



The Alumni Association of the Institute of Fine Arts
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Newsletter

Alumni

The Institute of Fine Arts is dedicated to graduate teaching and research in the history of art and archaeology and also in the conservation and technology of works of art.

James McCredie's retirement celebrated with a view to the past and to the future

By Gabriella Befani Canfield

The Oak Room never looked more beautiful nor was it ever more crowded with beaming faces as on the afternoon of Thursday, September 19, 2002. There was even music--flute with strings--performed by the Claremont Strings & Ensembles. The occasion was a reception in the honor of James McCredie, in recognition of his long service as Director of the Institute of Fine Arts. The party was hosted by John Sexton, 15th President of New York University, and attended by students, alumni, donors, trustees and former directors of the institute, faculty members, colleagues, staff, friends and family.

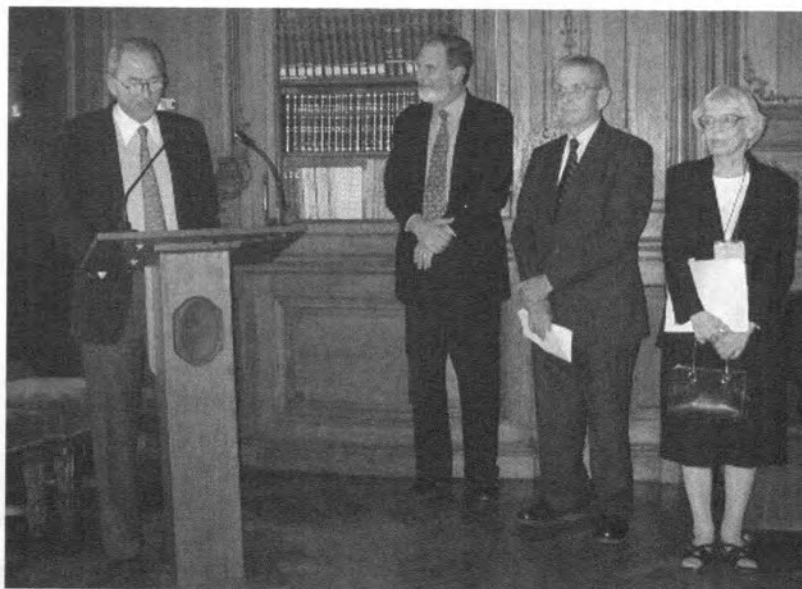
McCredie's wife, Marian, whom he married in Athens, Greece in 1960, was there, as were his son Miles and daughter Meredith McCredie Winter, son-in-law Mark Winter, and their son William Vanderhoek Winter. Among those present were John Brademas, former President of NYU, Professors Robert Lubar, Robert Rosenblum, Kirk Varnedoe, Donald Posner, Linda Nochlin, Richard Brilliant, Craig Hugh Smyth, Jonathan Brown and Richard Turner--the last three former Directors of the Institute; Joan Liebowitz, former Assistant to the Director for Public Affairs; Leon Levy, Chairman of the Finance Committee; Trustees Jane M.

Timken and Catherine Coleman Brawer; Mrs. Michael Steinhardt, Vice Chairman of the Council of Friends; art collector and patron Shelby White, and Dietrich von Bothmer and Joan Mertens from The Metropolitan of Art.

Mariët Westermann, the new director of the Institute, introduced the speakers. John Sexton's opening remarks were full of praise and admiration for McCredie and his outstanding career, "spanning 40 years at the IFA, including 20 years as

Director and now Emeritus Professor." And on a more personal level he recounted how the two of them would sit at the farthest possible end of the table at the monthly Deans' Council Meeting: McCredie because he always chose to remain unnoticed, and Sexton in order to read his mail. Sexton was grateful that McCredie would always elbow him so he could pay attention when something important came up.

continued on page 2



Sheldon H. Solow, Chairman of the IFA Board of Trustees, addressing the guests at James McCredie's retirement party. McCredie is seen here between John Sexton, President of NYU and Evelyn B. Harrison.

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Contents

- 1 James McCredie's retirement celebrated with a view to the past and to the future
- 3 Recollections: An interview with Jim McCredie
- 4 Creating a nimble institution for the 21st Century: a conversation with Mariët Westermann
- 7 The Conservation Center's changing of guard
- 8 Interview with Robert Storr, Rosalie Solow Professor of Fine Modern Art
- 12 A Salute to Tav Holmes and an introduction to Suzanne Stratton Pruitt, new IFA-AA President
- 12 Alumni Association gives reading lamps to the IFA library
- 13 IFA Alumni Awards fro Summer 2002
- 13 2002 IFA Dissertations
- 14 In Memoriam
- 16 Faculty News
- 18 Alumni News
- 38 Thank you, Alumni Supporters!
- 39 Lost Alumni

continued from page 1

The leitmotif in all the speeches was McCredie's generosity, his dry sense of humor, his availability to students, his receptivity to the needs of the faculty and support of his colleagues' research, his thoroughness in setting and accomplishing goals and his habit of not taking himself too seriously.

Sheldon Solow, the Chairman of the Board of Trustees, a man known for lean and brief remarks, gave an especially warm tribute: he reminded us that McCredie joined the Institute faculty in 1963, was appointed Professor in 1970 and Director after spending some time as director of the American School of Classical Studies in Athens and that he will continue to serve as Director of Excavations at the Institute's project in Samothrace. During his tenure,

the Institute acquired the building at 14 East 78th Street to house the Conservation Center. The IFA was "the first such institute," Mr. Solow stressed, "to grant a degree in conservation in the United States." He credited McCredie's attitude toward the intellectual responsibilities of the Institute for the National Endowment for the Humanities citing it as a "national asset." Mr. Solow noted that James McCredie had always made himself available to the trustees for discussion and advice. Finding no problem too small for his attention, he involved himself with the challenges posed by the Institute's buildings and their operations.

Evelyn Harrison, Edith Kitzmiller Professor Emerita, appraised McCredie's work in Samothrace and his contributions as an archaeologist as well as epigraphist. She stressed how funny he could be in his dealings with others, while remaining passionately serious about his work and research. In 1961, when McCredie was in communication with Virginia Grace, the amphora expert, he wrote, "the writer is indebted to Ms. Grace for generously putting her information at his disposal despite her disagreement with the conclusions to which he has come."

Andria Derstine, recently appointed Kress Fellow at the Detroit Institute of Arts, who was asked to say a few words from *the student perspective*, stressed James McCredie's many achievements as professor, advisor, director, fund raiser, dedicated leader and administrator at the Institute. But in Samothrace he also showed his other talents: dig supervisor, researcher, writer, tour guide and master chef--among his specialties the most decadent brownies.

continued on page 3



Mariët Westermann, the new director of the IFA with her three predecessors Jonathan Brown, Craig Hugh Symth, James McCredie, and Richard Turner

continued from page 2

The comments of the non-public speakers were along the same lines: Professor Robert Storr expressed great happiness that his tenure at the Institute had begun while McCredie was its Director and felt very proud of the fact that McCredie was responsible for identifying the need for and creating the Rosalie Solow Professorship in Modern Art. Professor Donald Posner, who served as Deputy Director for most years, found McCredie generous to a fault, modest about his own achievements, and always opposed to excessive praise. An Italian alumna was still amazed, after almost twenty years, at his generous "open door policy," unheard of at the University of Florence, and at how he had left his desk and office and gone into the stacks to help her complete her first essay by quickly providing the correct reference to Hippodamus of Miletus.

At the end of "Jim McCredie's apotheosis," as he himself labeled the event with characteristic wryness, Dr. Westermann announced that "his many friends have endowed The James R. McCredie Summer Grant Program. The program will fund at least two Institute students to work on the Institute's excavations in classical lands or on other archaeological research projects approved by the faculty in ancient art."

In his usual self-effacing manner, an obviously moved Professor McCredie thanked his audience and credited luck and others for the major accomplishments brought about during his tenure: to Professor Posner for supervising the renovation of Duke House while he went off to his Aegean island; to Peggy Ellis in her capacity as Sherman Fairchild Chairman of the Conservation Center; to the Board of Trustees for their constant support; to the understanding of Presidents Brademas, Oliva and Sexton and to his wife and children for putting up with so much. At the same time he pointed to the new Director, Dr. Westermann extolling her good judgement, high standards and energy. As Allen Rosenbaum, an IFA Alumnus and former Director of Princeton University Art Museum, pointed out, this reception was really a Janus-like event, celebrating the future as well as the past.

To paraphrase President Sexton's announcement on NYU TODAY, we are delighted to welcome Dr. Westermann, who not only possesses exceptional qualifications and excels as a scholar and administrator, but also is committed to the sense of mission President Sexton has for NYU: to lead in higher education. The Institute of Fine Arts is a unique and treasured asset of this university; we are certain that through her efforts its well-deserved influence and renown will only be enhanced. ♦

Recollections: An interview with Jim McCredie

By Joseph Alcherms

Please describe the early history of your association with the IFA.

While I first came to the Institute in February 1963, my connection dates back to 1961 with work at Samothrace. After I finished my doctorate, I joined the faculty as Assistant Professor. In 1967 I became Deputy Director and I was promoted to Associate Professor. Then in 1969, I left to become the Director of the American School of Classical Studies in Athens. I'd been given a three-year leave, but I wasn't done there after three years and so I resigned and became an Adjunct Professor. I came back in 1978 and in the fall of 1982 I was asked if I would serve as Acting Director while we found a new director. In January or February of the next year, they gave up the search and I became director. So if you count my "Acting" term, I've been Director for twenty years.

Is that a record run for a Director?

No, I think that Craig Smyth's term was just about the same length of time, and Walter Cook's was longer. And it seemed to me that twenty years was enough for the Institute, and I had very few bright new ideas and that it would be good to have somebody else! And I'm extremely please with Mariët Westermann, who is coming on. I actually thought of her because somebody had said to me that you should ask the faculty about their graduates, if there aren't gradu-

ates that would be good. As I was thinking that over, I saw Egbert Haverkamp-Begemann and asked him about Mariët. She's going to be great. She's full of energy and I look forward to a great time for the Institute!

The decision regarding your successor is obviously a considerable satisfaction for you. What others have you experienced at the Institute?

This search is one of three that have been conducted successfully this year, and that is a great satisfaction. We will have Michele Marincola as the new Sherman Fairchild Chairman of the Conservation Center and Robert Storr as the new Rosalie Solow Professor of Modern Art. He will be coming to us from the Museum of Modern Art. I believe that these appointments will follow the pattern that we have made in the last twenty years; in all these years, I don't think that we have made an error. I don't take credit for that. I think that the credit goes to the faculty for one, and also to good luck. And I think that's a remarkable record. So while the place has changed very much it hasn't changed in that the faculty that we've got is, well, that we have the best people here!

The remarkable faculty must be a source of great satisfaction. What have been the greatest challenges that you have had to confront?

Surely it's been keeping the place afloat! It's always hard to maintain the first place in the field, but we have. And there is the challenge of finding the means to fund the place. There again, I've been very lucky; that is, I've had

continued on page 4



Professor McCredie with his family

continued from page 3

good and generous people to work with, and I've had the odd windfall. Joan Liebowitz, who for years worked with me in fund-raising, said that my scheme for raising money was to sit down and wait for it to fall into my lap!

There have been many changes in the field of Art History and Archaeology over the past few decades. Can you give me your sense of how they are reflected here at the Institute?

Well, there are changes in the way Art History is done by some. I think, though, that the strength of the Institute is that we don't have a party line. We've not gone wholesale into theory, the way some places have. We really have the whole spectrum, and always have had. In the old days, we had the spectrum from the iconographer Panofsky to the connoisseur Offner. Nowadays, I claim that we have everything from the cutting-edge feminist, Linda Nochlin, to the last nineteenth-century archaeologist, which is me! And the remarkable thing is that we all get on and all respect what the other people do and don't mind it. I'm not trying to tell Linda that she ought to be doing something else, nor is she trying to tell me that I ought to be doing something else. Of course for us it's nice that we all get on, but it's also good for the students to have a range of approaches.

The place has very little changed, considering the fact that the entire cast of characters has changed, almost. It was a German institution when I first came, and Charles Stirling referred to me as the nice young American boy. But we still are very loyal to the same principles that were established back when the Institute was first founded.

With the last question, I was thinking along the lines of your response, in terms of method and approach, but also in relation to new technologies. Are you happy with the Institute's position in this regard at the beginning of the twenty-first century?

Yes. Actually, with the Library staff and the Visual Resources staff, for a little place like ours, we are close to the

cutting edge of advance in technology and in making full use of it. Clair Hills-Nova is up on the resources for bibliography and the like, and for all that the Web offers. Although Jenni Rodda in the Visual Resources Department would move faster if she could and thinks that I am holding us back, I think that we are making full use in this area too. I have become less and less attracted to new technologies; they seem to me to take a lot of time and money for their results. I'm especially sad that our ability to project lantern slides, 3 1/4" by 4", has ended at present, since we can't get the machines we need to do it. For the first time, I had to give a course last term without lantern slides and I hated it! We converted to 2" by 2"s, and I'm not even fond of the carousel, since you can't move the slides around once you've put them in.

Much the same is true of our manual 35mm projectors: they too have died and Leitz doesn't make them any more. Their time has passed, but I'm not sure that digital imaging has fully arrived yet. But we do use it; for instance, several of my colleagues post the slides, better, the images for their courses on the Web internally, and so students can consult them again at home or wherever they may be. That's better than the Taurgos!

With all these changes, you are pleased to see that the traditional strengths of the Institute have been maintained?

Yes, yes. We continue to deal with objects, which not everybody does. In fact, our theoretically-inclined faculty also believes in objects and I think with Rob Storr we've gotten someone in the contemporary field who believes in actual objects. I think that's a strength of the Institute and I think we ought to maintain it.

It seems that during your directorship, the ties between the Institute and major cultural institutions in the city have grown stronger.

I think so. We make shameless use of talent in other institutions, and particularly the museums, and not only the Metropolitan and the Museum of Modern Art. We taught a seminar at the Frick a year ago. In Conservation, we

work with the Museum of Natural History and the Museum of the American Indian. Those are strengths of New York City, and I think that next to having the best faculty and the best students, being here in New York City is the prime advantage the Institute has.

Can you say a few words on your sense of the future of the Institute?

Not really! I think that that is up to Mariët Westermann. I guess that one of the reasons I thought it was probably time for me to go was that I didn't see the future in any very different way, and that's probably bad, so I thought it would be good to turn it over to somebody who is the future.

That brings me to my final question: what are your own plans after stepping down?

Well, I would tend to hang around as Emeritus Professor, Director Emeritus. They asked me if I would be a trustee, and so I'll do that. And I will continue to look after the excavations here, at Samothrace which I do, and at Aphrodisias, which I've helped to organize. I don't mess in it much except some of those books that are hanging over my head in connection with Samothrace. We've dug there for a little more than sixty years now, and it takes a long time to publish these books. I think I'll devote some time to that! ♦

Creating a nimble institution for the 21st century": a conversation with Mariët Westermann

By Gertje R. Utley

In the few months since our previous IFA Newsletter an exciting new era has started for the Institute of Fine Arts. The appointments of Mariët Westermann as the new director, Michele Marincola as head of the Conservation department, and Robert Storr as Rosalie Solow Professor of Modern Art bring an infusion of youth and energy to the venerable institution, where only twenty-five years ago Evelyn Harrison and Kathleen Weil-Garris Brandt were the

continued on page 5



Mariët Westermann

lone female members among the faculty to have full professorship.

Since September Mariët Westermann has been occupying the director's office at the Institute. Whoever sees the willowy young director can be forgiven for taking her for a member of the IFA student body, which, in fact, she was not that long ago. A Phi Beta Kappa graduate from Williams College, she received her M.A. in 1989 and her Ph.D. in 1997 at the Institute in early modern Dutch art under Professor Egbert Haverkamp-Begemann (Dissertation: *The Amusements of Jan Steen*).

Asked what it felt like to be back so soon after her studies in this very different capacity Westermann admitted that it feels "Quite odd-- strangely familiar and yet totally new." In fact, the time she spent in situ at the Institute had been relatively brief, as her husband's profession took them to London where she studied for her orals at the Warburg Institute, the Courtauld Institute, and, as she put it, any library that would admit her.

A passion for the arts

From her earliest youth in the Netherlands art has been an integral part of Westermann's life. Family visits to museums, churches, and archaeological sites left her with a keen visual sensitivity. However, the idea that

art and its history could be an academic discipline seemed odd to her, it seemed more suited to the education of nice girls from the suburbs.

Westermann says her initial interest was the study of history. Inspired by a wonderful history teacher in her high school in the Netherlands, she esteemed history as a rigorous academic discipline. The excellent history department at Williams College, where she studied political history and political science, further strengthened her attraction to the discipline. However the tremendous popularity of the art history classes at Williams (over 25% of the students took art history) stimulated her curiosity in the field and led her to sign up for Art History 102. "I was overwhelmed by the immediacy. What grabbed me was how those works that I pretty much knew, how they started to speak to me in a different historical way, and how this could be a very different way of doing history, the history of visibility, the history of how people saw, of how people made things." She discovered very quickly that she had an almost preternatural aptitude for art history.

The defining influence in Westermann's career choice was the example of Zirka Filipczak, a rigorous and disciplined scholar of Netherlandish art at Williams with whom Westermann worked as research and language assistant on original Dutch material and in whose proximity she saw scholarship in action in a typical American liberal arts fashion. "I really owe it to her that I adhered to the discipline and to the field of Dutch art." Under Professor Filipczak's tutelage she rediscovered Dutch art with new eyes attuned to the inherent tension between the apparent modernity of Dutch painting and its roots in the history of its creation; a tension which has motivated Westermann's work ever since.

After five years as Assistant and then Associate Professor at Rutgers, The State University of New Jersey, Westermann returned to Williamstown as a fellow of the Sterling and Francine Clark Art Institute. Deeply impressed by the institution, its outstanding research facilities (including one of the five top art libraries in the country) and the intelligently pluralistic program that leaves fellows total freedom as to the

subject of their academic endeavor, she gladly accepted their offer to remain at the Clark as Associate Director of Research and Academic Programs. Westermann feels that her various responsibilities at the Clark Art Institute, which included the practical arrangements for the fellows, the organizing of conferences, and the articulation of topics of common interest for discussions, as well as the highly administrative character of her position prepared her well for her present challenges at the Institute. Her considerable organizational skills were further honed by the demands on her as a fulltime professional with four children, a dense schedule of activities in the service of the profession, and an impressive list of publications.

Building on the strengths of the IFA

Asked what she viewed as the great strengths of the IFA, Westermann pointed out that its most obvious ones are contingent on the Institute's location in New York City right on Museum Mile, which was the inspired decision of its first director Walter S. Cook when he moved the Institute uptown. The proximity and accessibility of the incredible wealth of outstanding art from every historical and geographic background has attracted the best faculty imaginable. Westermann stresses the significance of the IFA's close connection to the museums, a close relationship which is fundamental to the structure of the Institute's program. She cites, as examples, the curatorial studies program with the Metropolitan Museum, the number of Metropolitan Museum curators who teach at the Institute, and Institute faculty who regularly use the collections of the Metropolitan Museum in their instruction. The Institute is equally involved with other private and public collections in New York.

Similarly, Westermann believes, the IFA could never have achieved such a strong and diverse conservation center without the many visiting professors and practicing conservators who come to the Conservation Center from outside the university, even from abroad, attracted not least by the lure of New York. And, as a modern metropolis, New York offers also a wonderful

continued on page 6

continued from page 5

laboratory for modern architecture. "Almost all our strength flows ultimately from our position in New York," says Westermann, "and the very effective way in which we leverage this in order to attract the best faculty and the brightest student body."

She also pointed out the attraction of our excellent art library and the commitment to study the work of art in its original location, as in the case of our very strong archaeology programs and our Renaissance programs.

"What also flows from the Institute's position in New York and the proximity of so much art, as well as from the particular kind of faculty the Institute attracts, is the great commitment to the study of the work of art and its material conditions. There is just an incredible attentiveness here to what the object, both the visual image it projects but also the very materiality, or objectness, of it can tell us. Works of art, I always like to remind students, arise as the products of very specific creative interactions between individual artists, makers of things or groups of makers of things and the historical conditions in which they find themselves, the pictorial or architectural traditions available to them, the technologies available to them. These are very complex interactions, and I think that it is very important, in particular in this day and age with digital image proliferation, to be mindful of the fact that there is a very material historical basis for why specific works, those things we call works of art, look the way they do. And again, I think the Institute's commitment to that is one of its great strengths."

Curricular challenges

Westermann sees the mission of the Institute as deriving from these traditions which she intends to maintain. "I see myself very much as the keeper of that flame, if I can, together with the very strong faculty."

To emphasize this rootedness of the art object in the history and traditions of its place and time of creation is one of the missions of the Institute, in Westermann's view. "We teach our students in many ways the ability to talk about works of art, visual works within that broad historical context, and I think

that is important to do. We need to articulate why is it that we are so committed to the object. I think it is not good enough now to say that we are committed to the object because we like it, although that is of course one of the reasons that we are here. I never want to deny the pleasure that the visual work of art gives us and to those of use who are here in this Institution. But it is not now the time, I think, to dig in our heels against what is often perceived as the nefarious march of theory. I think what we have seen now in the field, as it has shaken itself out in the last ten years in the wake of the culture wars of the 1980s, is a situation where there are many very sophisticated thinkers who are equally committed to studying the object in context. And I think it is very important that we have people like that on faculty, and I think it is important that we bring people like that in to give lectures and give colloquia and so forth in order to make sure in our curriculum, in our teaching, that we equip our students with what is now the lingua franca of our discipline and the lingua franca of the increasingly interdisciplinary humanities. I think both for our ability to teach and to write and research effectively in this world it is important to know what critical theory is all about so that we may assess it critically and analytically. And since I am very committed to help students sort this out, it is one of the things that I will be teaching here; the history of this discipline and its philosophical origins, as well as its origins in the great Anglo Saxon research traditions, and then see how art history has, in its various fields, responded to and interacted with the structuralist moment that has now essentially passed, you might say, but that has reshaped the discipline."

Westermann, who insists that her work is deeply rooted in visual appreciation and shuns any dogmatic approach, intends to maintain the base of traditional art historical studies. She is firmly dedicated to defending a pluralistic approach to the discipline and to creating a cross fertilizing dialogue including aesthetics, visual culture, literary history, cultural studies, and historical anthropology. She has written about the significant pressure on traditional methods of investigation in art history, which can no longer be

considered the only avenue of approach.

Of particular interest to her is the historical-anthropological approach to art history--what we can learn from anthropological investigation. She is organizing a conference, "Anthropologies of Art" for April 2003 at the Sterling and Francine Clark Art Institute in Williamstown that will bring together anthropologists and art historians to discuss the possibilities of fruitful convergences between the two disciplines.

Financial challenges

The other main challenges facing Westermann include, of course, financial ones. "It is wonderful that we have financial autonomy through our endowment, but we will forever be needing to make the case for art history as an important and viable discipline, and to make clear to the University as well as to the outside world the important role the Institute has to play. I am spending a great deal of time on this because you can not have effective financial development without a clear sense of mission and the ability to articulate it." She considers herself fortunate to have very good faculty support at the IFA, and, at the University, very good operational support for that effort. Westermann intends to work closely with the board of trustees of the Institute, and she is open to suggestions about how to draw attention to the IFA and how to create new sources of income.

Building projects

The physical infrastructure of the Institute is yet another point on Westermann's agenda, although she says that she does not want to overemphasize its importance. While the Duke Mansion will remain the flagship of the Institute, she also wants to render it more "nimble responsive" to the needs of an academic institution. And she has started work on a new master plan that will help link the two floors of the building at 3 East 78th Street to the Duke Mansion. She will also be working closely with Michele Marincola, the new Conservation chair, on the redeployment, where necessary,

continued page 7

continued from page 6

of the space at the Conservation Center in order to maximize its efficiency. One of Westermann's first achievements will delight anybody entering the Duke house: with Library Director Sharon Chickanzeff she has banished the bookshelves from the lobby and returned the space to its old grandeur.

Attracting students in a competitive world

Foremost among the challenges facing the new director, and an enduring one in her opinion, is how to attract the top students in this increasingly competitive world. "It is a new world out there in the academic institutions which, again, relates to the shakeup of the cultural wars when art history was being attacked for being elitist. It is necessary to become a more thinking, a more self-aware discipline, in order to better justify its existence." In her recent essay in *The Art Bulletin* on the state of research in Netherlandish art, Westermann writes "... it is up to us to demonstrate its [the discipline's] continuing relevance--to a theoretically aware generation of students, to a more exacting world of funding, to a choosier lot of publishers."

Indeed the Institute has to deal with much stronger competition now coming from new sources. While we used to measure ourselves with Harvard, Yale, Columbia, Princeton, Johns Hopkins, the great Ivy League Institutions, Westermann is very aware of the growing competition for good students from significant programs that developed in the state universities, such as the University of Michigan and Southern California. "I will work very hard at that kind of student recruitment, making sure that our financial aid policy, which is now extremely generous, remains as generous so that we can truly help students who will be living in one of the most expensive places on the planet."

IFA/ NYU: a new relationship

Asked about the nature of the Institute's relationship with NYU, Westermann, a Dean of the University--a "deanlet" as she likes to call herself--sees definite room for improvement. Westermann acknowledges that there are very historic reasons for and obvious

advantages to the Institute's relative autonomy, and even isolation. When the Institute became autonomous in 1931, and more so in the 1960s and 70s for financial reasons, NYU was not excellent across the board. "The IFA was really the jewel in the crown, which of course it still is, and the University very much agrees with that. But now the University has developed so many pockets of excellence that you can no longer think of them as pockets." While Westermann sees the Institute's autonomy as guarantee to its intellectual rigor, she also believes that there are significant possibilities for "lubricating" the rapport with NYU.

She points out that in other universities it is unheard of for a particular degree program to be so isolated and remote from the university campus, where you have access to the library and easy contact and exchange with your peers in other disciplines. In particular, in the wake of the culture wars of the 1980s, and in this new academic landscape where students need to be aware of other disciplines and the structures of thought that motivate those disciplines, Westermann feels that they need to have the opportunity to come into contact with their peer graduate students and professors in the other departments, that they should have the easy possibility of taking an extra class in another discipline that would enrich their education, and that conversely you could have a student from anthropology, for example, sit in on courses at the Institute. "I think that kind of exchange is something I would like to foster, not in any very aggressive way, but I would like to make us better known to the University--or at least what we are about--versus the mystique about our Ivory tower up here -- and conversely make it easier for our students to take full advantage of such things as the Graduate Forum for student exchange, to which I think some of our students should be nominated, and make our students more aware of teaching opportunities downtown, have a workshop for that for example, and perhaps even offer advanced honor students from downtown the possibility to sit in on classes here during their senior year." She is working with Edward Sullivan, a very good and old

friend from downtown, to smooth these relations.

Alumni/ student relations

Westermann sets great value on the role of the alumni in strengthening the IFA community, and on the close relationship between alumni and the student body, a point she stressed again at the reception on October 16th celebrating the donation of the library lamps by the Alumni Association to the IFA students. She is keen to work closely with the alumni board, and has found in her conversations with students that they too had expressed interest in getting more familiar with the alumni community. Aware of the importance of personal and social interaction, she promises that now that the hall is cleared of the book shelves there will be more room for parties and receptions. We all look forward to that!❖

The Conservation Center's changing of the guard

By Rebecca Anne Rushfield

As a classmate of Margaret Holben Ellis, outgoing Chairman of the Conservation Center, and as one who interacted with Michele Marincola, incoming Chairman, on a professional basis, I was pleased to have the opportunity to speak with them for this article. They are articulate women, each with a vision for the Conservation Center and for conservation education in general and aware of the steps that must be taken to achieve their goals.

The Conservation Center that Margaret (Peggy) Holben Ellis came to as a student in the fall of 1975, was a far different place than the one she is handing over to Michele Marincola some twenty-seven years later. In September 1975, it was located in the basement of 1 East 78th Street in what had been the Duke family's wine cellar. In September 2002, it fills the Stephen Chan House, a purpose-built building. The curriculum has been expanded to incorporate courses on topics that were not part of the field in 1975. However, the basic presumption of the program--that the serious study of art history is an integral part of the training of a conservator--has not changed.

continued on page 8

continued from page 7

Michele was a student in the first class under Peggy's chairmanship. In fact, Peggy remembers interviewing Michele when she was an applicant. Peggy was a student of Lawrence J. Majewski, her predecessor as Chairman of the Conservation Center, so Michele's installation will continue a chain of tradition dating back almost forty years.

In the summer of 1986, when Peggy Ellis was asked to become a candidate for the position of Chairman of the Conservation Center, she was working as a paper conservator at the Metropolitan Museum of Art. Her involvement with the Conservation Center was limited. She taught a course on paper conservation to students in the now defunct Columbia University School of Library Science conservation program, who under a joint agreement, came to class at NYU, and she acted as an unofficial advisor to the Conservation Center's students. She had many reasons both personal and professional to decline the invitation. After consideration, she realized that if she did not rise to the challenge, she might never have another opportunity to take on such a large, long-range project. (Of course, in her new position as Director of The Thaw Conservation Center at the Morgan Library, she has found another opportunity.)

A very young woman without previous administrative experience, she found herself at the helm of an understaffed program which was facing

a budget deficit. Although, in 1987, Peggy knew nothing about fundraising, she learned quickly and came to enjoy the challenge of matching donors with Conservation Center needs. (She learned from experience that projects cannot be donor-driven, as the donor's vision may not always correspond to the needs of the institution.) She set about increasing the full-time and in-house staff of the Conservation Center and expanding its roster of adjunct faculty. Among the innovations that then became possible were courses of study in the conservation of archaeological and ethnographic objects and in the conservation of the built environment.

Michele Marincola comes to an institution on good financial footing, bringing with her administrative and fundraising experience gained as the head of the conservation laboratory at the Cloisters. Like Peggy, she was a reluctant candidate, deeply involved in a museum career when she was approached by a member of the Search Committee. Like Peggy, she had taught conservation--two years as an adjunct staff member of the Conservation Center and six years teaching a course on preventive conservation in the Museum Studies Department at Washington Square. As Peggy did, she will have to deal with the role shift of being the colleague and boss of people who were her teachers, some quite a bit senior to her in age and experience.

Michele has set a number of

long-term goals, each of which builds upon Peggy's work. She sees a need to obtain full financial support for all students in the conservation program. She sees a need to increase the number of full-time Conservation Center faculty and to hire half-time faculty who may teach only 1-1/2 courses a term, but who will be fully involved in the life of the institution in a way that adjunct faculty cannot be. She sees a need to renovate the 10 year old Stephen Chan House in line with the needs of the profession in the 21st century and knows that this will be one of the first projects she will undertake. (Under Peggy's guidance, before his death, Michael Forstl, the architect of the Chan House, drew up a list of needs for the building, so she has a plan to work from.) She sees a need to develop new courses of study within the curriculum in disciplines like the conservation of modern and contemporary art and to rigorously evaluate the core curriculum in traditional disciplines. She envisions working with institutions in the U.S. and abroad on specialties not yet offered at the Conservation Center.

Because this is a time of change for the Conservation Center, the Institute of Fine Arts, and New York University with the installation of a new chairman, a new Director, and a new President, all of whom see the wisdom and value of teamwork, these goals may well take shape. ❖

Interview with Robert Storr, Rosalie Solow Professor of Modern Art

By Alison West

A good deal of laughter accompanied this interview. An occasional exclamation point marks some if not all of those moments.

AW: I would like to take a step back in time, and ask you how you came to be at the Museum of Modern Art. Or more particularly, what was your formation as an art historian?

RS: None!

AW: None! So you took no degrees?



Michele Marincola



Peggy Ellis

continued on page 9



Robert Storr

RS: No. As an undergraduate, I took a couple of courses in art history at Swarthmore, which I greatly enjoyed. I then went to the Art Institute of Chicago as a painter and took another course, in Islamic art, and that was all my training.

AW: So how did you come to be a Curator at MoMA?

RS: Kirk Varnedoe asked me to do it.

AW: And how did you come to meet Kirk Varnedoe?

RS: I think we'd met once at the opening of a Jeff Koons, Carole Armitage and David Salle collaboration, and then I'd come to his office to interview him for *Art Press*, a French art magazine to which I contribute. But that was all. We didn't really know each other personally. And, professionally I hadn't done much as far as exhibitions were concerned. The first show I organized was of works by young painters, John Obuck, Rebecca Purdum, Glenn Goldberg and Moira Dryer, at an art school where I was teaching. The other was a Susan Rothenberg show in Sweden. But I had done a lot of writing--partly to explain the art to myself. In effect I was learning on the job, which has always been my way. And I guess Kirk had read

some of my things. So when Linda Shearer left MoMA, there was an opening in her position, which was essentially, though not officially, that of Curator of Contemporary Art. Kirk approached me and asked me if I would take the job.

Needless to say I was surprised and flattered, but said I couldn't, since I had accepted a teaching post at Tyler School of Art in Philadelphia. In the meantime Kirk asked me to do an essay on Greenberg for the book of readings that accompanied his exhibition "High and Low." When we were in the editing stages, about a year later, he asked me if I would reconsider and I agreed, having felt by then that I had acquitted myself of my obligations in Philadelphia. It was a gamble for Kirk, so I figured it was a gamble I would make myself. I was a little nervous about assuming an official identity in a world where I had always been freelance and independent. So I asked some artists I knew what they thought, and I remember Felix Gonzales-Torres saying in effect that it would be nice to have someone from the community on the inside.

AW: You've been carrying a strange ball around with you, which you have now set on your desk. Does it hold special significance?

RS: Yes. It's a sculpture by David Ireland who's an artist friend of mine. It's called "Dumb Ball." What he does is take a lump of wet cement and just tosses it back and forth between his hands until it becomes round. In the Renaissance people used to argue about whether it was possible or not to draw the perfect circle freehand. This is a very nearly perfect sphere, so it's the sculptural equivalent of that problem. But it's important that it's a "dumb" ball -- the less thinking you do when it's being made, the more perfect it will become.

AW and RS simultaneously: Very Zen!

RS: For me it's a massive worry bead and handling it makes me peaceful.

AW: You've obviously known and know many artists, writers, and scholars. Who were the main influences on your thought and methodology, if there were

such influences?

RS: There were some. Some were negative examples. My disagreements with Greenberg are profound; my respect for him is also considerable. But as an artist I was confronted by Greenbergian orthodoxy over and over again in all its permutations. For example, Greenberg believed there was a clear mainstream of modern art, a very deterministic view of what happened and what mattered. I think dialectically, and I do not believe that these issues are foretold by any historical model, nor do I think they are ever resolved by any single or collective body of work. They keep coming back. Which is why modern art is so interesting. It's never a settled matter. I found such formalist orthodoxy extremely limiting. It's not just that it failed to describe the art that was being made, but it was also fraught with misunderstandings about historical processes generally. I thought this was very problematic. So I started writing in part to challenge those ideas. On a positive side, I am a great admirer of Meyer Shapiro. I knew him very slightly. And I am also a great admirer of Leo Steinberg, whose lecture on Picasso's variations on Delacroix's *Femmes d'Alger* I heard when I was an undergraduate, and that lecture remains one of the mind opening experiences of my intellectual life.

AW: What particularly do you admire in Meyer Shapiro's work?

RS: I admire his ability to bring large conceptual frameworks to bear without doing violence to what he knows about historical circumstance, and without doing violence to the work itself--without constraining the work to fit the category or concept, but to set up an active relationship between a way of thinking about things and then the thing you're thinking about, which has its own life and qualities. And he's also a terrific prose writer in a field where nowadays we need more of them.

From the beginning I was also very friendly with Peter Schjeldahl who got me my first critical job. It was a bit like Kirk. He didn't know who I was, but

continued on page 10

continued from page 9

we corresponded about ideas and he thought I might be interested in writing and so he put me in contact with Betsy Baker at *Art in America*. And I've learned a lot from artists Susan Rothenberg, Bruce Nauman, Gerhard Richter, Louise Bourgeois--many others.

AW: In addition to Ireland and the other artists you have mentioned, who else's work do you particularly admire?

RS: Oh, lots. Felix Gonzales-Torres is one of the most interesting artists of recent years. Raymond Pettibon interests me enormously, Mike Kelley too, Sol Lewitt.

AW: And you've written on all these artists.

RS: I've written on most of them and on a rather disparate assortment of other people. But I'm not eclectic. I'm constantly trying to work out larger issues as I think about particular things. However I don't feel it's my responsibility as a critic to always explain how I get to this or that, or from here to there though eventually it comes out. For example, I'm a great admirer of Robert Ryman. One could wonder how somebody would be interested in Robert Ryman and also be interested in Mike Kelley. Ryman represents to some people a kind of pure form abstraction and Kelley the debunker of all of that. But Ryman actually is an empiricist and lyricist and not necessarily the sort of programmatic modernist that many people take him for. Releasing him from that kind of description is a necessity for understanding his work. And the demolition project of Mike Kelley is in fact related to undoing the teleological, Greenbergian notions about the formal purification of art that complicate an appreciation of Ryman as well as of Kelley. I also think that some of the things that have been said about Donald Judd's work are narrow and doctrinaire and don't allow for the complexities of what the work actually represented. After all, Judd is one of the artists who has written the best about other people's art. I look to him in his critical writing as an exemplary stylist and as a thinker. Judd is generally associated with a very hard-line variety

of high formalist abstraction but it's important to remember, that Judd was one of the first people to write about H.C. Westermann, who many people think of as a kind of weird, regional funk artist, that he was one of the first people to write about Yayoi Kusama, whose early paintings, drawings, installations and performances are finally being recognized, and finally that he was also one of the great long-term defenders of the cartoon painter John Wesley. None of these artists made work like his, but Judd's interests, though always rigorously approached, were very, very broad. And by the way, he was also a student of Meyer Shapiro's!

AW: Will moving from a non-academic to an academic setting affect the direction of your work?

RS: Certainly. Not only will it affect it, it's my choice to change the direction. As much as I have been devoted to MoMA, and as much I think I got done there, it also limited both the quantity of writing and the kind of writing which I could do. This job gives me a lot of time for scholarship as well as time to do exhibitions. And if there is an opportunity, as far as the shows that I am working on go, I will be more than happy to rope some of my students in if they want to be involved.

AW: Do you have a view on the increasingly theoretical aspect that art history has taken at the expense of a more connoisseurship-oriented approach?

RS: Yes! But I belong to neither party. I think connoisseurship matters. I'm not hostile to it as, I think, some people of my generation are. After all, choosing work for MoMA is a high stakes exercise in connoisseurship. I've worked with too many objects for too long to disregard the importance of really knowing with your eyes, and beyond that, knowing historically what's connected to what you see, to think otherwise. Connoisseurship in contemporary art is a more complicated thing because in some cases it's the connoisseurship of ideas rather than the connoisseurship of a particular type of facture. Be that as it may, both are

questions of judgment. I don't think it's necessarily a matter of taste, however. That's a term that I have difficulty with--that connoisseurship is about taste, which tends to be conservative, a result of repeated experiences and "expert" consensus--as opposed to something else, something more adventurous. But in terms of the theoretical side, I am a product of my generation. I have read a lot of theory. And I have read a lot of political and social history. I've read philosophy to a much more limited extent but I read literature widely. My view is that you take those ideas and you use them, but you have to use them in balance with the information the work contains and the ways a thing "is." There's a danger now that people tend to think that general concepts and abstract arguments are inherently more important than art's particulars, including its sensuous and emotional qualities. And I think basically that that is not a good sign. On the other hand I don't believe we should fall for the idea that there's a simple, common sense way to talk about art and that all theoretical work is somehow arbitrarily imposed on art. The real problem is to deal forthrightly with one's own experience of objects while freeing the mind to speculate on how that experience might differ in others, how things that are not self-evident may still be embedded in that object or in one's context after first, second and third impressions have had their effect. But for me the plainer the language used to explore these complexities--and they are virtually infinite--the better.

AW: When earlier you mentioned the problem of connoisseurship and taste, did you mean by that that taste as a point of exclusion or inclusion dominates connoisseurship, that connoisseurship is not enough removed from taste?

RS: Often it's not. Greenberg, for example, used the term taste a great deal along with the shibboleth "quality." One of the fallacies of Greenberg's way of going about things was to essentially say that the ineffable thing that is quality and the ineffable capacity that is taste are simply within the reach of some people and that we should just

continued on page 11

continued from page 10

trust the authorities in these matters. Now I'm interested in the social phenomena and the cultural phenomena that produce art and I'm interested in art that is sometimes distasteful to me as well as to other people but that is nonetheless full of meanings and complexities. If you start with taste you will avoid those things when in fact they are sometimes the most revealing aesthetic phenomena of their period. I'm doing a course this spring on the grotesque which is about the kind of art many people find objectionable or trivial or minor. But the grotesque is a huge, polymorphous category that is absolutely essential to Western art, and for that matter, Eastern and other traditions as well. However, if, for example, you take high formalist modernism, the purified, abstract canvas, as the absolute, then the grotesque is simply a sign of the decadence or a decline of quality. But if it's the other term, the counter-term to classicism as it means to be, then the grotesque, in the best instances, is every bit as valid aesthetically as anything you find on the other side.

AW: Are there some "dream" projects that you would like to work on now?

RS: Well, I'm doing a show for "Site Santa Fe" which is a kind of biennale or triennial exhibition out in New Mexico, and it will be on the grotesque, all contemporary grotesque. I'm also writing an essay for a catalogue for a show in Germany which is on the historical grotesque. And I want to do a book on the subject as well, and have started to flesh it out. In addition I've been working for many, many years on a monograph on Louise Bourgeois, a kind of portrait of her combined with an analysis of her. She's getting older and so am I, so I'd like to finish that very shortly. I've written three hundred and fifty pages, so it's within sight.

And, what else? I'm going to do a post-1945 history of modern and contemporary art for Phaidon directed at the general reader. It will be an international and multi-media version of what happened since the war, rather than just a North-American or European history. The idea is to deal with and connect things that are often glossed over or approached separately in such

surveys. So that the general reader, and the sophisticated one who still does know about all the pieces of the puzzle, will encounter Allan Kaprow right away in the context of Pollock, then Gutai in the context of Kaprow, then Viennese Actionism in the context of both, then Joseph Beuys in the context of Actionisms, and so on, creating a kind of web of history in lieu of a linear progression, a discourse that recognizes that from the very beginning the period was international rather than "School of Paris" to "School of America" then back again, or something like that.

AW: What do you bring to your scholarship that is new and different?

RS: I am somebody who sees problems and creates problems and then tries to grapple with them not so much with the intent of solving them as of better articulating them. That's what I do in a variety of forms, writings, teaching, making exhibitions. I don't know whether that's new or not. I don't think it is. All I know is that I am able to get a lot out of it. I know that, as a writer and a teacher, I've been able to encourage people to do similar things with their own work, rather than ask for direction from me, or second guess what's next in the field. I don't want to make claims for a new methodology, a new idea, a new anything. And, if I had one, it would be best not to think about it since that would make me self-conscious, which would interfere with curiosity and the pleasures of trial and error.

AW: This is your first semester at the Institute and you started by teaching a seminar. What has your experience been?

RS: That people here are very smart! The seminar is about how contemporary artists have dealt with the awareness of history in their work. It was an attempt to avoid focusing on political art per se or identity politics per se or cultural critique per se and really deal with the representation, interpretation and imagining of historical experience in contemporary art. Of course, history painting in a traditional sense is one of the things modernism did away with. But when you have German

artists like Richter or Kiefer, Russians like Ilya Kabakov and Komar and Melamid or African-American artists like Carrie Mae Weems, Kara Walker making reference to historical situations and using history as a problematic element in their work, that is a reversal of direction in certain ways, not a retrogression to tradition but a redirection. And the interesting questions are why this happened, when it happened and how these new forms of history-art function. The students have seen a lot, and read a lot, and they are articulate. My job is to push them and make them more articulate. Part of my method as a teacher is to approach that task as if I was an editor. It's a matter of helping them to get their thoughts and the language in which it is conveyed in line. If their writing lacks clarity and bite then it's an indication that the thought process is incomplete. This may sound very mundane but in the jargon-ridden area of contemporary art this is a big issue. My aim is not to stifle radical discourses--quite the contrary, I want to encourage them--but to unburden those discourses of the obscurantist verbiage in which they are too often packaged.

AW: You have on your desk a wood post-card carrying the words, "THE BEGINNING OF THE WAR WILL BE SECRET."

RS: Yes, hasn't it been! That's a multiple by Jenny Holzer, one of the really first rate conceptual artists around. One of the dimensions of her work is that you can buy a piece like this for a buck or two. So this is art that anybody can own with a message that everyone should think about. But, I'm afraid the beginning of the war is no longer secret. ❖

A Salute to Tav Holmes and an Introduction to Suzanne Stratton-Pruitt, new IFA-AA President



Tav Holmes

After fifteen years of exceptional service, Tav Holmes has stepped down as President of the IFA Alumni Association. Her successor is Suzanne Stratton-Pruitt. Tav views her main accomplishments as fundraising for IFA-AA scholarships, re-institution of the Newsletter, creating a spot on the IFA-AA Board for a current Institute student, and the donation of lamps for the reading rooms and library. Her future plans include teaching as a Visiting Professor at Hunter and several publications on Lancret. Her energy, creativity, and devotion to the Institute have been of extraordinary benefit to both the Alumni Association and students alike. Bouquets of thanks from everyone.

Suzanne Stratton-Pruitt is already hard at work on behalf of the Alumni Association. A specialist in Spanish art, she worked from 1987-1996 at The Spanish Institute in New York City, for which she curated a number of shows including *Goya and his Contemporaries*. In 2002 Suzanne's *Bartolomé Esteban Murillo 1617-1682: Paintings in American Collections* was shown at the Kimbell Art Museum, Fort Worth, and at the Los Angeles County Museum of Art. Her *Immaculate Conception in Spanish Art* (Cambridge, 1994) received an award



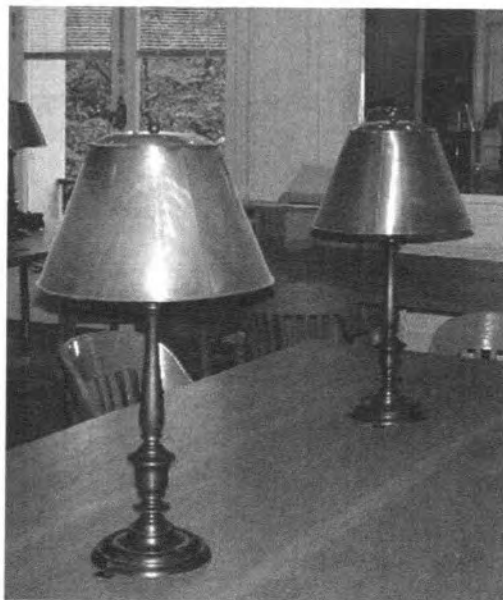
Suzanne Stratton-Pruitt

from the American Society of Hispanic Art Historical Studies, and she published the *Cambridge Companion to Velázquez* in 2002. She has lectured widely, and taught at Rutgers/Newark, SUNY-Stony Brook, and the New York School of Interior Design. ❖

Alumni Association gives reading lamps to the IFA Library

By Allen Rosenbaum

With its gift of the sixteen bronze lamps for the IFA reading rooms, the AAIFA followed its tradition of supplementing its grants to individual students with



The new lamps in the IFA's reading rooms

gifts that benefit the student community. Due to special consideration for the original interior in the renovations of the Duke house, the lighting in the library

has always been problematic. Sharon Chickanzeff, Librarian at the Institute, after years of campaigning and laying the ground work for the installation of a better lighting system, asked the Alumni Association if they would make a gift of \$6,600 to purchase sixteen of the handsome bronze table lamps manufactured and used by the New York Public Library. The Alumni Association is not always in a position to make such a generous gift, but the funds, which depend on alumni contributions, were available, and the board, with the enthusiastic support of Tav Holmes, president of the AAIFA from 1987 to 2002, voted unanimously in favor of a gift in the full amount requested. It was money well spent; the lamps, mounted with plaques identifying them as gifts of the AAIFA, not only greatly improve the conditions under which students study, they make the reading rooms much more inviting. Those members of the board who attended a champagne reception given to thank the Alumni Association were extremely gratified by the students' appreciation for the lamps and their expressions of gratitude; one student remarked that "They make it look like a real library." Tav Holmes expressed the pleasure the alumni take in being able to make this gift, and it also must have given her great personal pleasure that it was made as one of the last acts of the Alumni Association under her long and valued leadership. ❖

The 2002 Cook Lecture

By Beth Holman

In May 2002, Phillip Pearlstein gave a lively talk "When the Dada Daddies Got Real." Focusing on Picabia's artistic peregrinations, Phillip Pearlstein also offered some thought-provoking comparisons to his own paintings. We look forward to the next Cook Lecture, on April 28, 2003. Isabelle Hyman, whose recent book "Marcel Breuer, Architect: The Career Buildings" won the 2002 Hitchcock award, will speak on "Brunelleschi to Breuer: An Art Historian's Passage." ❖

IFA Alumni Awards for Summer 2002

For the summer of 2002, the following students received assistance from the Rosenwald Fund: Nokolin Eyrich, to complete her M.A. requirements in order to enter the PhD program (Cohen); Martha Lucy, a grant that enabled her to finish her dissertation research in Paris on "The Evolutionary Body" (Nochlin); and Amee Yunn, to complete work in Florence on her dissertation, "The Bargello" (Trachtenberg).

From the Altman Fund, Andaleeb Badiie-Banta received assistance for Orals study in the field of Baroque art (Posner), which she passed in September "with flying colors," she writes, having been able to study "uninterrupted and unhindered by financial concerns."

From the Alumni Fund, Christopher Corradino was given to help him complete his dissertation on Giovanni Mansueti (Eisler); Laura S. Klar received support that enabled her to attend the summer session of the American School of Classical Studies in Athens (Welch); Rachel McGarry was granted funds to support her research in Italy on "The Young Guido Reni" (Posner); Maddalena Paggi was also able to do research in Italy on "The Praenestine Cistae" (Kopcke); Karen Stock could travel to Zurich to research her topic, "Bonnard, Vuillard and Vallotton" (Nochlin); and Rangsook Yoon found alumni granted funds useful for preliminary research for his dissertation on "The French Renaissance Reception of Albrecht Dürer" (Eisler).

It is very rewarding to hear from the students that these grants made meaningful contributions to their studies. Laura S. Klar found her summer session at the American School of Classical Studies in Athens a wonderful way to visit some major archaeological sites: "Highlights of the trip included a morning inside the Parthenon with Manolis Korres (described to me by one scholar as "the god of Acropolis archaeology), as well as special access to the cella of the temple at Bassae and to the Tomb of Lyson and Kallikles at Lefkadia." Martha Lucy was able to pursue the "reception and diffusion of

Darwinian theories in France... looking at 19th-century popular science journals, digging up public lectures on evolution, and reading through the evolutionary debates at the Société d'Anthropologie" and closely studying Odilon Redon's 1883 album of lithographs, *Les Origines*. Rachel McGarry's research in the Archivio Storico Communale in Bologna changes the chronology of the early period of Guido Reni's career; Maddalena Paggi was able to study the large number of Praenestine Cistae in the Villa Giulia in Rome and to spend time in the library of the German Archaeological Institute; and Amee Yunn was able to prepare the first chapter of her dissertation on "The Bargello, Florence and the Architecture of Justice in Tuscan Communes."

Karen Stock's trip to Zurich, Geneva, and Lausanne enabled her to see an exhibition essential to her dissertation and was packed with visits to museums and foundations in which works by Bonnard, Vuillard and Vallotton are highlighted. Closer to home, Rangsook Yoon laid the foundations for his dissertation with concentrated research in the special collections of the New York Public Library and the Rare Book Department of the Library of Congress. Christopher Corradino was not only able to continue working full-time on his dissertation, but conducted some research for another project on Venetian painters of the early Cinquecento.

Members of the Alumni Association should feel very proud that their contributions to the Annual Fund facilitated these worthwhile student projects. ♦

2002 IFA Dissertations

Miriam Basilio, "Re-inventing Spain: Images of the Nation in Painting and Propaganda, 1936-1943" (Lubar)

Michelle Berenfeld, "The Bishop's Palace at Aphrodisias: A Late Roman Townhouse in the Center of the City" (Ratte)

Sarah Brooks, "Commemoration of the Dead: Late Byzantine Tomb Decoration (Mid-Thirteenth to Mid-Fifteenth Centuries)" (Mathews)

Mary Weaver Chapin, "Henri de Toulouse-Lautrec and the Café-Concert: Printmaking, Publicity, and Celebrity in Fin-de-Siècle Paris" (Nochlin)
Jennifer Chi, "Studies in the Programmatic Statuary of Roman Asia Minor" (Smith)

Jasper Gaunt, "The Attic Volute-Krater" (von Bothmer)

Abdallah Kahil, "The Sultan Hasan Complex in Cairo 1357-1364" (Soucek)

Tami Hausman, "Mobilization and Modernization in Vichy France: The National Renovation of Paris, 1939-1945" (Cohen)

Valerie Hillings, "Experimental Artists' Groups in Europe, 1951-1968: Abstraction, Interaction and Internationalism" (Lubar)

Elizabeth Kihara, "Alfred Stevens (1832-1906) and 'La Femme Seule.' Constructions of Modernity in French Art of the Later Nineteenth Century" (Nochlin)

Robert LaFrance, "Francesco d'Ubertino Verdi, il Bachiacca (1494-1557): 'diligente dipintore'" (Brandt)

Sharon Salvadori, "Per Feminam Mors Per Feminam Vita: Images of Women in the Early Christian Funerary Art of Rome" (Mathews)

Rebecca Tucker, "The Art of Living Nobly: The Patronage of Prince Frederik Hendrik (1584-1647) at the Palace of Honselarsdijk during the Dutch Republic" (Haverkamp-Begemann)

Aysin Yoltar, "The Role of Illustrated Manuscripts in Ottoman Luxury Book Production: 1413-1520" (Soucek)

In Memoriam

Phyllis Bober, d. May 2002

By Dale Kinney '75

Phyllis Bober was twenty-five when her dissertation on Roman provincial sculpture, directed by Karl Lehmann, won the Alumnae Gold Key Award for the outstanding dissertation submitted to NYU in 1946. By the time she died at eighty-one last May, she had accumulated so many academic honors that to list them would fill the entire space allotted for this obituary. Many of them came in the last two decades of her life. She had a woman's career, pre-feminism: staked out around the contours of her husband's, subordinated to motherhood until her sons were mature, flowering in her fifties when she became free to relocate and to follow her own opportunities. She had no regrets. She adored her sons and relished their childhood, and spoke fondly about her New York career, creating a department at University Heights while Harry Bober was on the faculty of the Institute. When they divorced in 1973, Phyllis was recruited to be Dean of the Graduate school of Arts and Sciences at Bryn Mawr College. This is where I knew her, and where, like all of my colleagues, I came to revere her.

Phyllis seemed very un-Bryn Mawr. Not for her the understated wardrobe, unworldly detachment, genteel academic conversation. She favored brilliant colors in form-fitting cuts, frank (but never undecorous) language, and active engagement with the world surrounding the campus. Upon arrival she joined the local Democratic party, and was twice elected Democratic Committee woman. She was named to the Board of Corporators of the Medical College of Pennsylvania, and made an honorary member of its Alumnae/i Association in 1990 in gratitude for her exceptional service. As Dean she was put on the Board of Directors of the U.S. Council of Graduate Schools--an extraordinary fact, since tiny Bryn Mawr is invisible beside the research behemoths that mostly make up this organization. When she stepped down as Dean in 1980 she took up teaching. Despite having

exiguous (one-sixth time) appointments in two departments (Archaeology and History of Art), she changed the lives of many students, from freshmen to Ph.D.s. She could teach anything--the survey, ancient sculpture, Renaissance, Baroque, and her signature course, "Culture and Cuisine." Cuisine was a scholarly specialty--*Art, Culture, and Cuisine: Ancient and Medieval Gastronomy* was published in 1999, and a second volume was left unfinished when she died--but it was also an avocation. She was a gourmet and a very skilled cook. The last time I saw her, she was attended by Fritz Blank, a chef of one of Philadelphia's best restaurants, Deux Cheminées. She was proud that he had cooked in her kitchen.

Phyllis loved the delights of the senses: food, art, sex. Her regal sensuality was unique, and somehow subsumed in her dignity, which was always intact. The tales of her forays into one realm or the other left us breathless, but so did her expositions of the *Hypnerotomachia Poliphili* and the Ashcan School. Her erudition was a fruit, but only one fruit, of her capacious embrace of all that was life. It was a privilege to have been touched by that embrace. ❖

Blanche Brown, d. June 2002

By Edward Sullivan

As I'm sure is the case with virtually all of you I find it very hard to begin to say anything even close to what I feel about Blanche. I was her student, colleague and friend for 34 years and 7 months. She was an integral component of the Department of Fine Arts of this university, long acknowledged to be the best undergraduate art history program in the US. Her courses on the arts of the ancient world nurtured decades of students at NYU. She was inspirational to legions of undergraduates, having a truly special manner of teaching that combined both informality and high seriousness...which must certainly have been reminiscent of the many lectures she gave at the Metropolitan Museum for years before coming to NYU (Blanche, incidentally, NEVER called it the 'Met'). Aside from her courses in the ancient Greco-Roman world, Blanche taught general art history surveys as

well as a course in American art--asserting that knowledge through osmosis was as true a method as that absorbed from books. Her PhD was from the Institute of Fine Arts, of course, a place that she held in the highest reverence. Only yesterday I spoke with former Institute director Craig Hugh Smyth who asked me to relate his affection for Blanche and his pride at suggesting to a young Met lecturer that she prepare herself for graduate study and come to the IFA.

I think, however, that despite the important role that Blanche played in the life of our department, where she taught for some 25 years, I can most intimately summon the power of Blanche's lectures--as well as that of her personality by saying a word or two about her direct effects on me as a student and an intellectual. In the late afternoon of Nov 30, 1967, at around 5, Blanche Brown gave a lecture about the stained glass windows of the Chartres cathedral in an art history classroom on the 9th floor of this very building. It was in her History of Art I course, and I was a freshman student. It was my first art course, although as the son of a painter and a passionate lover of images, I was already in the thrall of all things visual.

I can never forget how Blanche described the rays of light penetrating the windows, permeating the heavenly space of the cathedral and filling it with light--an ethereal radiance that transformed the banal earthly realm into a simulacrum of heaven. It was snowing outside and I left the building and walked the street to the subway mesmerized. I kept thinking of that lecture and would often say to people that I wanted to do something with my life that would allow me to speak as Professor Brown had that snowy, wonderful afternoon. I never forgot that day, and her inspiration obviously had some consequence for the rest of my life. I have so many other memories of Blanche through the years. Later in my undergraduate career I took all the courses I could with her on Greek art. She would illustrate them with slides, of course, often taken by herself or Milton. I remember several picturesque slides of her wearing a big yellow hat, standing in front of the Parthenon:

continued on page 15

continued from page 14

That's me for scale" she would say...and then go on to tell us all about a marvelous seafood lunch she and Milton had had just after taking the photograph.

One day I was caught in a very embarrassing situation in the slide room of our art department. Blanche had left a newly published copy of her latest book on Greek sculpture for us students to see. I entered the room and said to my fellow slide studiers "Where's big Bad Blanche's book?" Blanche, of course, had turned the corner just as I asked my loud, mean-sounding but affectionately--meant question.

I will also never forget the first Fine Arts club "wine hour" that Blanche and Milton organized in their W. 75th St. house (undergrads were allowed to drink all they wanted at their professors' houses in those days...now we have to sign a form promising not to serve students anything stronger than Hawaiian punch). I was absolutely smitten with the house, with their art nouveau posters and all the myriad other things in their fabulous collection. I returned to W. 75th many times for both intimate dinners and heavily attended slide show-cocktail parties upon their return from Russia, Central Asia or a whole host of other exotic places. They were fun, stimulating and I met lots of fascinating people there.

I would love to go on and on, caressing all the memories I have of Blanche--and of Milton... but I won't. However, maybe one tiny vignette of one of my more recent encounters with them together is the one that brings the biggest smile to my face. I had invited them to my apartment for dinner one night--just the 3 of us. I don't remember the menu but I know they were very complimentary about the food. Of all the subjects of our conversation, the one that stays in my mind the most is one that was dear to both their hearts. At the start of the evening I asked them if they would like a cocktail. Having inherited the mixology gene from my father (even though I'm more of a wine drinker myself) I gladly mixed cocktails for Blanche and Milton. Milton took the glass from me, took a sip and said in that wonderful, unforgettable voice of his "Gee, Ed, you make a great martini." I was thrilled and flat-

tered. Blanche simply raised her glass to me and smiled. ❖

Myra Dickman Orth, d. late Autumn 2002

Ph.D., 1976 (Dissertation: *Progressive Tendencies in French Manuscript Illumination: 1515-1530. Godfroy Le Batave and the 1520s Hours Workshop*, with Colin Eisler)
By Colin Eisler

Myra Dickman Orth was very like that 1930's and 40's movie heroine Myrna Loy, whose name so resembled her own. Like Myrna, Myra was a mixture of elegance and efficiency. As a detective, Myrna was allowed intelligence. Myra too was a detective, because art history is mostly a matter of picking up clues. In view of her other obvious attributes, Myra began her professional life as a fashion coordinator. Unflappable, brilliantly organized, she somehow juggled the disparate responsibilities of corporate wife, mother, hostess, and long term graduate student and later teacher.

If Bill, a General Motors executive, would suddenly announce that the family was off to reside in Tokyo, away they went, Myra learning Japanese and continuing work on what would prove to be a most distinguished dissertation in the field of French Renaissance graphic arts, on Geoffroy Tory.

Shipped to Australia, Myra not only completed her dissertation but also became interested in 19th-century vernacular architecture there, publishing in that area of architectural history.

When General Motors sent the Orths to Brussels and then to Paris, Myra not only came close to equaling the local requirements in the realm of cuisine, but also became an internationally renowned expert in the realm of French 16th-century manuscript illumination.

It used to be a standing joke that we would run into each other in the oddest places. Weirdest of these was the Valley of Kings where Myra, ever stately, was to be seen, riding in a carriage with students from the American University in Paris as I plugged along, a squalid pedestrian.

All her endeavors were realized with a sort of Yankee understatement, a certain dryness and modesty. She usually managed a teaching career wherever that proved possible. Resourcefulness was her middle name. Detachment and irony made everything click.

She had a rare gift for friendship, for easy, generous hospitality, not easy for an overworked graduate student a shade older than her peers, and one already so caught up with familial obligations.

The last time we were together, I wheeled Myra around Tom Campbell's magnificent tapestry show at the Metropolitan Museum. As ever, she was chic, her turban now dictated by necessity. A keen eye for the absurd as well as for the beautiful, with her dry, delicious perspective did not fail her even under such mercilessly poignant circumstances. There she was, characteristically reassuring my miserable self.

Not only a star, Myra was a trooper.

With great generosity, Bill and their son and daughter, decided that instead of flowers, gifts should be given to the Institute in Myra's name, to be devoted to French Renaissance studies, which she did so much to illuminate. Please send these to my attention. ❖

Harvey Stahl, d. this past June of ALS (Lou Gehrig's disease)

Ph.D., 1974, (Dissertation: *The Old Testament Miniatures of the Morgan Library Manuscript M. 638: The Iconographic Style and its Sources*, with Hugo Buchta) M.A., 1966

Dr. Stahl was Associate Professor at the University of California, Berkeley (1981-2002); Chair, Department of History of Art, Manhattanville College, Purchase, New York, (1996-1999) where he was Associate Professor (1979-1980) and Assistant Professor (1973-1979). He was Assistant Curator, Department of Medieval Art and the Cloisters, at the Metropolitan Museum of Art, New York (1970-1972) and Assistant for Higher Education (1971-1972).

He served on the Advisory Board of the J. Paul Getty Trust, Center

continued on page 16

continued from page 15

for the Arts in Education (1984-1986), as Chairman, Art History Sessions, College Art Association, (1985), Annual Meeting Société Nationale des Antiquaires de France (elected 1986), Medieval Academy of America, various committees (periodically). He was on the Membership Committee (1990-1992) and on the Board of Directors of the International Center of Medieval Art (1983-1986) where he also served periodically as Advisor.

His recent publications include: "Expecting Eve: A Note on the Second Panel of the Hildesheim Doors," published in *Reading Medieval Images: Essays in Honor of Ilene H. Foryth*, ed. by Elizabeth Sears and Thelma K. Thomas, U. of Michigan Press, 2002; "Les frontispices enluminés d'un livre d'heures à Cambrai" published in *1300...L'Art au Temps de Philippe Le Bel*, Paris, Ecole du Louvre, 2002; "Bathsheba and the Kings: On the Beatus Initial in the Psalter of Saint Louis," in the proceedings of the conference *Der Illuminierte Psalter, Internationales Kolloquium der Buchmalerei*, Bamberg 4-6 October 1999; "Heaven in View: The Place of the Elect in an Illuminated Book of Hours" in *Last Things: Death and Apocalypse in the Middle Ages*, ed. by Caroline Bynum and Paul Freedman, University of Penn. Press, 1999; "Narrative Structure and Content in Some Gothic Ivorys of the Life of Christ," in *Images in Ivory, Precious Objects of the Gothic Age*, ed. by Peter Barnet, Princeton University Press, 1997. ❖

Faculty News

JONATHAN ALEXANDER

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Appointments

John Nicholas Brown Prize Committee of the Medieval Academy of America; Board of Advisors for the Center of Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C.

Publications

"The Butcher, the Baker, the Candlestickmaker": Images of Urban Labor, Manufacture and Shopkeeping from the Middle Ages," in *Material*

Culture and Cultural Materialisms, ed. Curtis Perry, Turnhout, Belgium, 2001, 89-110; "Charity, Love and Marriage in the Margins of the Wharnccliffe Hours," in *Reading Texts and Images: Essays on Medieval and Renaissance Art and Patronage in Honour of Margaret M. Manion*, ed., Bernard Muir, Exeter University Press, 2002, 200-20

Lectures

"Un usurier maudit: God and Mammon in Later Medieval Pictorial Representation," International Congress of Medieval Studies, Western Michigan University, Kalamazoo, Michigan, 4th May, 2002; "Otto Paecht and Art History in England," Vienna University, Vienna, Austria, 2002; "Christianity and the Medieval Art of the Book in Europe," Hussey Lecture in Art and Religion at Oxford University, Oxford, England, U.K., 17th May, 2001; "Adam Delving and Eve Spinning: Images of Work in the Middle Ages," Department of Art History, Reed College, Portland, Oregon, 19th April, 2001; "Dancing and Singing: Skills Commendable in a Woman," The Center for Medieval and Renaissance Studies, Ohio State University, Columbus, Ohio, 9th March, 2001; "The Author, the Illuminated Manuscript and the Reader in the Middle Ages," Department of Art, Miami University, Oxford, Ohio, 8th March, 2001

JONATHAN BROWN

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Appointments

Advisory Committee, Fundación Carolina (Spain), 2001; Sociedad Estatal para la Acción Cultural Exterior (Spain), 2001; Conseil Scientifique de l'Ecole Doctorale, Université de la Sorbonne, Paris, 2001

Publications

"The Hall of Realms and the Thirty Years War," in *Der Frieden. Rekonstruktion einer Europäischen Vision*, (Munich, 2001), vol. 2, 207-14; "Arrancando a Ranke: La práctica de la historia del arte en España a partir de 1975," in *El hispanismo anglo-norteamericano*, ed. J.M. de Bernardo Ares (Córdoba, 2001), vol. 1, 107-119; "Yo Picasso! Jonathan Brown on El Greco," *Art Forum* 39, no. 9 (May 2001), 61-62; "Velázquez and Italy," in *The Cambridge Companion to Velázquez*, ed. S. Stratton-Pruitt (Cambridge, 2002), 30-

47; "The Devotional Paintings of Murillo," in *Bartolomé Esteban Murillo. Paintings from American Collections*, ed. S. Stratton-Pruitt (Fort Worth, Kimbell Art Museum, 2002), 31-45; "Relaciones artísticas entre España y Gran Bretaña, 1604-1654," in *La almoneda del siglo. Relaciones artísticas entre España y Gran Bretaña*, eds. J. Brown and J. Elliot (Madrid, Museo del Prado, 2002), 41-68

Exhibitions

With Susan Grace Galassi, "El Greco: Themes and Variations," The Frick Collection, New York, May 15-July 29, 2001; With Sir John Elliot, "La almoneda del siglo. Relaciones artísticas entre España y Gran Bretaña, 1605-1655," Museo del Prado, Madrid, March 15-June 2, 2002

Lectures

Keynote Speaker, "Unparalleled Works. Spanish Art and the Problems of Interpretation," King Juan Carlos I of Spain Center, New York University, April 2001

Projects

Co-organizer with E. Sullivan, "Shifting Paradigms: Re-Visions of Latin American Art History," Metropolitan Museum of Art, New York, November 2, 2002

ROBERT ROSENBLUM

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Publications

"Bodegones [de Goya]," in Goya, Madrid: Prado, 2002; Essays for exhibition catalogues, including *Roy Lichtenstein* (NY, Gagosian); *Pintura al desnudo: Picasso, Dubuffet, DeKooning, Bacon, Saura* (Bilbao, Museo de Bellas Artes); *On the Sublime* (Berlin, Deutsche Guggenheim); *Big Girl Paintings: Julian Schnabel* (NY, Gagosian); *Howard Hodgkin: Large Paintings* (Edinburgh, Scottish National Gallery of Modern Art)

Awards

Chevalier of the Legion of Honor, 2002

Lectures

"Clyfford Still" (Washington, Hirshhorn); "Picasso: El Sueño de la Razón Produce Monstruos" (Universidad de Málaga); "How Danish is Danish Art?" (NY, Scandinavia House); "Jeff Koons: An Art Historian's Viewpoint" (NY, Studio School); "Dead Flesh: On Goya's Still

Lives" (IFA Silberberg Lecture); "Norman Rockwell" (NY, Guggenheim); "Picasso and Paris 1900" (Barcelona, Museu Picasso); "Red, Yellow, Blue: The Primary Colors from Seurat to Lichtenstein" (Granada, Centro José Guerrero); "19th-Century French Drawings from the Thaw Collection: A Personal Selection" (NY, Morgan Library); "What's American about American Art?" (First Annual Luce Lecture, London, Royal Academy); "Matisse-Picasso: A Conversation with Elizabeth Cowling" (London, Tate Modern); "On a Neoclassic Picasso," at symposium, "Picasso und die Mythos" (Hamburg, Warburg Bibliothek); "Andy Warhol, Abstract Artist" (LA, MOCA)

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Appointments

Helen Gould Sheppard Professor of Art History, College of Arts & Sciences, New York University; Delegate of International Center of Medieval Art to American Council of Learned Societies, 2001-Present; Member, Delegates' Executive Committee, American Council of Learned Societies, 2001-Present; Chair, Delegates' Executive Committee, American Council of Learned Societies, 2002-Present; Councillor, Medieval Academy of America, 2002-Present

Publications

"Index-making in the Fourteenth Century: Archbishop Arundel's Copy of the Gospel Commentary of William of Nottingham," in *Satura, Studies in Medieval Literature in Honour of Robert D. Raymo*, eds. Nancy M. Reale & Ruth E. Sternglantz (Donington, UK, 2001), 164-75; "The Illustrations of the Psalms in Fourteenth Century English Manuscripts: The Case of the Bohun Family Psalters," in *Reading Texts and Images, Essays on Medieval and Renaissance Art and Patronage in Honour of Margaret M. Manion*, ed., B.J. Muir (Exeter, 2002), 123-52; "John of Metz, The Tower of Wisdom," in *The Medieval Craft of Memory, An Anthology of Texts and Pictures*, eds. M.

Carruthers & J. Ziolkowski (Philadelphia, 2002), 215-25; "The Role of Illustrations in James le Palmer's 'Omne Bonum'," in *Die Enzyklopaedie im Wandel vom Hochmittelalter bis zur frühen Neuzeit* (Münstersche Mittelalter-Schriften, 78), ed. C. Meier (Munich 2002), 305-16

PRISCILLA P. SOUCEK

Appointments

Editorial Board Member: The *Encyclopaedia Iranica*, *Arts Asiatiques* and *The Journal of Asian Studies*

Publications

"Early Islamic Seals: Their Artistic and Cultural Importance," in *Leaving no Stone Unturned: Essays on the Ancient Near East and Egypt in Honor of Donald P. Hansen*, ed. E. Ehrenberg, 2001; "Walter Pater, Bernard Berenson and the Reception of Persian Painting, in *Desedimenting Time*, (RES 40) ed. M. Trachtenberg, 2001

Lectures

"Memory, Regionalism and the Construction of Iranian Artistic Identities: 800-1500," Yarshater Lectures, Harvard University, Spring 2002; "Facing East, Facing West: the Timurids and Ming China" at conference entitled "Exploring the Frontiers of the Islamic World," M.I.T., Spring 2001; "Living with Holy Books," The John Carroll University, Cleveland, Ohio, 2000; "Yuan and Ming Ceramics in the Near East: Model or Trophy," at the Museum of Near Eastern Art, Okayama, Japan, 2000; "Monumentalizing Piety: the Form and Decoration of Mamluk Architecture," at the Institute of Oriental Culture, The University of Tokyo, Tokyo, Japan

Projects

Organized a two day symposium at the Institute of Fine Arts, New York University entitled "Reading the Image: Performing the Text," November 22-23, 2002, which brought together specialists in Islamic Art and Literature from several countries; Studies dealing with the visual symbolism of Qajar coinage, the impact of the Qur'an on material culture and links between the poetry of Hafiz and the visual arts are presently in press; Preparing the Yarshater Lectures delivered at Harvard University in Spring 2002 for publication.

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Appointments

Chair and Professor, Department of Fine Arts, New York University; Adjunct Professor, Institute of Fine Arts, New York University; Acting Dean for the Humanities, New York University, 2002-2003

Publications

Editor and author, *Brazil Body and Soul*, Guggenheim Museum and Harry N. Abrams, New York, 2001. Also served as Chief Curator for related exhibition.

MARVIN TRACHTENBERG

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mtberg@aol.com

Publications

Editor, *Desedimenting Time*, special volume of RES (40) 2001/2; "Suger's Miracles, Branner's Bourges: Reflections on "Gothic Architecture" as Medieval Modernism," *Essays in Memory of Robert Branner*, in *Gesta* 39/2 (2000), 183-204; "Architecture and Music Reunited: Dufay's *Nuper rosarum flores* and the Cathedral of Florence," *Renaissance Quarterly*, 2001, 740-75; "Desedimenting Time: Gothic Column/Paradigm Shifter," *RES* (40) 2001/2, 5-27

MELANIE TREDE

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Appointments

Program Director for the Lecture Series of the Ukiyoe Society America, Inc., NY

Publications

Image, Text and Audience: The Taishokan Narrative in Visual Representations of the Early Modern Period in Japan. Hamburg: Peter Lang Verlag, 2002 (in preparation for the press);

"Terminology and Ideology: Coming to Terms with "Classicism" in Japanese Art Historical Writing," in Elizabeth Lillehoj, ed., *Classicism in Japanese Art of the*

continued on page 18

continued from page 17

Seventeenth Century, Honolulu: Hawai'i Press 2002, forthcoming;

"Kurashishizumu to kanon keisei: 17seiki Nihon kaiga ni tsuite no bijutsushi gensetsu ('Classicism' and anon Formation: Art Historical Discourse on Seventeenth Century Japanese Painting)," *Bijutsu Forum* 21, no. 5 (2001), 65-69; "Mönche, Monster, Schöne Damen: Japanische Malerei, Buch- und Holzschnittkunst des 16. bis 18. Jahrhunderts," review article in *Ostasiatische Zeitschrift* N.S. 1 (Spring 2001), 53-62

Awards

Culture Communication Fund, B.F., Tokyo and Amsterdam, grant for research project "Ashikaga Yoshinori's Patronage of Hachiman Cult Paintings: Cultural Politics in the 1430s", January-August 2002; The Metropolitan Center for Far Eastern Art Studies, Kyoto, research grant, Fall 2001; Atsumi International Scholarship Foundation (AISF), Tokyo, summer grant, June/July 2001

Talks/Papers

"Japanese Pictorial Narrative and the 'End of Creativity'?", International Symposium, Creativity in East Asian Art History in honour of the Sixtieth Birthday of Professor Lothar Ledderose, University of Heidelberg, Department of Art History, 2002; "Malerei, Macht und Magie im Japan des Fünfzehnten Jahrhunderts: Ashikaga Yoshinori's Produktion von Hachiman Querrollen," University of Heidelberg, Department of Art History, 2002; "Yoshinori's Patronage of Hachiman Cult Paintings," Paper for the panel "Miraculous Tales of the Ashikaga: Shogunal Patronage of the Painted Engi Medieval Japan," The Association of Asian Studies, Washington D.C., 2002; "Pictures and Politics in the 1430s: Ashikaga Yoshinori's Hachiman Handscrolls," School of Oriental and African Studies, University of London, 2002; "Noble Pursuits: Ashikaga Yoshinori's Patronage of Hachiman Cult Paintings," Edwin O. Reischauer Institute of Japanese Studies, Harvard University, 2001; "Desperately Seeking the Jewel: A Fresh Look at Taishokan Paintings," Scholten Japanese Art, New York, 2001; "Ashikaga Yoshinori's Patronage of Hachiman Cult Paintings: Cultural Politics in the 1430s," Paper for the

panel "Politics of Arts Patronage in Japan," Second International Convention of Asian Scholars (ICAS), Freie Universität, Berlin, Germany, 2001; "Paintings That Matter: The Visual Metamorphoses of Medieval Short Stories in Seventeenth-Centuries Japan," Department of East Asian Languages and Cultures, University of California at Los Angeles, 2001; "Print Culture of 19th and Early 20th Century in Japan," Japan Society, New York, 2001

Projects

Organizer of panel, "Objects in Pieces: The Culture of the Fragment in Japan," The Association of Asian Studies, New York, March 29, 2003; Co-organizer of symposium, "Critical Horizons: A Symposium on Japanese Art in Memory of Chino Kaori," Columbia University and the Institute of Fine Art, New York University, March 22-23, 2003; Co-organizer of panel, "The Politics of Art Patronage in Japan," Second International Convention of Asian Scholars (ICAS), Berlin, August 11, 2001. ❖

Alumni News

NICHOLAS ADAMS

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Appointments

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

Publications

History and the Texture of Modern Life: Selected Essays of Lucy Maynard Salmon (1853-1927), ed. with Bonnie Smith (Philadelphia, Pa: University of Pennsylvania Press, 2001); *The Architectural Drawings of Antonio da Sangallo the Younger and His Circle (Volume II): Churches, Villas, the Pantheon, and Inscriptions*, ed. (New York and Cambridge, Mass.: Architectural History Foundation and MIT Press, 2000) General editor: C. L. Frommel; articles and reviews of contemporary architecture in publications such as *Arkitektur* (Swedish Review of Architecture), *Casabella* (Milan), *Architecture* (New York), *Architectural Record* (New York), *Preservation*

(Washington, DC) and *Building Design* (London)

Awards

Swedish-America Bicentennial Fund for the Study of Contemporary Architecture in Sweden

Project

Gunnar Asplund

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Appointments

Since April 2001- Independent Museum Consultant/Scholar; October 1999--April 2001- Exhibitions Curator and Head of Curatorial Department, Frist Center for the Visual Arts, Nashville, Tenn.

Publications

Review of T. P. Campbell, *et al.*, *Tapestry in the Renaissance: Art and Magnificence*, exh., New York, The Metropolitan Museum of Art, 2002, in *Burlington Magazine*, CXLIV, August 2002, 521-23; *European Masterworks: Paintings from the Collection of the Art Gallery of Ontario*, exh. cat. and gallery guide, Nashville, Frist Center for the Visual Arts, 2001; *An Enduring Legacy: Art of the Americas from Nashville Collections*, exh. cat., Nashville, Frist Center for the Visual Arts, 2001, nos. 121, 131, 139; managing editor for the three-catalogue set of the Frist Center's opening exhibitions, April 2001

Awards

Best Exhibition Catalogue Award for 2001 from the Tennessee Association of Museums, for the Frist Center's opening exhibitions set

Exhibitions

Curator of "Royalty & Elegance: Selections from the Pat Kerr Collection," Tennessee State Museum, Nashville, Tenn. (November 15, 2002-January 26, 2003); Curator of permanent display of the two-hundred piece Lewis Menorah Collection at Temple B'rith Kodesh, Rochester, N.Y. (opened December 2001)

Projects

July 2001-January 2002 - Consulting on positioning and promoting the tapestry and textile collection of the Foundation Mary Toms-Pierre Pauli, Lausanne, Switzerland (a publicly funded, private foundation).

JOSEPH D. ALCHERMES

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Appointments

Acting Director, Architectural Studies,
Department of Art History and
Architectural Studies, Connecticut
College, New London, CT

Publications

With collaborators Frederick A. Cooper,
Kostis Kourelis, *et al.*, *Houses of the
Morea* (Athens: Melissa, 2002), a 430-
page catalogue produced in connection
with exhibition of the same name that
opened in May 2002 at the Gennadeios
Library in Athens

MICHAËL J. AMY

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Applications

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

Publications

Exhibition reviews in *Art in America*,
Sculpture and tema celeste; "Dialogue.
Wim Delvoye: Banality and Bare
Essentials," in *Sculpture*, 21, 7,
September 2002, 32-33; "The Body as
Machine, Taken to Its Extreme," in *The
New York Times, Arts & Leisure*,
January 20, 2002, 37-38; "Imagining
Michelangelo's St. Matthew in its
Setting," in *Santa Maria del Fiore: The
Cathedral and its Sculpture, Acts of the
International Symposium for the VII
Centenary of the Cathedral of Florence*,
Florence, Villa I Tatti, 5-6 June 1997,
Haines, M. ed., Fiesole (Florence),
Edizioni Cadmo, 2001, 149-166;
"Provocation et intolérance: L'art bri-
tannique et la politique américaine vers
1999," in *Blasphèmes et Libertés*, 3,
2001, 16-43; Review of Jill Dunkerton,
Susan Foister, and Nicholas Penny,
"Dürer to Veronese: Sixteenth-Century
Painting in The National Gallery," New
Haven and London, Yale University

Press, 1999, in *CAA.Reviews*, March
2001 (www.caareviews.org); "Etats-
Unis. La censure: un frein à l'expression
artistique," in *Espace de Libertés*:
Document 5, November 2000, 26-27;
"The Dating of Michelangelo's "St.
Matthew"," in *Burlington Magazine*,
CXLII, 1169, August 2000, 493-496, and
CXLII, 1173, December 2000, 808

Awards

RIT, College of Imaging Arts & Sciences
Faculty Development Grant, 2002

Talks/Papers

"Michelangelo's Drawings for Apostle
Statues for the Cathedral of Florence",
Central Renaissance Conference,
Emporia State University, Kansas,
September 2001

ZAINAB BAHRANI

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Archaeology
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Appointments

Spring 2002: Käthe Leichter Visiting
Professor, University of Vienna; 2002:
Edith Porada Associate Professor of Art
History and Archaeology, Columbia
University

Publications

*Women of Babylon: Gender and
Representation in Mesopotamia*
(London: Routledge, 2001); *The Graven
Image: Representation in Babylonia and
Assyria* (University of Pennsylvania
Press, Forthcoming 2003)

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Appointments
Assistant Paper Conservator,
Metropolitan Museum of Art, New York

JENNIFER L. BALL

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Appointments
Visiting Assistant Professor at Colgate
University (until May 2002)

WILLIAM BARCHAM

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Publications

"Luca Carlevarijs e la veduta veneziana
del Settecento," in exh. cat., *Gaspar
van Wittel*, Rome and Venice, 2002-
2003 (forthcoming); "Paolo Veronese e
la Roma dei Barberini," co-authored
with Catherine Puglisi, in *Saggi e
Memorie di Storia dell'Arte*
(forthcoming: Fall 2002)

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Miriam_Basilio@moma.org (W)

Appointments

As of October 2002, Curatorial
Assistant, Department of Drawings,
Museum of Modern Art, New York

Publications

"The Alcázar of Toledo: Ritual, Tourism
and Propaganda in Franco's Spain,
1936-1940," in *The Architecture of
Tourism*, D. Medina Lasansky and Brian
McLaren, eds., (forthcoming, Berg,
2003); with Paulo Herkenhoff and
Roxana Marcoci, *Tempo*, exh. cat., New
York: The Museum of Modern Art
Queens, June 26-September 9, 2002

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National Design Museum
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Appointments

Development Director, Cooper Hewitt,
National Design Museum, New York

CELIA BERGOFFEN

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Publications

"The Late Cypriote Pottery from Alalakh: Chronological Considerations," in *The Synchronization of Civilizations in the Eastern Mediterranean in the 2nd Millennium B.C., Euroconference*, May 2001, Haindorf, Austria. Forthcoming 2002; "Early Late Cypriot Ceramic Exports to Canaan: White Slip I," in *Leaving No Stones Unturned: Essays on the Ancient Near East and Egypt in Honor of Donald P. Hansen*. Winona Lake: Eisenbrauns, 2002, 23-42; "The Proto White Slip and White Slip I Pottery from Tell el Ajjul," *White Slip White Slip Ware: A Conference in Honour of Malcolm Wiener*, October 29-30, 1998, Leventis Foundation, Nicosia. V. Karageorghis (ed.) Nicosia: Leventis Foundation, 2001, 145-156

Awards

Research grant for a Project on Bichrome Ware under the auspices of the Synchronization of Civilizations in the Eastern Mediterranean in the Second Millennium B.C., Director Manfred Bietak, 2002

Projects

Excavation of 5 Allen Street, a turn-of-the-century bathhouse with a Jewish ritual bath in it, reported in the *New York Times*, Nov. 4th, 2001, by David Dunlap.

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Appointments

Professor of Art, Wellesley College,
 Wellesley, MA

Publications

James Ensor: Christ's Entry into Brussels in 1889 (Los Angeles: Getty Museum, 2002)

Exhibitions

"Cold War Modern: Consuming the Avant-Garde, 1945-1960," Davis Museum and Cultural Center, Wellesley College 2000-2001

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Publications

As Editor: *Reflections on Ancient Glass From the Borowski Collection* (Nainz: Philipp Von Zabein, 2002); "Introduction," in R.S. Bianchi et al *Impressions: Roger Cooper and John Erickson* (Brainard, MN: Evergreen Press, 2002)

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Appointments

Project Curator, Guggenheim Museum, SoHo, New York; President of Jury, Leica Medal of Excellence, 2003-2004 term

Publications

"Gina Pane's Witnesses: The Audience and Photography," *Performance Research*, 7.4 (2002); "Some Notes on Gina Pane's Wounds," in *Gina Pane*, exh. cat. (Bristol: Arnolfini Gallery, 2002); "Claude Cahun, Dandy Provocateuse," in *Dandies: Fashion and Finesse in Art and Culture*, ed. Susan Fillin-Yeh (New York: New York University Press, 2001)

Projects

"Speaking with Hands: Photographs from the Buhl Collection," exhibition and catalogue (2003); "Moving Us: Photographic Representation of Trauma," panel organizer and moderator (Nov. 12, 2003)

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Appointments

Audrey Jones Beck Curator of European Art, Museum of Fine Arts, Houston; Internal Revenue Service, Commissioner's Art Advisory Panel;

Master Drawings Association, Board of Directors; National Endowment for the Arts, Art and Artifacts Indemnity Advisory Panel

Publications

Bernardo Bellotto and the Capitals of Europe (editor), London, 2001; *Romantics, Realists, Revolutionaries: Masterpieces of 19th-Century German Painting from the Museum of Fine Arts, Leipzig* (editor), Munich, London, and New York, 2000; *Art in Rome in the Eighteenth Century* (edited with Joseph J. Rishel), London and Philadelphia, 2000; *Masterworks of European Painting in The Museum of Fine Arts, Houston* (with Mary G. Morton), Princeton, 2000

EMILY BRAUN

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Appointments

Fellow, New York Public Library Center for Scholars and Writers 2002-2003

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Appointments

Advisor to Swiss Private Bank, Basle and London, since June 2002; U.K Representative for Art Services International, Alexandria, Virginia; Trustee of the Royal Oak Foundation, New York; Trustee of the London Library, London; Trustee of the World Monuments Fund, U.K.

Publications

"Moggerhanger House by Sir John Sloane," in *World Monuments Fund Newsletter*, June 2001

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Appointments

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Publications

With contributions by James C. Y. Watt & Zhixin Sun, *Nomadic Art of the Eastern Eurasian Steppes: The Eugene V. Thaw Collection* (New York: Metropolitan Museum of Art, 2002)

Projects

Currently working on a book on Cambodian Art from 600-1500.

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Appointments

Acting Director of Studies, Christie's Graduate Programs in Modern Art History, Connoisseurship and the History of the Art Market

Publications

"Escaping the Metropolis: Looking at and Buying Landscape Painting in Paris During the July Monarchy (1830-1848)," in *Proceedings of the Western Societies for French History* (University of Colorado, 2002)

Projects

Currently working on a book entitled *The Awakening Act: Women and the Art World in 19th Century France*.

THOMAS BUSER

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tabuse01@louisville.edu

Publications

"Miracle in Giovanni Paolo Panini's The Marriage at Cana," *Source*, XX/4 (summer, 2001), 30-34; *Religious Art In the Nineteenth Century in Europe and America*, The Edwin Mellen Press, 2 vols., Lewiston, NY, 2002

WALTER CAHN

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Appointments

Retired June 30, 2002 and now
Carnegie Professor of the History of Art
Emeritus, Yale University

Publications

Studies in Medieval Art and Interpretation (London: Pindar Press, 2000)

CLAUDE CERNUSCHI

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Appointments

Associate Professor, Fine Arts
Department, Boston College

Publications

"Anatomical Dissection and Religious Identification: A Wittgensteinian Response to Oskar Kokoschka's Alternative Paradigms for Truth in his Self-Portraiture Prior to World War I," in Natter, G. Tobias (ed.) *Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909-1914* (New York: Neue Galerie 2002), 43-49; translated as "Anatomisches Sezieren und religiöse Identifikation: Eine Wittgensteinsche Antwort auf Oskar Kokoschkas Alternativparadigmen zur Wahrheitsfindung in seinen vor dem Ersten Weltkrieg entstandenen Selbstporträts," in *Oskar Kokoschka: Das Moderne Bildnis 1909 bis 1914* (Hamburg, Kunsthalle, 2002), 43-49

Projects

A forthcoming book on Jackson Pollock for Phaidon Press' Art and Ideas Series.

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Appointments

Research Fellow, Center for Advanced Study in the Visual Arts (CASVA), The National Gallery of Art, Washington, D.C.; American Council for Learned Societies, National Endowment for the Humanities; International Center for Liangzhu Studies, Yuhangxian, Zhejiang

Publications

Enduring Art of Jade Age China, Volume II (New York: Throckmorton Fine Art, Jade as Confucian Ideal, 2002); "Immortal Cloak, and Medium for the Metaphoric 'Fetal Pose'" in *Enduring Art of Jade Age China, Volume II* (New York: Throckmorton Fine Art, 2002), 15-24; "Neolithic through Warring States Period Jades in the Xuan-Ji Collection," Xuan-Ji exhibition, September 15-25, 2001, Waldorf Astoria, New York, NY; "The Jade Age of Early China: Three Significant Jade Working Cultures during the Pivotal Period 4000-2000 BCE," *Haixia Liangan Guyu Xuehui Yilunwen Zhuankan* (I) (Taipei, Taiwan National University, 2001), 187-98; *Enduring Art of Jade Age China (Ancient Chinese Jades of Neolithic through Han Date)* (New York: Throckmorton Fine Art, 2000); "The Archaeological and Artistic Evidence for Jade as a Power Symbol during the Pivotal Period of 4000-2000 BCE (Three Jade Age Cultures)," *Zhongguo Gudai Yuqi yu Yuqi Wenhua Gaoji Yantao Hui Lunwenji [Proceedings of the Distinguished Research Conference on China's Ancient Jades and Jade Cultures]*, Beijing University, November 1-6, 2000 [In Chinese], 1-173; *The Birth of the Chinese Ancestor Cult: The Shang and Their Ritual Bronzes*, Stanford University Press, in press; *Metamorphic Imagery in Early Chinese Art*, University of Hawaii Press, in press; "Fu Zi: The Shang Woman Warrior," *Biographical Dictionary of Chinese Women, Volume 1*, University of Sydney, Australia, in press; "Three Gorges Archaeology and Cultural Heritage Management in China," *International Workshop on Cultural Heritage Management and Dams, World Commission on Dams Report*, University of Florida, Feb. 14-17, 2000; "The Fate of Three Gorges Archaeology and Art," *Asian Art Newspaper*, April 1999, 3; "Ecstasy and Chinese Mask Imagery," *International Conference on Oracle-Bone Inscriptions and Shang Civilization Proceedings*, April 1999, Nanjing University, Department of History, Nanjing, Jiangsu, PRC, mscpt., 1-15; "The Metamorphic Image: A Predominant Theme in Shang Ritual Art," *Bulletin of the Museum of Far Eastern Antiquities*, No. 70 (Stockholm), 1998, 5-17

ANDREW J. CLARK

5063 Gloria Avenue
Encino CA 91436-1553
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aclark5853@aol.com

Publications

Co-editor, with Jasper Gaunt, *Essays in Honor of Dietrich von Bothmer*, Allard Pierson Series vol. 14 (Allard Pierson Museum, Amsterdam 2002) and author of "Three Red-bodied Vases" on pp. 73-81; Co-author, with Maya Elston and Mary Louise Hart, *Understanding Greek Vases: A Guide to Terms, Styles, and Techniques*, The J. Paul Getty Museum, Los Angeles 2002

Projects

Attic Black-figured Olpai and Oinochoai to be published in the Allard Pierson Series.

BETH COHEN

425 East 86th Street, Apt# 4C
New York, NY 10028
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Appointments

Visiting Professor, Art Department, SUNY-Stony Brook, 2002-2003; Art Historian, Graduate School of Figurative Art, New York Academy of Art, 2000-2001; Visiting Associate Professor, Integrated Arts Program, Bard College, New York, Spring 2000

Publications

Co-author with H.A. Shapiro, "The Use and Abuse of Athenian Vases," in A.J. Clark & J. Gaunt, eds., *Essays in Honor of Dietrich von Bothmer*, Allard Pierson Series-Vol. 14, Amsterdam, 2002, 83-90, pls. 18-23; "Antico's Bronze Busts: Precious Metal and the Invention of Renaissance Antiquities," [with "Appendix," on technology co-authored with R.E. Stone], in C.C. Mattusch, A. Brauer & S.E. Knudsen, eds., *From the Parts to the Whole, Acta of the 13th International Bronze Congress, held at Cambridge, Massachusetts, May 28-June 1, 1996*, *Journal of Roman Archaeology, Supplement* (Portsmouth, R.I., 2002), 265-272; "Hischylos," and "Kachrylion," articles for the *Künstlerlexicon der Antike* (Munich, 2001); "Ethnic Identity in Democratic Athens and the Visual Vocabulary of Male Costume," in I. Malkin, ed., *Ancient Perceptions of Greek Ethnicity*, Center for Hellenic Studies Colloquia 5 (Center for Hellenic Studies, Trustees for Harvard University, Washington,

D.C.; Distributed by Harvard University Press, Cambridge, Mass. and London, 2001), 235-274; Editor and contributor, *Not the Classical Ideal: Athens and the Construction of the Other in Greek Art* (Brill, Leiden, 2000); Review of O. Palagia, ed., *Greek Offerings: Essays on Greek Art in Honour of John Boardman* Oxbow Monograph 89, Exeter, 1997), *American Journal of Archaeology*, 104 (2000), 805-806

Awards

Stipend Recipient/Participant, 2001 NEH Summer Seminar: "Topographies of Collecting," American Academy in Rome

Talks/Papers

"Bubbles= Baubles, Bangles, and Beads: Added Clay in Athenian Vase Painting and its Significance," Greek Painted Pottery: Images, Contexts, and Controversies at the Center for the Ancient Mediterranean, Columbia University, March 2002; "Mantua, Mantegna and Rome: The *Grotte* of Isabella d'Este Reconsidered," The Role of the Artist in the Rediscovery of Antiquity, University of Copenhagen, Department of Archaeology and Ethnology, Kunstindustrimuseet, Copenhagen, Denmark, September 2001

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scohen@thejm.org

Appointments

Research Associate at the Jewish Museum of New York, involved in the preparation of a catalogue of the museum's collections to be published in December 2002; the position is endowed by the Andrew W. Mellon Foundation

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Appointments

Professor Emeritus of Art History and Curator of University of Art Collection, University of Louisville, Kentucky

Publications

Essay in exhibition catalog for "John Whitesell Retrospective," Kentucky Art and Craft Gallery, Louisville, KY (January 10-March 2, 2002); "Paul T. Sargent: Artist and Teacher," in exhibition catalog for "Paul T. Sargent, Tarble Arts Center, Eastern Illinois University, Charleston, IL (August 24-October 6, 2002)

Awards

Subvention Grant to publish book on Verrocchio, University Academic Publications Committee, University of Louisville

Exhibitions

"Paintings, Drawings and Prints (1938-1948), Huff Gallery, Spalding University, Louisville, KY (October 6-31, 2002)

Projects

Completing monograph on Andrea del Verrocchio

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Appointments
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Appointments

Associate Professor of Fine Arts, Trinity College, Hartford, CT

Publications

The Romanesque Revival: Religion, Politics, and Transnational Exchange (Penn State Press, March 2003), forthcoming

Awards

Graham Foundation for Advanced Studies in the Fine Arts, 2002; Smithsonian Institution Libraries Residential Fellowship, 2002

LORENA M. DE CORRAL

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Exhibitions

"Eight Nordic Stories," at Centro Galego de Arte Contemporánea-cgac, Santiago

continued on page 23

Appointments

Professor of Art History, Kenyon College

Publications

"The Unified Plan of the House of the Faun," *Journal of the Society of Architectural Historians* 60 (2001) 328-343; "Bellori as Iconographer: the Virorum illustrium imagines," in Janis Bell and Thomas Willette, eds., *Art History in the Age of Bellori* (Cambridge University Press, 2002)

Projects

Book on the history of the excavations and the interpretation of Herculaneum and Pompeii.

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Appointments

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CAROL S. ELIEL

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Appointments

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

Awards

"L'Esprit Nouveau: Purism in Paris, 1918-1925," nominated by AICA/USA (International Association of Art Critics/USA) as Best Thematic Museum Show Outside New York City 2001-2002; "L'Esprit Nouveau: Purism in Paris, 1918-1925," named by the French Ministry of Culture as one of seven exhibitions in France "of national interest" for 2001-2002

Talks

Presentation on Purist painting and architecture as part of "Inscribed upon the Walls: Cubism, Purism, Architecture, and the Interior," Bard Graduate Center, New York, January 2003; "Mariko Mori and the Altered Self," CAA, New York,

de Compostela, Spain, July 11-September 15, 2002; "Madrid al Descubierto," at Consejería de las Artes de la Comunidad de Madrid, Madrid, Spain, November 7-January 15, 2002-2003

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Appointments

Curator and Head, Department of Cultural Anthropology and Visual Art, The Cleveland Museum of Natural History

Publications

Vision, Social Change and the American West: The Photographs of Andrew Forbes (1862-1921), doctoral dissertation, The New School for Social Research, New York, 2002

Exhibitions

"Of Myth and Memory: Paiute and Shoshone Baskets of Owens Valley, California." (2001-2002) Venues: The Cleveland Museum of Natural History, Oct 2000-Feb. 2001, The Los Angeles County Museum of Natural History, Oct 2001-April 2002 and The Grace Hudson Museum and Sunhouse, Ukiah, CA, May 2002-Jan. 2003; "Our Verdant Valley: The Photographs of Andrew Forbes (1862-1921)," at The Los Angeles County Museum of Natural History, Oct 2001-April 2002

Projects

Fieldwork: Eastern California and Western Nevada - 1994-2001, West Africa - Mali and Burkina Faso-Sept/Oct 2002

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Appointments

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Appointments

Curator of Modern and Contemporary Art, National Academy of Design, New York

Publications

Color and Ecstasy: The Art of Hyman Bloom, exhibition catalog, National Academy of Design, New York, 2002; The Human Comedy: Portraits by Red Grooms, exhibition catalog, Katonah Museum of Art, Katonah, NY, 2002

STEPHANIE S. DICKEY

Associate Professor of Art History

Herron School of Art

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Appointments

Associate Professor of Art History, with tenure, Herron School of Art, Indiana University Purdue University at Indianapolis (July 2002)

Publications

"Van Dyck in Holland: The Iconography and Its Impact on Rembrandt and Lievens," in Hans Vlieghe, ed., *Van Dyck 1599-1999, Conjectures and Refutations*, Turnhout, Belgium: Brepols Publishers, 2001; "Rembrandt and Saskia: Art, Commerce and the Poetics of Portraiture," in Alan Chong and Michael Zell, eds., *Rethinking Rembrandt*, Zwolle: Waanders Publishers, 2002

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Projects

Self-employed lecturer, author and consultant

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Appointments

Professor of Art History, Kenyon College

Publications

"The Unified Plan of the House of the Faun," *Journal of the Society of Architectural Historians* 60 (2001) 328-343; "Bellori as Iconographer: the Virorum illustrium imagines," in Janis Bell and Thomas Willette, eds., *Art History in the Age of Bellori* (Cambridge University Press, 2002)

Projects

Book on the history of the excavations and the interpretation of Herculaneum and Pompeii.

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Appointments

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Appointments

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Awards

"L'Esprit Nouveau: Purism in Paris, 1918-1925," nominated by AICA/USA (International Association of Art Critics/USA) as Best Thematic Museum Show Outside New York City 2001-2002; "L'Esprit Nouveau: Purism in Paris, 1918-1925," named by the French Ministry of Culture as one of seven exhibitions in France "of national interest" for 2001-2002

Talks

Presentation on Purist painting and architecture as part of "Inscribed upon the Walls: Cubism, Purism, Architecture, and the Interior," Bard Graduate Center, New York, January 2003; "Mariko Mori and the Altered Self," CAA, New York, February 2003 (in session on "The Self-Portrait in Late Twentieth-Century Art" chaired by Robert Rosenblum)

Projects

Working on upcoming exhibitions, "The 1920s" (working title), upcoming 2006/7 and "The Future of the Museum" (working title), upcoming 2003.

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Appointments

President of Elrick-Manley Fine Art, Inc., New York

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 Appointments
 Upper School Faculty, Riverdale Country School, Bronx, New York

BEATRICE FARWELL

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 bfarwellduncan@cox.net

Publications

"A Triple Life: Henry Monnier Drawings," *Journal of the Cantor Center for the Visual Arts at Stanford University*, vol. 2 (n.s.), 2000-2001, forthcoming December 2002

RIKKE FOULKE

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Appointments

Culpeper Fellow, Painting Conservation, National Gallery of Art, Washington D.C.

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Publications

"Il mondo in un granello di sabbia," in *Paul Klee: Figure e metamorfosi* (exh. cat.), Museo Morandi, Bologna, 2000, 29-34; "A Paris of the Mind: The Prints of Toulouse-Lautrec," in *Toulouse-Lautrec, Artist of Montmartre* (exh. cat.), Krannert Art Museum, Champaign, IL, 2001, 15-27

ERIC FRANK

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 Occidental College
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Appointments

Associate Dean of the College for the Arts and Humanities as of July 1, 2002

LESLIE AND TOM FREUDENHEIM

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 tom@freudenheim.com; leslie@freudenheim.com

"After two years in Berlin and two years in London -- museum work, as usual -- we have retired to our farm in Massachusetts, and eventually will move between this and our home in Washington, DC. Leslie is working on a revision and republication of her book on early California architecture (with Elisabeth Sussman), while Tom is starting some writing projects, dealing with ethical issues in museums and with revisionist national history museum narratives. Wish us luck."

JANNE GALLEN-KALLELA-SIRÉN

Department of Art History
 The Hebrew University of Jerusalem
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 93102 Jerusalem
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 jannes@netvision.new.il

Appointments

2001-2002, Golda Meir Postdoctoral Research Fellow and 2000-2001, Sam and Ayala Zacks Visiting Lecturer in Art History, Hebrew University of Jerusalem; engaged in postdoctoral research and teaching undergraduate and graduate course in modern art

GREGORY JAY GALLIGAN

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Appointments

Graduate Research Assistant, Grey Art Gallery, New York University, 2002-2003; New York Contributor, *Art Asia Pacific* (1998-Present); Teaching Assistant, Art Department, Hunter College, CUNY, Spring 2002

Publications

Essay on the painting of A.E. Gallatin, "Park Avenue Cubist," exh. cat. , Grey Art Gallery, New York University, January-March, 2003 (London & New York; Ashgate, 2003); "Painting Over the Lines: Five Contemporary Artists from Pakistan," *Art Asia Pacific*, 36 (Oct./Nov./Dec. 2002), 26-28; "Cultural Renovations: The Asia Society and Museum, New York," *Art Asia Pacific*, 35 (July/Aug./Sept. 2002), 70-77

JASPER GAUNT

jgaunt@emory.edu

Publications

Editor, with Andy Clark, *Essays in Honor of Dietrich von Bothmer* (Amsterdam, 2002; Allard Pierson Series 14)

CREIGHTON E. GILBERT

History of Art
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 Yale University
 New Haven, CT 06520-8272
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 FAX: (203) 432-7462

Appointments

Professor Emeritus, Yale University

Publications

The Saints' Three Reasons for Paintings in Churches (Ithaca, NY: Clandestine Press, 2001); "Un possibile rapporto tra Gino De Dominicis e la filosofia," in *De Dominicis, raccolta di scritti*, Turin, 2001, 45-50; "Introduction," to new edition of J. A. Symonds, *Life of Michelangelo* (Philadelphia: University of Pennsylvania, 2001), ix-xxxv "Lionello Venturi e l'America," *Storia dell'Arte*, new series, 1, 2002. 11-14; "The Hercules in Piero's House," *Artibus et Historiae*, 45, 2002, 107-116

Talks

"Erocole de' Roberti's Three Heroines," Kimbell Art Museum, Fort Worth, May 2002; "Michelangelo's Unfinished Sculptures," National Academy of

Design, New York, October 2002

Projects

Forthcoming book, *How Fra Angelico and Signorelli Saw the End of the World*, Penn State Press.

MILDRED (MILLY) GLIMCHER

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 New York, NY 10022
 millyg@mindspring.com

Publications

Adventures in Art:40 Years at Pace, edited with Arne Glimcher, an encyclopedic history of the Pace Gallery

EMILIE GORDENKER

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 United Kingdom
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Appointments

Senior Creative Manager, Antenna Audio, London

GERALD GUEST

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 gguest@jcu.edu

Appointments

Assistant Professor, Department of Art History, John Carroll University, Ohio

Publications

"Authorizing the Toledo Moralized Bible: Exegesis and the Gothic Matrix," *Word & Image*, vol. 18 (2002); "The People Demand a King: Visualizing Monarchy in the Psalter of Louis IX," *Studies in Iconography*, vol. 23 (2002); "Picturing Women in the First Bible moralisée," in *Insights and Interpretations: Studies in Celebration of the Eighty-fifth Anniversary of the Index of Christian Art* (Princeton: Princeton University Press, 2002), 106-130

EDNA (PERKEL) GUREWITSCH

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"After three years of being a full-time student at the Institute, I believe it was in 1948 that I left, before receiving a degree, to work in a private New York old master art gallery. I am replying in answer to your request for news. While I am not sure that my news is relevant for inclusion in the Newsletter, I am nevertheless sending it for your consideration. In January 2002, St. Martin's Press published a memoir I wrote, entitled: *Kindred Souls: The Friendship of Eleanor Roosevelt and David Gurewitsch*. My late husband, David, was Mrs. Roosevelt's personal physician; we shared a New York City house with Mrs. Roosevelt in the last years of her life. The book will be published by Penguin/Plume as a soft cover in January 2003, and will be released as an audiotape in February. I thought it might be interesting to you as in my book I have referred to the Institute."

KRISTINE EDMONDSON HANEY

164 Worcester Road
 Westminster, MA 01473
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Appointments

Professor of Medieval Art History, University of Massachusetts, Amherst

Publications

The St. Albans Psalter: An Anglo-Norman Song of Faith (New York and Frankfurt am Main: Peter Lang Publishing, Inc., 2002); "The St. Albans Psalter, An Anglo-Norman Masterpiece," in *Conference Proceedings, Cathedral Workshop V Coordinated by the Council of Europe and the Pontifical Commission for the Cultural Heritage of the Church*, Rome, 2002

Projects

Transcription of the Gallican Psalter text in the St. Albans Psalter for a web-site underwritten by The Arts and Humanities Research Council of the United Kingdom; article on the *Canterbury City of God* manuscript in Florence; book on Anglo-Norman illumination.

SUSAN HARRIS

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 susanharris@earthlink.net

Publications

Richard Tuttle, exhibition catalogue,

continued on page 26

continued from page 25

2002, published on occasion of the two exhibitions listed below

Exhibitions

Curator of "Richard Tuttle: Memento," Museu Serralves, Porto, Portugal, Summer 2002 and "Richard Tuttle: CENTER," Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, Summer 2002

MELINDA K. HARTWIG

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Appointments

Assistant Professor of Ancient Egyptian and Near Eastern Art, School of Art & Design, Georgia State University

ENA HELLER (GIURESCU)

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Appointments

Director, The Gallery at the American Bible Society, New York

Publications

Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall, exhibition catalogue (editor and contributor), American Bible Society, 2002 (exhibition from July 26-November 16, 2002 and on national tour starting February 2003; "Access to Salvation: The Place (and Space) of Women Patrons in 14th-century Florence," in *Women's Space: Parish, Place and Gender in the Middle Ages*, eds. Virginia Raguin and Sarah Stanbury, SUNY Press, forthcoming (2002 - early 2003)

Projects

"New Directions in the Study of Art and Religion," a series of symposia funded by the Henry Luce Foundation (three-year project, ongoing); exhibition on Jewish Artists Picturing the Bible (working title, *The Gallery at the American Bible Society*, 2004).

ELIZABETH A. HENDRIX

Laboratory Supervisor / Technical Instructor, Center for Materials Research in Archaeology and Ethnology

Research Scientist, Department of Materials Science and Engineering
Massachusetts Institute of Technology,
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"I've recently (October 1, 2001) taken a permanent, full-time position with Heather Lechtman at MIT, which is turning out to be as wonderful as I'd hoped. In addition, I am the site conservator (heading towards my 6th season) at the Early Iron Age site Tell Ahmar (ancient Til Barsib) in northern Syria. Guy Bunnens (University of Liège) and John Russell (Massachusetts College of Art) are the co-directors. Part of my job at MIT is to study the materials we're excavating at Tell Ahmar. Heather and I are also writing a paper on early copper working technologies in northern Bolivia. Also am working with Tracey Cullen at Hesperia to publish part of my dissertation in article form."

SARA LYNN HENRY

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shenry@drew.edu

Appointments

NEH Distinguished Professor of the Humanities & Professor of Art History, Drew University

Exhibitions

"As if Alive; Animate Sculpture," New Jersey Center for the Visual Arts, Summit, New Jersey, Sept. 10- Oct 29, 2000. Curator and exhibition catalogue with essay.

Projects

"Random Orbits: Stars, Seeds, Culture: Three Asian American Woman Artists, for Dorsky Curatorial Projects, Long Island Queens, NY. In preparation.

MARSHA HILL

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The Metropolitan Museum of Art
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Appointments

Associate Curator, Department of Egyptian Art, Metropolitan Museum of Art

JOHN W. HIRX

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Appointments

Head Objects Conservator, Los Angeles County Museum of Art

AMY DARA HOCHBERG

Amydara@aol.com

Appointments

Office Manager, Aish International, New York

PAULA R. HORNBOSTEL

Until 1/3/03-
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After 2/1/03-
1158 5th Ave, Apt# 8C
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Appointments

Art Researcher and Curator, Salander-O'Reilly Galleries, New York; Trustee of the Gaston Lachaise Foundation, Boston since 2001

Publications

"Walter Murch," catalogue entry in *The Timeless Eye: Master Drawings from the Collection of Jan and Marie-Anne Poniatowski Collection*, 1999, on view at the Thyssen-Bornemisza in Madrid, May 2000; "Gaston Lachaise: Sculpture and Drawings" *Connoisseurs Quarterly*, Fall 2001, 76-80; "Manet, La Femme aux Chiens," in *A Selection of 19th Century Paintings*, Salander-O'Reilly Galleries, 2002

Exhibitions

"Gaston Lachaise," traveling exhibition heading to France and Italy in 2003

LORETTA HOWARD

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JUDITH HURTIG

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Appointments

Artistic Director, Hancher Auditorium,
University of Iowa

ALINE ISDEBSKY-PRITCHARD

345 East 94th Street, Apt# 5J
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Publications

"Vladimir Izdebskii na rodine I za granitse," *Pinakoteka*, Moscow, 13-14 (2002), 230-34 (abbreviated version, with greater emphasis on the period of French exile, of an article published by the State Russian Museum, St. Petersburg, 1999). Also French edition, "Vladimir Izdebsky dans sa patrie et à l'étranger," *Pinakothèque*, 230-34, Moscow, 2002

Projects

As a spin-off of my donation of forty sculptures and twelve paintings by Vladimir Izdebsky to the State Russian Museum, St. Petersburg, I am collaborating with the Museum on its forthcoming exhibition catalogue of these works and related matters. (Part of this exhibition was previewed with some newly cast bronzes and restored paintings in "Wassily Kandinsky/Vladimir Izdebsky," shown at Millesgarden, Stockholm, 8 December, 2001- 11 February, 2002, celebrating the early collaboration of the two artists.

LYNN F. JACOBS

Art Department
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TEL.: (479) 575-8635
FAX: (909) 257-9425
lynnfjacobs@yahoo.com

Publications

"The Triptych Unhinged: Bosch's *Garden of Earthly Delights*," in *Hieronymus Bosch: New Insights into His Life and Work* (Rotterdam: Museum Boijmans Van Beuningen, 2001), 65-75; "The Triptychs of Hieronymus Bosch," *The Sixteenth Century Journal* 31, (2000), 1009-1035

Projects

Writing a book on Early Netherlandish Triptychs

LESLIE JONES

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Blue Bell, PA 19422
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leslie.jones@motorola.com

Appointments

Corporate Vice President and Director,
IT Application Services

PURISSIMA (PETTY) BENITEZ JOHANNOT

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FAX: 011-41-22-312-0190
pettybenitezjohannot@compuserve.com
(H)/ pbenitezjohannot@barbier-mueller.ch (W)

Appointments

Curator; Contributing editor to *Arts & Cultures*, an annual magazine published in Paris on arts of the ancient world, Africa, Asia, Oceania, and the Americas (with separate English and French editions)

Publications

"Figure de bulul assis tenant une coupe," in *Sculpture Afrique, Asie, Océanie, Amériques* (Paris: Réunion des musées nationaux, 2000), 237-42; "The Oldest Dated Bulul: Witness to Ifugao Prehistory," *Arts & Cultures* 1, Paris (2000), 91-110; "Art, Artifact, or Polemic? Entangled Objects on Display," *Arts & Cultures* 2, Paris (2001), 25-30; "Focus on David Medalla: Hedonist in a State of Grace," *Pananaw* 4, Manila (2001), 79-89

ANNETTE L. JULIANO

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aljuliano@aol.com (H)/
annettej@andromeda.rutgers.edu (W)

Appointments

Acting Associate Dean of Faculty of Arts and Sciences, Rutgers University-Newark Campus since July 2002

Publications

With Judith A. Lerner, *Monks and Merchants: Silk Road Treasures from Northwest China, Gansu and Ningxia 4th -7th Century*, Harry N. Abrams, New

York, 2001; With Judith A. Lerner, "The Miho Couch Revisited in Light of Recent Discoveries," *Orientations*, (October 2001) 54-61; "Hidden Treasures: Little-known Buddhist Cave Temples from Northwest China, 5th to 7th Centuries," *Orientations* (October 2001) 62-71; "Archeology and China's Prehistory," Introductory essay in *Dawn of the Yellow Earth: Ancient Chinese Ceramics from the Meiyintang Collection*, China Institute Gallery, New York, 2000, 15-21

Exhibitions

"Monks and Merchants: Silk Road Treasures from Northwest China, Gansu and Ningxia 4th-7th Century," The Asia Society and Museum, New York, November, 2001-January, 2002 and Norton Museum of Art, Palm Beach, February-April, 2002.

Projects

Continuing research and publication of funerary couches and sarcophagi with Central Asia iconography discovered in China with colleague Dr. Judith A. Lerner; Preparing a joint paper as invited scholars at UNESCO International Silk Road Symposium to be held in Xi'an, Shaanxi, China in November of 2002; Preparing a publication of Maijishan Buddhist Cave Temple, Tianshui, Gansu; Ongoing research for future publication and possible exhibition: rethinking the 6th century AD in China.

PETER KALB

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LAURENCE KANTER

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Appointments

Curator-in-Charge, Robert Lehman Collection, The Metropolitan Museum of Art, since 1988; Lionel Goldfrank III Curator of Early European Art Yale University Art Gallery, since 2002

Publications

Rediscovering Fra Angelico, a Fragmentary History, New Haven, 2001, Luca Signorelli, Milan, 2002

PATRICIA EICHENBAUM KARETZKY

1520 Palisade Avenue, #22L
 Fort Lee, NJ 07024
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 FAX: (201) 592-6452
 Karetzky@aol.com

Appointments

Professor, O. Munsterberg Chair of Asian Art, Bard College; Adjunct Professor, Hunter College, CUNY; Adjunct Professor Lehman College, CUNY

Publications

Buddhist Art in China (Oxford University Press, Images of Asia Series, 2002); *Femininity in Contemporary Asian Art...If the Shoes Fits and Vernal Visions*, exhibition catalogue, (Lehman College Art Gallery, 2002); "Imperial Splendor in the Service of the Sacred: Table Set for the Gods: Gold and Silver Tea Service and Esoteric Chinese Buddhist Ritual," *T'ang Studies*, vol. 18-19 (2001-02), 61-85; "A Modern Literati: The Art of Xu Bing," *Oriental Art*, vol. XLVII no. 4 (2001), 47-62; "Zhao Suikang: No Reconciliation: The Art of Convergence in the Work of Suigang Zhao," *Oriental Art*, vol. XLVIII no. 2 (2002), 37-43

Talks

"Millennialism at the Northern Wei Caves in Gansu, China," Asian Studies Conference, Sophia University, Tokyo, June 2001; "The Buddhas of the Past and Future at the Northern Wei Caves in Qingzhou, Eastern Gansu, China," 2nd International Convention of Asian Scholars, Freie Universität, Berlin, August 2001; "Chinese Writing and Contemporary Chinese Art," Contemporary Chinese Arts in the International Arena, British Museum, London, April 2001; "Emerging Artists: Betty Yaquin Chou," The Players: Asian American Art, New York University, New York, June 2002
 Curatorial Activities
 2002 "Femininity in Contemporary Asian Art...If the Shoes Fits and Vernal Visions," Lehman College Art Gallery, Lehman College, CUNY, New York

LUCRETIA KARGÈRE

The Metropolitan Museum of Art
 The Cloisters
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Appointments

Assistant Conservator, The Cloisters,
 The Metropolitan Museum of Art

ILONA KATZEW

Los Angeles County Museum of Art
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Appointments

Associate Curator of Latin American Art,
 Los Angeles County Museum of Art

J. EDWARD KIDDER, JR.

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Appointments

Professor Emeritus, International Christian University, Tokyo. Retired 1993; since then Visiting Professor, University of Tennessee, Knoxville; then Visiting Lecturer, Appalachian State University until 2001

Publications

The Lucky Seventh: Early Horyu-ji and its Time (Tokyo: Hachiro Yuasa Memorial Museum, International Christian University, December 2000); Six articles on Japan in *Encyclopedia of Monasticism*, 2 vols. (Chicago and London: Fitzroy Dearborn, 2000)

Projects

Working on a book on third century Japan entitled Himiko and the Elusive Kingdom of Yamatai.

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Appointments

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

Publications

Volume Editor, *Mirroring Evil: Nazi Imagery/Recent Art*, Rutgers University Press October 2001, Chapter author, "The Nazi Occupation of the White Cube: Transgressive Images/Moral Ambiguity/Contemporary Art"; "report from Paris" *Emigrés and Others*, *Art in America*, no 12 (December 2001), 53-39; "Master Narrative/Minority Artists," in *Complex Identities: Jewish Consciousness and Modern Art*,

Matthew Baigell & Milly Heyd, eds., New Brunswick, New Jersey & London: Rutgers University Press, 2001, 1-11; Contributor to discussion published in *Faith: The Impact of Judeo-Christian Religion on Art at the Millennium*, exh. cat., Ridgefield, Conn. and The Aldrich Museum of Contemporary Art, January 23-May 29, 2000, pp. 38, 61-62, 79, 113-114; "The Carcass and the Canvas' und andere Soutine-Geschichten," in Tobias G. Natter, Chaim Soutine: *Ein französischer Expressionist*, Jüdisches Museum Wein, 2000, 39-52; "Mischa Kuball's Slings of Memory," in *Mischa Kuball: Schleudertrauma*, exh. cat., ed. Frederike Wappler, Essen, Kunstverein Ruhr, January 9-February 20, 2000, 21-39; "Persistence of Memory: Shimon Attie's on-site projections of historical images use traces of the past to illuminate the present," *Art in America*, vol.88, no.5 (June 2000), 96-103; "In Memoriam with Norman Kleeblatt," in the series "Artery: The AIDS Art Forum," www.artistswithaids.org/artery/symposium/symposium_kleeblatt.html, October 2000

Awards

Fellowship for Curatorial Research, The Getty Grant Program, 2002-2003

ANTIEN KNAAP

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Antien and Byron, announce the birth of their daughter, Sophia Claire Price, born on October 29th, 2002, Cambridge, MA.

VICTOR KOSHKIN-YOURITZIN

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 The University of Oklahoma
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Appointments

1997-Present, David Ross Boyd Professor of Art History, University of Oklahoma, Norman, OK; 2000-2002, Member, Board of Trustees, Mabee-Gerrer Museum of Art, St. Gregory's University and Abbey, Shawnee, OK;

continued on page 29

continued from page 28

2001-Present, Advisory Board Member and 2000-2001, Member, Board of Directors, Norman Arts and Humanities Council, Norman, OK

Publications

Pavel Tchelitchew, exhibition catalogue (The Fred Jones Jr. Museum of Art, The University of Oklahoma, 2002); "TCHELITCHEW: OU's Fred Jones Jr. Museum of Art scores another triumph with an exhibition of masterpieces from The Museum of Modern Art," *Sooner Magazine*, Vol. 22, No. 3, Spring 2002, 11-15; "Pavel Tchelitchew: Painter of Man, Light and the Cosmos," *Supremus*, no. 7 (8), 2002, 11-12

Awards

Outstanding Faculty Award for 2001-2002, College of Fine Arts, University of Oklahoma, 2002; Most Inspiring Faculty (one of five most inspiring faculty members at the university as voted by University of Oklahoma student athletes), 2002; biography listed: Marquis Who's Who in the World (2002), Marquis Who's Who in America (2002)

Exhibitions

Guest Curator for "Tchelitchew," at the Fred Jones Jr. Museum of Art, University of Oklahoma, January 18-March 18, 2002

Talks

"The Art of Pavel Tchelitchew," at Philbrook Museum of Art, Tulsa, OK, 2001 and at University of Oklahoma, Norman, OK 2002

Other

Art photography in the collections of Wadsworth Atheneum Museum of Art, Hartford, CT; New York Public Library, Main Branch 42nd Street (Wallach Division of Art, Prints, and Photographs), New York, NY; Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT; Museum of New Mexico, Governor's Palace, Santa Fe; Philbrook Museum of Art, Chapman Library, Tulsa, OK; Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, OK

DESIREE KOSLIN

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Appointments

Director, Center for Excellence in Teaching, Fashion Institute of

Technology/SUNY, New York

Publications

Co-Editor with Janet Snyder, *Encountering Medieval Dress and Textiles: Object, Text, Image*, Palgrave MacMillan, forthcoming 2002; "Under the Influence: Copying the Revelaciones of St. Brigitta of Sweden," in *Festschrift for Jonathan Alexander*, eds. Erik Inglis, Gerald Guest, Susan L'Engle, forthcoming 2002; "The Robe of Simplicity: Initiation, Robing and Veiling of Nuns in the Middle Ages," in *Robes and Honor: The Medieval World of Investiture*, ed. Stuart Gordon, Palgrave, 2001

Exhibitions

"Dialogues with Clotho, Lachesis and Atropos," solo show, April 2002, SOHO20 Gallery, 511 West 25th Street, New York

RACHEL KOUSSER

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Appointments

Mellon Postdoctoral Fellow, Columbia University, New York

LINDA KONHEIM KRAMER

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Appointments

Executive Director, Nancy Graves Foundation, New York

CAROL HERSELLE KRINSKY

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"Carol Herselle Krinsky held the Frederic Lindley Morgan Chair of Architectural Design last fall at the University of Louisville. One reason for accepting this appointment was the fact that Richard Krautheimer began his American career there. Her introduction to a book about recent architectural work by Kohn Pedersen Fox will appear in November, 2002. She has been editing other people's books, working on an article about a follower of Jan van Eyck, and producing 34 videotaped interviews about various jobs for the benefit of high school students who haven't family members to advise them about careers."

JON LACKMAN

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Appointments

Gallery Lecturer, Guggenheim Museum, New York; Working for Harper's Magazine starting Spring 2002

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Appointments

Producer, Arcwelder Films, Ltd.

Projects

Producing/directing/writing episodes for National Geographic Television.

IRVING LAVIN

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Appointments

Professor Emeritus, Institute for Advanced Study, School of Historical Studies, Princeton, New Jersey, (Retired June 30, 2002)

Publications

With Marilyn Lavin, *The Liturgy of Love: Images from the 'Song of Songs' in the Art of Cimabue, Michelangelo, and Rembrandt* (Lawrenceville, KS: University of Kansas Press, 2001), available through the University of Washington Press, uwpor@u.washington.edu

MARILYN ARONBERG LAVIN

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mlavin@ias.edu

Publications

With Irving Lavin, *The Liturgy of Love: Images from the 'Song of Songs' in the Art of Cimabue, Michelangelo, and Rembrandt* (Lawrenceville, KS: University of Kansas Press, 2001), available through the University of Washington Press, uwpor@u.washington.edu

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ANNE LEADER

308 West 82nd Street, Apt# 6D
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annecleader@yahoo.com

Appointments

Assistant Professor of Art History,
Department of Fine Arts, Kean
University

Publications

Review Essay of *Cultural Links Between Portugal and Italy During the Renaissance*, ed. K. J. P. Lowe in *Portuguese Studies Review* 9:1-2 (Winter 2001), 524-9

Awards

Release time for research, Kean University; Career Development Award, Kean University

SUSAN L'ENGLE

4501 Maryland Avenue, #705
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Appointments

From July 2002, Assistant Vatican Film Librarian, Pius XII Memorial Library, St. Louis University, St. Louis

Publications

Illuminating the Law: Medieval Legal Manuscripts in Cambridge Collections (Harvey Miller/Brepols, 2001); "Justice in the Margins: Punishment in Medieval Toulouse," *Viator*, October 2002

Awards

2001- Renewal of British Academy Grant for International Joint Activities, with Robert Gibbs, University of Glasgow

Exhibitions

"Illuminating the Law: Medieval Legal Manuscripts in Cambridge Collections," Cambridge Fitzwilliam Museum, Co-curated with Robert Gibbs, University of Glasgow, November 2-December 16, 2001

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Appointments

Director of Marketing and Communications, Fried, Frank, Harris, Shriver & Jacobson, New York

ALISA LUXENBERG

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allux@arches.uga.edu

Appointments

Assistant Professor, University of Georgia, Athens

Publications

Assistant Professor, University of Georgia, Athens
"Further Light on the Critical Reception of Goya's *Family of Charles IV* as Caricature," *Artibus et Historiae*, forthcoming; "The Aura of a Masterpiece: Responses to Las Meninas in Nineteenth-Century Spain and France," in *Velázquez's Las Meninas*, ed. by S. Stratton-Pruitt, (Cambridge, 2002); "Buenos Días, Señor Courbet: The Artist's Trip to Spain," *Burlington* (November 2001); "Retrato emblemático e identidad: Carlos III, niño, de Jean Ranc, *Boletín del Museo del Prado* (2001); "The art of correctly painting the expressive lines of the human face": Duchenne de Boulogne's Photographs of Human Expressions and the École des Beaux-Arts," *History of Photography* (Summer 2001); "Sticks and stones ...: naming and name-calling in Impressionist imagery," *Word & Image* (July-September 2001)

Awards

2002-2003 Faculty Research Fellowship, Center for Humanities and the Arts

Exhibitions

"Maestà di Roma: Les artistes français à Rome d'Ingres à Degas," Villa Medici, Rome, 2003

Projects

Exhibition and catalogue, "Borderlines: The Art of Léon Bonnat".

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Appointments

Manager for Traveling Exhibitions, American Museum of Natural History, New York

NATALIA MAJLUF

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Appointments

Head Curator, Museo de Arte de Lima, Peru

Publications

"Traces of an Absent Landscape: Photographers in Andean Visual Culture," *History of Photography*, 24, no. 2 (Summer 2000): 91-100; "De la pintura y de otras técnicas del progreso. Manuel Ugalde, pintor y explorador del sur andino," In *Homenaje a Félix Denegri Luna*. Lima: Fondo Editorial, Pontificia Universidad Católica del Perú, 2000; "Convención y descripción: Francisco-Pancho Fierro (1807-1879) y la formación del costumbrismo peruano," *Hueso número 39* (setiembre 2001): 3-44; Editor, *Art in Peru. Works from the Collection of the Museo de Arte de Lima / El arte en el Perú. Obras de la colección del Museo de Arte de Lima*. Separate English and Spanish editions. Texts by Cristóbal Makowski, Francisco Stastny and Natalia Majluf. Lima: Museo de Arte de Lima and PromPerú, 2001; Editor, *La recuperación de la memoria. El primer siglo de la fotografía. Perú, 1842-1942*. exh. cat. Lima: Museo de Arte de Lima and Fundación Telefónica, 2001

Exhibitions

With Edward Ranney, "Martín Chambi y sus contemporáneos," Fundación Telefónica, Lima, November 2001-February 2002; With Luis Eduardo Wuffarden, "La recuperación de la memoria. El primer siglo de la fotografía. Perú, 1842-1942," Museo de Arte de Lima, November 2001-February 2002

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Appointments

Board Member, Gunn Memorial Library, Washington, Connecticut

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Publications

Here Tomorrow, exh. cat. (Zagreb: Museum of Contemporary Art, 2002); *Tempo*, exh. cat. with Paulo Herkenhoff and Miriam Basilio (New York: The Museum of Modern Art, 2002); "Claes Oldenburg," in Glenn Lowry and Dennis R. Anderson, *The Governor Nelson A. Rockefeller Empire State Plaza Art Collection and Plaza Memorials* (New York: Rizzoli, 2002); "Interviews with Ghada Amer, Nicole Eisenman, Shahzia Sikander, Lin Tianmiao, Fattimah Tuggar" in *Threads of Vision: Toward a New Feminine Poetics* (Cleveland: Cleveland Center for Contemporary Art, 2001); "The Vanishing Monument and the Archive of Memory," *Modern Contemporary*, edited by Kirk Varnedoe, Paola Antonelli, Joshua Siegel (New York: The Museum of Modern Art, 2000); "The Anti-Historicist Approach: Brancusi, our Contemporary," *Art Journal* Vol. 59, No. 2 (2000); *Clockwork 2000*, exh. cat. (New York: P.S.1 Center for Contemporary Art, 2000); "The 2000 Feminist Epistemes/3 Easy Pieces," *Artelier* No. 5 (2000); *Deborah Mesa-Pelly*, exh. cat. (Salamanca: Ediciones Universidad de Salamanca, 2000)

Awards

1999- 2001, Janice H. Levin Fellowship, Department of Painting and Sculpture, The Museum of Modern Art, New York

Exhibitions

2002, "Here Tomorrow," The Museum of Contemporary Art, The Glyptothek, Paromlin, Kaptol Center, and Mama, Zagreb; 2001, With Claudia Schmuckli, "Projects 73 - Olafur Eliasson: Seeing yourself sensing," MoMA, New York; 2001- 2000 "Counter-Monuments and Memory," part of "Open Ends," MoMA; 2000, "Clockwork 2000," Clocktower, P.S. 1 Contemporary Art Center, New York

Projects

Mark Dion exhibition project for the reopening of The Museum of Modern Art, New York in 2005.

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Appointments

Adjunct Professor, School of Visual Arts, New York, since 2001; Visiting Professor, Pratt Institute, Spring 2002
 Exhibitions
 Curator, "Rewarding Lives: An Exhibit of Timeless Photographs by Annie Leibovitz," American Express Building, New York, Oct. 10-Dec. 31, 2002; Curator, "Cyprus Pavillion," at 50th Venice Biennale, June-October, 2003; Curator, "Costantino Nivola at Springs," The Parrish Museum of Art, Southampton, New York, August-October, 2003

BARBARA MATILSKY

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Appointments

Curator of Exhibitions, Ackland Art Museum, University of North Carolina at Chapel Hill

Publications

Buddhist Art and Ritual from Nepal and Tibet, 2001

Exhibitions

"Eye in the Sky: Visions of Contemporary Art," 2002; "Collecting Contemporary Art: A Community Dialogue," 2002; "Buddhist Art and Ritual from Nepal and Tibet," 2001; "Illuminations: Contemporary Film and Video Art," 2001

Projects

Organizing an exhibition: "Seeking the Light: Spirituality and Contemporary Art," and a public art installation, in collaboration with Jyoti Duwadi, in Kathmandu, Nepal: "Shanti ko Samjhana - Remembering Peace," 2002

ANNE MARGUERITE MCCANN

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 mccann@mit.edu

Publications

The Roman Port and Fishery of Cosa: A Brief Guide, American Academy in Rome, 2002 (Paperback)

Projects

Archaeological Director for Tuscan AUV Project with Department of Engineering, Massachusetts Institute of Technology and the American Academy in Rome, exploring deeper oceans with robots, 2002.

TOM MCDONOUGH

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 Department of Art History
 Binghamton University
 tmcdonou@binghamton.edu

A. DEAN MCKENZIE

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 Eugene, OR 97405
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Publications

Articles for the *Encyclopedia of Russian History* (Macmillan Reference USA): "Dionisy," "Theophanes the Greek," and "Simon Ushakov," (in press)

Recent Activities

"I have decided in my later years to devote quality time to giving lectures in my specialty to older, well-educated seniors in an organization called Learning in Retirement (Department of Continuing Education, University of Oregon). In addition, I have been giving lectures about historic architecture and high quality exterior mural paintings in this area to Elderhostel groups that are in Eugene in the summer for our renowned Bach Festival and the Oregon Festival of American music.

Also, I have pledged \$100,000 to the University of Oregon Museum of Art in their project to double the size of the Museum. My donation will be used to fund the new Dean and Lucile McKenzie Russian Gallery. The groundbreaking ceremony in which my wife and I participated was yesterday outside the present museum (second largest in the state of Oregon). The completion of the project is projected to be Winter of 2004."

LEATRICE MENDELSON

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Publications

"How to Depict Eros: Greek Origins of The Malevolent Adolescent in Cinquecento Painting," in *Venere e Amore: Michelangelo e la bellezza ideale, Exhibition Catalogue Florence, Accademia June 18-November 3, 2002*, ed. Jonathan Nelson and France Falletti (Florence: Giunti, 2002), 90-108; "The Sum of the Parts: Recycling Antiquities in the *Maniera* Workshops of Salviati and his Colleagues," in *Atti del Convegno: Salviati ou 'La Bella Maniera'*, Academie de France à Rome, American Academy in Rome and l'Ecole Française, March 6, 1998 in *Melanges de l'Ecole Française* (2002), 107-148

Lectures and Conferences

"Emblemi, Epigrammi e Statue: Fonti Greci dell'Eros Malevolente nel Cinquecento," at L'Università di Roma Tre, Storia della lingua e storia dell'arte in Italia: Dissimmetrie e intersezioni, Rome, 30-31 May, 2002: Chair and discussant of session, "Practice and Theory," Renaissance Society of America, Scottsdale, Arizona, 2002

BOJANA MOJSOV

Flat 7, 69-71 St. George's Drive
London SW1 4DB, UK
TEL.: (020) 7834 - 2743
bojana98@hotmail.com

Publications

"The Life and Times of Ramses III," Co-author. Editors, E. Cline and D. O'Connor (Michigan University Press, University of Michigan, 2002); "Sacred Pathways," in *Essays on the Ancient Near East and Egypt in Honour of Donald P. Hansen* (Eisenbrauns, Indiana, 2002); "The Ancient Egyptian Underworld in the Tomb of Sety I," *Massachusetts Review* (Winter 2001-2002), University of Massachusetts, Amherst.

PHILIPPE DE MONTEBELLO

Director and CEO
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028
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Awards

New York Landmark Conservancy, "Living Landmark" Award, November 7th, 2001; Mayoral Proclamation, September 10th, 2002

MARY MOORE

mbmoore@mindspring.com

Publications

"Ships on a 'Wine-Dark Sea' in the Age of Homer," *Metropolitan Museum Journal* 35 (2000), 13-38; "Andokides and a Curious Attic Black-Figured Amphora," *Metropolitan Museum Journal* 36 (2001), 15-41; "Less is More," *Essays in Honor of Dietrich von Bothmer* [Allard Pierson Series, vol. 14], 2002, 233-235

Talks

"The Passas Painter: A Protoattic 'Realist'?" given in Athens at the American School of Classical Studies, October 19, 2001; repeated at the IFA, January 28, 2002.

JAMES MORGANSTERN

Department of History of Art Ohio State University
100 Hayes Hall
Columbus, Ohio 43210

Appointments

Professor of History of Art, Ohio State University

Publications

"Le massif occidental de Notre-Dame de Jumièges: recherches récentes," *Avant-nefs et espaces d'accueil dans l'église entre le IVe et le XIIe siècles*, dir. Christian Sapin, Actes, pp. 296-309, Paris, 2002;

Awards

Grant, World Monuments Fund (for work on Saint-Pierre at Jumièges)

Projects

With others, *L'église Notre-Dame de Jumièges*; with Minott Kerr, "Reconstructing Medieval Design and Building Practices: The Evidence from Notre-Dame at Jumièges," *Archaeology in Architecture*, ed. Judson Emerick et Deborah Deliyannis; with Jacques Le Maho, "L'église Saint-Pierre de Jumièges: un premier bilan".

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Appointments

Director, A.I.R. Gallery, Chelsea, New York; President-Elect, Women's Caucus for Art, CAA, 2002-2004

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Appointments

Curator Emerita of the Museum, The Hispanic Society of America

Publications

"Los 'Caprichos' como obra en curso," Goya (Madrid: Fundación Amigos del Prado), 2001)

Lectures

"Zuloaga: la dimensión americana del pintor vasco," in curso, "Ignacio Zuloaga. Diálogo intercultural," Universidad del Pais Vasco, August 21, 2002

EDGAR MUNHALL

360 East 55th Street, Apt# 5-C
New York, NY 10022
TEL.: (212) 547-6859
FAX: (212) 879-2091
munhall@frick.org

Publications

Greuze the Draftsman (Merrell Publishers, London, in association with The Frick Collection, New York), 2002

Awards

Named Officier in the Ordre des Arts et des Lettres by the French government (2001)

Exhibitions

"Greuze the Draftsman," The Frick Collection, New York, May 14-August 4, 2002 and The J. Paul Getty Museum, Los Angeles, September 10-December 1, 2002

RACHEL MUSTALISH

The Sherman Fairchild Center for Conservation of Works on Paper and Photographs
The Metropolitan Museum of Art
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Appointments

Assistant Conservator in the Paper Conservation Department, The Metropolitan Museum of Art

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Appointments

Professor and Chair, Department of Art,
Florida State University

Publications

*Pleasure of Sight and States of Being:
Radical Abstract Painting Since 1990*,

Tallahassee: Museum of Fine Arts,
Florida State University, 2001.

Exhibition and catalogue; "Gerhard
Richter: Spoon in hand and mirror in
face," *Canadian Art*, Spring 2002, 52-62

Awards

Fellowship, National Gallery of Canada
Library and Archives, Summer 2002;
Canada Council Independent Critics
and Curators Creation/Production
Grant, 2002

Projects

"A History of Abstract Painting in
Canada," (working title) for ECW Press,
Montreal, to appear 2004.

JOANNE OLIAN

Shepherds Lane

Sands Point, NY 11050

TEL.: (516) 883-8238

FAX: (516) 883-8238

olianneho@aol.com

Publications

Parisian Fashions of the Teens, ed. &
trans., Dover Publications, Inc., 2002;
Everyday Fashions of the Fifties, ed.,
Dover Publications, Inc., 2002

MARGARET A. OPPENHEIMER

22-70 27 Street, Apt# 1A

Astoria, NY 11105-3133

TEL.: (718) 726-9441

FAX: (718) 726-9441

Publications

"Portrait of a Youth: A Study by Girodet
Rediscovered," *Gazette des Beaux-Arts*,
November 2001, 217-224

Projects

Forthcoming (Fall 2004) exhibition of
French Portraits.

DAVID T. OWSLEY

116 East 68th Street, Apt# 10-C

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Projects

Additions to Permanent Collections at
the Dallas Museum of Art and Ball State
University Art Museum

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Appointments

Director, The Janes Brooks and
Charlotte Park Brooks Foundation

Exhibitions

"Matisse et la Chine," National Museum
of History, Taipei, Taiwan, Fall 2002;
James Brooks Catalogue Raisonné

BARBARA POLLARD

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BEPollards@aol.com

Appointments

Interim Director, Arts in Education,
New York State Council on the Arts,
January-May 2000

Projects

Currently enrolled in M.A. program in
Educational Leadership with a focus in
Politics and Policy, Columbia University.

SABINE REWALD

Modern Art Dept,

The Metropolitan Museum of Art

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Appointments

Curator of Modern Art, The Metropolitan
Museum of Art

Publications

Caspar David Friedrich: Moonwatchers,
New York: The Metropolitan Museum of
Art, 2001

Exhibitions

Co-curator with Gary Tinterow of
"Caspar David Friedrich:
Moonwatchers," The Metropolitan
Museum of Art, 2001

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Projects

Present manuscript for book *The
Intimate Landscape*, which reevaluates
American Barbizon painters Wm. M.
Hunt, George Inness, H.D. Martin and
A.H. Wyant.

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Appointments

Curator of Works on Paper, Hirshhorn
Museum & Sculpture Garden,
Washington, D.C., 2001 (previously
Associate Curator)

Publications

"Dana Hoey Photographs" (Exhibition
brochure), 2000; "Marina
Abramovic/'The Hero'," (Exhibition
brochure), 2001

Exhibitions

"Dana Hoey Photographs," 2000;
"Marina Abramovic/'The Hero'," 2001

TIMOTHY RUB

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Appointments

Associate Photo-archivist at the Frick Collection and Art Reference Library, New York

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Appointments

Elected Coordinator of the ICOM Committee for Conservation Working Group on the Theory and History of Conservation

Projects

An oral history of the Intermuseum Conservation Association (Oberlin, OH) to be published on the occasion of its 50th anniversary in 2003.

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GUSTINA SCAGLIA

400 Central Park West

New York, NY 10025

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Publications

"Les Travaux d'Hercule de Giovanni Andrea Vavassore reproduits dans les frises de Vélez Blanco," *Revue de l'Art*, no. 127, 2000-1, 22-31; "The Castle of

La Calahorra: Its Courtyard Conceived by a Florentine on the Work-site,"

Anuario del Departamento de Historia y Teoría del Arte, Vol. XIII, 2001, 87-96;

"Three Drawings of Atlas and Male

Nudes by a Florentine in the Circle of

Michelangelo," *Verona Illustrata*, no. 14, 2001, 35-43

INGRID SCHAFFNER

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Appointments

Senior Curator, Institute of Contemporary Art (ICA), University of Pennsylvania

Publications

Salvador Dali's Dream of Venus: The Surrealist Funhouse from the 1939 New York World's Fair (Princeton

Architectural Press, November 2002);

"Reflections on Silver Studios," in

Josiah McElheny's *The Metal Party:*

Reconstructing a Party Held at the

Bauhaus, Public Art Fund, 2002; "Mr.

Expanding Universe: Isamu Noguchi's

Affiliations Across the New York Art

World(s) of the 1930s," (with Donna

Ghelester) in *Isamu Noguchi: Sculptural*

Design, Vitra Design Museum, 2002.

Awards

Graham Foundation for Advance

Studies in the Arts grant recipient 2001.

Exhibitions

"Gloria: Another Look at Feminist Art of

the 1970s," (with Catherine Morris),

White Columns, New York, Fall 2002

(catalogue); "The Photogenic:

Photography's Metaphors in

Contemporary Art," ICA, Spring 2002

(brochure); "Richard Tuttle, In Parts

1998-2001," ICA, Winter 2001-2002

(catalogue); "About the Bayberry Bush,"

(with Melissa Feldman) The Parrish Art

Museum, Southampton, New York,

Summer 2001 (catalogue); "Pictures,

Patents, Monkeys, More...On Collecting,

Independent Curators International"

(touring exhibition), 2001 (catalogue);

"Hannelore Baron: Works from 1969 to

1987," SITES (touring exhibition), 2001

(catalogue)

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Appointments

Executive Director, The Saul Steinberg Foundation.

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Appointments

Special Projects Conservator, Paintings

Conservation Department, Museum of

Modern Art, New York; Paintings

Conservator, Armman Conservation

Associates, New York

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Appointments

Currently a Ph.D. candidate at the

Institute of Fine Arts, New York

University

Publications

Fall 2002: Contribution to exhibition catalog for "Park Avenue Cubists," at the Grey Art Gallery, New York University

ELEANOR SIMS

"In addition to a reasonably steady stream of articles on Iranian pictorial images--otherwise known as "Persian painting," the following books will appear in the course of the next two years:

My book *Peerless Images: Persian Painting and its Sources* will be published this fall by Yale University Press; distinguished contributors are Boris I. Marshak and Ernst J. Grube. It is launched with several events--lectures and gatherings-- in London in mid-October, and in the US in November and December; a last launch-event is scheduled for January in Paris.

Two further forthcoming books include a major contribution to a study of a mid-17th-century Persian manuscript in the Royal Library at Windsor Castle, together with B. W. Robinson and Manijeh Bayani; and the first of two volumes of the catalogue of the Persian manuscripts, folios, and single-page paintings in the Nour Collection of Islamic Art."

KATHRYN A. SMITH

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Appointments

Medieval and Renaissance Center
Advisory Board, New York University
(since 2002); Director of Undergraduate
Studies, Dept. of Fine Arts, New York
University (as of 2002)

Publications

"Bibles," (essay), and eight catalogue
entries, in *Leaves of Gold: Manuscript
Illumination From Philadelphia
Collections*, ed. James R. Tanis and
Jeny A. Thompson (Philadelphia,
Philadelphia Museum of Art, 2001),
21-43

Awards

National Endowment for the Humanities
Fellowship for University Teachers,
awarded April 2000, taken January -
December 2001; Goddard Fellowship,
New York University, Spring 2002

Exhibitions

Consultant and contributor to catalogue,

"Leaves of Gold: Manuscript
Illumination from Philadelphia
Collections," Philadelphia Museum of
Art, Philadelphia, March 10 - May 13,
2001 and Frist Center for the Visual
Arts, Nashville, September 28, 2001 -
January 6, 2002

Projects

Book entitled, *Three Women and their
Books of Hours: Art and Devotion in
Early Fourteenth-Century England*, to
be published by The British Library
Publications, Fall 2003.

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Appointments

Andrew W. Mellon Professor of
Contemporary Art History and Theory,
Department of the History of Art and
Architecture, University of Pittsburgh;
Foundation Board Member of the
Museum of Contemporary Art, Sydney;
Vice-President and Member of the
Bureau of the Comité International
d'Histoire de l'Art

Publications

With Paul Patton & Jacques Derrida,
*Deconstruction Engaged: The Sydney
Seminars* (Power Publications, 2001);
*Transformations in Australian Art,
Volume 1, The Nineteenth Century:
Landscape, Colony and Nation* and
*Volume 2, The Twentieth Century:
Modernism and Aboriginality* (Craftsman
House, Sydney, October 2002).

Awards

Getty Scholar at the Getty Research
Institute, Los Angeles, 2001-2002

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Appointments

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Appointments

Chief Curator, Montclair Art Museum

Exhibitions

Co-curator and contributor to catalogue,
"Conversion to Modernism: The Early
Work of Man Ray," (February 16-August
3, 2003, Montclair Art Museum); Curator
and author, "Will Barnet: A Timeless
World," (2000, Montclair Art Museum)

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Appointments

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LEO STEINBERG

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Publications

Encounters with Rauschenberg
(University of Chicago Press, 2002);
Leonardo's Incessant Last Supper
(Zone Books, 2001)

HARRIET K. STRATIS

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Appointments

Conservator of Prints and Drawings,
 The Art Institute of Chicago

Publications

Edited with Britt Salvesen *The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*, Proceedings from a 1999 conference held at The Art Institute of Chicago (Archetype Publications, London, May 2002)

CAROL FORMAN TABLER

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 Locust Valley, NY 11560
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Publications

"Antoine Vollon and his Smashing Pumpkin: On Media-Hype and the Meanings of Still Life," *19th Century Art Worldwide* (e-journal for the Association of Historians of Nineteenth-Century Art), September 2002

Exhibitions

Guest Curator, "Realms of Resonance: Painting and Drawing in Nineteenth Century France," Heckscher Museum, Huntington, NY, September 14-November 17, 2002

WILLIAM TRAVIS

745 Green Road
 Ann Arbor, MI 48105
 wjtravis@yahoo.com

Appointments

Assistant Professor, University of Michigan- Dearborn

Publications

"Of Sirens and Onocentaurs: A Romanesque Apocalypse at Mantceaux-l'Etoile," *Artibus et Historiae*, vol. 45 (2002): 29-62

Awards

Distinguished Teaching Award,
 University of Michigan, Dearborn, 2001

MARK TROWBRIDGE

Assistant Professor
 Sophomore Inquiry / Cluster
 Coordinator, & European Studies
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International Affairs
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ANGUS TRUMBLE

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Publications
 A Brief History of the Smile will be published by Basic Books in the U.S. and Canada in August 2003

Awards

Harold White Fellowship, National Library of Australia

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Appointments

Founding Director, Emerita, New Museum of Contemporary Art, New York, 199-Present; Distinguished Visiting Professor, Cornell University, Ithaca, New York, Spring 2002; Visiting Professor, Rhode Island School of Design, Providence, Rhode Island, Fall 2000

Publications

"A Labor of Love," in *Objects and Meaning: Readings that Challenge the Norm*, ed. Anna Fariello & Paula Owen, Scarecrow Press, Maryland, 2003;

"Interview," in *Innocent Beauty*.

Feminism and the Power of Visuality, One Woman Press, Prague, 2001

[twelve interviews with American art historians, curators and artists who deal with gender issues in visual culture (Linda Nochlin, Natalie Kampen, Jo Anna Isaak, Mira Schor, Kaja Silverman, Martha Rosler, Amelia Jones, Susan Suleiman, Alice Jardine, Carol Duncan, Marcia Tucker and Janet Wolff)]; "No Title," in *The Space of Art: Buddha and the Culture of Now*, ed. Jacqueline Baas & Mary Jane Jacob, forthcoming (Originally published as a white paper for "Awake: Art, Buddhism and the Dimensions of Consciousness," a national consortium project examining the relationship between Buddhist and contemporary art practices, online at

www.artandbuddhism.org

Awards

Art Table Award for Distinguished Service to the Visual Arts, 2000

Projects

Currently working on a memoir covering four decades of work as an art critic, curator, and museum director.

JAIMEE UHLENBROCK

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Appointments

Professor of Classical Art and Archaeology, Chair, Art History Department, State University of New York- New Platz

Publications

Il Santuario delle Nymphai Chthoniai a Cirene, il Sito e le Terrecotte, with L. Bacchielli, M.E. Micheli, A. Santucci, Monografie di Archeologia Libica XXV, Rome, 2000; "La Coroplastica nella Sicilia Orientale e Meridionale Nell'Eta dei due Dionisi: Problemmi di Stile e Cronologia Archeologia," in *La Sicilia dei due Dionisi*, Progetto Akragas 2, (Atti Della Settimana di Studio, Agrigento 24-28 Febbraio 1999) Rome, 2002, 321-337

Projects

The Votive Terracottas of Sicilian Naxos, the Extramural Sanctuary of Demeter and Persephone at Cyrene: The Terracottas.

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Appointments

Associate Conservator of Paintings,
Detroit Institute of Arts

Publications

"Technical Finding's in Foppa's
Adoration of the Child at the Detroit
Institute of Arts," in *Vincenzo Foppa:
tecniche d'esecuzione, indagini e
restauri: atti del Seminario inter-
nazionale di studi*, ed. Massimiliano
Capella, Ida Gianfranceschi & Elena L.
Ragni, (Milano: Skira, 2002)

ELENI VASSILIKA

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Exhibitions

Permanent Galleries: 3 galleries devoted
to Egyptian Art (1500 m2); Gallery of
Ancient Peru (600 m2); Gallery of
Paleontology (600 m2); Special
Exhibitions: "Heinrich Von Kleist by
Frank Stella," (13 June-11 Sept, 2001);
"Augenblicke des Jahrhunderts:
Meisterwerke der Reportagefotografie
von Associated Press (27 Sept, 2001-3
Feb, 2002)

MARINA VIDAS

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Appointments

Research Fellow, Department of Art
History, Copenhagen University,
Copenhagen

SUSAN VOGEL

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New York, NY 10012
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svogel@igc.org

Appointments

Research Associate, American Museum
of Natural History

Publications

Fang: An Epic Story (Film)
accompanied by brochure *Idol Becomes*

Art**Projects**

"Salt, Gold and Timbuctoo," Film Series
on Malian Culture and History in
association with the National Museum,
Bamako (first segment is complete)

STEFANIE WALKER

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in the Decorative Arts, Design, and
Culture

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Appointments

Special Exhibitions Curator, The Bard
Graduate Center for Studies in the
Decorative Arts, Design, and Culture,
New York

Publications

"Schor's Pegasus and the Banquet of
the Princess," in *Annali della
Fondazione Roberto Longhi*,
forthcoming; "Livio Odescalchi, Pietro
Stefano Monnot e Carlo Maratta: una
rivalutazione alla luce di nuovi
documenti," in *Sculture romane del
Settecento, vol. II (Studi sul Settecento
romano 18)*, edited by Elisa
Debenedetti, Rome, 2002, 23-34

Awards

Samuel H. Kress Foundation Grant,
June 2002, to travel and conduct
research at the Nationalmuseum,
Stockholm, on Nicodemus Tessin the
Younger, Roman Baroque decorative
arts, and the designer Giovanni Paolo
Schor and to give a paper at the Tessin
conference in September 2002; Andrew
Mellon Postdoctoral Fellowship at the
American Academy in Rome, 2000-
2001

Exhibitions

"Vasemania - Form and Ornament in
Neoclassical Europe. Selections from
the Metropolitan Museum of Art", Bard
Graduate Center, July - October 2004;
"Castellani Jewelry: Classical Revival in
19th-century Rome", Bard Graduate
Center, November 2004 - January 2005

Projects

Working on a monographic study on the
Roman Baroque designer Giovanni
Paolo Schor (1615-1674) and his work-
shop.

GUY WALTON

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Appointments

Professor Emeritus, New York
University, 2002

Publications

Co-editor with Barry Shifman, *Gifts to
the Tsars*, Abrams, New York, 2001;
"Nicodemus Tessin, the International
Perspective," in *Nicodemus Tessin the
Younger, Traité de la décoration
interieure*, Stockholm, 2002

Projects

Co-Chair, Nicodemus Tessin the
Younger Research Project, (4 volumes
published, 2000-2002).

IAN WARDROPPER

Iris and B. Gerald Cantor Curator in
charge of European Sculpture and
Decorative Arts

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ian.Wardropper@metmuseum.org

Publications

Catalogue entries 59, 69, 70, 72, 77,
87, 171, 172 in *L'Ombra del genio:
Michelangelo e l'arte a Firenze,
1537/1631*, exh. cat., Florence, Palazzo
Strozzi, 2002; "An Allegorical Bronze
Statuette Newly Attributed to
Ammanati," *Small Bronzes in the
Renaissance: Studies in the History of
Art, CASVA Symposium Papers XXXIX*
(New Haven and London, 2001), 105-
118; "Collecting European Sculpture at
The Art Institute of Chicago," *Apollo
Magazine*, vol. CLIV, no. 475,
September 2001, 3-12; "A Silver Relief
of The Crucifixion of St. Peter by Luigi
Valadier," *The Sculpture Journal*, vol. 4
(2000), 79-84 and plate VI; With Fred
Licht, Vivien Greene, Sarah Richardson,
*A Chisel and a Brush, Vincenzo Gemito,
Antonio Mancini, Italian Art 1850-1925
from the Gilgore Collection*, Naples,
Florida, 2000; "Renaissance Jewelry
from the Alsdorf Collection," *The Art
Institute of Chicago Museum Studies*,
vol. 25, no. 2 (2000), editor and
contributor.

JACK WASSERMAN

jkwasse@attglobal.net

Publications

"Michelangelo's Pietà in Florence," in *Santa Maria del Fiore. The Cathedral and its Sculpture*, Acts of the International Symposium for the VII Centenary of the Cathedral of Florence, ed. Margaret Haines, Florence, Villa I Tatti (1997), 2001, 289-298; *Michelangelo's Florence Pietà*, Princeton University Press, January 2003 (forthcoming)

ERICK WILBERDING

Via del Pastore Faustolo 7
Int.12 00181 Rome, Italy
Marymount International School
Via di Villa Lauchli 180
00191 Rome, Italy
e_wilberding@yahoo.com

Appointments

Teacher and chairman of the Arts
Department at Marymount International
School, Rome

CAROLYN C. WILSON

2222 Goldsmith Street
Houston, TX 77030-1119
TEL.: (713) 666-2414
FAX: (713) 666-8629
cwilson68@hotmail.com

Publications

Saint Joseph in Italian Renaissance Society and Art: New Directions and Interpretations, Philadelphia, 2001; "Leo Planiscig and Percy Straus, 1929-1939: Collecting and Historiography," in *Small Bronzes in the Renaissance*, ed. D. Pincus, Washington, 2001, 246-274; "Giovanni di Paolo" in *Dizionario Biografico degli Italiani*, v. 56 (2001), 138-146; "St. Joseph as Custos in the Summa of Isidoro Isolani and in Italian Renaissance Art," in *Saint Joseph Studies: Papers in English from the Seventh and Eighth International St. Joseph Symposia Malta 1997 and El Salvador 2001*, Santa Cruz, 2002, 89-120

Awards

2001, Joint Renaissance Society of America and Kress Foundation Grant for continued research in Italy on St. Joseph in Renaissance piety and art.

BARRY I. WIND

bwind@csd.uwm.edu

Appointments

Chair of Department of Art History,

University of Wisconsin-Milwaukee

GERALDINE DUNPHY WIND (GOULD)**Publications**

Correggio: *l'eroe della cupola* (Silvana, Milan, 2002); with the name Geraldine Gould, *Titian's Woodcuts* (M.A. thesis, Institute of Fine Arts, New York, 1965)

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Appointments

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

Publications

"Recasting Pygmalion, Rethinking the Muse," in *Keith Edmier and Farrah Fawcett: Recasting Pygmalion* (Rizzoli, 2002); "Lo Local y lo Mundial trans-gresiendo y minimalismo," in *No es Sólo que ves Pervertiendo el Minimalismo* (Madrid: Museo Nacional Centro de Arte Reina Sofia, 2000); "A Place in the Sun: The Los Angeles Art World and the New Global Context," in *Reading California:*

Art, Image, Identity, 1900-2000 (Los Angeles County Museum of Art and University of California Press, 2000); "No Title: The Work of Robert Therrien," in *Robert Therrien* (Los Angeles County Museum of Art, 2000)

Exhibitions

"Contemporary Projects 7: Keith Edmier and Farrah Fawcett," Los Angeles County Museum of Art, November 2002); "Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections," Los Angeles County Museum of Art, October 2001, with Stephanie Barron; "Robert Therrien," Los Angeles County Museum of Art, 2000

Projects

"Beyond Geometry: Experiments in Form, 1940s-70s," exhibition and publication, opening at Los Angeles County Museum of Art in June 2004. ❖

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 Dr. Barry I. Wind
 Dr. Tom M. Wolf
 Dr. Reva June Wolf

Lost Alumni

The Institute of Fine Arts no longer has current addresses for the following alumni. Please contact Allen Ellenzweig at the IFA (212-992-5812 or ifa.alumni@nyu.edu) if you have any information on the whereabouts of those listed below.

1933

Mr. Ingeborg P. Boggild
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Miss Margaret Dingman Mccoy
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1934

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1935

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 Mrs. Esta Metsch Goldman

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 Mr. Paul Myers

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1941

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 Mr. Eldredge C. Pier

1942

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 Mr. Bernard S. Bresky
 Mr. Effingham P. Humphrey, Jr.
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1956

Miss Gretel Chapman

1957

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1958

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1959

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1960

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1961

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1962

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Mr. Michael Phillips

1963

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Mrs. Ruthann R. Lehrer
Miss Suzanne Lodge
Mrs. Evanthis Saporiti

1964

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Dr. George W. Weber, Jr.

1965

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Mr. Bruce H. Evans
Miss Donna Michele Stein
Mr. Michael R. Yardley

1966

Mrs. Nimet Ismail Allam
Miss Mary M. Davis
Dr. Alexandra Herz
Mr. Harold A. Liebowitz
Mr. Emanuel J. Matera
Mrs. Cecily Orenstein Morse
Miss Judith E. Straeten
Mrs. Cornelia Wyaux

1967

Miss Elizabeth Barnes
Mr. George S. Bolge
Mr. Edwin F. Carter
Mrs. Judith S. Herschman
Dr. Peter C. Kinney
Mr. Earl Roger Mandle
Mr. Benjamin A. Rifkin
Miss Mary Jo Sorkness
Mrs. Jeannette M. Vance
Mr. Philip Vance
Mr. Stefan S. Wolff

1968

Mrs. Margaret L. Samuel Finch
Mrs. Elaine S. Hochman
Miss Marilyn L. Lazarevich
Mrs. Rosalie L. Lichtenfeld

1969

Miss Florence R. Downs
Miss Karen P. Durst
Mr. Michael K. Feist
Miss Mary Fera
Mrs. Susan Wyzle Ford
Miss Ada Fridman
Dr. Mario T. Martone
Miss Susan A. Nizen
Mrs. Rita Z. Schwadron
Miss Janet M. Silver
Mrs. Mary Mercado Stofflet
Miss Lenore Street

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Mrs. Sharon Herson Dwyer
Irma L. Fraad, Esq.
Mr. James L. Greeves
Mrs. Florence Erb Karasek
Miss Caroline C. Karpinski
Ms. Noel L. Kunz
Dr. Anne C. Ryan

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Ms. Judy S. Hecht
Mrs. Ellen Stone Honore
Mr. Donald Kelman
Mr. Ian H. McGee
Dr. Marc H. Miller
Miss Sally A. Simmons
Mrs. Ellen R. Wise

1972

Miss Andree Conrad
Mrs. Emily Norcross Fisher
Miss Beatrix D. Hauser
Miss Deborah M. Langer
Mrs. Marion True McCaughan
Mrs. Joan Wille Mishara

Dr. Linda Morey Papanicolaou
Dr. Elizabeth B. Schwartzbaum
Dr. Barbara A. Vonbargahn

1973

Mrs. Lilli Lonngren Anders
Mrs. Karen Wilson Briggs
Dr. Marilyn A. Cohen
Miss Ina S. Fletcher
Miss Madelyn N. Fried
Ms. Phyllis A. Goldman
Mrs. Diana Wolfe Hanson
Ms. Manuela Valt Hoelterhoff
Mr. Stephen Lamia
Mr. Yitzhak Margowsky
Dr. Susan Mayer
Mr. Frederick G. Ortner
Mrs. Linda Pinkerton
Dr. Julie A. Schimmel
Mrs. Nancy Cole Wallach

1974

Mr. John T. Haletsky
Mrs. Susan B. Kinnaird
Mrs. Roslyn B. Liebling
Mr. David A. Lomax
Mrs. Ruth R. Margalith
Mrs. Silvia B. Sella
Miss Gail B. Williams
Dr. Paul A. Yule
Dr. Norman D. Ziff

1975

Dr. Linda Freeman Bauer
Ms. Kerstin M. Eggers
Ms. Elizabeth M. Mahoney
Miss Jennifer A. Martin
Ms. Lizabeth Ward Papageorgiou
Mrs. Odile H. Tompkins
Mrs. Elaine Kushner Varady
Mrs. Arline R. Weishar

1976

Miss Robin L. Bolton-Smith
Ms. Leslie J. Griffin
Ms. Wanda S. Kaplan
Mr. Claude F. Kolm
Dr. Maurice Poirier
Mrs. Alice Williams Vance
Miss Suzanne J. Wilson
Miss Adelaide C. Winstead

1977

Dr. Yasser A. Al-Tabba
Mr. Robert F. Chirico
Dr. Robert H. Cohon
Mr. Timothy B. Husband
Ms. Jung May Lee

Mrs. Deborah Menaker Magid
Miss Pamela M. Steele
Miss Marjorie Thau
Mrs. Geraldine Vanderkwast

1978

Miss Eileen M. Barbino
Ms. Betty Kelly Bryce
Miss Jeriann Hudson
Ms. Melinda W. Kahn
Mrs. Constance M. Margowsky
Miss Susan Wertheimer
Ms. Patricia J. Wolf
Miss Asiyeh Ziai
Mrs. Beverley M. Galban
Ms. Leslie C. Ike
Ms. Gaile Labelle
Ms. Regina M. Schwerzler
Dr. Alice J. Taylor
Mr. Allan H. Williams

1980

Ms. Carlie D. Cleveland
Mrs. Elizabeth Mize Currie
Dr. Roni D. Feinstein
Ms. Jill A. Medvedow
Ms. E. Sinnott-Armstrong

1981

Dr. Barbara Heins Bloemink
Ms. Lacy Davisson-Doyle
Ms. Marianne V. Elrick
Ms. Alison Delima Greene
Ms. Anne F. Husson
Miss Deborah E. Kraak
Miss Bonni-Dara Michaels
Mr. Sidney C. Riddle

1982

Ms. Marian E. Appellof
Ms. Alice Jo Glock
Mr. Peter C. Locascio
Miss Suzanne M. Newman
Ms. Laura Warantz

1983

Mr. David P. Becker
Mr. James M. Buss
Ms. Valdina C. De Koenigsberg
Ms. Donna Jo Hassler
Miss M. Clare Rose

1984

Ms. Andrea S. Aronson
Dr. Robert H. Cohon
Ms. Amy Frank
Miss Mary Wayne Fritzsche
Mrs. Francoise M. Laugel
Miss Catherine L. Parker
Ms. Gabrielle Verena Pohle

Mrs. Antonina Teeter

1985

Toni & Victoria Bryer
Mr. Manuel De Castro Caldas
Ms. Susan E. Ebner-McDougall
Miss Carina P. Fryklund
Mr. Kevin A. Johnson
Dr. Christopher Johnson
Mr. Vasif Karaca Kortun
Ms. Carolyn G. Logan
Dr. Karen Lee Wilson

1986

Carol E. Burns
Ms. Pamela Gettinger
Miss Lauren A. Gross
Ms. Elizabeth A. Helman
Ms. Suzan M. Major
Ms. Julia L. Muney
Dr. Margaret M. Richter
Mr. Daniel Schulman
Margaret Denton Smith, Ph.D.

1987

Ms. Nathalie J. Evelyn Barbe
Ms. Linda C. Glass
Dr. Jenny S. Wilker

1988

Miss Elizabeth D. Ardrey
Ms. Sophie R. Hager Hume
Mr. Christopher Leslie Lyon
Ms. Nina Nathan Schroeder
Miss Doreen Elizabeth Squilla

1989

Ms. Nelly Silagy Benedek
Miss Dianne E. Garda
Ms. Heidi Kasevich

1990

Mr. Afsaneh Ardalan
Ms. Julia A. Blaut
Ms. Felicity Campbell
Ms. Arlene M. Davila
Miss Ifigenia A. Dionissiadu
Mr. Phillip Evans-Clark
Dr. Janet B. Grossman
Miss Pei-ling Huang
Ms. Michele Koven
Dr. Laura A. Morowitz
Miss Alison J. Moser
Mrs. Cynthia D. Recousio-Herbert
Mrs. Leah P. Wolf

1991

Mrs. Alexandra M. Brown
Mrs. Huei-Min T. Chern
Ms. Monica Christopher

Ms. Aimee H. Conlin
Ms. Laura K. Gasiorowski
Ms. Hsiao-Kuei Hsu
Ms. Katherine A. Krupp
Miss Mary A. Lohnes
Mrs. Masako Murata
Ms. Chandana G. Sikund
Ms. Pippa Vanderstar
Dr. Teh-Yu Wang

1992

Ms. Jennifer S. M. Helvey
Ms. Cheryl K. Korte
Ms. Martina Milla
Ms. Sonya G. Rubinow
Ms. Isabelle J. Von Samson-Himmelstjerna
Ms. Hanna L. Schouwink
Miss Rosa A. Sosa
Miss Lisa R. Summa
Miss Miyako Yoshinaga

1993

Ms. Laurin M. Buchanan
Ms. Sandra L. Fogiel
Ms. Maureen M. Jerome
Ms. Stephanie D. Katz
Mrs. Sharon E. Santry
Ms. Tslilit Ben-Nevat Servadio

1994

Ms. Suany L. Chough
Ms. Nancy E. Eder
Ms. Heather M. Galloway
Mr. Shepherd M. Holcombe, Jr.
Ms. Christina B. Houssian
Ms. Rebecca J. Morton
Ms. Jennifer R. Payzant
Ms. Tiina E. Ruhlandt
Ms. Jiwon Suh

1995

Ms. Karen E. Baker
Ms. Sharon A. Bloch
Ms. Emma T. K. Guest
Ms. Jane U. Harris
Ms. Alexia J. Hughes
Dr. Seth C. Jayson
Ms. Barbara C. Kiersh
Ms. Janet M. Nicol
Ms. Susan C. Terkhorn

1996

Ms. Negar Baharlou
Ms. Nina L. Pan

1997

Ms. Dinah P. Guimaraens
Ms. Sonali Mitra-Bandyopadhyay
Ms. Kathleen M. Moles

Ms. Christine N. Smith
Ms. Tamara J. Zaroff

1998

Ms. Kirsten S. Buchner
Ms. Sherry A. Drapkin-Sidoti
Ms. Ann M. Dugourd
Ms. Aya Hasegawa
Ms. Mayako Ishikawa
Ms. Ana L. D. Leite
Dr. Steven B. Platzman
Ms. Isabella G. Regnier
Ms. Maria I. T. Romano

1999

Ms. Rosita Chalem
Ms. Dong-Yeon Koh
Elisabeth Mikosch, Ph.D.
Mr. Masao Momiyama
Ms. Elizabeth Jessie Schwartz

2000

Carina P. Fryklund, Ph.D.

2001

Mr. Orlando A Hernandez
Ms. Jiyeon Kim

Save the Dates

IFA Alumni Reunion

Meet the new Director Dr. Mariët Westermann
at the Institute of Fine Arts

Thursday, February 20, 2003

5:30-8:30 pm

1 East 78th Street

New York, NY 10002

RSVP (212) 992-5812

ifa.alum@nyu.edu

Cook Lecture

April 28, 2003

Isabelle Hyman: "Brunelleschi to Breuer: An Art Historian's Passage"

Faculty and Alumni News

Mail your news directly to:

Allen Ellenzweig, Assistant to the Director of Public Affairs at the IFA
by email: ifa.alumni@nyu.edu

Please, submit news since 2001 only and adhere to the following outline.

Name (IFA MA and/or PhD dates)

Mailing address, Telephone Number, Email, Appointments, Publications,
Exhibitions, Awards, Projects

Deadline: September 1, 2003.

The Alumni Association
Institute of Fine Arts
New York University
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New York, NY 10021-0178



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