Publications

Richard Tuttle; exhibition catalogues for the following exhibitions:

Exhibitions

Richard Tuttle, Museu Serralves in Porto, Portugal, summer 2002; Richard Tuttle, Centro Galego de Arte Contemporanea in Santiago de Compostela, Spain, summer 2002.

JULIE SAUL

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535 West 22nd Street, 6th fl.

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Gallery owner, Chelsea; gallery specializes in contemporary, photo-based art.

NANCY J. SCOTT

scott@brandeis.edu,

Appointments

Associate Professor, Brandeis University

Publications

Quaderni on Vincenzo Vela's portraiture published by the Museo Vela (Switzerland), fall 2001.

ALVENA SECKAR

333 Pompton Ave.

Pompton Lakes, NJ 07442-1325

HARRIET F. SENIE

hfsenie@rcn.com

Appointments

Visiting Distinguished Professor, Carnegie Mellon University, 2000-01.

Publications

"Perpetual Tension: Considering Richard Serra's Jewish Identity," in Matthew Baigell and Milly Heyd, eds. *Complex Identities: Jewish Consciousness and Modern Art* (Rutgers University Press, 2001); "Implicit Intimacy: The Persistent Appeal of Henry Moore's Public Art," in Dorothy Kosinski, ed. *Henry Moore: Sculpting the Twentieth Century* (Dallas Museum of Art and Yale University Press, 2001); "Glimpses of Infinity: Nature and Science in Athena Tacha's Public Art," in *Dancing in the Landscape: The Sculpture of Athena Tacha* (Grayson Publishing, 2000).

Papers

"From Collected to Collective Memory: Mourning and Denial in the Wake of the Columbine Killings," 30th International Congress of the History of Art (London, Sept 2000).

ROBERTA SIMON

The Dayton Art Institute,

Dayton, Ohio

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TERRY SMITH

Power Institute

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2006

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terry.smith@arthist.usyd.edu.au

Appointments

Andrew Mellon Professor of Contemporary Art in the Department of the History of Art and Architecture, University of Pittsburgh, 2001. Formerly Power Professor of Contemporary Art and Director of the Power Institute, Foundation for Art and Visual Culture, University of Sydney; Personal Chair in Modern Art History and Theory in the Department of Art History and Theory, Faculty of Arts.

Publications

Figuring the Ground: Landscape, Colony and Nation in Nineteenth Century Australian Art; and *Transformations: Modernism and Aboriginality in Twentieth Century Australian Art* (both Craftsman House, Sydney, 2001); ed. *In Visible Touch: Modernism and Masculinity* (Power

Publications and the University of Chicago Press, 1997); *First People, Second Chance: The Humanities and Aboriginal Australia* (Australian Academy of the Humanities, 1999); *Impossible Presence: Surface and Screen in the Photogenic Era* (Power Publications and the University of Chicago Press, 2001).

Awards

Getty Scholar, Getty Research Institute, 2001-02.

DAVID M. SOKOL

Department of Art History [M/C 201]

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Appointments

Professor and Chairperson, Department of Art History, University of Illinois at Chicago; Vice President/President Elect of the American Culture Association, 2001-2003.

Publications

Oak Park, Illinois: Continuity and Change (Arcadia, 2000). "The Founding of Artists Equity Association After World War II," *Archives of American Art Journal* 39 (1999); Co-author, *Guide to the Frank Lloyd Wright Historic District of Oak Park* (Chicago: University of Chicago Press, 2000).

LAUREN SOTH

lsoth@carleton.edu

Appointments

Professor of Art History, Carleton College

Publications

"Fantasy and Reality in The Hague Drawings," essay for the catalogue of the exhibition "Van Gogh Face to Face," Detroit, Boston, Philadelphia, 2000-01.

GAIL STAVITSKY

gail@montclair-art.com

Appointments

Chief Curator, Montclair (NJ) Art Museum

Exhibitions

Co-curator with Marsha Morton, "Lyrical Visions: Images of Dance and Music in American and Native American Art"

LEO STEINBERG

Professor Emeritus, 1991--; his 80th birthday last year was marked by articles on his work by Alexander Perrig, (*Frankfurter Allgemeine Zeitung*, July 8, 2000), Reinhold Hohl (*Neue*

Zürcher Zeitung, July 8-9, 2000), and Willibald Sauerländer (*Süddeutsche Zeitung*, July 8-9, 2000).

Publications

Leonardo's Incessant Last Supper, has just been published by Zone Books (news communicated by Sheila Schwartz / sschwartz10@nyc.rr.com)

JOYCE HILL STONER

Paintings Conservation.

Winterthur Museum, Winterthur, DE 19735

Or: Art Conservation Dept.,

303 Old College, UD, Newark, DE 19716

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jhstoner@udel.edu

Appointments

Professor and Paintings Conservator,

Winterthur/University of Delaware

Program in Art Conservation;

Board, CAA (2000-2004); International

Institute for Conservation.

Publications and Papers

Articles and papers about the Wyeth family of artists and on twentieth-century controversies on the cleaning of paintings.

Other:

"The Legacy Speaks: Cousin Harry's Collection" saluting the 50th anniversary of the Winterthur Museum, Stoner's twenty-second musical theatre work, will be performed in March 2002. (Five previous commissioned "docu-musicals" have been about art-historical topics.) Actors will portray period styles and argue American material culture theory in song.

SUZANNE STRATTON-PRUITT

Strattonpruit@aol.com

Publications

Editor and co-author, *Cambridge*

Companion to Diego de Velázquez and

Velázquez's "Las Meninas" (for the

Cambridge University Press series

"Masterpieces of Western Painting").

Papers

CUNY Graduate Center symposium on

"Word and Image;" NYU symposium on

the reception history of Spanish art.

Exhibitions

Exh. on Bartolome Esteban Murillo in

American collections, Kimbell Art

Museum, spring 2002, and LACMA,

summer 2002.

MARCIS KARTEN TOLEDANO

Medival5@cs.com

Appointments

Office manager for husband's orthopedic practice; senior vice-president, Bermaha Textile Co.; senior vice-president for 990 AvAmerica Assoc.; Board of Directors, Merchants Bank of NY (now an affiliate of Valley Bank).

WILLIAM TRAVIS

745 Green Road

Ann Arbor, MI 48105

Appointments

Assistant Professor, University of

Michigan, Dearborn

Publications

"Representing Christ as Giant in Early Medieval Art," *Zeitschrift Kunstgeschichte* 62 (1999), 167-89; "The Iconography of the Choir Capitals at Saint-Lazare of Autun and the Anagogical Way in Romanesque Sculpture," *Konsthistorisk Tidskrift* 68 (1999), 220-49; "A Romanesque Fresco at Anzy-le-Duc and the Iconography of the Ascension in Burgundy," *Gazette des Beaux-Arts* 136 (July-August 2000), 1-20; "Daniel in the Lions' Den: Problems in the Iconography of a Cistercian Manuscript (Dijon, Bibliotheque Municipale 132, fol. 2v)," *Arte Medievale* (2001); "Of Sirens and Onocentaurs: A Romanesque Apocalypse at Montceaux-l'Etoile," *Artibus et Historiae* (2001); "Medieval Art," www.glbtc.com, 2001 (on-line encyclopedia of gay, lesbian, bisexual, transgender, and queer culture).

Papers

"The Choir Capitals of Autun: A New Reading of the Iconography," Biannual Meeting of the New College Conference on Medieval-Renaissance Studies, Sarasota, FL, 2000; session chair, "Romanesque Cloisters," Midwest Art History Association, Toledo, OH, 1999; "Hugo van der Goes' *Death of the Virgin*," Kenyon College, 1998; "Representing Christ as Giant," International Medieval Conference, Leeds, England, 1998; "La joie et la tristesse dans l'art du moyen age," University of Michigan, Ann Arbor, 1997; "The Theory and Practice of Physiognomics in Romanesque Art," Annual Meeting of the International Congress on Medieval Studies, 1997; "Facial Expression in Romanesque Art and the Rise of Conscience," Biannual Meeting of the New College Conference on Medieval-Renaissance Studies, Sarasota, FL, 1996.

Exhibitions

"The Book of Kells," University of

Michigan, Dearborn, Feb.-Mar. 2000.

Projects

The fourteenth-century sculptural program of the Ducal Palace in Venice.

Awards

Nominee, Distinguished Teaching Award, University of Michigan, Dearborn, 2000.

MARCIA TUCKER

MTucker@newmuseum.org

Appointments

New Museum of Contemporary Art, NY,

Director Emerita, 1999--; Rhode Island

School of Design, Spring 2000;

Maine College of Art, Summer 1999;

Board of Directors, Jerome Foundation,

Minneapolis; International Association of

Art Critics; Advisory Committee Member,

French-American Endowment for

Contemporary Art; The American

Federation of Arts, Exhibition

Committee Member

Publications

Martina Pachmanova, Innocent Beauty? Feminism and the Power of Visuality (One Woman Press, Prague, 2001); *Talking Visions: Multicultural Feminism in a Transnational Age*, ed. Ella Shohat, *Documentary Sources in Contemporary Art V* (M.I.T. Press with the New Museum of Contemporary Art, 1999); "Museums Experiment with New Exhibition Strategies," *The New York Times*, Sunday, January 10, 1999

Awards

Art Table Award for Distinguished Service to the Visual Arts, 2000; Bard College Award for Curatorial Achievement, 1999; Honorary Doctorate, Atlanta College of Art, 1997; Chevalier de l'Ordre des Arts et des Lettres, French Government, 1997.

Exhibitions

"The Time of Our Lives," The New Museum of Contemporary Art, 1999; "A Labor of Love," The New Museum of Contemporary Art (1996); with Carles Guerra, "DIS-EXHIBIT," MACBA, Barcelona, 1999; "Twentieth-Century American Sculpture: A Northeast Region Exhibition," The First Lady's Garden, The White House, Washington, 1996.

ANGUS TRUMBLE

Art Gallery of South Australia,

North Terrace

Adelaide, SA 5000

TEL.:011-61-8-82077014

Publications

"Gilbert Scott's 'Bold and Beautiful Experiment,'" *Burlington Magazine* (Dec

1999; Jan 2000).

Exhibitions

"Love & Death: Art in the Age of Queen Victoria," Adelaide, Dec 2001-Feb 2002; Sydney, Feb – April 2002; Brisbane, April – June 2002.

JAIMEE UHLENBROCK

65 Plains Road
New Paltz, NY 12561
TEL.: 845-255-3879

Publications

Co-author, "Il Santuario Delle Nymphai Chthoniai Cirene: Il Sito e Le Terrecotte," *Monografie di Archeologia Libica 25* (Rome 2000); "The Ugly Family from Sicily: A Coroplastic Conundrum at Cyrene," in *Studi in Ondre Di Lidiano Bacchielli* (Rome).

Projects

The Extramural Sanctuary on Demeter and Persephone at Cyrene; the terracottas.

GERTJE R. UTLEY

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gutley@rcn.com

Publications

"Variations on Velázquez's Las Meninas in 20th Century Art," in Suzanne Stratton-Pruitt, ed., *Velázquez's "Las Meninas"* (Cambridge University Press, forthcoming 2002); *Picasso the Communist Years* (London and New Haven: Yale University Press, 2000); "Picasso entre deux Charniers: From Guernica to the Charnel House, the radicalization of Picasso," in Stephen Nash, *Picasso and the War: 1937-1945*, exh. cat. (San Francisco, San Francisco Museum of Fine Arts, 1998/NY, Guggenheim, 1999); "Picasso and the French Post-war 'Renaissance:' A Questioning of National Identity," in Jonathan Brown, ed., *Picasso and the Spanish Tradition* (Yale, 1996).

Papers

"The Glory that was Paris: Art in Paris 1870-1880," Symposium, Glimmerglass Opera Gala Weekend, 2001, Cooperstown, NY; Lectures on Picasso at the Everson Museum of Art, Syracuse, NY, 2001; Sterling & Francine Clark Art Institute, 2001; Randolph-Macon Woman's College, 2001; French Institute/Alliance Française, New York, 2001; Colony Club, NY, 2001; Cosmopolitan Club, NY, 2001; lecture series "Art and Spirituality" for All Souls, NY, 2001; "Issues of Redemption and

Retribution in Picasso's *Charnel House* of 1945," CAA, 1996; "Picasso the Reluctant Warrior," for symposium titled "Picasso, the War, and Vichy France," Legion of Honor, Fine Arts Museum of San Francisco.

Other

Appearance on Leonard Lopate, "New York & Company," WNYC Radio (2001); appearance in "Pablo Picasso, a Primitive Soul," A & E Television Biography, 1999..

Projects

A book project on Picasso; papers at the Albright Knox Art Gallery, Buffalo, 2002, and at Sammlung Berggruen, Berlin, 2002.

ELENI VASSILIKA

Roemer- und Pelizaeus Museum
Am Stein 1-2
D – 31134 Hildesheim, Germany
e.vassilika@rpmuseum.de

Appointments

Director and Chief Executive of the Roemer- und Pelizaeus-Museum Hildesheim, Germany; 2000--; formerly Keeper of Antiquities, Fitzwilliam Museum

Publications

With Vassos Karageorghis and Penelope Wilson, *The Art of Ancient Cyprus in the Fitzwilliam Museum, Cambridge* (Nicosia and Cambridge, 1999); *Greek and Roman Art* (Cambridge University Press, 1989).

Papers

"A New Egyptian God in Roman Crete" for "Creta Roman e Preotobizantina," Heraklion, 2000.

Exhibitions

Schätze aus dem kaiserlichen Japan: Die Sammlung Nasser David Khalili (Japanese lacquer), November 2000; Auge in Auge mit Afrika Masken und Skulpturen aus den nördlichen Kongo, November 2000; Out of Print: Britische Grafiken von 1946 bis 1976, Mar-July 2001; Ägypten – 5000 Jahre Geschichte und Kultur des Pharaonenreiches, Mar 2001.

ALEXANDER VERGARA

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Ruiz de Alarcón 23
28014 Madrid
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alejandro.vergara@prado.mcu.es

Appointments

Curator, Museo del Prado.

Publications

A book on Rubens' *Three Graces* (TF Editores, 2001).

Projects

Study on Rubens' *Adoration of the Magi* in the Prado, under restoration.

IAN WARDROPPER

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111 South Michigan Avenue
Chicago, IL 60603-6110
TEL: 312-443-3642 / FAX: 312-214-0081
iwardrop@artic.edu
iwardropper@artic.edu

Appointments

Iris and B. Gerald Cantor Curator, Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art; formerly Eloise W. Martin Curator, European Decorative Arts and Sculpture and Ancient Art, The Art Institute of Chicago.

DORA WIEBENSON

250 Mercer Street, #B-1601
NY, NY 10012
FAX: 212-475-7047
Founded *Centropa*, a journal of central European architecture and related arts, 2001---

CAROLYN C. WILSON

222 Goldsmith Street
Houston, TX 77030-1119
TEL: 713-666-2414

Appointments

Visiting Lecturer, University of Texas at Austin, spring 1999

Publications

Italian Paintings, XIV-XVI Centuries, in the Museum of Fine Arts, Houston (London and Houston 1996); *St. Joseph in Italian Renaissance Society and Art: New Directions and Interpretations* (Philadelphia, 2000)

Awards

Roland H. Baintoin Book Prize Competition for Art History and Music (Sixteenth Century Studies Conference), 1997; Vasari Award, Dallas Museum of Art, 1997; Award Finalist, Alfred H. Barr, Jr. Award, 1998.

Projects

Comprehensive study of cult and cult imagery of St. Joseph in Renaissance art.

BERT WINTHER-TAMAKI

dewinthe@uci.edu
15 Dickens Court
Irvine, CA 92612

Appointments

Associate Professor, Department of Art History, University of California, Irvine, 2001

Publications

Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years (University of Hawai'i Press, 2001).

JACOB WISSE

jwisse@juno.com

Appointments

Assistant Professor, Art & Art History Department, Adelphi University.

WILLIAM D. WIXOM**Appointments**

Metropolitan Museum of Art, Department of Medieval Art and The Cloisters, Curator Emeritus, 1998 – present; formerly Michel David-Weill Chairman, Metropolitan Museum of Art, Department of Medieval Art and The Cloisters.

Publications

Ed., cat. entries, and "Twenty Years of Collecting Medieval Art," *Mirror of the Medieval World* (exh. cat.) (New York, 1999); "Ill The Cleveland Museum of Art, Cleveland Ohio," in Walter Cahn et al, *Romanesque Sculpture in American Collections. II. New York and New Jersey. Middle and South Atlantic States. the Midwest. Western and Pacific States* (Turnhout, 1999), 147- 70;

"Riemenschneider in America," in Julien Chapuis et al, *Tilman Riemenschneider. Master Sculptor of the Late Middle Ages* (exh. cat.) (National Gallery of Art and Metropolitan Museum of Art, 1999), 143-58, and cat. entries; "Foreword" (with Helen C. Evans), *Perceptions of Byzantium and Its Neighbors* (843-1261), ed. Olenka Z. Pevny (New York, 2000); "Morgan—The Man and the Collector," *From Attila to Charlemagne. Arts of the Early Medieval Period in The Metropolitan Museum of Art* (New York, 2000), 2-7; "Masterpieces of Medieval Painting: Illustrated Leaves from a Twelfth Century Beatus Manuscript," *MMA Bulletin*, in preparation

Papers

"Aspects of Connoisseurship and Scholarship in Museums," Bryn Mawr College, 2001; "Gothic Sculpture in Context," gallery talk, The Cloisters, 2001; "Changing Perceptions of Tilman Riemenschneider," Metropolitan Museum of Art, 2000, and Cleveland Museum of Art, 2000; "A Grand Tradition: Selective

Collecting of Early Christian and Byzantine Art for Cleveland," "The Museum and the Community: A Conference In Memory of Robert P. Bergman," The Cleveland Museum of Art, 2000.

PETER WOLF

Wolf9165@aol.com

Appointments

Trustee, National Academy of Design, Guild Hall (East Hampton), Van Alen Institute (NY); Senior Advisor, Comprehensive Plan in the Town of East Hampton, New York.

Publications

Hot Towns: The Future of the Fastest Growing Communities in America (Rutgers University Press, 1999).

Other

Visiting Scholar/Artist," American Academy in Rome, May 2001

DIANE WOLFTHAL**Publications**

Peace and Negotiation: Strategies for Co-Existence in the Middle Ages and Renaissance (Turnhout: Brepols, 2000); *Images of Rape: The "Heroic" Tradition and its Alternatives* (Cambridge University Press, 2000) with a Korean ed. from Dulnyouk Publishing in progress; "Ritual and Representation in a Yiddish Book of Customs," in *Race-ing Art History: A Critical Anthology*, ed. Kymberly N. Pinder (London: Routledge, forthcoming 2002); "From Margaret van Eyck to Agnes van den Bossche: Writing the History of Early Netherlandish Women Painters," in *Essays on the Most Excellent Women Artists*, ed. Liana Cheney (Mellon Press, in progress.); "Witches and Old Women: Interrogating the Paradigm of Beauty as Virtue," in *Attending to Early Modern Women: Crossing Boundaries*, ed. Adele Seefe (in press); *Imaging the Self: Representations of Jewish Ritual in the Paris Sefer Minhagim*, in *Imaging the Self/ Imaging the Other: Representations of Jews in Medieval Illuminated Manuscripts*, ed. Eva Frojmovic (Leiden: Brill, 2001); "Remembering Amalek and Nebuchadnezzar: Jewish Culture and Symbolic Violence in an Italian Renaissance Yiddish Book of Customs," in *Critical Essays on Art and Warfare*, ed. Pia Cuneo (Leiden: Brill, 2001); review of Lynn Jacobs, *Early Netherlandish Carved Altarpieces 1380-*

1550, in Speculum (2001), 741-3; numerous reviews

Papers

"Picturing Same-Sex Love: Images by Petrus Christus and the Housebook Master," "Seeing Gender: Perspectives on Medieval Gender and Sexuality," Conference, King's College, London, Jan 2002; Co-organizer, "Framing the Family: Representation and Narrative in the Medieval and Early Modern Periods," Arizona State University, 2002; "Gender, Piety, and Spiritual Identity," "Attending to Early Modern Women: Gender, Culture and Change," University of Maryland, 2000; Chair and organizer, "Medieval and Early Modern Jewish Art: The View from Within," CAA, 2002; "Margarethe van Eyck to Agnes van den Bossche: Writing the History of Early Netherlandish Women," Renaissance Society of America, 2001; "Sex, Romance, and Marriage in Illustrated Yiddish Books from Cinquecento Italy," International Medieval Congress, University of Leeds, 2001; "Picturing Same-Sex Love: Images by Petrus Christus and the Housebook Master," CAA, 2001; "Picturing Purim: Images of the Festival of Lots in an Italian Renaissance Book of Customs." Association for Jewish Studies, 2000; "'Good wine makes me happy': Images of Jewish Ritual in a Yiddish Sefer Minhagim," International Congress on Medieval Studies, 2000; "Imaging the Self: Ritual and Representation in a Yiddish Book of Customs, dated c. 1500," Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University, 2000; series of three lectures on Jewish art, Plotkin Museum, Phoenix, 2000; talk on Haggadah imagery, Jewish Community Center, Tempe, 2001; "Heroic' Rape Imagery in Early Modern Italy," Lucy Howorth lecture, University of Mississippi, 2000; "Imaging the Self Representation of Jews in a Yiddish Custom Book," University of Missouri, 1999, Nelson Art Museum, 2000, University of Arizona, 2000.

Other

Conference Co-organizer, "Visualizing Jews and Art" (tentative title), Arizona State University, Symposium, Feb 2003.

Honors and Awards

National Endowment for the Humanities, Summer Stipend, 2001; Brandeis University Hadassah International Research Institute on Jewish Women,

continued on page 26

students had begun Marsyas [the periodical] as a publication of the graduate students. And by the time I got there, it had made a name for itself in the field. And it seemed to me that it ought, instead of looking as if it had been typewritten, it should look as if it had gone to press. And so I got J.J. Augustin, whom I'd met through Karl Lehmann, to take on [publication of] Marsyas and print it properly. And it was a good format, I think, that he made. So the Institute became the publisher as it were of the student periodical. The students went on running it. The Institute--the faculty--didn't interfere with it, but it became part of the Institute.

Blanche Brown: The principals paid for by the Institute.

Craig Smyth: Yes. We managed to pay for publishing it, and Augustin was...

Blanche Brown: Augustin published the C.A.A. Monograph Series, or at least some series.

Craig Smyth: I think he did for a while. But he came into the world of the history of art in this country via Karl Lehmann, because the Augustin company in Germany, in Glückstadt, north of Hamburg, was a company that was two-hundred years old and had focused on scholarly publication, to the extent that it had the types for languages from around the world. *Artibus Asiae*, for example, was printed in Switzerland, but when it ran out of Chinese characters, it had to go to J. J. Augustin in Glückstadt. And when Hitler came in, the young member of the Augustin family became known as the red doctor, because he became an anti-Nazi. And the Nazis were after him. He lived at home, worked with his father, who owned the firm, but on a certain day he was away in Berlin, and his father telephoned him and said, "They're in your house looking for you."

So J. J. drove to the border. As he told it, he drove straight through the border, out the other side without stopping, got to England, got his wife and child out of Germany. By what means? I don't know how that was managed. And when the war began, they were there; and his son went into the Royal Air Force. He was shot down over, just precisely, Glückstadt; he was shot there by the local population. . . . So, all this Karl knew. And J. J., meanwhile, had made his way to this country, exactly when I don't know, but [perhaps] towards the beginning of the war. And without any equipment, any printing equipment, he began to publish here and did some very beautiful books. His feeling for

quality was very high. . . . this brings me to the *Corpus* of Richard Offner. When I arrived at the Institute, one of the things that troubled me was that Richard's *Corpus* was not coming out very quickly. He had planned thirty volumes and had made the photographs--that is to say the plates--for the thirty volumes, in Berlin in 1932, presiding over the making, to keep the plates at the quality he wanted. And he'd then had the plates shipped off to London--so that when Hitler came into power in January '33, they were not any longer in Germany. Since then he had gone on publishing the *Corpus* very slowly. I think there were only five volumes, five actual books you could hold in your hand, by the time I arrived at the Institute, and nothing more seemed to be coming.

Milton Brown: Who underwrote the *Corpus*?

Craig Smyth: The Strauss family, and no money was coming from them.

So I decided that this should be changed, and I thought, from what I'd seen by then of Augustin, that he could do the *Corpus* and keep the standard of printing that it had had. And I then went to the Strausses to ask them to continue funding it. I got a lot of opposition from the person I dealt with most, Ralph Strauss. But Mrs. Hess, who was the sister of Percy Strauss, saw the point of this. The *Corpus* had been dedicated to Edith Strauss--I think her name was--Percy Strauss' wife.

Blanche Brown: Had Percy Strauss died then?

Craig Smyth: He had by then died.

Blanche Brown: That was the problem.

Craig Smyth: Well, that was one of the problems. . . . And so I knew what sort of a person she was, and went to her about this and she was very sympathetic, and helped to bring Percy's sons around to financing the *Corpus* again. And the agreement was that I would be the publisher, so that Richard would not have to think, as he always had had to think, about the publishing. All the mechanics, everything, would be Institute of Fine Arts. It had been under the Institute's auspices before, but Richard had been seeing to publication himself. . . . Augustin took this absolutely to heart. And we also made a fiction, which Augustin entered into beautifully, namely, that publication with Augustin couldn't go on if a volume, if the manuscript of a volume, weren't produced every two years.

Blanche Brown: Oh, that was for the benefit of...

Craig Smyth: That was for the benefit of getting this thing out. And so we got out, before Richard died, five more books, and that was very good. And that was Augustin's excellence, you know.

Richard loved that, saw to it, saw that all that he had hoped for was being done. We moved all the plates over from London to Glückstadt, because the printing was always done at Glückstadt

Milton Brown: Did that complete the *Corpus*?

Craig Smyth: That did not complete the *Corpus*, no.

Milton Brown: What's with it today?

Craig Smyth: What's with it now? Well...

Blanche Brown: Well the *Corpus* was intended to go through Giotto, was that the...

Craig Smyth: It was intended to be the whole 14th century and enter the 15th century as well, to the best of my recollection. . . . And the Giotto part of it never, you know, that never got done. He began the *Corpus* later than Giotto. Daddo Daddi was more or less the focus when he began. And he was working very hard at his death on Orcagna and all the painters that he saw around Orcagna. I can remember his standing at the bottom of the elevator in the old house, just arriving from Italy, and saying when I came up, "I now have," I think he said, "twenty seven," or something like that, "painters related to Orcagna."

Something like that. In any case, his first concentration was there [in the fourteenth, not in the thirteenth, century, where he had also worked so much].

When he died, he had... We had walked together in Florence in 1959 a lot. And in these walks he had said that he really wished that he had published lists [of his attributions] like Mr. Berenson, because he was not getting to... didn't see how he was going to finish the *Corpus*, and that other art historians were beginning to make attributions like his. The one he really meant was Zeri [[Federico Zeri]], who was beginning to see [i.e. to see paintings with eyes similar to his and to publish attributions Richard had decided on years before, but had not yet published] . . . And Richard admired him very much. But he thought: I must get my lists out. So when he died, it seemed to me we ought to publish his lists. And I talked to Millard Meiss [who had been Offner's student] about it...

Blanche Brown: Did he leave lists? . . .

Craig Smyth: Offner left, you know...he worked always on a number of *Corpus*

volumes at the same time. And then he would focus on bringing one to completion. So the material of a number of the volumes was almost at the point when he would be ready to write their introductions, key ingredients of the *Corpus*. He never wrote the introduction of a volume until the last moment. But the rest of many volumes was all but ready. And so I talked to Millard about it [i.e., about how this material might be published]. And he suggested a student of his whom he thought could make the lists of Richard's attributions by going through Richard's manuscripts and notes. And I decided to do a final volume of the *Corpus*, just giving the lists and small photographs, so that you could identify things as easily as possible. And then I arranged that the *Corpus* be continued thereafter by--because they wanted to do it--by the University of Florence. Once these lists were made and published, then future people working on [further volumes of] the *Corpus* could change attributions of whatever, but at least Richard's attributions...

Blanche Brown: It was a period to this work.

Craig Smyth: ...were on record. So that's what happened . . .

So that has to do with publication. And that's really how we began doing publications at the Institute. We went on and did, you know, the Walter Cook lectures (in honor of Walter), and there was a series that began with the Conservation Center later.

The Acton villa in Florence

I also forgot to say something about Harold Acton. About 1954, I think the time was--at least when we were still in the old house and before we had any notion that we would soon move--Harold Acton was introduced to me by Lauder Greenway. He wanted to donate his villa, La Pietra, in Florence to the Institute of Fine Arts, which he'd heard about, I suppose, because he knew Richard Offner. He had I think earlier tried to interest Oxford in it and the University of Chicago. His mother came from Chicago. He hadn't found welcoming ears, and so he came to talk to me about it. It seemed to me that it would be wonderful for New York University, but not for the Institute of Fine Arts alone--because, since the history of art is not concentrated just in Florence or

Italy, it would have been perhaps the tail that wagged the dog. And so I tried to see if the university would be interested--and, if so, the Institute would, of course, be able to have full benefit of it.

Blanche Brown: May I ask was he offering upkeep?

Craig Smyth: He was offering upkeep, but not the funds to, to finance fellowships. He thought the farms--and they did in those days--would produce the funds for upkeep. What La Pietra consisted of was a central house with a beautiful collection--which all still exists, he's still living in it--and four subsidiary villas. Two of these had been rented to organizations--Olivetti was in one--organizations that had redone the insides of these houses and made them dormitories. So that part of the place could function as dormitory. This was needed in Florence for young scholars. And my picture was that the university could use La Pietra for many aspects of its own work, and also could make it a welcoming place for scholars from other American and also foreign institutions, from wherever.

President Newsom liked this idea very much, so it must have been in his time that it started, that is maybe a little bit later than 1954. And Robert Lehman liked it very much, because he had known the villa, gone there with his father, and he pushed the idea hard. And in fact he got Twentieth-Century Fox film, which he had a lot to do with as a director, as a trustee, to go and film the whole place and to have Acton talk about it on the film. This was all brought to New York University, and everybody saw it. So it was then more or less settled, without anything being on paper, that this was what was going to happen. But not as a weight on the Institute; we would have had the benefit of it, but not the costs of it. Well, the later development of all that: there are two more stages. When James Hester became president, a much more formal, written agreement was made [and a suggested program for the villa's use by NYU, prepared by me at President Hester's request]. And then when Mr. Brademas became president [after my time], even more was done to settle this. Mr. Brademas began as if he himself had discovered the villa. But, in fact, it was in the works from very early on.

The Wrightsman lectures

Out of the Wrightsman connection also then I said came the Wrightsman lectures [--again making the Institute more visible]. And of course the Wrightsmans wanted to have a part in the choice of the lecturers, but so did the Institute faculty. So we had to agree about whom, who would be chosen. And this I think worked out quite well. The first lecturer, and we were all perfectly agreed about this, was Kenneth Clark. And the second lecturer was Erwin Panofsky. And Pan lectured on Titian, I take pleasure in this. A year or two before, I had been talking with Pan on the phone about what course he was going to teach, because he, on retirement from the Institute at Princeton, became again a proper Institute faculty member. He had a professorial title at the Institute of Fine Arts. And on this occasion he said on the phone, "I have nothing to teach. I have, I have written all the things that I intended to write." That's a nice thing to be able to say. "And so I think the only thing I can possibly do is my regular seminar on method, which if you like that, we'll do it." Well, I said, "We'd certainly like that, but I thought that your favorite artist was Titian, and you have never written very much about Titian. What would you say to doing a course on Titian?" "Oh," he said, "I couldn't possibly do it. I'd have to go back into the library for weeks, and no, that's out." So that seemed the end of that. In about a week he telephoned, and he said, "I've decided to do a fifteen-week lecture course on Titian." And he did.

Blanche Brown: Wonderful.

Craig Smyth: And it turned out to be wonderful. So, not long after the lecture course, when Pan was asked to do the Wrightsman lectures, it was Titian. And they turned out I think quite well [with the Titian book as the result].

After Pan it was John Pope-Hennessy, with *The Portrait*, no no, Raphael. He did his Wrightsman lectures on Raphael, which he'd always wanted to do. And then came Gombrich, and Francis Haskell, I can't name them all now. And then at a certain point, Charlie thought that he'd had the chief art historians and that was that.

Blanche Brown: And so they stopped?

Craig Smyth: And so they stopped, which I think was too bad. □

New Phone Number for IFA

The IFA telephone number
changed in 2001.

The new number is
212.992.5800.

Research Award, 2000-1; The Memorial Foundation for Jewish Culture, 2000-1; Article of the Month, Medieval Feminist Index, Haverford College, 2000; Sierra Prize, Western Association of Western Women Historians, 2000 (for *Images of Rape: the "Heroic" Tradition and its Alternatives*)

BONNIE YOCHELSON

BYochelson@aol.com

Publications

Jacob Riis, Phaidon 55, one in a new series of pocket-sized books on the history of photography; brochure copy for exh. of Carla van de Puttelaar and Celine van Balen (Julie Saul Gallery).

Exhibitions

"Esther Bublely: American Photo-journalist," PaineWebber Art Gallery, New York, July-Sept, 2001.

In Memoriam

VIRGIL H. BIRD, d. February 19, 2001.

MA, 1970.

Appointments

Curator, Islamic Art, Metropolitan Museum of Art; Professor of Art History at Baruch College; Secretary for the Near Eastern Art Research Center Foundation Inc.

Publications

Contributing author to *The Art of Moroccan Textiles*, 1987; *A World View of Art History: Selected Readings*, 1985; *Masterpieces of Fifty Centuries*, 1971.

LOIS LABAN KATZ, d. August 3, 1999.

Attended IFA in the early 1970s. "It helped her spend her life loving and collecting art."

STEPHEN PROKOPOFF, d. Mar 28, 2001

"Stephen Prokopoff, a museum director and curator, died on March 28 in Iowa City. He was 71 and had homes in Iowa City and Paris.

The cause was non-Hodgkins lymphoma, said his wife, Lois Craig.

Mr. Prokopoff, who began his career as a painter, was known for his attention to emerging or neglected artists and to genres like comics, folk and outsider art, graphic design and photography.

Born in Chicago, he studied art and music at the University of California at Berkeley, remaining an accomplished violinist throughout his life. In 1956 a Fulbright

grant enabled him to study painting in Paris, and he had two solo shows in Europe.

Returning to the United States, he earned a Ph.D. in art history from New York University in 1962. From 1961 to 1967 he taught at Skidmore College, where a part-time job as director of the college's Hathorn Gallery soon became a full-time commitment.

From 1967 to 1971 he directed the Institute of Contemporary Art in Philadelphia, overseeing the first shows of Lucas Samaras, Will Insley and Robert Indiana.

While directing the Museum of Contemporary Art in Chicago from 1971 to 1977, he organized or helped organize the first museum shows of Robert Irwin, Jim Nutt, Joel Shapiro, Richard Artschwager, Manierre Dawson and Lee Bontecou.

At the Institute of Contemporary Art in Boston, where he was director from 1977 to 1981, he organized exhibitions of the work of the photographer George Platt Lynes, the American architect Eleanor Raymond and the American painter Florence Stettheimer (the last with Elizabeth Sussman).

In 1982 Mr Prokopoff became director of the Krannert Art Museum at the University of Illinois at Champaign-Urbana, where he organized exhibitions devoted to Hans Bellmer, Fred Sandback, and the Prinzhorn Collection of outsider art and contemporary Chinese painting.

At the University of Iowa Museum of Art, where he was director from 1992 to 1999, he worked on the first survey of Victorian fairy painting (organized with the Royal Academy of Arts in London), an exhibition that went to The Frick Collection in scaled-back form in 1998.

He also worked on the 1996 retrospective of the outsider artist Henry Darger that traveled to the Museum of American Folk Art in Manhattan.

In 1974 Mr. Prokopoff was the co-commissioner of the American section of the Sao Paulo Biennale in Brazil, an exhibition of Chicago Imagists.

Over the years he taught art at the University of Pennsylvania, the University of Chicago, Boston University, the University of Illinois and the University of Iowa.

In addition to his wife, he is survived by his father, Stephen, of Sacramento; two sons from his first marriage, Alexander of Chicago, and Ilya, of San Francisco; three stepchildren, Stephen Craig of Chicago,

continued on page 26

RECENT IFA DISSERTATIONS

2000

Sheldon Cheek, "Gozzoli, The Camposanto and the Pisan Renaissance: A Documentary Study of the Old Testament Cycle" (Eisler)

Paul Crenshaw, "Rembrandt's Bankruptcy" (Haverkamp-Begemann)

Deborah Goldberg, "Isamu Noguchi: The Artists as Engineer and Visionary Designer, 1918-1939" (Lubar)

Veronica Kalas, "Rock-cut Architecture of the Peristrema Valley: Society and Settlement in Byzantine Cappadocia" (Mathews)

Linda Kramer, "Aristide Maillol (1861-1944): Pioneer of Modern Sculpture" (Nochlin)

Anne Leader, "The Florentine Badia: Monastic Reform in Mural and Cloister" (Trachtenberg / Eisler)

Lisa Rotmil, "The Artistic Patronage of Anne of Austria (1601-1666): Image Making at the French Court" (Brown)

2001

Jennifer Ball, "Byzantine Dress" (Mathews)

Maura Coughlin, "Artistic Origins of the French Peasant-Painter Jean-Francois Millet: Between Normandy and Barbizon" (Nochlin)

Michael Dorsch, "Strong Women, Fallen Men: French Commemorative Sculpture Following the Franco-Prussian War, 1870-1880" (Nochlin)

Martha Easton, "The Making of the Huntington Library 'Legenda Aurea' and the Meaning of Martyrdom" (Alexander)

Amee Froom, "Muragga for the Ottoman Sultan Murad III (r.1574-95), Osterreichische Nationalbibliothek, Codex Mixtus 313" (Soucek)

Janne Gallen-Kallela-Siren, "Axel Gallen and the Constructed Nation: Art and Nationalism in Young Finland 1880-1900" (Nochlin)

Eleanor Goodman, "Royal Diety: Faith, Religious Politics and the Experience of Art at the Convent of the Descalzes Reales in Madrid" (Brown)

Rachel Kousser, "Sensual Power: A Warrior Aphrodite in Greek and Roman Art" (Harrison)

Leslie Luebbers, "Place, Time and the Art of Architecture: The Education of Charles W. Moore" (Cohen)

Elizabeth Pergam, "Waking the Soul: The Manchester Art Treasures Exhibition of 1857 and the State of the Arts in Victorian Britain" (Rosenblum)

Claire Svetlik, "From Princess to Empress: The Transformation of the Monarchy in the Portraits of Queen Victoria, 1819-1901" (Nochlin)

Roberta Wue, "Making the Artistic: Ren Bonian (1840-95) and Portraits of the Shanghai Art World" (Hay)

Bahadir Yildirim, "The Reliefs from the Roman Civil Basilica at Aphrodisias in Caria" (R. R. R. Smith) □

THANK YOU, ALUMNI SUPPORTERS!

We gratefully acknowledge the following contributors to the Alumni Association Fund, September 1, 1999 to September 1, 2001, for their gifts of \$75 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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Miss Asiyah Ziai
Dr. Norman D. Zif

continued from page 22

Carolyn Craig of Davis, Calif., and Jennifer Craig of Woodland, Calif.; and one grandchild."

Roberta Smith, The New York Times

Also communicated:

Kate C. Lefferts. 1947-49 (no degree)

Dr. Josef V. Lombardo, 1931 (no degree)

Dr. Sally Roberts, MA 1959

Jacob Landy, 1953 IFA (unclear if he took his degree; his widow said he had two)

Joe Peilage. □

PHYLLIS BOBER GIVES COOK LECTURE 2001

The Walter W.S. Cook lecturer for April 2001 was Phyllis Pray Bober, Professor Emeritus, Bryn Mawr College. Her lecture was entitled "Art, Culture and Cuisine: The Defining Characteristics of the Early Renaissance" and incorporated material to be included in her forthcoming second volume on cuisine. Professor Bober discussed the neglected role of Renaissance dining in Renaissance culture and its role in humanist treatises, with attention to the extraordinary choreography required for cooking and serving Renaissance feasts.

Professor Bober prefaced her lecture with personal reminiscences of Walter Cook. Other tales of this legendary IFA Director may be found in the Smyth interview elsewhere in this Newsletter. Philip Pearlstein will deliver the Cook lecture in 2002. □

GERMAN GOVERNMENT HONORS INSTITUTE ALUMNUS

Francis Bilodeau sent to the IFA-AA a translation of the letter he received from the German Foreign Minister. It was given to him during an honorary luncheon at the German Consulate on his 84th birthday.

Bonn, December 3, 1998

Thanks to Herr Erwin Mittelsten Scheid Solingen, who met you over half a century ago when, right after the end of the War in Marburg, you were in charge of organizing the return of cultural property, the Federal Foreign Office has learnt of your remarkable and successful efforts to save valuable works of art.

Together with your colleagues you set up a series of Collecting Points all over post-war Germany, where works of art looted by the Nazis from many parts of Europe were collected and returned to their rightful owners. In this way, the wrong done by the Nazis' barbaric booty-taking could to the extent possible be redressed.

In carrying out your responsibilities you and your colleagues also made an immense contribution to protecting German property and works of art and preventing the perpetration of new wrongs. This is particularly remarkable, considering that Germany at the time was the defeated enemy and not as now a close partner of the United States.

As soon as the War ended, you were appointed Director of the Central Collecting Point in Marburg. Your distinguished, indeed, exemplary service in this post remains unforgotten.

Nor will it be forgotten that, despite strong opposition and with very modest means, you organized art exhibitions with the works entrusted to your care, giving Germans the first taste of art they had had for a long time. By many accounts, those were in fact the first art exhibitions held in post-war Germany.

It is a pleasure for me on behalf of the Federal Republic of Germany to thank you personally for all you did for my country in those years.

Yours sincerely,

J. Fischer

The Federal Minister for Foreign Affairs

□

IFA-AA FELLOWSHIP RECIPIENTS

Rosenwald Fund: Johanna Blokker, Heather Horton, Liliانا Leopardi, Edmund Ryder, and Tiffany Sprague each received \$3000 to attend Marvin Trachtenberg's summer course 2001 in Florence. Amee Yunn received \$1000 towards her dissertation "The Bargello in Florence." Altman Fund: Tricia Paik received \$3000 to help fund her dissertation "Ellsworth Kelly: The New York Years, 1954-69." General IFA-AA funds: Emily Bills and Alexandra Lange received \$1000 each to attend Professor Trachtenberg's summer 2001 course in Florence. Three awards in the amount of \$3000 each were given to Ph.D candidates Annalee Andres ("Exoticism in Print: The Impact of Paul Gauguin in the Graphic Arts"); Katherine Romba ("Organicism in Modern Architectural Theory"); Amee Yunn ("The Bargello in Florence"). □

New Phone Number for IFA

The IFA telephone number
changed in 2001.

The new number is
212.992.5800.

Mail your news to: Alumni Newsletter, Institute of Fine Arts, 1 East 78th St., New York, NY 10021-0178
Please type and provide dates. Submit news since 2000 only. Deadline: November 1, 2002. Please note that alumni can update their news and information directly to Allen Ellenzweig, Assistant to the Director of Public Affairs at the IFA by 1. accessing the IFA home page at www.ifa.nyu.edu 2. clicking "alumni" on the left-hand menu 3. clicking "IFA Alumni Contact Info" on list of choices 4. clicking "click here" to update your address, career, or biographical information. At this point one is automatically given an e-mail address to ifa.alumni@nyu.edu in order to write whatever message one wishes. That message will go to Mr. Ellenzweig for review.

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