



Alumni

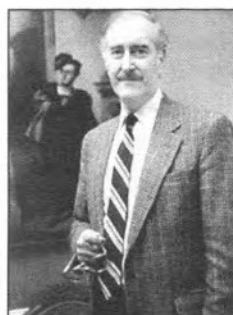
NEWSLETTER

Published by the Alumni Association of the Institute of Fine Arts

A New Program at the IFA

By Susan Grace Galassi, with Jonathan Brown

The growth of appreciation of Latin American art in this country depends on the work of well-trained scholars and curators. In 1999, the IFA, with a major four-year grant from the Andrew W. Mellon Foundation, initiated its program of Latin American art studies to meet this need. The IFA program is founded on the conviction that Latin American art should be studied in a global context, emphasizing connections to Europe, East Asia and the U.S.A. Susan Grace Galassi spoke with Jonathan Brown, Carroll and Milton Petrie Professor of Fine Art, about the program.



Jonathan Brown

SGG: I don't recall there being any courses at all in Latin American art at the Institute in the 1980s. Now it appears to be one of the fastest growing areas. How did it get started?

JONATHAN BROWN: There was a brief period of time from 1946 through 1954 when my predecessor, José López-Rey, taught courses in the field. And then for some reason he stopped, and we continued to list special problems as a possibility, but that appears to have disappeared after

1960. And there it sat for probably 20 years. And then I was approached by Barbara Duncan, who took her M.A. at the IFA in the 1980s and had a passionate interest in Latin American art. She made a famous collection of contemporary art that she gave to the University of Texas at Austin, and her particular interest here was to promote the study and teaching of Latin American colonial art. Over a period of years she gave us money to buy books in Latin American art.

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From the Director

You have heard from me recently about our stellar incoming class, about our new website (www.ifa.nyu.edu), and about improvements to our classrooms. In this message, I want to tell you more about the dedicated, substantive ways in which our alumni support the Institute. The Alumni Association plays a particularly crucial role in supporting the needs and interests of our students.

This fall, the Association began to sponsor new opportunities for students to meet with alumni. Students join the alumnus, the graduate's faculty mentor, and me for a casual lunch in the seminar room. The format offers twelve students at a time, and by rotation, the chance to talk with the graduate about his or her experiences in and out of the Institute. During our first session, students peppered Jay Levenson with questions about his distinguished career in the academic, museum, legal, and financial worlds. Jay enlightened us on all and sundry, whether it be cramming for graduate school exams during commuter plane rides from Washington, the complexities of organizing *Circa 1492* (perhaps the most ambitious show ever staged at the National Gallery of Art), or the difficulties of cultural translation involved in launching MoMA's new global programs. One ebullient student told me afterward that he was convinced Jay must have at least one double, or at least nine lives, to have accomplished all he has. I was happy to reassure him that most of our alumni are similarly open-minded, focused, and energetic. Early in the spring semester, Beatrice Rehl of Cambridge University Press will have lunch with students and then offer a larger workshop on "How to Turn Your Dissertation into a Book."

The Alumni Association is instrumental to our efforts to launch a new Institute of Fine Arts/Graduate School of Arts and Science Graduate Student Forum on visual representation. Students often ask how they might become more familiar with other disciplines concerned with visual culture and how they might become more involved with those departments in the Graduate School. In the academic year 2004-2005, the dean of GSAS and I will begin to co-host a forum in which twelve students—five from the Institute, seven from departments such as Anthropology, History, and Cinema Studies—will gather regularly to read and critique each other's work. At the end of the year, the students will present their well-honed work at a graduate symposium at the Institute. Participation will be by competitive application, and rewarded with small stipends. The program will be underwritten equally by the Institute's Alumni Association, the Provost's Office, and the Graduate School of Arts and Science.

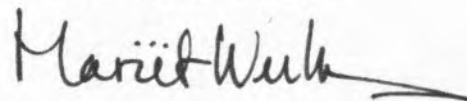
Another project dear to alumni is the reorganization, cataloguing, and preservation of the Institute's archive of course descriptions, bibliographic data, and documents concerning its buildings and programs. Some of the treasures include historic photographs of the Duke House, the faculty, and the students; rare copies of the *IFA News*, a student publication of the 1940s and 1950s; and manuscripts and lecture notes by such luminaries as Erwin Panofsky, Richard Krautheimer, Julius Held, Robert Goldwater, and Walter Friedlaender. Our alumna and Institute Board Member Catherine Brawer has generously arranged a grant from the Ida and William Rosenthal Foundation to cover the purchase of archival materials and the hire of a student archival assistant. This project will allow us to document the Institute's history more fully, and to make these remarkable materials easily available for scholarly research. Items of public interest will be made accessible on our web-

site as well, where you may already spot a short history of the Institute and a small historic photo gallery.

Over the years, the Institute library has been the fortunate recipient of special book funds established in honor of deceased alumni. This past year, family and friends have generously set up two such funds in loving memory of Myra Orth (Ph.D. 1976) and Diana Buitron (Ph.D. 1976). Contributions to the fund in memory of Myra Orth are dedicated to the purchase of French Renaissance materials. The fund commemorating Diana Buitron is designated for books in the field of Classical Antiquity. Contributions to these funds continue to come in, and are deeply appreciated by family, friends, and all of us at the Institute.

It is thrilling to realize that alumni play meaningful roles in the life of the Institute in more ways than I can describe. Much of that support comes through the Alumni Association, but just as much comes through your individual suggestions and comments. I am always eager to hear from you, and hope to see you at our signature alumni events: our lunchtime reunion during the CAA conference in Seattle, February 20 from 12:00-1:30, and the annual Walter Cook Lecture, to be delivered April 26 by Dale Kinney. We are deeply grateful to Tav Holmes and the Cook Lecture Committee led by Beth Holman for organizing these occasions with customary grace.

With all good wishes for a happy, healthy, and productive 2004,



Mariët Westermann
Director



Mariët Westermann

A New Program at the IFA

Continued from page 1

She, herself, organized a couple of exhibitions and was a real force in the country for the study of Latin American art during the 1970s and 1980s. She was in a sense the pioneer of the regeneration of interest at the IFA.

One thing that proved to be crucial was in 1990 the Metropolitan Museum did a big exhibition on the arts of Mexico and Barbara provided us with the funds to invite Clara Bargellini, an American scholar and long-time resident in Mexico. Clara is a professor at the Autonomous University of Mexico and a member of their research institute. She came to the IFA as an adjunct and gave a seminar that, as far as the colonial period was concerned, really got the ball rolling again. And two of our students were inspired to do dissertations in Latin American colonial art. One is Coco Alcalá who finished her degree in 1998 and now lives in Madrid, where she's been very active as a curator of exhibitions of Latin American colonial art. And, in fact, we collaborated on one in 1999 and now we're working on another project together. The other is Ilona Katzew who finished in 2000 and is now curator of Latin American art at the Los Angeles County Museum of Art. So it was Clara's influence and then these students really picked up on it and are both on the way to becoming, I think, major voices in the field of Latin American colonial art studies.

Of course in modern and contemporary Latin American Art, we have Edward Sullivan. Starting around 1990, Edward began giving a lecture course on the subject. And, of course,

Edward is a major star in the field and has been attracting students ever since. We have a goodly number of them on hand right now that are working with him. He was already well established by the time he started to teach here. The other IFA faculty member who has played an important role is Rob Lubar. Besides his work behind the scenes, he is teaching a seminar on Latin American modern art in the spring.



Barbara Duncan

I, myself, became interested in the field in 1994 when I was invited to give a short course at the Universidad Autónoma de México in Mexico City—UNAM, as it's known. I was invited to give a two-week course to members of the faculty and advanced graduate students there on the history of Spanish painting in the 16th and 17th centuries. And my hosts were very generous and took me around everywhere to see things and I really got very excited by seeing, first of all, the projection of Spanish artistic culture in America.

SGG: Had you visited Latin America before that time?

BROWN: I had, yes, but there's a time and a place for everything, you know. I was totally at that point preoccupied with my studies of Spanish painting, I just didn't have the time, the energy, or the curiosity to go beyond it. But then, you know, I could see the links very clearly and it dawned on me—not that it was a discovery in any sense—that this was a part of Spanish artistic culture that really had a life of its own. And, of

course, the people were so nice and generous and simpático. So that also was another attraction. Then they invited me back to work on an exhibition of Cristóbal de Villalpando, a seventeenth-century painter, and that was a terrific experience, too. I really had the benefit of a very welcoming, at the same time very well informed, introduction to Mexican colonial art. So the seed was planted there and then. My interest started to pick up momentum because starting in the later 1990s we suddenly began to get a lot of applications for Latin American art. Some of these were people who wanted to work with Edward, which made perfect sense, but some wanted to work with me, which made no sense at all because I wasn't involved with the field. And that made me realize that there was this growing interest and that in many ways we were in an excellent position to capitalize on it.

SGG: Could you tell us how the Program was launched?

BROWN: I decided to approach the Mellon Foundation, which at that point had a program of support for initiatives in the field of Latin America in general, and I found a very warm welcome. And in 1999 they made a major grant to get the field up and running. It included money for bringing in adjuncts to expand the program, and Clara came back and did her usual star turn. I refer to Clara as the godmother of our colonial program. And money for fellowships, and for acquiring books and slides. Then we got our Mellon Grant renewed for another three years. We're finishing the fourth year of the first grant now

and then we have three more to go. That's been about half-a-million dollars that they've given us altogether. And now we're really rolling. There was an occasion last month when we had all of our Latin American students together and 12 showed up, and we know of another three who couldn't make it. We've got a pretty good group at all stages, entering, middle, and we have quite a number working on dissertations. I believe our program has moved ahead very quickly.

SGG: What about visual resources? Was there much of a collection in Latin American art at the Institute to begin with?

BROWN: Not much. We have had a slide campaign running now for five or six years and have acquired a pretty good collection, especially Mexican. What I discovered is that the Mexicans have a much more highly developed infrastructure for the study of art history than just about any place else in the Central and South America except for Argentina, so it's easier to get materials.

And then just a few months ago we found the old lantern slide collection that López-Rey had used and it's got some really fabulous archival material — direct photographs of the monuments, particularly architectural. So we've now passed all of these onto 2" by 2" and we have really a treasure trove.

SGG: Could you describe the approach to the study of Latin American art that you Edward, and Rob shared in setting up the program?

BROWN: Well, the founding principle of the program is to study Latin American art in connection to whatever other relevant points of contact may exist. For colonial it would be Spanish and Flemish primarily, and then Italian secondarily. For modern

and contemporary, obviously Spain continues to be important, but France and the United States come into the picture as well. What we've wanted to do was to avoid isolating Latin American art. We wanted to get away from the kind of regional studies approach. And that has enabled us to capitalize on faculty strengths in all of these related areas.

SGG: I gather that the Colloquium on Spanish and American art serves as a form of outreach for the Latin American program. How did it get started?

The three of us started the Colloquium in 1997 with funds that have continually been provided by Afinsa, a Spanish corporation, and that's been a real rallying point for Latin American studies not only here at the IFA, but I think in the New York area in general. We have six presentations per year, three devoted to Latin America, three to Spain. Rob, Edward, and I determine the topics. We move them back and forth between modern, contemporary, and colonial. However, last spring, we changed the format a little bit. We invited Serge Gruzinski, the great French scholar of Latin American history who is also skilled in the use of images. And he came for something we called the Encuentro, or encounter. He stayed for a week and gave a seminar for the students, and then a lecture in the Colloquium series, and met with students individually. It was a great success. He really got everybody very excited. This semester we're bringing in a modernist from Buenos Aires by the name of Andrea Giunta. We try very hard to set up these networks of people interested in Latin American art.

SGG: Where are IFA students going to do their research abroad?

JONATHAN BROWN: Well, in the

colonial period they're mostly in Mexico. We have one student from Portugal who's doing a dissertation on Franciscan monasteries in northeastern Brazil. And the modernists are more distributed. We have one student who's doing Ecuador and others who are interested in Brazil and Columbia. One of our modernists, Anna Indych, just defended her dissertation and now is teaching at City College.

SGG: So graduates are finding jobs?

BROWN: It's a field where there's really a lot of growth, not just in the traditional area of interest, which is the Southwest and southern California. You look at the CAA job listings and find that there are more and more openings for people in Latin American art. And I think definitely this is a field that will continue to grow.

SGG: Are there distinct advantages to studying Latin American art in New York — apart from the Program itself?

BROWN: True, we're not on the border with Mexico, but, you know, there are so many resources in the city. Brooklyn has an important collection of Latin American colonial art. MOMA has been collecting contemporary in a big way for a very long time. And, of course, the Hispanic Society, which is just a gold mine for everything Hispanic. In fact, two of the curators, Marcus Burke and Patrick Lenaghan, are IFA grads.

SGG: And what kind of topics are IFA students pursuing?

BROWN: Well, they tend to be working more thematically than monographically in the colonial field. The dissertations that are well advanced now — one is on portraiture in New Spain. Another is on the biombo, painted screens that have connections

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with Asia as well as with Europe. Another student is working on the struggle for power between the regular and secular clergy in New Spain during the 17th century and pictorial manifestations of that phenomenon. In the modern field, Michelle Greet is working on an Ecuadorean subject - "Painting the Nation: Indigenous Ecuadorean Art 1920 to 1960." So that is, again, more thematically oriented.

SGG: Which departments abroad are most receptive to IFA students?

BROWN: We've had the best luck with Mexico City because they've long taught art history at a high level. They are starting to put in upper level art history programs in other cities in Mexico, but it's been highly centralized up until now. Buenos Aires is also outstanding. The former Viceroyalty of Peru, which includes Bolivia, Peru, and Ecuador and Chile, is very active. But there, you can't get a Ph.D. in the history of art. So different countries have reached different stages in development.

In the colonial field, Mexico, again, and Argentina are the two places I would think of as being most open. See, the problem with Spanish colonial art is that up until fairly recently this 300-year period of Spanish political control was somewhat swept under the carpet at least as far as the history of art is concerned. You know, the process of self-identity involved Pre-Columbian, on the one hand, and post-revolutionary, on the other. But now there is a growing awareness of the fact that these 300 years of Spanish colonial domination, whatever its unfortunate human and political consequences, did produce great works of art and that these works of art can only be studied if you keep Spain in mind. Now there's quite a large group of Spanish and Latin American scholars of the colonial period who over the last several

years have been traveling through Latin America and Spain.

SGG: Is there active interest in Latin American art in Spain?

BROWN: I'm on the advisory council of a Spanish government foundation that's called the Fundación Carolina, named after Charles V, and within this foundation there's a center for the study of Iberoamerican history and art. And that foundation has quite a bit of money that is being dispersed, on the whole, in quite sensible ways. For example Clara Bargellini is going to do a survey of Mexican colonial art which will be terrific. No such book exists. And then a scholar in Peru that I know, Luis Eduardo Wuffarden, is doing a book on the history of colonial art in the Viceroyalty of Peru, and the foundation is sponsoring that project.

SGG: Tell us something about your own publications in the field.

BROWN: In 1999, Coco Alcalá and I worked on a big exhibition of colonial art held in Madrid and Mexico City. Now we are in the process of organizing what will be the first history in English of colonial painting in Spanish America. And we've got a total of seven authors, including ourselves, who will be contributing chapters to this book, which the Spanish foundation will also help us to publish.

I've also written an essay for a catalogue of a major exhibition of Mexican colonial painting at the Denver Museum of Art—again, it's thanks to Clara that I'm involved. In Denver, Frederick and Jan Mayer are putting a lot of money into the Denver Museum for the collecting and study of Mexican colonial art. They, themselves, have a wonderful collection and in March they invited me and three of my doctoral students out to Denver to meet with Clara and two of her doctoral students, and we had a

grand time, lots of fun. The Denver collection of Spanish colonial art is huge. They had a far-sighted curator who in the 50s and 60s bought up a huge amount of things that nobody else wanted. And thanks to the financial support of the Mayers, they're really turning Denver into a major center for the study of Latin American colonial art.

Denver has almost a visionary kind of collection. I call it that because while they do have very good European paintings, that is not the strength of the collection. The strength of the collection is in Pre-Columbian art and they also have great East Asian objects. They have Latin American and they have Northwest American Indian. So it completely turns around the hierarchy of the arts as we are accustomed to experiencing them in New York. And I think the destiny of this country is that it's uniquely open to all parts of the world. As you move westward you geographically and mentally get farther and farther away from Europe. And as the influence of Europe attenuates, there are lots of things to fill the void.

SGG: Clearly the Latin American Program is one of the most exciting new initiatives at the Institute in recent years. What have the greatest rewards of the program for you?

BROWN: One of the joys of all of this has been that the students are so enthusiastic, eager, and dedicated, engaged, bright. You know, it's great. I find just working with them is the greatest thing, and it gives me a chance to expand, you know, kind of piggy-back (Laughs) on their work. It gives me a chance to learn more about the field than I could were I on my own.

Aphrodite Lives!

The IFA/FAS sponsored dig at Aphrodisias in Asia Minor

By Charlotte Nichols, with Christopher Ratté

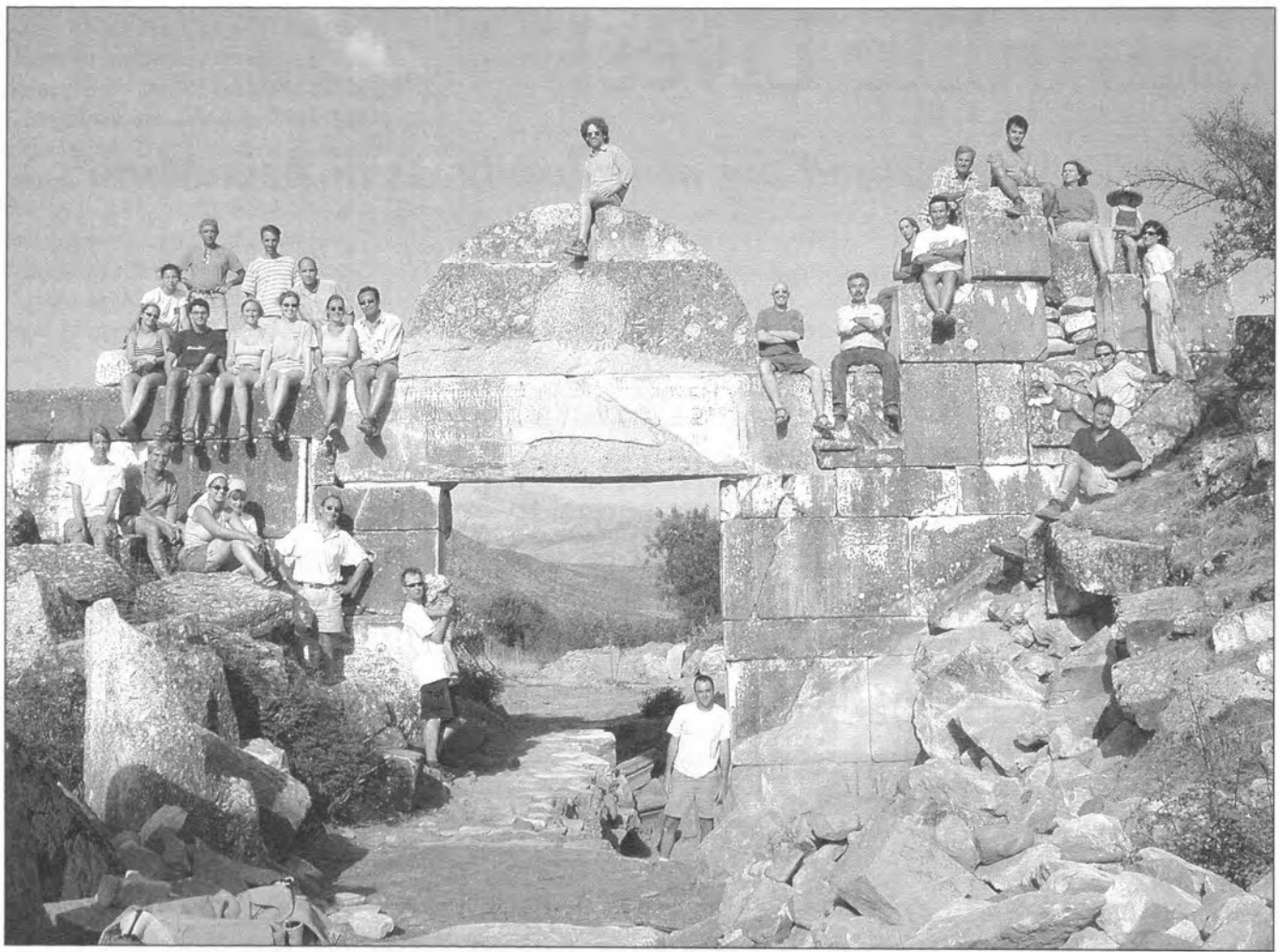
Aphrodisias was one of many Greek cities that flourished under the Roman empire and its marble-paved avenues and elaborate public buildings and amenities were quite normal for the time and the region. Now, however, Aphrodisias is one of the best-preserved ancient sites in the Mediterranean and the NYU-sponsored dig there is among the most important archaeological projects in the world.

The NYU excavations at Aphrodisias began in 1961 under the direction of Kenan Erim, a professor in the Department of Classics. After his death in 1990, R.R.R. (Bert) Smith, of the IFA, became the director of the dig. He was joined by Christopher Ratté (IFA and the Department of Classics) in 1993, when a new campaign of fieldwork was begun. Professors Smith and Ratté are currently Co-Directors of the project, with Professor Smith in charge of sculpture research, and Professor Ratté supervising architectural research and excavation. Katherine Welch (Associate Professor of Fine Arts, IFA) serves as the Deputy Sculpture Director.

Excavations in recent years have centered on the buildings and statue monuments of the ancient city center and on the Stadium. New research has shown that the city was



IFA student Laurel Bestock in her trench in the Agora



Group photo of the Aphrodisias excavation team taken at the West Gate of the city.

planned and laid out on a grid in the Hellenistic period and that both private houses and public buildings were designed to fit into this overall scheme. The architecture, dating, and decoration of individual buildings have been the subject of several recent IFA dissertations and have allowed us to draw a much clearer picture of how the city developed and functioned. The sculpture from the site, long famous for its abundance and quality, is studied within its architectural and historical context, and provides vivid information about the people who actually lived in the city.

Work at Aphrodisias has been

sponsored by the IFA and the FAS at NYU, the 1984 Foundation, the Kress Foundation, and the Friends of Aphrodisias. This year the conservation of the Bouleuterion (the city council house) was sponsored by a Robert Wilson Challenge Grant through the World Monuments Fund and the Friends of Aphrodisias in Istanbul, Izmir, Paris, and London.

At least five IFA students participate in the excavations for two months each summer, where they gain hands-on experience in field research. Some students work (literally) in the trenches, where they learn methods of excavation and documentation under

the supervision of Chris Ratté. Others work on the sculpture with Bert Smith and Katherine Welch, studying ancient methods up-close and frequently getting to “discover” new statues through the reunion of long-separated parts.

On December 3, Professors Ratté and Smith delivered a joint lecture at the IFA, “Archaeological Research at Aphrodisias 2003,” an annual presentation to the Friends of Aphrodisias. Further information about the site can be found at www.nyu.edu/projects/aphrodisias.

IFA Alumna Anne Poulet Appointed Director of The Frick Collection

By Gabriella Befani Canfield

"It is unsurprising that a successful graduate of the Curatorial Studies Program at the Institute of Fine Arts would eventually become the director of a major art museum: what is interesting is how it all came about."

Anne Litle Poulet, Curator Emerita of the Museum of Fine Arts, Boston, was appointed Director of The Frick Collection on October 1, 2003. She is responsible for the overall vision of The Frick Collection, which includes the Frick Art Reference Library.

Helen Clay Chace, President of the Board of Trustees, announced the appointment noting that "Anne brings qualities of leadership and connoisseurship to her new assignment . . . is a highly esteemed and respected museum professional and possesses strong scholarship and experience in areas of art history, including sculpture and the decorative arts that are deeply relevant to The Frick's collection."

Anne Poulet's cursus honorum is indeed stellar: she graduated cum laude from Sweet Briar College and received a Ford Foundation Grant in Museum Training and a Kress Foundation Fellowship for Dissertation Research while a student at the Institute of Fine Arts (1970, M.A. Certificate in Museum Training). In 1980 Anne was appointed Curator of the Department of European Decorative Arts and Sculpture at the Museum of Fine Arts, Boston, and in 1999 she was named

Curator Emerita of European Decorative Arts and Sculpture there.

During her tenure at the MFA, Boston, Anne was responsible for enriching the Museum's collection through acquisitions and gifts of major collections. She also curated exhibitions, sometimes collaborating on the catalogues and sometimes writing the whole catalogue, as she did for the exhibition of *Clodion Terracottas in North-American Collections* held at the Frick Collection in 1984. During her tenure eight scholarly catalogues of different areas of the permanent collection were published, including the collection of medieval enamels, glass, and metalwork; the collection of English silver; the collection of keyboard instruments; and the Forsyth Wickes collection.

Among her most significant professional contributions to our knowledge and understanding of French 18th-century sculpture are her archival researches on Clodion and Houdon.



Anne Litle Poulet

Anne co-curated *Clodion (1738-1814)*, the exhibition held at the Musée du Louvre in 1992, and she co-authored the catalogue. This year she was Guest Curator and author of the catalogue of the exhibition, *Jean-Antoine Houdon (1741-1828): Sculptor of the Enlightenment*, which opened at the National Gallery in Washington, DC, traveled to the J. Paul Getty Museum, and will be shown at the Musée de Versailles in March 2004. Her research has been supported by a Getty Museum appointment as Guest Scholar in 1987 and she has received four Lamb/Mellon grants to enable her

archival and visual researches in France and other European countries.

Anne has added editorial and managerial skills to her curatorial and scholarly expertise, serving as Editor in Chief of the *Journal of the Museum of Fine Arts, Boston* for several years, and in 1993 earning a Certificate from the Museum Management Institute, Berkeley, California.

It is unsurprising that a successful graduate of the Curatorial Studies Program at the Institute of Fine Arts would eventually become the director of a major art museum: what is interesting is how it all came about. What were the shaping events and who were the influential mentors that led Anne from 1 East 78th Street to 1 East 71st Street? To paraphrase the Spanish philosopher Ortega y Gasset, behind the success of any person there is always the supporting hand of someone. Anne credits Professor Eleanor Barton at Sweet Briar College with this role. Eleanor Barton supported Anne in her desire to spend her Junior Year Abroad in France, where her early experience of working with French scholars was an enormously rewarding one. Anne particularly admired the thoroughness and methods of French scholars, their respect for original documents, and above all the first hand experience with great works of art and archives.

To this day France is the leitmotif in all aspects of her professional life: Anne is not only internationally recognized as the outstanding scholar of French sculpture, but she is also the Co-founder and Vice Chairman of the Board of The French Heritage Society (formerly Friends of Vieilles Maisons Françaises). For ten years the Society has offered a series of seminars under her direction on various aspects of French art and culture and has brought together American specialists in French art with French curators and professors. The French seminar participants were nominated in collaboration with

the Ecole Nationale du Patrimoine in Paris.

Professor Barton was instrumental in Anne's life after graduation as it was she who encouraged Anne to apply to the Institute of Fine Arts, NYU. The Institute was very different from a private school in Virginia, but Anne was immediately enraptured by the range of courses offered. Her experience was Kunstgeschichte made reality: art historians whose books one had read with admiration, whose names had been mentioned in awe, were all there giving classes, sipping tea in the Oak Room, exchanging ideas in their offices on the third floor with students—Friedlander, Panofsky, Janson, Krautheimer, Rosenblum, and Sterling.

At the Institute it was Olga RagGIO who encouraged Anne to study French sculpture and who very much influenced her approach to works of art and her methodology in studying sculpture. As I, too, had been a student at the Institute in the 1960s, I could not resist comparing recollections with Anne. We both agree that the Institute then was very formal: there certainly was an unspoken dress code and guys had to wear coats and ties and proper hair cuts! The atmosphere was very intimidating and we always reminded ourselves how hard it was to get in: rumor had it that only fifteen new students were admitted per year.

Anne attended the Museum Training Course, and the seminar on fakes held at The Cloisters and taught by Thomas Hoving made an everlasting impression on her. When considering a work of art for acquisition his guidelines always come to her mind: look at the object, make note of your instinctive reaction and then set it aside, examine the piece using all art historical checks and methods and then go back to your initial reaction: you will see how often your critical analysis of the work of art will coincide with that first, visceral reaction.

Among the faculty there was

ambivalence when advising graduate students on their career paths, then limited to choosing to be a Scholar—the more favored course—or a Museum person. Robert Rosenblum impressed Anne with his wonderful eye and analytical mind as well as for their shared view that museum person versus scholar is a false dichotomy. One can say that The Frick Collection personifies this thesis, being both a traditional museum and a traditional library with high standards in both areas.

In these times when museums are perceived as and sometimes even required to be entertainment centers, the directorship of the Frick and the Frick Art Reference Library poses important challenges. It is Anne's intention to work with the outstanding staff to maintain the standards of excellence in exhibitions, educational programs, publications, and concerts that have long been the hallmark of The Frick Collection. As a part of this effort, she hopes to strengthen ties between the Institute of Fine Arts and the collection and library. Above all she wants to preserve and enhance the buildings in which the collections are housed and to present the superb permanent collection to the public in the most sympathetic and accessible way possible so that the Frick will continue to be an oasis where one can contemplate great works of art or books and photographs from the library in a serene atmosphere.

Isabelle Hyman — ‘Brunelleschi to Breuer: An Art Historian’s Passage’

By Beth Holman

The 2003 Walter W. S. Cook Lecture, sponsored by the IFA Alumni Association, was given by Isabelle Hyman, Professor of Fine Arts at New York University. Recipient of Guggenheim and I Tatti/Kress Fellowships, and a Robert Sterling Clark Visiting Professor at Williams College, Professor Hyman’s contributions to the field of architectural history are well known. She is co-author with Marvin Trachtenberg of *Architecture from Pre-History to Post-Modernity*, published in 1986 and updated in a recent new edition.

Professor Hyman’s studies in architectural history range widely, from the Renaissance Palazzo Medici and San Lorenzo and the volume, *Brunelleschi in Perspective*, to modern, with her outstanding monograph, *Marcel Breuer, Architect: The Career and the Buildings* (2001), which garnered the Alice Davis Hitchcock Award. In her Cook Lecture, “Brunelleschi to Breuer: An Art Historian’s Passage,” she traced this intellectual journey against a backdrop of events, trends, and personalities.

Professor Hyman was an undergraduate at Vassar College during the construction of Marcel Breuer’s Ferry Cooperative Dormitory (1951), an early independent work that was heralded by Richard Krautheimer, then a professor at Vassar. At the IFA, Professor Hyman would study with Krautheimer, who steered her towards a life-long study of Brunelleschi. Events, however, would reintroduce Breuer into her life. First, between college and graduate school at the IFA,



Left to right, Carol Krinsky, Pepe L. Karmel, Isabelle Hyman, and Beth Holman

she worked at Breuer’s office in New York. Then, in the mid 1980s, she was asked to offer a critique of Michael Graves’ planned addition to the Whitney Museum, a few blocks from the Institute, as part of a campaign to preserve the Breuer building intact. To her surprise, she discovered that no monograph had been written on the architect. Fortunately, archives from his office were preserved in Syracuse and Washington, an embarrassment of riches for a scholar used to long and difficult searches for any scraps of relevant information. The story of this professional/intellectual journey was a fascinating and richly

textured tale and greatly enjoyed by the audience of faculty, alumni, and students.

The 2004 Walter W. S. Cook Lecture will be given by Dale Kinney, Dean of the Graduate School of Arts and Sciences and Professor of History of Art at Bryn Mawr College.

Cook Lecture Committee:
Beth Holman, chair, Pepe Karmel,
Carol Krinsky, Anita Moskowitz,
Kathy Schwab

2003 Summer Stipends

By Keith Kelly

Administrator, Academic Affairs

Contributions to the IFA Alumni Association help support the Walter S. Cook Lecture, the CAA Reunions, and the Newsletter, but the majority of alumni funding combines with that of the Rosenwald and Altman funds to assist the current generation of students. Thanks to the generosity of our alumni, we were able to give more than ever before — a total of \$19,345. The Summer Stipends provide travel and research grants for students to advance their dissertations, prepare language proficiency, and pursue special projects. Alumni Charles Little and Sabine Rewald, working in conjunction with the Institute's Fellowship Committee, selected twelve grantees for the summer of 2003. This is how those students used their stipends:

Andaleeb Badiee Banta, "Bernardo Strozzi and the International Artistic Culture in Genoa in the Early 17th Century" [Donald Posner]. Since first-hand analysis of Strozzi's paintings is an essential element of her study, Andaleeb used her Summer Stipend to visit museums and collections throughout the United States and to further her research in libraries in New York City. The success of this summer project, which she continues this term, has prepared Andaleeb to travel to Genoa in the Spring for archival research. She conveys her grateful appreciation for the Alumni Association's support.

Emily Bills, "Communication Systems and the Shaping of Urban Form: The LA Example" [Jean-Louis Cohen]. As part of her initial investigation of archival documentation of telephone installation patterns in Los Angeles in the first quarter of the 20th century, Emily traveled to San Antonio, Texas, where she examined the Pacific Bell archives, "the most essential archives for the telephone portion of my research." This summer trip provided excellent preparation for primary on-site research in Los Angeles during this academic year.

Jason Earle, "The Cycladic Islands in the Mycenaean Period" [Günter Kopke]. "My fellowship enabled me to travel to Athens, where I worked on the Athenian Agora excavations conducted by the American School of Classical studies. Although I did not make any spectacular discoveries, the two coins, countless potsherds and pieces of bone, and half of a marble Roman toilet seat that I did find were nonetheless exciting to me." Afterward, Jason joined a survey project at the Bronze Age site of Phylakopi on the island of Melos conducted by the British School, where he spent two weeks working at a location central to his dissertation topic.

Michele Greet, "Painting the Indian Nation: Indigenism in Ecuadorian Art, 1920-1960" [Robert Lubar]. The final chapter of Michele's dissertation will focus on the "surge of political Pan-Americanism in the 1940s and 1950s, examining how the growing popularity of indigenous imagery in the United States affected the perpetuation of the trend." Her grant enabled Michele to take a ten-day trip to San Francisco where she examined the history, curatorial practices and exhibitions of the San Francisco Museum of Modern Art by using its extensive archives. The museum was the only west coast institution that held important exhibitions of South American art during the 1930s, 1940s and 1950s. Michele reported that her "investigations at San Francisco were extremely fruitful and will contribute greatly to the quality of my dissertation."

Monica Griesbach is an advanced Conservation Center student sponsored by Michele Marincola. Monica used her Summer Stipend to supplement a Kress Foundation grant to travel to England and Europe to visit noted experts in her field of wood panel painting construction, including the technology of assembly and the particular treatments required in its preservation. Monica worked in the London studio of Simon Boback for five weeks and then spent five weeks visiting other important sites, including the Opificio delle Pietre Dure in Florence, the Limburg Conservation Institute in Maastricht, the Hamilton Karr Institute in Cambridge and private conservators in Bologne. Her Alumni Association award helped Monica prepare for a full-year internship with George Bisacca at the Metropolitan Museum of Art.

Amy Hamlin, "Picturing the Ineffable: Max Beckmann and his Art 1915-1932" [Robert Lubar]: "Thanks to the generosity of the Alumni Association, my summer research trip to Germany was an enormous success," reports Amy. She spent five days in Frankfurt studying Beckmann pictures and documentation at the Städtisches Kunstinstitut, the Städtische Galerie, and the Institut für Stadtgeschichte. After participating in a two-week seminar that introduced students to the world of dissertation research in Germany sponsored by the German Historical Institute, Amy spent five days in Munich. There, at the Max Beckmann Archiv at the Bayerische Staatsgemäldesammlungen, she found "a veritable treasure trove" of unpublished letters, photographs and archival material. Amy also discovered Munich's Bibliothek des Zentralinstituts für Kunstgeschichte with a vast collection of secondary Beckman sources. "As a result of this summer trip," Amy adds, "my project is not only considerably stronger and more focused but I now feel well prepared for a productive six months of research in Germany beginning in January 2004."

Jongwoo Jeremy Kim, "The Royal Academy of Arts and Masculinity in Transition: Class, Gender and Power in Depictions of English Manhood from the 1870s to the 1920s" [Linda Nochlin]. Jongwoo's grant enabled him to put in many hours of research at the Tate Research Centre, Tate Collection Centre, the Royal Academy of Arts, the British Library, the National Library of Art at the Victoria and Albert Museum, the Birmingham Museum and Art Gallery, Manchester Gallery, National Library of Art, the Leighton House, and the DeWitt Library at the Courtauld Institute of Arts.

Cora Michael, "Structuring Sensations: The Question of Form in the Works of Camille Pissarro" [Linda Nochlin]. Cora spent a week each in London and Oxford and nearly two weeks in Paris doing research on her dissertation. Her experience reflects one of the ways in which the Summer Stipends can serve as seed money toward longer periods of dissertation research. Cora writes that "by familiarizing myself with the available material in each city, it is now possible for me to plan for more intensive research trips abroad in the coming year, and hopefully to present a clearer description of my project and travel needs when applying for outside fellowships."

Eric Ramirez-Weaver is a second-year PhD student working in the area of the Early Middle Ages with Jonathan Alexander. "It is a privilege and delight to express my gratitude for the support of the Alumni Association, support which enabled me to attend the ten-and-a-half week Summer 2003 Latin program of the CUNY Brooklyn Latin/Greek Institute." Eric earned a diploma 'magna cum laude' from the Institute by demonstrating a "profound Latin competency which will aid my research for the rest of my life."

Anna Russakoff, "Imagining the Miraculous: Les Miracles de Nôtre Dame, Paris BnF n. acq. Fr. 24541" [Jonathan Alexander]. "Thanks to your support," Anna wrote, "I was able to not only make significant progress with the writing of chapters two and three of my dissertation, but also to order a large number of slides and photographic reproductions from The British Library in London, the Fitzwilliam Museum in Cambridge, the Bibliothèque Nationale de France in Paris, and the CNRS center at Orléans (of an illuminated manuscript in the municipal library of Besançon). These images have never been published before, and they form a major source for visual comparison in my dissertation. The grant also enabled me to take a summer trip to France, where I saw a 12th-century Romanesque sculptural group that is an essential part, if not the actual beginning, of the pictorial tradition that culminated in the rich 78-image cycle of the 14th-century French illuminated manuscript that I am concentrating on for my dissertation."

Edmund Ryder, "Mosaic Icons of the Late Byzantine Period," [Thomas Mathews]. Edmund used his Summer Stipend to attend the Intensive Greek language course at CUNY's Latin/Greek Institute. He reports that he now possesses an "absolutely indispensable skill" for research on his dissertation and thanks the Alumni Association for helping him "fill a big gap in my education."

Seema Srivastava, "The Decorative Body and Fashion in late 19th century France" [Robert Rosenblum]. Seema's summer trip was her first visit to the major bibliographic resources and art/object collections of Paris. Since a primary aim of her dissertation is to observe closely the relationship between textiles, costume, objects d'art and painted images, she benefited enormously from a summer-long opportunity to make multiple trips between and among textile/costume collections (e.g., the Musée des Arts de la Mode et du Textile in the Louvre) and the paintings themselves in the Louvre, the Musée d'Orsay, the Demarais Collection and the Musée du Petit Palais.

These students, their faculty advisors, and the fellowship committee all thank the individual members of the Alumni Association whose combined contributions have created a substantial source of support that recognizes as well as advances the high level of Institute scholarship. An Alumni Association Summer Stipend bestows both much-needed financial support and the honor of acknowledgment by senior scholars in our field. Thank you again.

IFA DISSERTATIONS COMPLETED IN 2003

Elizabeth Barker, "A Very Great and Uncommon Genius in a Peculiar Way, Joseph Wright of Derby and Candlelight Painting in Eighteenth-Century Britain" (R. Rosenblum)

John Garton, "Paolo Veronese's Portraits: Their Creation and Context" (C. Eisler)

Anna Indych, "Mexican Muralism without Walls: The Critical Reception of Portable Work by Orozco, Rivera, and Siqueiros in the United States, 1927-1940" (L. Nochlin)

Leslie Jones, "A Barbarian in Asia: Henri Michaux's Works in Ink, 1927-1955" (R. Lubar)

Peter Miller, "Théodore Chassériau and the French Colonial Project in Algeria" (L. Nochlin)

Nancy Minty, "Dutch and Flemish Seventeenth-Century Art in America, 1800-1940: Collections, Connoisseurship and Perceptions" (E. Haverkamp-Begemann)

Karen Overbey, "The Space of the Holy Body: Relics and Reliquaries in Medieval Ireland" (J. Alexander)

Edward Powers, "When Father Doesn't Know Best: Surrealism, Metaphor, Masculinity" (R. Lubar)

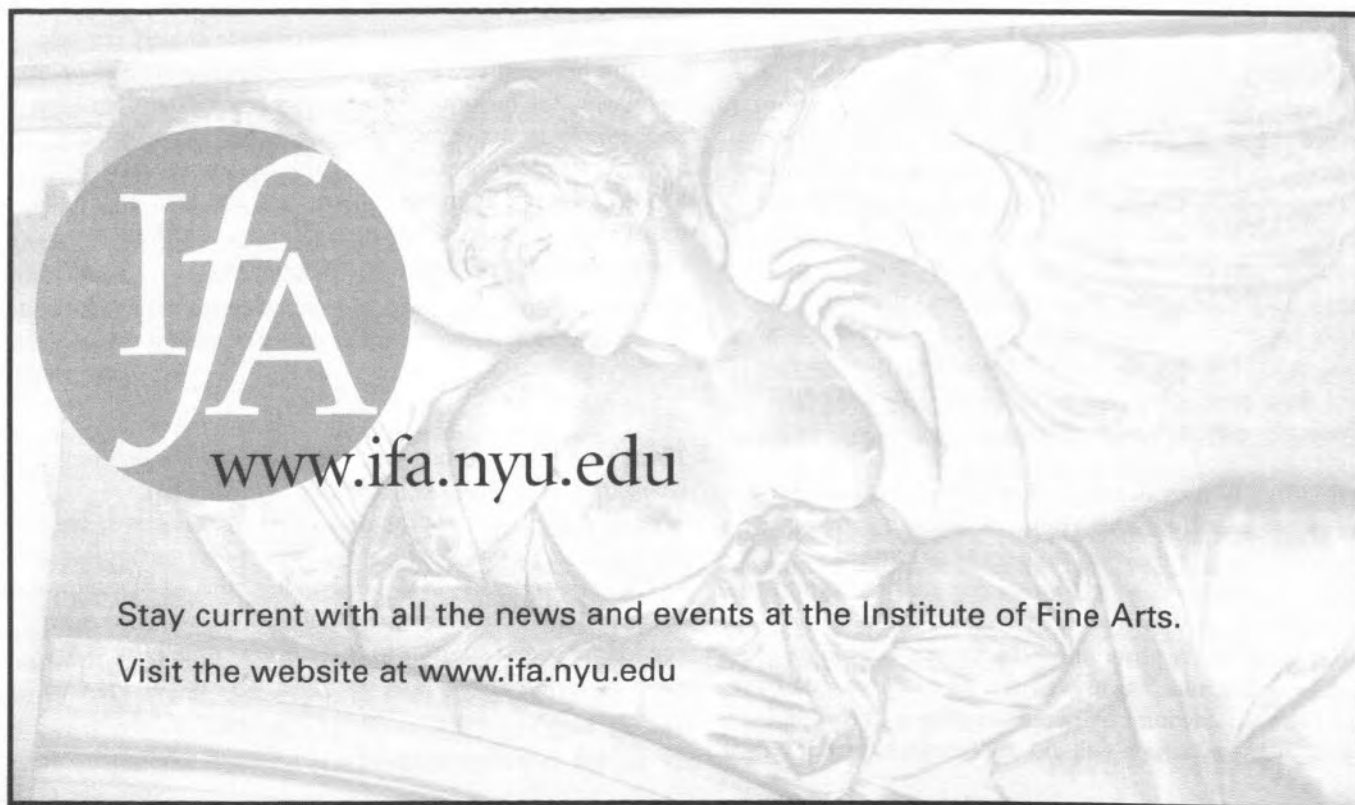
Juliette-Jo Saxton, "An Original Artist: Nicolaus Knupfer (Leipzig ca. 1605? – Utrecht 1655)" (E. Haverkamp-Begemann)

Jeffrey Schraeder, "The Virgin of Atocha and Spanish Habsburg Devotion to Miraculous Images" (J. Brown)

Sylvia Shorto, "Public Lives, Private Places: British Houses in Delhi, 1803-1853" (J-L. Cohen)

Katherine Smith, "Sign Language: Pop Art, Vernacular Architecture, and the American Landscape" (R. Lubar)

Lucia Tripodes, "François Rude: The Importance of Sculpture" (L. Nochlin)

The block features a large, faded background image of a classical painting, possibly by Michelangelo, showing a reclining figure. Overlaid on the left is a circular logo with the letters 'IfA' in a stylized font. Below the logo is the website address 'www.ifa.nyu.edu'. At the bottom, there is a text box with the following content:

Stay current with all the news and events at the Institute of Fine Arts.
Visit the website at www.ifa.nyu.edu

John Kirk Train Varnedoe

(Savannah, January 18, 1946 – New York, August 14, 2003)

By Gertje R. Utley

It is difficult to write about Kirk in the past tense. It means admitting that this exceptional, vibrant teacher, mentor, and generous friend is no longer among us. Kirk's entire personality was so attuned to every aspect of life; he was so intensely life itself that his death remains unfathomable. We are left with the memory of his radiant energy, his vitality and incredible intellectual force. To have been one of Kirk Varnedoe's students and friends belongs to the richest experiences of my life.

By now and through a great number of glowing obituaries the bare facts of Kirk's life are well known. Born into an old Southern family in Savannah and schooled at St. Andrews in Delaware, Williams College, and Stanford University, John Kirk Train Varnedoe went on to become one of the outstanding art historians of his time. He taught at Stanford, Columbia University and here at the IFA before following Bill Rubin as director of painting and sculpture at the Museum of Modern Art, where his legacy can be measured by his acquisitions for the collection (among them works by Van Gogh, Matisse, Picasso, Braque, Twombly and Rauschenberg), the impressive string of major exhibitions he staged, and by a new openness to contemporary work. His academic excellence has been rewarded by the MacArthur Foundation Fellowship (1984), several foreign honors, and more recently by his appointment to the Institute for Advanced Studies at Princeton (2001). Varnedoe also achieved immense popular recognition, which showed itself in the over capacity attendance at his Mellon lecture this spring at the National Gallery of Art in Washington.

What dazzled the audience in Washington was what we, his students, had experienced in the classroom. In Kirk's classes the history of art became a rapturous story told in a spitfire stream of exhilarating rhetoric. Literally possessed by his topic, he would speak in surging flow, driving points by rearticulating them in repetitive, rhythmic formulations. Those interminable sentences, embracing a wealth of information, and always, miraculously ending grammatically and logically correct, left us breathless. Our eyes were darting from the pictures on the screen to the ever pacing, enthusiastic, driven, and, not least, stunningly handsome narrator. The experience of his classes can be compared to the thrill of surfing; his rhetoric forming the

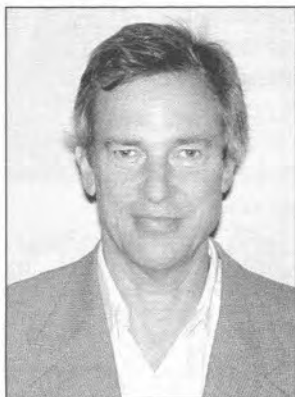
swelling waves that would never crush you but carry you on an exhilarating ride.

His passionate love of the art object, his fascination with its creation, as well as his empathy for artists (his marriage to the wonderful sculptor Elyn Zimmerman played a role in this) was matched by his eagerness to communicate and share his excitement. As forceful as his delivery was, the content of his lectures was subtle and intricate. His ideas were always fresh and provocative, opening up new possibilities of looking at the object. I still recall him pointing out the phallic quality of Matisse's "Blue Nude", which seemed then so astonishing and now so obvious.

Kirk questioned every assumption, but always out of intellectual curiosity, never cynicism. Although he was open to new theories of interpretation he shunned intellectual dogmatism. In his contacts with his students he was always accessible to his students' ideas and even criticism. His belief in me, by asking me to be his research assistant for the exhibition Vienna 1900 and by accepting to work with me on my thesis, and the resulting experience of seeing his mind at work were deeply inspiring. Working with him, I never experienced a disparaging word for some undigested idea I would present to him. Rather, with one sentence he fashioned it into coherent thought, for which he would later credit the student and never himself. He knew how to create sparks in the most pedantic concept. His explanations were always succinct and so crystal clear that everything fell into place as if by magic. Kirk was a hard worker and demanded a lot, but he never neglected the importance of sybaritic pleasures. When I could not decide whether I wanted to do my thesis on Picasso or Egon Schiele, he advised that it all came down to what cuisine I preferred.

In private, Kirk was as enthusiastic a speaker as in public, displaying that same generosity of mind. Nobody ever laughed at your jokes with such abandon as Kirk did. He broke through my typically Germanic diffidence before the Herr Professor and initiated a friendship that grew in warmth and depth over the last twenty years and that included his wife Elyn, who further anchored Kirk in the world of artistic creation. I gladly shared his friendship with a devoted group of his students, who stayed in contact with each other mostly through Kirk, our bonding agent, who spoiled us with the deep and continuing attachment he reserved for all of us.

During the last eight years it was painful, but also inspiring to witness the tenacious struggle Kirk fought against his cancer. Until the very end he never let it get the better of him. Not once did his illness or the fatiguing treatment deter him from his obligations and activities. I'll never forget the time and attention he spent on the draft for my thesis, which



coincided with the first outbreak of his cancer, when weekly chemotherapy and the urgent questions about life and death could have monopolized his thoughts. It will remain a consolation to me that Kirk, even in the very last days of his life, never lost his zest for life and for the adventures of the mind. When Elyn and Kirk came to dinner just three days before his death, (and am I grateful for the time together that night), Kirk, although terribly feeble from a punishing

operation in which four vertebrae had been removed, spoke with such fervor about his latest project, a book about Van Gogh's various portraits of the postman Roulin, that we were duped into believing that he would prevail once more and live on. And live on he does and will for so many of us in our memory, love, and admiration.

James F. Romano

(April 12, 1947-August 11, 2003)

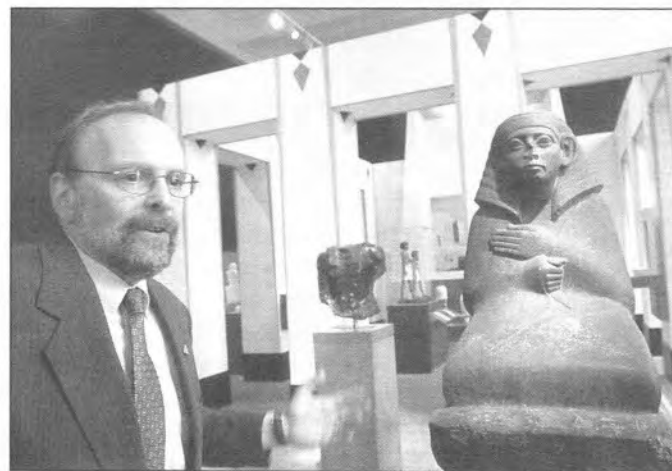
By Rita E. Freed

Our discipline lost an honored colleague and trusted friend with the untimely death of James F. Romano on August 11 in an automobile accident. Jim's quick wit, caring nature, and total mastery of topics ranging from baseball to Egyptology made him friends wherever he went. The more than 500 people who came from all over the country — and from all phases of his life beginning with elementary school — to attend his memorial service at the Brooklyn Museum October 7 bear testimony to just how much he was beloved.

It was his undergraduate professor, Gerald Kadish at the State University of New York at Binghamton, who opened Jim's eyes to the world of Egyptology, which led him to the Institute as a student of Ancient Near Eastern and Egyptian Art and Archaeology. Although he finished his class work in 1974, he remained a frequent presence there as he both worked on his dissertation and researched images for the C. C. Jung Foundation Archive. Nobody could have been more helpful to younger students, whom he routinely helped with bibliography and lectured in the ways of the Institute, all with his characteristic dry sense of humor. I have vivid memories of him instructing me about the nature of Professor Bothmer's final exam. Jim was a born teacher, with a gift for taking complex material and relating it to issues familiar to all, as anybody privileged to hear his lectures, including his students at Queens College where he taught from 1978 to 1985, quickly discovered.

But it was Jim's love of objects and discerning eye that made him a natural for a museum career. After working briefly as a research intern in the Egyptian Department of the Metropolitan Museum of Art, he was hired by his Institute professor and Brooklyn Museum Curator, Bernard V. Bothmer, to work in its Department of Egyptian, Classical and Ancient Middle Eastern Art. There he served from 1976 until his death, ultimately earning the title of Curator.

Jim's knowledge and talents were broad. Although his main area of scholarship was Egyptian Art, he was also



knowledgeable about Ancient Near Eastern Art and oversaw The Brooklyn Museum's holdings in that area, including their gallery renovation. His most recent achievement was the much-heralded reinstallation of Brooklyn's Egyptian collection. There, rather than the usual chronological overview, he took a lively thematic approach, viewing the galleries as a vehicle for the visitor to find answers to Egyptian art's most-asked questions. Interspersed with Brooklyn's stellar objects were computer terminals for probing deeper into Egypt's mysteries. At the same time he was working on Brooklyn's galleries, he was also curating an exhibition of his favorite pieces of Egyptian art, called "In the Fullness of Time", which opened at the Hallie Ford Museum at Williamette College in Salem, Oregon and then traveled to the Boise Art Museum, Boise, Iowa. As Museum Director and Jim's best friend John Olbrantz expressed it, only Jim could incorporate the Grateful Dead and Cookie Monster into a scholarly exhibition catalogue.

Jim's love of Egyptology was surpassed only by his love for his wife and fellow Egyptologist, Diana Craig Patch. Those of us who knew him at the time will never forget his star-struck enchantment when he met her, and we all celebrated with him. His teenage daughter Julia Craig Romano and son from his first marriage, Michael James Romano White, now a lawyer, we all hope will take some small comfort in the fact that his memory is something all those who had the privilege of knowing him will cherish.

Gustina E. Scaglia

(1916 – March 21, 2003)

By *Suzanna Simor*

Gustina Elizabeth Scaglia, a scholar and teacher who was an authority in the study of Italian technical drawings and texts and a specialist in the arts of Italy and in Asian architecture, died in Glastonbury, Connecticut, on March 21, 2003. She was Professor Emerita of history of art at Queens College, City University of New York.

Gustina pioneered the art historical study of Renaissance technologies — architecture, building, engineering, mechanical — as they were recorded in texts and images. She was a leading expert on Francesco di Giorgio Martini (1439-1502), Mariano Taccola (1381-ca. 1458), and Leonardo's machines, and also published critical discussions of Filippo Brunelleschi and Lorenzo and Buonaccorso Ghiberti. She had a deep knowledge of paleography and of manuscripts and drawings, how they were made, copied, used, circulated. In her publications, she presented, dated and transcribed manuscripts and drawings, many of which she had rediscovered, and traced the migration of drawings' subjects. She made sources accessible and laid the groundwork for future study in this now growing field.

Gustina started as an artist. Born on the Moseley Farm in Glastonbury, she went to high school there and then to Rhode Island School of Design, from which she received a B.F.A. in portraiture in 1945. She then taught art at Briarcliff High School and Briarcliff Junior College in New York, and Miss Hewitt's Classes (1949-1956). She spent 1947-1948 in Florence, studying at the University's Centro di Cultura per i Stranieri and at the Accademia di Belle Arti e Liceo Artistico, earning a "diploma di merito" for painting. Back in New York, she was a docent at the Museum of Non-Objective Art from 1949-1951.

At the Institute of Fine Arts, she received her M.A. in 1955, advised by Alfred Salmony, with thesis on "The Gate-Shrine from Cheng-Te-Fu." From Far Eastern art, she then turned to Western art of antiquity, the Middle Ages and the Renaissance, and received her Ph.D. in 1960, with a dissertation on Studies in the Zibaldone of Buonaccorso Ghiberti, directed by Richard Krautheimer.

In 1959, she became one of the first women to teach art history at Queens College, where she had a formative influence on the department until her retirement in 1986. A deeply respected and well-loved teacher, she inspired,

motivated and guided her students, who admired her high standards and uncompromising commitment to the discipline, responded to her erudition and sympathetic humanity, and blossomed intellectually under her watchful mentoring. Unstinting in service to the department and the College, she was a good and always a caring colleague.

Dedicated to her scholarship, Gustina continued a busy, determined program of research and travel long after her formal retirement. She remained a familiar figure in the city's major libraries, and continued to write and publish until the end. By nature private, self-effacing and modest, Gustina never tooted her own horn. While her work has met with relatively more recognition in Europe (Italy, Germany) than in the United States, her accomplishment as one of the few outstanding women in her generation of American art historians and as the first woman working in the field of Italian Renaissance architecture remains remarkable and lasting.

Gustina's keen sense of quality and form, reflected in her work as in her life, combined winningly with her independent spirit, eye for adventure and sparkling wit. She was an indefatigable researcher just as she was a great traveler when travel was a challenge, bicycling across the continent after high school, painting in England, on yearly European research trips, in Japan, going down the Nile.

The most generous and supportive of colleagues and friends, Gustina's loyalty was fierce. She was helpful with a light touch yet a great impact. Imperceptibly, her example, ideas, suggestions, musings, information shared, experience imparted would lead to the attainment of a goal by the other. Thus, over years, she not only followed and furthered my life and involvement in art history with active benevolence, but became a family friend, exchanging learning and amusement with my husband, and aiding my mother's acclimation in the new world. Unforgettable moments come to mind — Gustina's elegant, windswept arrival at one or another gathering, her curiosity in meeting new people, parts of the world and its history, her delight in beauty, enjoyment of company and of a good story, her countless, ever new and often surprising ways of giving of herself. Memories of happy, animated conversations remain.

We are certain to remember Gustina not only for her durable contribution to art history, but also for her inimitable personality. Surely no one will ever forget the strong, cheerful "HALLO" with which she answered the phone and her wholeheartedly supportive final greeting of "Carry on!"





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"I have been invited to be volume editor of *Readings in Paper Conservation* published by the Getty Conservation Institute. In June 2003 I received the Sheldon and Caroline Keck Award for excellence in conservation education from the American Institute for Conservation of Historic and Artistic Works. Particularly exciting has been the creation of the Thaw Conservation Center at the Morgan Library, a facility that will greatly expand the educational resources of the Conservation Center."

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Publications "El Último Miró," in *Joan Miró: Últimas Obras*, exh. cat., Granada, Centro José Guerrero (forthcoming spring 2004); "Joan Miró en 1924: 'Je Casserai leur guitare,'" in *Joan Miró*, exh. cat., Paris, Musée Nationale d'Art Moderne, Centre Georges Pompidou (forthcoming spring 1994); "Modern Art and Mass Culture in America: The Case of Salvador Dalí in 1939," in *Salvador Dalí*, exh. cat., Barcelona, Fundació "la Caixa" (in press; forthcoming spring 2004); "Dalí's Freud: An Analysis," in *Acts del Primer Congrés Internacional Salvador Dalí* (Barcelona: Fundació KrTu, in press; forthcoming spring 2004); "El Càntic del sol y el mundo como imagen," in *Joan Miró: Càntic del sol*, exh. cat., Valladolid, Museo Patio Herreriano, 2003, pp.64-71; "Painting and Politics: Miró's Still Life with Old Shoe and the Spanish Republic," in *Surrealism and Culture*, eds. Don la Cross and Raymond Spiteri (London: Ashgate Press, 2003): pp.127-160; "El Nominalisme de l'Objecte," in *La Revolta Poètica de Joan Brossa* (Barcelona: Fundacion KrTu, 2003): 116-123; "La Presència del Greco en l'arte español del siglo veinte," in *El Greco* (Madrid: Fundación Amigos del Museo del Prado, 2003): pp.445-462; "Los Pájaros y las Abejas: Joan Miró y la Trayectoria del Deseo," in *Creadores del Arte Nuevo* (Madrid: Fundación Cultural MAPFRE Vida, 2003): pp.29-46; "Battle Lines: American Abstract Painting in the Arena of Criticism," in *Park Avenue Cubists*, exh. cat., The Grey Art Gallery, New York University, 2003, pp.23-33

Lectures "Miró en los años 30: Abstracción como problema," Museo Thyssen-Bornemisza, Madrid, November 26, 2003; "Dalí, Buñuel, and the Spanish Republic," Brown University, Providence, October 17, 2003; "The Perverse Pleasures of the Minotaur: Picasso as Printmaker in the 1930s," The Norman and Suzanne Hascoe Lecture, The Bruce Museum, Greenwich, Ct., October 16, 2003; "La Paranoia de Salvador Dalí: Entre Freud i Lacan," Congrés Internacional Salvador Dalí, La Generalitat de Catalunya, Barcelona, October 9, 2003; "Paris and the Market for 'Things Spanish': Identity and Difference in the French Capital," Symposium on "Recalcitrant Modernities," The University of Illinois, Urbana-Champaign, September 25, 2003; "El Greco and Modern Spanish Painting: The Man and the Myth," Glasberg Lecture, The Metropolitan Museum of Art, New York, May 19, 2003; "Picasso Joven: Nuevas Aportaciones," Fundación Pedro Barrié, La Coruña, Spain, February 20, 2003; "Dalí's Dream: Incredible, Edible, Pre-Oedipal Beauty," The Cleveland Museum of Art, November 22, 2002; "La Presència del Greco en l'arte español del siglo veinte," El Museo del Prado, Madrid, October 29, 2002; "De la Beauté Terrifiante: Dalí and Gaudí," Universitat de Barcelona, July 17, 2002; "Els Ambients de Gaudí," Centre de Cultura Contemporània de Barcelona, June 7, 2002; "Un Ocell Persegueix una Abella," Museu Picasso, Barcelona, April 25, 2002; "Modern Spanish Painting and the Social Subject," Humanities West Center, San Francisco, February 8, 2002; "Joan Miró and the Construction of Catalan Identity," Galeries Nationales du Grand Palais, Paris, December 19, 2001; "Joan Miró y la Trayectoria del Deseo," Fundación MAPFRE, Madrid, October 15, 2001; "Joan Brossa: El Nominalisme de l'objecte," Primer Simposi Internacional Joan Brossa, Fundació Joan Miró, Barcelona, April 25, 2001

THOMAS F. MATHEWS (Ph.D. 1970)

Awards Collaborative Research Grant 2003-2005, The Getty Grant Program, Los Angeles, for a project entitled "From Pagan to Byzantine Icons in Late Antique Egypt," with Norman Muller (MA Conservation Center, 1967) of Princeton University Art Museum, and Vincent Rondot of CNRS, Université de Lille: "It is well known that the European tradition of panel painting comes from Byzantium: the Renaissance masters learned their trade from the 'maniera greca.' The source of the Byzantine tradition, however, has been clothed in mystery. Byzantine

panel paintings are called icons, which are paintings of sacred subjects intended for cult worship. This project, already under way for a few years, is exploring a body of forty or more panel paintings from Roman Egypt, which in composition, construction and iconography seem to be the long lost antecedents of Byzantine icons. Situated in a territory between Antiquity and the Middle Ages, the material has been neglected by scholarship from either side. The current collaboration involves a wedding of two lines of research that occurred when the American collaborators met their French colleague in Paris in summer of 2001 and discovered that they were working on the same material and decided to pool their efforts rather than compete. Dr. Rondot was investigating the paintings from the ancient Egyptian point of view as the last appearance of old gods, the Americans were viewing them from the other side as the origin of Medieval painting in Byzantium and the West. The project, however, is intellectually a single enterprise. Although there are many aspects to the study – technical, religious, sociological – in the end, these paintings are one body of works that must be examined in the unique historical context of Late Antique Egypt.”

LINDA NOCHLIN (Ph.D.1963)

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Appointments Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts

Publications Realism, Women, Art and Power, The Politics of Vision, The Body in Pieces and many articles on 19th, 20th and 21st Century art

Awards ArtTable award for distinguished service to the visual arts, April 2003

Harvard University, Doctor of Letters (honorary), June 2003

Projects Norton Lectures, Harvard University, Spring, 2004: “Bathers, Bodies, Beauty: The Visceral Eye”

ROBERT ROSENBLUM

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Publications “Francis Bacon’s Pulp Fictions,” in *Francis Bacon* (New York, Marlborough); “Picasso y los retratos de los grandes maestros,” in *Picasso* (Madrid, Mapfre Vida); “On a Neoclassic Picasso,” in *National Gallery of Canada Review* (Vol. III); “About Tom Wesselmann,” in *Tom Wesselmann: Nudes and Abstracts* (New York, Robert Miller Gallery); “John Currin and the American Grotesque,” in *John Currin* (Chicago, Museum of Contemporary Art); “Facts into Fiction: Picasso’s Metamorphic Sculpture,” in *The Sculpture of Pablo Picasso* (New York, Gagosian Gallery)

Lectures “Andy Warhol: Abstract Artist” (Los Angeles, Museum of Contemporary Art); “Gilbert & George: A Neo-Victorian Brotherhood” (New York Academy of Art); “Resurrecting Chassériau” (New York, Metropolitan Museum of Art); “Rewriting Impressionism” (Atlanta, High Museum); “Matisse versus Picasso” (New York, Museum of Modern Art); “Picasso/Paris 1900” (La Coruna, Fundacion Pedro Barrie de la Baza); “Picasso versus Bouguereau” (University of Oklahoma); “Dead Flesh: On Goya’s Still Lives” (New York University, Juan Carlos Center); “‘The New American Painting’ Abroad” (Seoul National University); “Art in Jefferson’s Paris” (New Orleans Museum of Art); “John Currin’s Eerie America” (Chicago, Museum of Contemporary Art)

Symposia Chair, “The Self-Portrait in Late Twentieth-Century Art” (New York, College Art Association); “Park Avenue Cubists” (New York University, La Maison Francaise); “Eighteenth-Century Portraiture” (Washington, National Gallery)

Awards Honorary Ph.D., Pratt Institute

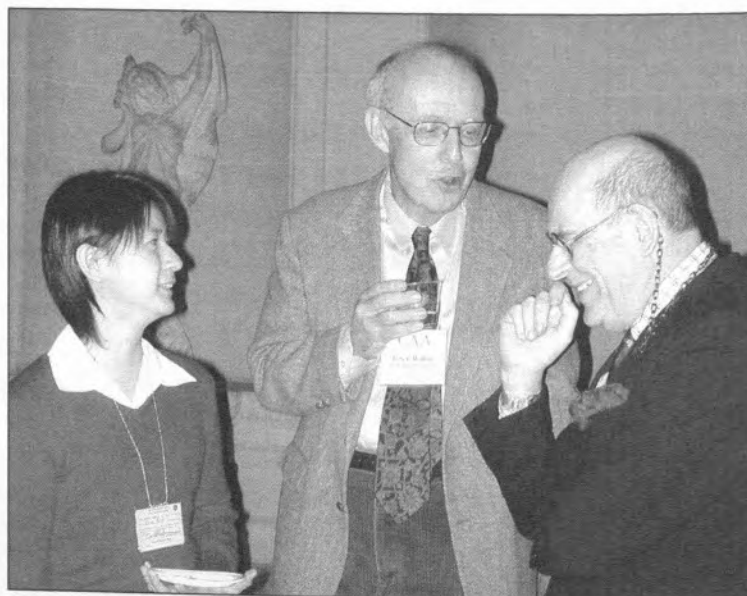
EDWARD J. SULLIVAN (Ph.D. 1979)

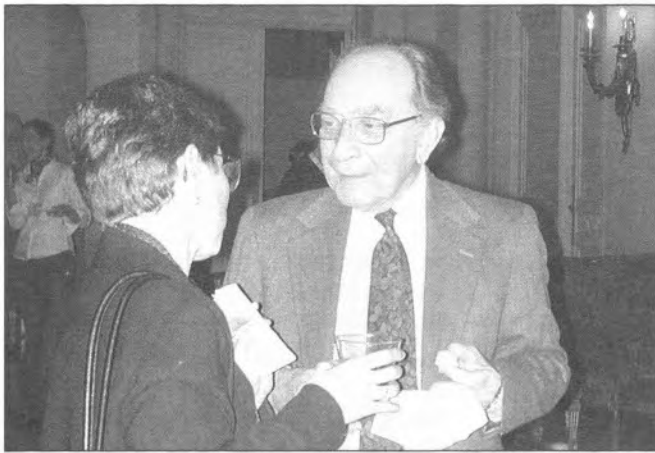
Publications *Tomás Sánchez* (Gabriel García Marquez and Edward J. Sullivan), (Milan, Skira, 2003)

Awards Guggenheim Fellowship, 2004

IFA Alumni Association Reunion

at the Duke House on February 20, 2003 during the New York meeting of the College Art Association.





Photos courtesy Niralee Roberts



■ **CANDACE J. ADELSON** (MA 1974; Ph.D. 1990)

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Appointments Senior Curator of Fashion & Textiles, Tennessee State Museum, December 2002

Publications *Royalty and Elegance: Selections from the Pat Kerr Collection*, exh. cat. (Nashville: Tennessee State Museum, 2002); Entries in *Art of Tennessee*, exh. cat. (Nashville, Tennessee State Museum and Frist Center for the Visual Arts, 2003)

Exhibitions "Royalty and Elegance: Selections from the Pat Kerr Collection," Tennessee State Museum, Nashville, Nov. 15, 2002-Jan. 26, 2003; "Art of Tennessee," Tennessee State Museum and Frist Center for the Visual Arts, Nashville, Sep. 13-Jan. 18, 2003

■ **MICHAËL J. AMY** (MA 1989; Ph.D. 1997)

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

Publications Exhibition reviews in *Art in America*, *Apollo*, *Sculpture* and *tema celeste*; Book review of Rona Goffen, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian* (New Haven and London: Yale University Press, 2002) in *caa.reviews*, August 2003 (www.caareviews.org); "'Yo Mama's Last Supper."

Thoughts on a Recent Controversy in the Arts," in *Nieuw Tijdschrift van de Vrije Universiteit Brussel*, 15, 4, 2002, pp.79-92; "The Body as Machine, Taken to Its Extreme," in *The New York Times, Arts & Leisure*, Jan. 20, 2002, pp.37-38; "Dialogue. Wim Delvoye: Banality and Bare Essentials," in *Sculpture*, 21, 7, Sep. 2002, pp.32-33; "Imagining Michelangelo's St. Matthew in its Setting," in *Santa Maria del Fiore: The Cathedral and its Sculpture*, Haines, M., ed. (Fiesole (Florence): Edizioni Cadmo, 2001), pp.149-166; "Provocation et intolérance: L'art britannique et la politique américaine vers 1999," in *Blasphèmes et Libertés*, 3, 2001, pp.16-43; Book 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*, Mar. 2001

Awards RIT, CIAS, Faculty Development Grant, 2002.

Papers/Talks "Duke Cosimo de' Medici and the Baptistry of Florence," 38th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2003; "On the Primacy of the Object," Rochester Institute of Technology, College of Imaging Arts & Sciences, Jan. 2003; "Michelangelo's Drawings for Apostle Statues for the Cathedral of Florence," Central Renaissance Conference, Emporia State University, Emporia, Kansas, Sep. 2001.

Projects Co-organizer and co-chair, "The Noble Failure in Renaissance and Baroque Art", College Art Association Annual Conference, Seattle, Feb. 2004; co-organizer, "The Baptistry of Florence", Renaissance Society of America Annual Conference, New York, Apr. 2004

■ **JOAN ARUZ** (Ph.D. 1986)

Appointments Curator in Charge, Department of Ancient Near Eastern Art, The Metropolitan Museum of Art, New York

Publications *Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus*, exh. cat. (New York: Metropolitan Museum of Art, 2003)

Exhibitions "Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus," May 8-Aug. 17, 2003, Metropolitan Museum of Art, New York

■ **SUSSAN BABAIE** (Ph.D. 1994)

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■ **ELIZABETH BARKER** (MA 1996, Curatorial Studies 1997, Ph.D. 2003)

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Exhibitions "William Blake," Metropolitan Museum of Art, 2001; "Childe Hassam," Metropolitan Museum of Art, 2004; "American Impressionist Prints, Drawings, and Watercolors," Metropolitan Museum of Art, 2004; "Samuel Palmer," BM 2005 and Metropolitan Museum of Art, 2006

Projects Documentary Source Materials for Joseph Wright 'of Derby' (Walpole Society, 2008); *Candlelight Paintings of Joseph Wright 'of Derby'* (book based on Ph.D. dissertation)

■ THE REVEREND SUSAN J. BARNES

(M.A. 1980, Ph.D. 1986)

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Appointments Associate Rector, St. Matthew's Episcopal Church, Austin, Texas

Publications Co-author (with Nora De Poorter, Oliver Millar and Horst Vey), *Van Dyck: A Complete Catalogue of the Paintings* (London: Yale University Press, 2003)

■ MIRIAM BASILIO (M.A. 1995; PhD 2002)

Curatorial Assistant, Department of Drawings, The Museum of Modern Art
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Publications Essays in Miriam Basilio, Fatima Bercht, Deborah Cullen, Gary Garrels, Luis Enrique Perez-Oramas, Eds. *Latin American and Caribbean Art: MoMA at El Museo* (New York: El Museo del Barrio and The Museum of Modern Art, in press, 2004.); "Genealogies for a New State: Painting and Propaganda in Franco's Spain, 1936-1940," in *Discourse: Journal for Theoretical Studies in Media and Culture* (forthcoming 2004); "The Alcázar of Toledo: Ritual, Tourism and Propaganda in Franco's Spain, 1936-1940," in *Architecture & Tourism: Spectacle, Performance, and Space*. D. Medina Lasansky, Brian McLaren, eds. (forthcoming Oxford: Berg, 2004); co-author, *Tempo* (New York: The Museum of Modern Art, 2002)

Exhibitions "MoMA at El Museo: Latin American and Caribbean Art from the Collection of The Museum of Modern Art," (El Museo del Barrio, New York, March 4-July 25, 2004). "Tempo," The Museum of Modern Art (organized by

Paulo Herkenhoff, with the assistance of Miriam Basilio and Roxana Marcoci; July 29-September 9, 2002)

Awards Fundacion Carolina research grant (2003)

■ JANE BECKER (M.A. 1992; Ph.D. 1998)

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Publications *French Paintings of the Nineteenth Century, Part II: Impressionism and Postimpressionism, The Collections of the National Gallery of Art-Systematic Catalogue*, (Washington, D.C.: National Gallery of Art 2003); "The Space/Form Continuum: Rodin, Rosso, and Carriere," essay in special volume of journal of Cantor Center for the Arts, Stanford University, on New Studies on Rodin (2004)

■ CAROL BIER (M.A. 1977; PhD all but dissertation)

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Appointments Since 2001: Research Associate, Islamic Textiles, The Textile Museum, Washington, D.C.; 1992-2003, Editor, *The Textile Museum Journal*; 1987-2001; 2001-2003, Faculty, Master of Liberal Arts Program, Johns Hopkins University, Baltimore; Since 1995, Faculty, Maryland Institute College of Art, Baltimore; Executive Committee, Bridges Conference (Mathematical Connections in Art, Music, Science), 2002, Towson University, Towson, Maryland

Publications *Patterning Knowledge: Geometry and Islamic Art* (m.s. in preparation); *Aspects of Beauty: Symmetry; Symmetry-Breaking in Oriental Carpets*; In press, "Patterns in Time and Space: Technologies of Transfer and the Cultural Transmission of Mathematical Knowledge

across the Indian Ocean," (invited paper submitted for publication by University of Michigan); In press, "Calligraphy on Cloth: Inscribed Cotton Ikat from Yemen in the 10th Century," (invited paper for publication by St. Johns University); In press, "Mathematical Aspects of Oriental Carpets" (invited paper submitted for publication in *Symmetry: Culture and Science*); In press, "Indigo," in *Encyclopaedia Iranica* (New York); In press, "Number, Shape and the Nature of Space: An Inquiry into the Meaning of Geometry in Islamic Art," in *How to Talk About Religion*, James Boyd White, ed. (South Bend, IN.: Erasmus Institute Publications, University of Notre Dame Press); In press, Late Persian Textiles, *Asian Art Collections at the Spencer Museum of Art*, Mary Dusenbury, ed. (Lawrence, KS: Spencer Museum of Art); "Squaring the Circle: Mamluk Rugs from Egypt" *Hali* (London) 126, 2003, pp. 47-49; "Andalusian Harmony" *Hali* (London) 127, 2003, pp. 42-43. Book reviews of James A. Bill and John Alden Williams, *Roman Catholics and Shi'i Muslims: Prayer, Passion and Politics*, (Chapel Hill and London: University of North Carolina Press, 2002) in *Institute for Christian and Jewish Studies Newsletter* (Baltimore), Fall 2002 (on-line at www.icjs.org) and Yedida Kalfon Stillman, *Arab Dress: A Short History from the Dawn of Islam to Modern Times* (Leiden: Brill,) in *Journal of the American Oriental Society*, 122/3, 2003, pp. 17-18; Conference Report, "Bridges 2002: Mathematical Connections in Art, Music, and Science," Towson University, Towson, Maryland (July 27-29, 2002) (on-line at http://www.nexusjournal.com/conf_reps_v5n1-Bier.html)

Exhibitions Curator: "Carpets of Andalusia," Mar.-Aug. 2003 and "Mamluk Rugs of Egypt: Jewels of The Collection," Mar.-Sep. 2003 at The Textile Museum, Washington D.C.; Curatorial Consultant: Served on Advisory Panel, "Pattern Wizardry," Brooklyn Children's Museum, 2002

■ **ARTHUR R. BLUMENTHAL** (M.A. 1966; Museum Training Certificate 1968; Ph.D. 1984)
 Director
 Cornell Fine Arts Museum
 Rollins College
 Winter Park, FL 32789-4499
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Exhibitions "Treasures 2003," (Cornell Fine Arts Museum at Rollins College, 2003); "Honoré Daumier! Paintings, Sculpture & Prints from the UCLA Hammer Museum"; "Daumier's World: Realism to Impressionism from the Collection," (Both 2002, at the Cornell Fine Arts Museum at Rollins College); "Cosimo Rosselli: Painter of the Sistine Ceiling" (Cornell Museum, 2001)

Papers/Talks I organized a Daumier Symposium in conjunction with the Daumier show and gave a formal lecture on our exhibit as part of the symposium panel; Member of a juried grant panel for Florida's Department of State, Division of Cultural Affairs, in Tallahassee (2003). Led a members/alumni/board trip to New York City in April to see the Cornell Museum's Eli Nadelman, on view at the Whitney Museum retrospective of his art led a similar tour to view the Cornell Museum's Cosimo Rosselli painting at the "Sacred Treasures" show at the Ringling Museum, was on view.

Awards Certificate from Rollins College for my 15 years of service as director. (May 2003)

Projects I have been working with ACi architects on the expansion/renovation of the Museum, which is planned to begin by the end of November. I am currently working with my wife, Kären, on a book for the general reader titled "Loving Art: A Path to Astonishing Pleasures." The book is drawn from my "How to Look at Art" course offered to the public for the past 14 years."

■ **SUZANNE DEAL BOOTH** (M.A. 1984; Certificate in Art Conservation, Conservation Center of the IFA 1984)
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 sdbooth@gte.net

Appointments 2003, Board Member, Geffen Theatre, Westwood, CA; 2002, Trustee, Los Angeles County Museum of Art, Los Angeles, CA; 2001, Advisory Member, Friends of Florence, Florence, Italy; 2000, Board Member, Los Angeles Conservancy, Los Angeles, CA; 1998, Founder of the Friends of Heritage Preservation, Los Angeles, CA; 1997, Trustee, Pont Aven School of Contemporary Art, Pont Aven, France; 1996, Fellow, American Institute for Conservation, Washington, D.C.

Publications *Creativity and Innovation in the Field of Conservation*, Annual Conference for the American Institute for conservation of Historic and Artistic Works, Dallas, Texas, 2001; *Friends of Heritage Preservation, 1998-2003-The First Five Years*, published in Rome, Italy

■ **DIANE BOOTON** (Ph.D. 1994)
 Dept. of Manuscripts
 Houghton Library
 Harvard University
 Cambridge, MA 02138
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 diane_booton@harvard.edu

Appointments Project Cataloguer

Publications "Variation on a Limbourg Theme: Anastasia at the Nativity in a Getty Book of Hours and in French Medieval Literature," *Fifteenth-Century Studies* 29 (2004).

Awards 2003, Fredson Bowers Award, Bibliographical Society of America and Bibliographical Society of the United Kingdom

Projects Patronage and Production of Illuminated Manuscripts in Late Medieval Brittany

■ **MARCIA EARLY BROCKLEBANK** (MA 1962)
 Mill Farm
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 United Kingdom
 TEL.: 011-44-1206-337205

Appointments UK Representative of Art Services International, Alexandria, Virginia; Advisor to UBS Wealth Management, London; Fund Raising Committee of the London Library, St. James's Square, London; Chairman, International Salmon Fishers Dinner, 19 November 2003; Trustee, Royal Oak Foundation, New York; Trustee, World Monuments Fund in Britain; Founder Member of the Benjamin West Group, Royal Academy of Arts, London

Publications World Monuments Fund Newsletter

Projects Exhibition of Korean Ceramics from Osaka Exhibition on Horace Walpole at Strawberry Hill, Twickenham, Surrey; Exhibition on Middle European painted furniture from a private collection in Britain

■ **ANDREW BUTTERFIELD** (Ph.D. 1992)
 Salander-O'Reilly Galleries
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 abutterfield@salander.com

Appointments Senior Vice President, Salander-O'Reilly Galleries, New York

Publications *Bernini: The Modello for the Fountain of the Moor*, exh. cat. (New York: Salander-O'Reilly Galleries, 2002); Co-authored with Anthony Radcliffe, *Italian Sculpture from the Gothic to the Baroque*, exh. cat. (New York: Salander-O'Reilly Galleries, 2002); *Vittoria and Tiepolo: The Giulio Contarini Bust and the Drawings It Inspired*, exh. cat. (New York: Salander-O'Reilly Galleries, 2001); Co-authored with Anthony Radcliffe, *Masterpieces of Renaissance Art, Eight Rediscoveries*, exh. cat. (New York: Salander-O'Reilly Galleries, 2001); *Early Renaissance Reliefs*,

exh. cat. (New York: Salander-O'Reilly Galleries, 2001); "Capturing Character," *The New York Review of Books*, July 17, 2003, pp. 7-10. "Leonardo da Vinci: Master draftsman," *Apollo* 158, July 2003, pp. 50-51; "Verrocchio's Christ and Saint Thomas: Chronology, Iconography and Political Context," in Michael Levey, ed., *The Burlington Magazine, A Centenary Anthology*, (New Haven and London: Yale University Press, 2003) pp. 165-172; "Monuments and Memories," *The New Republic*, February 3, 2003, pp. 27-32; "Leo's Last Supper: An Exchange with Leo Steinberg and Helen Vendler," *The New York Review of Books*, November 7, 2002, p. 68-69; "Leo's Last Supper," *The New York Review of Books*, July 18, 2002, pp. 14-17; "Padova capitale del bronzetto," *La Rivista dei Libri*, October 2001, pp. 16-19; "Contrast of Forms," in Michael Steiner, *Sculpture 1999-2001*, exh. cat. (New York: Salander-O'Reilly Galleries, 2001), unpaginated

■ **CLAUDE CERNUSCHI** (Ph.D. 1988)
Fine Arts Department
Devlin Hall
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Appointments Associate Professor, Boston College

Publications *Re/Casting Kokoschka: Ethics and Aesthetics, Epistemology and Politics in Fin-de Siècle Vienna* (Fairleigh Dickinson University Press, 2002); *Jackson Pollock*, manuscript under contract with Phaidon Press for its Art & Ideas series; "Mindscape and Mind Games: Visualizing Thought in the Work of Roberto Matta and His Abstract Expressionists Contemporaries," in Goizuetta, Elizabeth (ed.) *Matta: Making the Invisible Visible* (forthcoming); "A Sum of Destructions: Picasso's Cultures & The Creation of Cubism by Natasha Staller" *Amherst Magazine* 55(Spring 2003): 32, 34-35

Projects A study of the interrelations between the work of Barnett Newman and the philosophy of Martin Heidegger

■ **PAUL CRENSHAW** (Ph.D. 2000)
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Department of Art History and Archaeology
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crenshaw@wustl.edu

Publications *Rembrandt's Bankruptcy: The Artist, His Patrons, and the Art World in Seventeenth-Century Netherlands*, under contract, Cambridge University Press; "Rembrandt's Declaration of Bankruptcy," in *Rethinking Rembrandt*, Alan Chong and Michael Zell, eds. (Boston and Zwolle: The Isabella Stewart Gardner Museum and Waanders Publishers, 2002): 159-172.

■ **ANDRIA DERSTINE** (M.A. 1996; Ph.D. candidate)
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Appointments Andrew W. Mellon Curatorial Fellow, Dept. of European Paintings, Detroit Institute of Arts

Awards 2003 Dora Wiebenson Prize from the Historians of Eighteenth-Century Art and Architecture for "Statutes and Stature: The Accademia di San Luca from 1675 to 1725", a paper presented at CAA Conference, Philadelphia, 2002

■ **JULIE LATTIN DESCHAMPS** (MA)
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Old Greenwich, CT 06870
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Appointments Sherman Fairchild Fellowship in Photograph Conservation, The Metropolitan Museum, 2002-3

■ **SUSAN EARLE** (MA 1988; Ph.D. 1998)
Spencer Museum of Art
The University of Kansas
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Appointments Curator of European and American Art, Spencer Museum of Art; Courtesy Assistant Professor, Kress Foundation Department of Art History, The University of Kansas

Projects "MADAM I'M ADAM: Elaine Reichek" (organizing touring exhibition and co-authoring, with artist, an accompanying book); "Aaron Douglas and the Harlem Renaissance" (organizing major retrospective and contributing to and editing catalogue)

■ **MARY HELENA FONG** (Ph.D. 1972)
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Appointments Professor of Art History (China), Department of Art and Art History, University of California, Davis, Retired, July 1, 1994

Publications Research articles in *Artibus Asiae*, *Oriental Art*, *Archives of Asian Art*, *Apollo*, *Arts of Asia*, *Archaeology*, *Ars Orientalis*, *Orientalism*, *Ancient Mortuary Traditions of China* and *Woman's Art Journal*

■ **CARINA FRYKLUND** (M.A. 1985, Ph.D. 2000)
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Appointments Research Curator, Department of Research, Nationalmuseum, Box 161 76 SE-103 24 Stockholm, Sweden

Publications Contributor, Ulf Cederlöf et al., *Suecia e Europa, 1632-1792*, exh. cat. (Rome: Palazzo Ruspoli, 2003); dissertation, *Studies in Wall Painting in the Southern Low Countries, c.1300-1500* (University of Michigan, Ann Arbor, 2000) accepted for publication by Brepols Publishers

Projects Currently at work on a catalogue raisonné of the collection of 17th-century Flemish paintings at the Nationalmuseum, Sweden, in collaboration with the museum's Director of Research Dr. Görel Cavalli-Björkman and members of the Department of Conservation, a project funded in part by the Getty Grant Program.

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Appointments Curator, The Frick Collection, New York

Publications Co-author with Margaret MacDonald, Aileen Ribeiro, and Patricia de Montfort: *Whistler, Women, and Fashion*, Yale University Press, London and New Haven, 2003; Contributor: *The Frick Collection: An Illustrated Catalogue*, Vol. IX, Drawings, Prints, & Later Acquisitions, The Frick Collection, New York, 2003; "The Frick El Grecos," essay in catalogue of the exhibition "El Greco: Themes and Variations," Jonathan Brown, guest curator, The Frick Collection, Apr. 22-Jul. 15, 2001; "Picasso in Delacroix's Harem," essay in catalogue of the exhibition, "Picasso: Las Grandes Series," Museo nacional Reina Sofia, Madrid, Spring 2001; "Rearranging Rosa Corder," *Apollo*, Oct., 2001.

Exhibitions Co-curator with Margaret MacDonald, "Whistler, Women, and Fashion," The Frick Collection, Apr. 22-Jul. 13, 2003

Lectures/Symposia Organizer with Aileen Ribeiro of the Conference on Dress and Art, June 7, The Asia Society, in connection with the exhibition, "Whistler, Women, and Fashion"; Presented paper entitled "Dress as Art: Three Portraits of Women by James McNeill Whistler in The Frick Collection," Whistler panel chaired by Kenneth Myers, College Art Association Annual Meeting, Feb. 22, 2003.

■ **CREIGHTON E. GILBERT** (Ph.D. 1955)

Publications *How Fra Angelico and Signorelli Saw the End of the World* (University Park, Pa.: Penn State University Press, 2003)

■ **SHELDON GROSSMAN** (MA 1966)
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Publications "The Sovereignty of the Painted Image: Poetry and the Shroud of Turin," in Pamela Jones and Thomas Worcester, eds. *From Rome to Eternity: Catholicism and the Arts in Italy, ca. 1550-1650* (Leiden, Boston and Cologne: Brill, 2002), pp.179-222.

■ **ASHLEY ETTER HAGWELL** (M.A. and Museum Studies Certificate 1999)(Draper Program)
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Appointments Annual Giving Manager, The Field Museum, Chicago

■ **SUSAN HARRIS** (MA 1983)
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susanharris@earthlink.net

Publications/Exhibitions "Nancy Spero," exhibition and exhibition catalogue, Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, Oct. 2004; "Jim Hodges," traveling exhibition and exhibition catalogue, starting at Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, Apr. 2005; "Barry Le Va," traveling exhibition and exhibition catalogue, starting at MuseuSerralves, Porto, Portugal, Oct. 2005

■ **GREGORY HEDBERG** (Ph. D. (also MA, I forget years?))
Director of European Art
Hirschl & Adler Galleries
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New York, NY 10021
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Publications "A New Direction in Art Education: The Florence Academy of Art, Andy Warhol, and a New Aesthetic Movement," *Realism Revisited: The Florence Academy of Art*, Jul. 14-Oct. 4, 2003, Hirschl & Adler Galleries, New York City (this article is currently featured and published in full at <http://www.new-bohemia.net>)

■ **SUZANNE HEIM (LOGGIE)** (Ph.D. 1989)
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Appointments Research Specialist, Braswell Galleries, Stamford CT; 2002-2003, Research Associate, Department of Near Eastern Languages and Literatures, Yale University

■ MARA L. HERMANO (MA 1993)

Sam Fox Arts Center
Washington University in St. Louis
Campus Box 1214
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St. Louis, MO 63130
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Appointments Administrative Coordinator,
Sam Fox Arts Center, Washington
University in St. Louis

■ MARSHA HILL (Ph.D. 2000)

Curator
Egyptian Art Department
The Metropolitan Museum of Art
1000 Fifth Avenue
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■ ANGELA FALCO HOWARD (MA 1976; Ph.D. 1982)

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AFHHoward@aol.com

Appointments Professor of Asian Art, Art
History Department, Rutgers, The State
University of New Jersey

Publications *Summit of Treasures,
Buddhist Cliff Sculpture of Dazu, Sichuan*
(New York: Weatherhill Publishers, 2001);
*Chinese Sculpture, The Culture and
Civilization of China Series*, Wu Hung,
Yang Hong, Li Song co-authors (Yale
University Press and Foreign Press,
Beijing), forthcoming late 2003-early 2004

Awards 2002 Henry Luce Foundation
China On-Site Seminar Program, grant
administered by the Asian Cultural
Council, New York

Projects Buddhist Murals of the Cave
Temples of Kucha, Xinjiang (300-650)

■ BERNICE JONES

Department of Art (Art History)
Queens College
Flushing, NY 11367-1597

Publications "Veils and Mantles: An
Investigation of the Construction and
Function of the Costumes of the Veiled
Dancer from Thera and the Camp Stool
Banqueter from Knossos" in R. Laffineur
and K. Foster, eds. *METRON: Measuring
the Aegean Bronze Age*, Aegaeum 25.
Proceedings of the 9th International
Aegean Conference, New Haven, Yale
University, 18-21 Apr. 2002 (in press);
"The Minoan Snake Goddess: New
Interpretations of her Costume and
Identity" in R. Laffineur and R. Hägg,
eds. *POTNIA: Deities and Religion in the
Aegean Bronze Age*, Aegaeum 22.
Proceedings of the 8th International
Aegean Conference. Göteborg, Göteborg
University, 12-15 Apr. 2000 (2001), 259-
269; "Revealing Minoan Fashions,"
Archaeology, 53.3 (May/June 2000), 36-
41; "A New Interpretation and
Reconstruction of the 'Mykenaiia' Fresco
from Mycenae," *Archaeological Institute
of America, Annual Meeting*, Jan. 3-6,
2003

Exhibitions "North Americans in the
Aegean Bronze Age," featuring reconstruc-
tions of costumes of the Snake Goddess
and the Camp Stool Fresco Banqueter
from Knossos, and the Veiled Dancer from
Thera, Arthur Ross Gallery of the
University of Pennsylvania, in conjunction
with the Annual Meeting of the
Archaeological Institute of America, Jan. 4
to Mar. 24, 2002

Talks "Veils and Mantles: An
Investigation of the Construction and
Function of the Costumes of the Veiled
Dancer from Thera and the Camp Stool
Banqueter from Knossos," *METRON*. 9th
International Aegean Conference. Yale
University, 18-21 Apr. 2002; "The
Celebration of Breasts in Minoan
Culture," College Art Association, Annual
Conference, Feb. 20-23, 2002; "Minoan
Anthropomorphic Vessels: Evidence for
Dress or Pottery Decoration?"
Archaeological Institute of America,

Annual Meeting, Jan. 6, 2002; "New
Evidence for Mantles in Aegean Art,"
Archaeological Institute of America,
Annual Meeting, Jan. 5, 2001

■ PATRICIA EICHENBAUM
KARETZKY

1530 Palisade Avenue, # 22L
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TEL.: (201) 592-8099
FAX: (201) 592-6452
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Publications *Buddhist Art in China* (Hong
Kong: Oxford University Press, 2002);
*Femininity in Contemporary Asian Art: If
the Shoe Fits...Vernal Visions*, exh. cat.,
Lehman College Art Gallery, CUNY, and
Bard College, NY, 2002; *Long-Bin Chen,
Reading Sculptures 1993-2002*, exh. cat.,
Taipei, 2002; "Zhao Suikang: No
Reconciliation: The Art of Convergence in
the Work Guigang Zhao," *Oriental Art*
Vol. XLVIII No. 2 (2002): 37-43;
"Beijinguoren: Five Women Artists from
Beijing, Five Different Styles," *Women's
Art Journal* (2002-2003) Vol. 23, No. 2:
28-33

Talks "Chinese Writing and
Contemporary Chinese Art,"
Contemporary Chinese Arts in the
International Arena, British Museum,
April 2002; "Emerging Artists: Betty
Yaqin Chou," The Players: Asian
American Art, New York University, June
2002; "Daoist Imagery on Medieval
Funerary Objects," Daoism and Art II
Conference, Boston University, June 2003;
Discussant, Daosim and Art I Conference,
Boston University, June 2003; "Empress
Wu Zetian and Buddhist Art in Guang
Yuan," Third International Congress of
Asian Scholars, Singapore, August 2003

■ VICTOR KOSHKIN-YOURITZIN

(M. A. 1967)
1721 Oakwood Drive
Norman, Oklahoma 73069
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vky@ou.edu

Appointments David Ross Boyd Professor, History of Art, School of Art, University of Oklahoma, Norman, Oklahoma; Vice President, national Koussevitzky Recordings Society, Inc; Advisory Trustee, Mabee-Gerrer Museum of Art, St. Gregory's University, Shawnee, Oklahoma

Publications "The Photography of Charles Rushton: An Appreciation," in *Insights: The Portraiture of Charles Rushton*, exh. cat. (Norman, OK: Firehouse Art Center, 2003), pp. 3-6; "Lessons from the Log: Experience Actively-Think Critically," invited alumnus essay in *On Campus (Commencement and Reunion Issue)*, Williams College, June 2003, p. 15.

Exhibitions "Insights: The Portraiture of Charles Rushton," Firehouse Art Center, Jan. 10-Feb. 23, 2003, Firehouse Art Center, Norman, Oklahoma.

Awards 2002 Irene and Julian J. Rothbaum Presidential Professor of Excellence in the Arts Award (\$7500), College of Fine Arts, University of Oklahoma, Norman, Oklahoma; Outstanding Publication Award for 2002-2003, Oklahoma Museums Association, Sep. 2003 (for authoring *Pavel Tchelitchev*, exh. cat. published by the Fred Jones Jr. Museum of Art, University of Oklahoma, 2002. Biography listed in the 2002 edition of Marquis *Who's Who in the World* and in the 2002 and 2003 editions of Marquis *Who's Who in America*)

Projects "My portrait photographs of Charles Henri Ford and the artist Harold Stevenson were in August 2003 acquired by the New York Public Library, Wallach Division of Art, Prints, and Photographs."

■ RACHEL KOUSSER (2001)

Visiting Assistant Professor
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■ MARGUERITA S. LARNED (MA 2001)

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Tamarind Institute
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mslarned@hotmail.com
http://tamarind.unm.edu

Appointments Associate Editor and Webmaster of The Tamarind Papers Online; Gallery Director of Tamarind Institute

Projects Upcoming articles on Bellini and Schongauer, and Frederick Hammersley; computer derived lithographs

■ ANNE LEADER (MA 1995; Ph.D. 2000)

152 West 75th Street, Apt# 4A
New York, NY 10023
TEL.: (212) 769-3024
annecleader@yahoo.com

Appointments Assistant Professor of Art, Department of Art, The City College, CUNY, New York

■ HEATHER N. LECHTMAN

Massachusetts Institute of Technology
77 Massachusetts Ave., Rm. 8-437
Cambridge, MA 02139
TEL.: (617) 253-2172 (W)
lechtman@mit.edu

Appointments Professor of Archaeology and Ancient Technology, Department of Materials Science and Engineering, MIT; Director, Center for Materials Research in Archaeology and Ethnology, MIT

Awards John D. and Catherine T. MacArthur Fellow

■ LILIANA LEOPARDI (M.A. 2000; Ph.D. in progress)

Temporary Mailing address:
Via Melloni 76
20129 Milano
Italy
TEL.: 011-39-2-069-7690
ll348@nyu.edu (first two letters are the lower case L and not number ones)

Awards Delmas Foundation Fellowship (Summer 2003); Theodore Rousseau Fellowship (Sept. 2003-Sept. 2004)

Projects dissertation on Carlo Crivelli and the Adriatic Renaissance

■ CONSTANCE LOWENTHAL (MA 1969; Ph.D. 1976)

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New York, NY 10028
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cl@lowenthal-inc.com

Appointments Since Jan. 2001, Independent Consultant, Art Recovery and Ownership Disputes

Publications "An Army for Art," with Stephen Urice, *New York Times*, Op-Ed, Apr. 17, 2003, also published as "Baghdad's Museum: The Coalition is Responsible for Iraq's Treasures," *International Herald Tribune*, Op-Ed, Apr. 18, 2003; "Recovering Looted Jewish Cultural Property," International Law Seminar on the Resolution of Cultural Property Disputes, International Court of Arbitration, The Hague, May 2003, (publication in press); "The Point of View of Victims of Nazi Art Looting," and co-author (with Stephen W. Clark and Stephen Urice) of "A Chronological Chart of Cases and Events Relating to Nazi-era Art in the United States" in *Etudes en Droit de L'Art* (vol. 15) Genève, 2003 (in press)

■ **ROGER MANDLE** (MA)
Rhode Island School of Design
Two College Street
Providence, Rhode Island 02903
TEL.: (401) 454-6407
rmandle@risd.edu

Appointments President of Rhode Island School of Design in 1993; Member of the National Committee for Education Standards in the Arts; Appointed by both President Reagan and President George H. W. Bush as a member of the National Council on the Arts; Member of the Executive Committee of the Ambassadors for the Arts, appointed by former President Clinton; Member of the Board of Directors of the Association of Independent Colleges of Art and Design; the Board for the Alliance of Artists Communities, the Board of the Newport Restoration Foundation, and on the Honorary Advisory Council of the Newport Art Museum; member of the Board of Directors of the Association of Independent Colleges of Art and Design; the Board for the Alliance of Artists Communities, the Board of the Newport Restoration Foundation, and on the Honorary Advisory Council of the Newport Art Museum

■ **JEAN MONTAGUE MASSENGALE** (MA; Ph.D. 1986)
El Castillo, Apt# 906
250 East Alameda
Santa Fe, NM 87501

Publications "The Early Drawings of Fragonard: Problems of Attribution and Chronology," (Ph.D. Dissertation, New York University, 1986, under preparation for publication)

■ **BARBARA L. MICHAELS** (MA 1962)
336 Central Park West, Apt# 6F
New York, NY 10025
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Publications "On Charles Sheeler, The 'Camera Work' That Wasn't, and Others That Might Have Been," in *Camera Work: A Centennial Celebration*, catalogue for an

exhibition at the James A. Michener Art Museum, Doylestown, Pennsylvania, Fall 2003 and other venues.

■ **MARY B. MOORE** (Ph.D. 1971)
Professor of Art History, Hunter College CUNY
mbmoore@mindspring.com

Publications *Corpus Vasorum Antiquorum, USA fascicule 37, Metropolitan Museum of Art 5: Greek Geometric and Protoattic Pottery*, 2003; "Unmounted Horses on the Parthenon Frieze," *Antike Kunst* 46, 2003, pp. 31-43

■ **ANITA MOSKOWITZ** (Ph.D. 1978)
420 Riverside Drive, Apt# 8G
New York, NY 10025
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anita.moskowitz@worldnet.att.net

Appointments Professor of Art History, The University at Stony Brook

Awards National Gallery of Art: Center for Advanced Study in the Visual Arts, Spring 2003 and National Endowment for the Humanities Fellowship, 2003-2004 (Project: The Sculpture of Giovanni Bastianini and the Reception of Renaissance Sculpture in the 19th Century)

Publications *Pious Devotion, Pious Diversion: The Pulpits of Nicola and Giovanni Pisano*, Harvey Miller/Brepols, forthcoming; Contributed to Morselli, Piero, "The Pistoia Pulpit's Uneven Supports: the Bases for a Hypothesis," *Source. Notes in the History of Art*, Winter 2003

■ **ANN WOOD NORTON** (MA 1964; Ph.D. 1981)
153 Benefit Street
Providence, RI 02903
TEL.: (401) 865-2520
anorton@providence.edu

Appointments Associate Professor of Humanities in Art History and Director, Asian Studies Program. Providence College

Publications Catalogue for "The Spirit of Cambodia...a tribute", Providence College, 2002 (<http://www.providence.edu/art/cambodian/>)

Exhibitions Organizer and Curator, "The Spirit of Cambodia...a tribute," Providence College Gallery and Rhode Island Foundation Gallery, 2002; Guest Curator, "Mystical Arts of Tibet," Benton Museum, University of Connecticut, 2002;

Awards Grants from Providence College: CAFR Faculty Research Grants: Cambodia (2001), France (2003); Davis Technology Grants: 2002, 2003

Projects Cambodian Diaspora Artists

■ **KAREN EILEEN OVERBEY** (Ph.D. 2003)
Home-
1113 Williamson Street, Apt# 4
Madison, WI 53703
TEL.: (608) 658-9312 (H)
Work-
Beloit College
Department of Art and Art History
700 College Street
Beloit WI 53511
TEL.: (608) 363-2396 (W)
overbeyk@beloit.edu

Appointments Adjunct Assistant Professor of Art History, Department of Art and Art History, Beloit College

Talks Will deliver the keynote address, "Medieval Ireland in the Modern Imagination," at the Celtic Representations conference, University of Colorado at Boulder, Oct 22-25, 2003

■ **LISA PARSONS** (MA Liberal Studies 1989, Museum Studies 1989, took classes at IFA 1986 and 1988)
5600 N.E. Sandycrest Terrace, Apt# 1
Portland, OR 97213
TEL.: (503) 227-7923
kay44@earthlink.net

Appointments Art Instructor, Robert Gray Middle School, Sun Program, Portland, OR, 2003; Writing Instructor, Dexter McCarty Middle School, Sun Program,

Gresham, OR, July 2003; Visiting Artist, Clear Creek Middle School, Sun Program, Gresham, OR, July 2003; Volunteer, Willamette Writers, 2002-2003; Included in Who's Who in America, 2003 and 2004

Exhibitions Paintings included in "Windows Alive," in the windows of Embassy Suites, S.W. 3rd and Pine, Portland, OR, Feb. 6-Mar. 5 2003

■ **MERRIBELL PARSONS** (MA 1966; M. Phil. 1969) (From IFA?)
486 East Olmos Drive
San Antonio, TX 78212
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parsonconsults@msn.com

Publications Frequent contributor to the Minneapolis Institute of Arts' journal on sculptures and decorative arts in the collection; organized and prepared catalogues for numerous museum exhibitions, among which the catalogues on the sculptures from the David Daniels' collection, and that on 19th century English sculpture presented the most significant research

Awards Governor's Award in the Arts, State of Ohio; Award for Distinguished Leadership, Greater Columbus Arts Council; Award for Distinguished Installation Design and Building Renovation, Columbus Landmark Commission

Projects Strategic planning for the Smithsonian Institution's Alameda Central Project, San Antonio, TX, the City of Olmos Park, TX, and the National Arts Stabilization Fund Steering Committee, Columbus, OH; Co-organizer and participant in international conference on current research on the history of Versailles, Chateau de Versailles, France; Master Plan for Glen Burnie and the new Museum of the Shenandoah Valley, Winchester, VA; developed the Uris Center for Education, Metropolitan Museum; staff representative for major expansion and renovation of The Minneapolis Institute of Arts

■ **MICAELA PATANIA**
José Hernández St. 2286, Apt 1#C
(1426) Buenos Aires
Argentina
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mpatania@smt.edu.ar

Appointments Assistant to Director, Modern Art Museum of Buenos Aires; Curator of Contemporary Art, ArteBA Foundation, Buenos Aires

Exhibitions "Resonancias: Naturaleza Muerta," July-August 2003, ArteBA Foundation, Buenos Aires

Projects "New Cartographies," Exhibition of Argentinian Contemporary Artists sponsored by ArteBA Foundation, Buenos Aires, 2004

■ **TOM RASSIEUR** (MA ('94 or '95?))
Department of Prints, Drawings, and Photographs
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115
TEL.: (617) 369-3432
trassieur@mfa.org

Publications Clifford S. Ackley, Ronni Baer, Thomas E. Rassieur, and William W. Robinson *Rembrandt's Journey: Painter, Draftsman, Etcher* (Boston: Museum of Fine Arts, Boston, 2003)

Exhibitions "Rembrandt's Journey: Painter, Draftsman, Etcher," Museum of Fine Arts, Boston, 26 Oct. 2003-18 Jan. 2004 and Art Institute of Chicago, 14 Feb. 2004-9 May 2004

■ **CAROLINE RIEGER** (MA1989)
Rieger Art Conservation
12 East 86th Street, Suite 1123
New York, NY 10028

Appointments Private conservation practice of works of art on paper, old masters to contemporary; prepare for museum exhibitions: Jewish Museum, Museum of Jewish Heritage, Newark Museum and on site consultation and examination of private collections, galleries, auction houses

Talks Lecture on basics of paper conservation: NYU continuing education and Greenwich art societies

■ **JONATHAN P. RIBNER** (MA 1978; Ph.D. 1986)
Associate Professor
Art History Department
Boston University
725 Commonwealth Avenue, Room 302
Boston, MA 02215
jribner@bu.edu
TEL.: (617) 353-1465
FAX: (617) 353-3243

Publications "The Poetics of Pollution," in *Turner Whistler Monet*, exh. cat., Katharine Lochan and John House, eds. (London: Tate Britain, 2004); "Three Concepts of Time from the Autumn of Natural Theology," in the symposium "Pre-Raphaelitism and Science," Tate Britain, Mar. 19-20, 2004

■ **ANNE RORIMER**
2440 North Lakeview Avenue, Apt# 19D
Chicago, IL 60614
TEL.: (773) 477-6294

Publications Reissue in paperback of *New Art in the 60s and 70s: Redefining Reality* (New York: Thames and Hudson, 2001) in Spring 2004

■ **JASON ROSENFELD** (MA 1993; Ph.D. 1999)
Assistant Professor of Art History
Marymount Manhattan College
Department of Fine and Performing Arts
221 East 71st Street
New York, NY 10021
TEL.: (212) 517-0677
jason.rosenfeld@verizon.net

Publications My monograph on Sir John Everett Millais (1829-1896) will be published Fall 2004 by Phaidon Press, Ltd.

■ **WARREN SANDERSON** (Ph.D. 1965)
107 Covington Lane
Shelburne, VT 05482
TEL.: (802) 985-3980
FAX: (802) 985-0149
we107@sover.net

Appointments Since 2001, President, Association for Art History and Editor of AAH Newsletter online; Since 1979, Professor, Department of Art History, Concordia University, Montreal; Since 1978, Fellow, Liberal Arts College

Publications "Monastic Architecture and the Gorze Reforms Reconsidered," Chapter 4 in *The White Mantle of Churches: Architecture, Liturgy, and Art Around the Millenium*, Nigel Hiscock, ed., Ashgate Publishing, London, 2003, pp. 81-90; "Geometry on a Carolingian Wall," in *Ad Quadratum: The Practical Application of Geometry in Medieval Architecture*, Nancy Wu, ed., Ashgate Publishing, London, 2002, pp.1-8; "Ottonian Art and Architecture: Architecture," in *Medieval Germany: An Encyclopedia*, John M. Jeep, ed., Garland Publishing, New York & London, 2001, cols 595b-597b; "Carolingian Aachen: Form, Iconography and Dating," *Avista Forum Journal*, Vol.13.1, 2001, pp.1-14

Awards 2002, Dean's Research Travel Fund, Concordia University Faculty of Fine Arts, for Queens University Art History Symposium at Horstmonceux Castle, Southern England

Projects Book length manuscripts: *Carolingian Art and Patronage in Trier, 760-860* (forthcoming); *The Court Painter, Sigisand, and His Patrons at Trier: Their Rediscovery in the St. Maximin Frescoes* (forthcoming); Art, Architecture, and..., an introductory textbook of art's history; *Studies in the Architecture of the Holy Roman Empire vols. 1 & 2; Between Late Antiquity and the Middle Ages: Carolingian Architecture; The Romanesque Architecture of the Order of Gorze-Trier, 934-1100*; Articles: "An Early Wooden Corpus Christi by Francesco di Giorgio Martini"; "Late Roman and Early Medieval Visual Thought" (forthcoming)

■ **KATHLEEN MISCOLL SAVARESE** (MA 1996)
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■ **JO SAXTON** (MA 1996; Ph.D. 2003)
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Appointments Since 2002, Assistant Professor of Art History & Visual Culture, Richmond, The American International University in London; From October 2003, teaching part-time in the Department of History of Art at Cambridge University and the London Centre of Syracuse University

Publications Reviewer of history of art books for the new journal, *Comparative American Studies*

■ **STEFANO SCAFETTA** (MA Columbia University 1968 IFA Conservation Certificate 1972)
Senior Conservator
Smithsonian American Art Museum
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■ **MARY M. SCHAEFER** (MA 1962), PhD (Liturgical Studies, University of Notre Dame): 1983
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Halifax, Nova Scotia B3H 3B4
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TEL.: (902) 425-4353
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Appointments Professor (retired), Christian Worship and Spirituality, Atlantic School of Theology

Projects Working on a monograph on the Church of Santa Prassede, Rome: A Liturgical Reading

■ **JEFFREY SCHRADER** (Ph.D. 2003)
School of Art
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Appointments Visiting Assistant Professor of Renaissance and Baroque art history

■ **HARRIET F. SENIE** (Ph.D. 1981)
City College Art Department
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Publications "Responsible Criticism: Evaluating Public Art," *Sculpture*, Nov. 2003 (forthcoming); "A Difference in Kind: Spontaneous Memorials after 9/11," *Area* (Sweden), Spring 2003 and *Sculpture*, Oct. 2003 (forthcoming); "Reframing Public Art: Audience Use, Interpretation, and Appreciation," in Andrew McClellan, ed. *Art and its Publics: Museum Studies at the Millenium* (Blackwell Publishing, 2003), 185-200; Reviews: "National Icon: The Transfiguration of the World Trade Center Towers," Max Protech Gallery; "Renewing, Rebuilding, Remembering," Van Alen Institute; "Sonsbeek 9: LocusFocus," *Sculpture Magazine*, Oct. 2002, 81-82.

Lectures "Responsible Criticism: Evaluating Public Art," Americans for the Arts Pre-conference, Portland, OR, June 2003; Panel chair, "Public Art and Audience Response: What Do We Really Know?" CAA annual meeting, Feb. 2003; "Beyond Sept. 11: Public Memory and Public Space," Scottsdale Museum of Contemporary Art, Sep. 2002

■ **WILL SHANK** (MA, Conservation Center, 1982)
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willshank@earthlink.net

"As conservator, organized, with Leonard Folgarait of Vanderbilt University, a symposium, "Mural Painting and Conservation in the Americas," at the Getty Conservation Institute and Getty Research Institute, Los Angeles, in May 2003. Will serve as co-editor of a written version of the proceedings for the Getty Research Institute, 2004. As artist, presented a one-person exhibition of cibachrome photographs at San Francisco International Airport in 2002-2003, "Six Degrees of Fabrication: Old World, New World Sites and Sights," an art historian's whimsical view of "twin" monuments and other man-made environments. Exhibition highlights can be viewed at www.willshank.com"

■ **ANNIE SHAVER-CRANDELL** (MA 1966)
39 Bond Street
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aescart@aol.com

Exhibitions "Annie Shaver-Crandell: Fields of Delight, Gardens of Rest," 6-9 November 2003, Paula Barr Chelsea, New York

■ **SHARON DUNLAP SMITH** (Ph.D. 1974)
25 East End Avenue
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Publications *Theodate Pope Riddle Her Life and Architecture* at
<http://www.valinet.com/~smithash/>

■ **GAIL STAVITSKY** (Ph.D. 1990)
Chief Curator
Montclair Art Museum
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Exhibitions Co-Curator, "Conversion to Modernism: The Early Work of Man Ray," 2003; Co-Curator, "Growing Up: Childhood in American and Native American Art," Sep. 2003-Feb. 2004

■ **SUZANNE L. STRATTON-PRUITT** (Ph.D. 1983)
451 West Broadway
New York, NY 10012
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strattonpruit@aol.com

Appointments Curator of the Thoma Collection of Spanish Colonial paintings from South America

Talks/Presentations Nov. 2002, presentation of "Mary's Changing Image in Spanish Art, 1200-1800," Saint John the Divine, New York; Apr. 2003, moderator, symposium on the artistic patronage of Mencia de Mendoza in Renaissance Spain, Valencia, Spain; May 2003, presentation on the critical fortunes of Bartolome Esteban Murillo in the 19th century at the symposium held at the Metropolitan Museum in conjunction with the exhibition "Manet/Velazquez"

■ **LAURA SUÁREZ-GALBÁN** (MA 1999)
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TEL.: 011-44-207-5847695
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<http://www.canninghouse.com>

Appointments Head of Culture and Education, Canning House, The House of

Latin America, London

Projects Organize the cultural activities, exhibitions, lectures and courses; Created "The Canning Cultural Lecture" (speaker was the Peruvian writer Mario Vargas Llosa); creating a cultural magazine, *Canning House Cultural News*

■ **JANET D. THORPE** (MA 1965)
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■ **BROOKE MANGELS**
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■ **ANGUS TRUMBLE** (MA 1998)
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Appointments Curator of Paintings and Sculpture, Yale Center for British Art Yale University, New Haven,

■ **REBECCA TUCKER** (MA 1995; PhD 2002)
Art Department
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Appointments Assistant Professor, Art Department, Colorado College

■ **JAIMEE PUGLIESE UHLNBROCK** (Ph.D. 1978)
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uhlenbrj@newpaltz.edu

Appointments Professor Emeritus,
Department of Art History, State
University of New York, New Paltz

Publications "The Ugly Family from Sicily:
a coroplastic conundrum at Cyrene,"
Quaderni Di Archeologia Della Libya 18,
2003, pp. 15-26

Projects The Extramural Sanctuary of
Demeter and Persephone at Cyrene, Final
Reports: The Terracottas

■ **ANNE UMLAND** (Ph.D. 1997)
Department of Painting and Sculpture
The Museum of Modern Art
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Appointments January 2003, Curator,
Department of Painting and Sculpture,
The Museum of Modern Art

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Appointments Independent Scholar

Publications "Variations on Velázquez's
Las Meninas in 20th Century Art," in
Suzanne Stratton-Pruitt, *Velázquez's 'Las Meninas'* (Cambridge University Press,
2002)

Projects "Picasso's Fragile Vision of
Peace," for Museo Picasso, Barcelona,
Picasso: War and Peace, May – Sep. 2004

Lectures "Picasso's Choice: Art and
Commitment during the Cold War,"
Emory University, Atlanta, April 2003;
"World War I and the Painters,"

Glimmerglass Opera, Gala Weekend
Symposium, Cooperstown, NY, August
2003.

■ **ELENI VASSILIKA** (MA 1982; Ph.D. 1989)

Appointments Director and Chief
Executive of the Roemer- und Pelizaeus-
Museum Hildesheim, Germany (since
2000)

Exhibitions At Roemer- und Pelizaeus-
Museum 2000-2003: "Plácido Zuloaga:
Spanische Schätze aus der Sammlung
Khalili" (19th century Spanish damascene
metalwork); "Napoleon Bonaparte-Zar
Alexander I: Epoche zweier Kaiser" (from
Moscow); "Horst Janssen: Eros und Tod"
(prints, etchings, paintings by the artist);
"Wolfgang Tiemann: Paper Roads"
(Contemporary aquatints); "Beauty in
Ancient Egypt," (travelling exhibition,
Leoben, Austria 2001 under another title
and eight venues in Japan); "Augenblicke
des Jahrhunderts: Meisterwerke der
Reportagefotografie von Associated Press";
"Heinrich von Kleist by Frank Stella";
Permanent Galleries: Three galleries of
Egyptian art totaling (1600 m2) involving
over 1500 works of art; Gallery of Ancient
Peruvian art (600 m2); Anastylis of 1:1
Egyptian facsimile tomb (150 m2); Gallery
of Paleontology (600 m2)

Publications *Beauty in Ancient Egypt*
(Catalogue written in English and translat-
ed into Japanese for a travelling exhibition
in Japan, Tokyo 2002); 'Metalwork
Technology in the First Millennium BC'
(H Metallotechnia ti 2. kai 1. chilietia
p.X.); 'Museums' in *The Oxford
Encyclopedia of Ancient Egypt*. Oxford,
2001, pp. 444-450

■ **MARINA VIDAS** (Ph.D. 1997)
Senior Research Fellow
The Danish Institute for Advanced Studies
in the Humanities/Danmarks
Humanistiske Forskningscenter
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■ **XENIA TETMAJER VON PRZERWA**
(MA 2002)

Yanhua Garden, Bld. 2, Apt. 2602 24
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People's Republic of China
xenia@tetmajer.ch (private); xenia@aap-
mag.com (work)

Appointments Editor Asia/Reporter,
ARTAsiaPacific Magazine

■ **PATRICIA WADDY** (Ph.D. 1973)

Appointments Distinguished Professor of
Architecture, Syracuse University, 2002

Publications Editor, *Nicodemus Tessin the
Younger, Traité de la décoration
interieure* (Nicodemus Tessin the Younger,
Sources, Works, Collections), Stockholm:
Nationalmuseum, 2002; "Tessin's Rome,"
Konsthistorisk tidskrift 72, no. 1-2 (2003),
pp. 113-123

■ **STEFANIE WALKER** (Ph.D. 1994)
Special Exhibitions Curator
The Bard Graduate Center for Studies in
the Decorative Arts, Design, and Culture
18 West 86th Street
New York, NY 10024
TEL.: (212) 501-3059
FAX: (212) 501-3097
walker@bgc.bard.edu

Publications *The Silver Collection of
Cardinal Pietro Aldobrandini*, in prepara-
tion; "Das Festmahl für Maximilian von
Bayern und seine Brüder 1593" in *Rom:
Eine Begegnung zwischen Formen des
Zeremoniells*, in *Zeichen, Raum und
Zeremoniell and den deutschen Höfen der
frühen Neuzeit*. Rudolstädter Forschungen
zur Residenzkultur, forthcoming; Entries
on "Jewelry" and "Decorative Arts" for
Dictionary of Early Modern Europe,
Scribner's, New York, forthcoming;
"Tessin, Schor, and Roman Baroque
Decorative Arts," in *Konsthistorisk tidskrift*
72, 2003, pp. 103-112; "Schor's Pegasus
and the Banquet of the Princess," in
*Proporzioni. Annali della Fondazione
Roberto Longhi*, NS II-III, 2001-2002
(printed 2003), pp. 202-204; "Dining in
Papal Rome: Un onore ideale e una fatica

corporale," in *Die öffentliche Tafel*, Deutsches Historisches Museum, Berlin, 2002, pp. 72-83

■ **CAROLYN C. WILSON** (MA 1970; Ph.D. 1977)
2222 Goldsmith Street
Houston, TX 77030
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cwilson68@hotmail.com

Appointments Mildred D. Mascioli Fellow, Folger Shakespeare Library, Fall 2003, to pursue "The Characterization of St. Joseph in Sixteenth-Century Italy: Exploring Literary Contexts of Imagery in Renaissance Art"

Publications *St. Joseph in Italian Renaissance Society and Art: New Directions and Interpretations*, Philadelphia, 2001; "St. Joseph as *Custos* in the *Summa* of Isidoro Isolano 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*, ed. Larry Toschi, O.J.S., Santa Cruz, 2002; "Invention, Devotion, and the Requirements of Patrons: Titian and the New Cult of St. Joseph," in *The Cambridge Companion to Titian*, ed. Patricia Meilman, Cambridge and New York, 2004, pp. 75-94

■ **JACOB WISSE**
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Adelphi University
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South Avenue
Garden City, NY 11530
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FAX: (516) 877-4459

■ **WILLIAM D. WIXOM** (MA 1963)
3 Strawberry Hill Road
Pawling, NY 12564

Appointments Curator Emeritus, Department of Medieval Art and the Cloisters, Metropolitan Museum of Art, New York; Member of Curatorial Advisory Committee of The Barnes Foundation, Merion, PA (Since Oct 2002); Fellow of the Society of Antiquaries of London (F.S.A.) (since 1985)

Publications "Picturing the Apocalypse: Illustrated Leaves From a Medieval Spanish Manuscript," *The Metropolitan Museum of Art Bulletin*, LIX, 3, Winter 2002, pp. 3-46

Lectures "Aspects of Spirituality and Mysticism in Art," Haverford College, Oct 7, 2002

■ **KIRSTEN YOUNGER**
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cdwkjy@aol.com

■ **ALICE SACHS ZIMET**
40 East 88th Street
New York, NY 10128
TEL.: (212) 427-6700
FAX: (212) 427-9797
alice@sponsorshipmarketing.com;
alicezimet@earthlink.net

Appointments President, Arts & Business Partnerships

Presentations/Lectures on Sponsorship Marketing American Association of Museums, ArtTable, Dance USA, Opera America, Association of Arts Presenters, University of Pennsylvania, Arts and Business Council, U.S. Department of State (training cultural affairs and public affairs officers how to more effectively approach corporations to help fund American culture abroad)

Assignments Harvard University Art Museums, International Center of Photography, launch of new Chelsea Art Museum

Projects Independent sponsorship consultant (former Director, Worldwide Cultural Affairs, The Chase Manhattan Bank), Fleet Bank Private Clients Group, Sephora USA, Tribeca Film Festival, Alvin Ailey American Dance Theatre and Martha Graham Dance Company Art Museum.

■ **ALICE M. ZREBIEC** (Ph.D. 1980)
903 Paseo de la Cuma
Santa Fe, NM 87501-1254
TEL.: (505) 982-7654
Alice_Zrebiec@compuserve.com

Appointments Left the Metropolitan Museum of Art (European Sculpture and Decorative Art) in 1994 after nearly 16 years as the department's textile curator. Since then: Independent curatorial consultant, primarily to museums; Consulting Curator, Textile Art, Denver Art Museum (since 1997); Juror, 2002 Spanish Market, Santa Fe, NM; Board Member (since 1999) President (since 2000), Gloria F. Ross Center for Tapestry Studies

Publications "Polly Barton's Ikat Paintings: Internal Harmony/External Epiphany," *Surface Design Journal*, XXV, no. 4, Summer 2001, pp. 36-41

Exhibitions "Ikat: Splendid Silks of Central Asia from the Guido Goldman Collection," Denver Art Museum (February 10 - April 29, 2001); Textile Gallery exhibitions, Denver Art Museum: "Lighter Than Air: Gauze Robes from China" (2003) (a virtual exhibition of this show can be viewed at http://www.denver-artmuseum.org/asianart/exhibits/lighter_air/lighter_gallery.html), "Fabulous Floral Fabrics" (2002-2003), "Woven Harmony: The Tapestries of Rebecca Bluestone" (2002), "Cultural Coatings" (2001-2002), "Preserving Patterns: The Quilts of Charlotte Jane Whitehill" (2001), "Textile Art: Recent Acquisitions" (2000-2001); Craft Alliance, St. Louis, MO: Curated the exhibition "Craft from the Land of Enchantment," a mixed media show featuring the work of contemporary New Mexican artists, Apr. 20-May 27 2001

Talks/Lectures/Symposia "The Americanization of a French Tapestry Tradition," Museum of International Folk Art, Santa Fe, NM, 2003; "Cultural Coatings-The Making of an Exhibition," Textile Art Alliance, Santa Fe, NM, 2002; "Tapestry: Visions and Environments," Milwaukee Art Museum, 2001; "Ikat," organizer and moderator of a symposium held in conjunction with the exhibition "Ikat: Splendid Silks of Central Asia," sponsored by the Denver Art Museum and held at the Denver Public Library, Denver, CO, Feb. 10, 2001.

■ **AMY MARIE ZUCCA** (MA 1996)
St. Mary's School
Shaftesbury, Dorset SP7 9LP
United Kingdom

Appointments Head of History of Art, St. Mary's High School, Shaftesbury, U.K.

Projects "Images of Moses and Sixteenth-Century Venice," Ph.D. (2003, University of Warwick, Coventry, U.K.)

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Allen Ellenzweig, Assistant to the Director of Public Affairs at the IFA

by email *as a Word attachment only* to:
ifa.alumni@nyu.edu

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Architectural detail, James B. Duke House

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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.

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