

INSTITUTE OF FINE ARTS Alumni NEWSLETTER

Published by the Alumni Association of the Institute of Fine Arts

A FINE REGARD: A SYMPOSIUM IN HONOR OF KIRK VARNEDOE

by Gertje Utley (PhD 1997)

In November the IFA hosted a very special event: a symposium as a tribute to Kirk Varnedoe's legacy as a teacher, mentor and friend. Its title, "A Fine Regard: A Symposium in Honor of Kirk Varnedoe," was an allusion to Kirk's revisionist volume of essays *A Fine Disregard: What Makes Modern Art Modern* of 1990.

Many of Kirk's doctoral students gathered over a day and a half to celebrate his remarkable scholarly and pedagogical vision, the passion that he brought to his teaching, and the intellectual generosity with which he supported them in their academic endeavors. As each speaker addressed a topic which related to his or her specific work with Varnedoe, the talks underscored Varnedoe's wide range of interests and scholarly insights in 19th

and 20th century art, and reflected the many ways in which his mentoring conditioned and inspired his students.

The entire event was very much an Institute affair. From the beginning Mariët Westermann graciously supported our plan, offered to host it, and helped us in every aspect of its preparation, while Geoffrey Glick and his assistant Julie Verone were instrumental in helping to organize the event. Jenni Rodda provided the technical support team, and Nita Roberts took photos of the participants and guests. The true inspiration behind the entire event, however, was Elyn Zimmerman, Kirk's widow, who stood by us with undaunted devotion and attention to detail. We were extremely lucky to benefit from the generosity of Emily and Jerry Spiegel (*continued on page 4*) who provided the financial support for the symposium and its



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FROM THE DIRECTOR...

MARIËT WESTERMANN, DIRECTOR, INSTITUTE OF FINE ARTS

I send much good news from the Institute this spring. Some will come as no surprise: we have extraordinarily strong new students, our advanced students had a record year for winning outside fellowships (51!), we have been blessed with generous funding from alumni and other friends, and we were exceptionally well represented at this year's CAA conference. In May, we will celebrate the graduation of our most recent MAs and PhDs in the Duke House.

Other bits of news remind us of the Institute's unique qualities, legacy, and opportunities. *The Gates* looked especially fresh from our tall windows. As I write, a major altarpiece by Cesare da Sesto, restored by our Dianne Dwyer Modestini, is generating great public interest while on display in the Loeb Room. Our excavation at Abydos is featured in the April issue of *National Geographic*. And on May 9th, we will install an extraordinary gift from Louise Bourgeois, her sculpture *The Institute*, in the Great Hall. Much of this is reported with stronger flavor elsewhere in this Newsletter.

Here, I want to tell you about two exciting programmatic initiatives—one focused on the recruitment of new faculty, and the other on the creation of a state-of-the-art infrastructure for creating, cataloguing, and projecting digital images.

This past fall, New York University President John Sexton announced the Partners Fund, a major commitment to "expand, strengthen and further energize" the arts and sciences by recruiting 125 new faculty members over the next five years. The initiative also allows for the facilities needed to support this tremendous faculty expansion.

From the conception of this ambitious initiative, the University has recognized the Institute as one of its leading centers of graduate study and advanced research, allowing us to appoint five new faculty members in as many years. My colleagues and I have been developing a strategic hiring plan to extend and deepen our strengths. We expect that the Partners Fund will allow us to give Japanese art history permanent footing at the Institute. At the same time, we have begun a search for a professor of Conservation Science, which will help to integrate science more effectively into all aspects of the conservation curriculum. The Andrew W. Mellon Foundation has generously pledged an endowment challenge grant to create a named chair for this professorship. I look forward to announcing these and other appointments over the coming years.

Replacement of retired faculty will continue as well. This spring, we have begun a search for a scholar of ancient Greek art. The field has undergone many exciting developments in recent years, and we look forward to a lively selection process.

Our second major initiative, also supported by the University, will bring the Institute's image capacities into the 21st century. An energetic taskforce led by Jenni Rodda, our head of visual resources, developed recommendations that we are now executing at a rapid

pace. Our colleagues at Columbia University were especially generous in sharing their experiences with us, allowing us to benefit from best practices in the rapidly changing field of digital imaging.

When you now visit the Institute, you will notice projection upgrades in all classrooms. Using the Luna/Insight software, we will build a comprehensive database of digital images for research, teaching, and lectures. This software allows us to catalogue locally produced digital images—many converted from our deep slide

holdings—in addition to storing commercially available collections, such as the recently acquired Saskia collection of more than 30,000 top quality digital images. And ARTstor, a subscription service that gives access to more than 300,000 images, is now also available at the Institute.

All those numbers would be meaningless without a growing community of effective users. As you might expect, our students have been the leaders in this effort, but their enthusiasm proves infectious even to diehard analog projectionists on the faculty, the present writer included.

Meeting with fellow alumni is one of the great pleasures and privileges of my work. Please visit when you can, ask what you'd like to know, and share with us your news.



A FINE REGARD

CONTINUED FROM PAGE 1

related events.

As co-organizers, Patricia Berman and I were fortunate to secure the collaboration of the IFA's three Roberts: Robert Rosenblum, Robert Lubar, and Robert Storr, as keynote speakers for the sessions on Friday afternoon, Saturday morning and Saturday afternoon respectively. Following Mariët Westermann's welcoming remarks, Robert Rosenblum delivered a moving homage to *Kirk's Eye*. In selecting six commentaries by Varnedoe about six different art works, and reading brief excerpts from those writings, Rosenblum presented a dazzling annotated insight into Varnedoe's sensitive appreciation of art. The sequence of the following speakers was selected chronologically, according to their subject: Michelle Facos (Indiana University), *The Dawning of 'Northern Light': An Exhibition and its Influence*, Patricia Berman (Wellesley College), *Dionysus with a Tan Line: Edvard Munch and Father Nature*, and Elizabeth Childs (Washington University in St. Louis), *Paul Gauguin's Dialects*. Friday's session ended with a reception at the Institute of Fine Arts.

While Friday's lectures were devoted to 19th century topics, Saturday's topics took us into the twentieth century. Robert Lubar started the proceedings on Saturday with his keynote address, *Running with the Ball*, which discussed Roger de la Fresnay's *Rugby Players*. He was followed by Gertje Utley (Independent Scholar), *Die Übermarionette: Egon Schiele's Secret*

Codes, Jeffrey Weiss (National Gallery of Art), *Picasso raisonné*, Bonnie Yochelson (Independent Scholar), *Paul Strand's Not-So-Revolutionary Photographs of 1916*, and Anne Umland (Museum of Modern Art), *Alberto Giacometti's Moving and Mute Objects*.

After a lunch break, during which the Institute hosted a luncheon for invited guests, Robert Storr opened the afternoon session with *Kirk Varnedoe: A Man of Words in a House of Pictures*.



Leslie Close, Anne Umland, Chuck Close, and Emily Spiegel

He was followed by Roxana Marcoci (Museum of Modern Art), *Brancusi in Camouflage*, Lynn Zelevansky (LA County Museum), *It's the System: Some Thoughts on the Formation of an Intercontinental Art-World, 1950s-1960s*, Pepe Karmel (NYU), *Allegorical Abstraction*, and Adam Gopnik (The New Yorker), *Kirk Varnedoe: The Arc of a Mind*. The extremely elegant conclusion to the symposium was hosted by Larry Gagosian, who invited a group of symposium attendees to a dinner at the Gagosian gallery.

The sessions on both days were well attended. In fact we deeply regret

that, because of the limited space available and the overwhelmingly positive response by selected invitees, we were not able to open the event to everyone in the IFA community. We had to consider that the symposium was also a means to attract attention to the Institute of Fine Arts and, in particular, to stimulate interest in the endowment for the Kirk Varnedoe Distinguished Visiting Professorship. During her introductory remarks and

again in conclusion Mariët Westermann was able to announce that almost half of the needed funds for the professorship (two million dollars) had been collected so far.

Beyond the high quality of the presentations, what distinguished the two days was the tangible atmosphere of shared devotion to the memory of Kirk Varnedoe, to the legacy of his teaching, and the warm camaraderie which continues to bind

his alumni.

Patricia Berman and I are planning to publish the collected lectures, supplemented with a few additional essays by a group of Kirk's students who could not participate in the symposium. The volume will also include a biographical essay about Kirk and a complete bibliography of his publications. We are presently contacting publishers and looking for the necessary funds for that venture.

THE WALTER W.S. COOK LECTURE, 2004

By Beth Holman (PhD 1991)

The 2004 Walter W. S. Cook Lecture, sponsored by the IFA Alumni Association, was given by Dale Kinney, Professor and Dean of the Graduate School of Arts and Sciences at Bryn Mawr. A leading scholar of early Christian and medieval art, Professor Kinney's publications (beginning with an article on the "Capella Reginae, S. Aquilino in Milan" in IFA's *Marsyas*) include a broad range of topics in the field: S. Lorenzo in Milan; S. Maria Trastevere, S. Nicola in Carcere and S. Maria in Aracoeli in Rome; ivory plaques; mosaics; and the statue of Marcus Aurelius. She has served on the editorial boards of *Gesta* and *Studies in Iconography* and, in 2003, received the CAA's Distinguished Teaching of Art History Award.

In her Cook Lecture, entitled

When Objects become Spolia: Lessons from Historiography, Professor Kinney ruminated on the interpretation of spolia. She had helped to initiate and continue the scholarly discourse on this subject with articles on "Spolia



Suzanne Stratton-Pruitt, Dale Kinney, Beth Holman, and Mariët Westermann

from the Baths of Caracalla in S. Maria in Trastevere" (1986), "Rape or Restitution of the Past? Interpreting Spolia," in the *Art of Interpreting* (1995), "Spolia. Damnatio and Renovatio Memoriae" in *Memoirs of the American Academy of Rome*

(1997), and "Roman Architectural Spolia," *Proceedings of the American Philosophical Society*" (1997). Her illuminating and thought provoking Cook Lecture concentrated on the historiography and the varied applications of

the term, as well as questions about the utility of the idea and our modern perspectives on new uses for selected older objects. Her lecture was received by an enthusiastic and long round of applause from the large audience of alumni, faculty, students, and friends.

The next Walter S. Cook Lecture will be given on Thursday, 21 April 2005, by Naomi Miller, Professor Emerita, Art History, Boston University. The title of her talk is: *From Babel to Broadway: Building Towers towards Infinity*.

BRAUEN (MA 1964) LEAVES LEGACY GIFT TO IFA

Through a generous bequest in his will, the late Fred Brauen has left more than \$200,000 to help the Institute prepare the next generation of art historians, curators, and conservators. Brauen earned an MA from the Institute in 1964; his master's thesis was entitled *A Late 16th Century German Devotional Triptych*. After

graduating, he taught at the Cortland campus of the State University of New York, and also C.W. Post campus of Long Island University. He subsequently earned a PhD from Columbia University and worked as an independent scholar, publishing occasional articles on German Renaissance artists, such as Athanasius Kircher.

Brauen's generous legacy gift helped the Institute secure matching endowment funds for student fellowships from the Andrew W. Mellon Foundation. His generosity is a strong testament to the value that he placed on his years at the Institute.

TALK FROM THE TABLE:

HENRY-RUSSELL HITCHCOCK

By Mosette Broderick

Editor's note: Perhaps the greatest American architectural historian of the 20th century, Henry-Russell Hitchcock (1903-1987) joined the Institute faculty in the late 1960s. Over the course of his career, Hitchcock wrote, curated, taught, lectured, and purchased works of art. He produced broad overviews of new subject areas, wrote about painting and architecture, and produced the standard Pelican History of Art volume on architecture in the 19th and first half of the 20th century. Mosette Broderick, who teaches architectural history and urbanism at NYU's Department of Fine Arts, studied with Hitchcock when he taught lecture and seminar classes in his nineteen years at the Institute. This warm appreciation of her mentor is excerpted from a talk on Hitchcock she presented at the Paul Mellon Centre in London in June of 2004 at a conference celebrating the lives of Henry-Russell Hitchcock and Sir John Summerson on the centennial of their births.

- Christopher Noey, IFA AA History Committee

Many reading this remembrance knew him longer than I did. I knew Henry-Russell Hitchcock as a retired man who taught at the IFA. I met him in class, and he lured me to work for him, as I possessed the two skills he needed—a good memory and incompetent typing techniques. Therefore, as I was not an “automatic” typist, I

would catch his repetitions in manuscripts. As I worked with him, I began spending more time sitting at his table listening to his stories. These are some of those “stories from his table.”

Russell possessed almost total visual recall. He could walk me through the 1925 Paris Decorative Arts exhibition display by display or remember all of the eighty images, new ones, presented in a lecture. I always wondered



File photo of Hitchcock (center)

if his photographic memory was enhanced by the fact that he never went to the movies or watched television. Hitchcock's memory held the genealogies of European royalty and nobility as well as American robber baron families. The recall also extended to geography. He could “see” the numerous car trips he had made years ago. In his last week, as I sat by him with Robert Schmitt, his “longtime companion” in the parlance of the day, he relived trips in the

American Midwest, Texas, France and England. He regaled us with the directions, turnings, geographic features, hotels, landmarks, and, of course, restaurants.

A gregarious man, he was comfortable with all, and he loved nothing more than spending every evening drinking, eating and talking. He went to every party, and on evenings when there were none, he advocated sitting

in a sociable bar. After a dinner party given by Edgar Kaufmann, Jr., which was rather stiff and had truly minimalist food, Russell left with a crowd. In the elevator to the lobby, his voice boomed out with a blanket invitation for all to head for a restaurant for a real dinner.

Henry-Russell Hitchcock, Jr., was born to staid, old-time New England Unitarian parents. His father, Henry, was a doctor in a buggy. I heard little about Dr. Hitchcock but noted that his son insisted upon being called Russell to distance himself from his father. Dr. Hitchcock was not in the same social class as his wife's family. The Davises were part

of the gentry of Pilgrim's Hall in Plymouth, MA. Russell's maternal grandfather, then reaching eighty, was a prolific writer about Massachusetts history and wrote his own octogenarian memoir. In the Plymouth home, surrounded by antique furniture, the family had an appropriate eighteenth-century ancestral setting. A Goddard Townsend tea table sat with portraits of the Greenes and other forebears. Russell's parents' room was Victorian. The suite of furniture would later be

presented to Virgil Thomson, who died in the bed.

Russell's birth in 1903 was greeted by familial rejoicing. Just a few years earlier, a girl had been born and promptly expired, making this healthy baby boy an object of great joy to the family. The schoolboy was attached to his mother and grandfather. Russell went to public school, until, as was the custom among his social class, he departed for a private boarding school at age thirteen. Russell went to Middlesex, where he became fluent in German.

The only problem encountered during Russell's childhood was his deafness at age six. Russell believed it to be a result of the warm cod liver oil his grandfather poured in his ears daily, but it was, in fact, a congenital bone growth that kept him from hearing through life. Russell had a big hearing aid "horn" as a young man, but that was soon abandoned to the monologue. As hearing questions was difficult, Russell compensated by hollering at people, keeping others from being able to get a word into the conversation. An operation would restore the hearing in one ear late in life, but Russell remained an outgoing, friendly, deaf man dressed in a huge tweed suit.

In the family tradition, Russell entered Harvard College. After graduating in 1924, he went on to architecture school but gave up design when the teacher, C. Howard Walker gave Russell a C+ for his efforts. Shady Hill replaced the drafting table as Russell joined a handful of artistic students who absorbed themselves in the Fogg and learned from the retired securities man and avid art collector, Paul J. Sachs. Teaching the young from

his home at Shady Hill and the Fogg, Sachs created the group who would bring modern art to the U.S. At Shady Hill, Russell met Julian Levy, who would go on to open a groundbreaking art gallery, "Chick" Austin, who would bring modern culture to staid Hartford, and his future protégé, Philip Johnson.

Shady Hill's visitors were open-minded and convinced about the value of newer art: Lincoln Kerstein, Virgil Thomson and those dedicated to the course of art. Russell's program at Harvard was not so fortunate. He studied architectural history with Kingsley Porter, who lent Russell "the Lombard Limousine" for a summer along with Porter's photographer-chauffeur. Russell also enjoyed the Catalan architect Puig y Cadafalch, whom he assisted by communicating in French as Puig never mastered English.

Although Hitchcock discovered Europe on the pilgrimage road, new buildings and displays caught his eye. Hitchcock was an "eye" scholar with a great memory who saw the hand of dead architects while sensing the potential for the young, new, living ones. Philip Johnson recalled that walking with his Harvard "chum" Russell in Cleveland made him go into architecture rather than history. Johnson claimed to be showing later nineteenth-century commercial Cleveland to Russell, only to have Russell dispute his identification of the designer of a building. Hitchcock offered that it looked like the work of another archi-

tect. Johnson researched the building and confirmed Russell's attribution. Johnson said he promptly gave over history to Russell.

But Russell did not take the Ph.D. at Harvard. He left the school after a nasty battle on his oral exam in which a cousin, a very proper Bostonian,

picked on Russell for his interest in contemporary architecture and for his allegiance to the homosexual subculture at Harvard.

Enthusiastically homosexual throughout his life, Hitchcock did not suffer discomfort in his preference of lifestyle. He seems to have had enough confidence in himself and his ability and social position. Being gay was a given to him but not to Harvard at this time when the group Hitchcock belonged to found themselves in an uncomfortable position. Casting his lot with the circle of Paul J. Sachs — with Chick Austin in Hartford and in Europe, Philip Johnson, Virgil Thomson, and Maurice Grosser— Russell had a band of friends for life.

The handsome Bostonian, Chick Austin, acted as a magnet for the group. Marrying into the local peerage, the Goodwins, Chick became the director of the Wadsworth Atheneum creating the richest artistic culture of its day in quiet Hartford. Austin bought homoerotic paintings and displayed Picasso. It seemed logical that the opera Virgil Thomson and Gertrude Stein wrote should be performed first in Hartford. The circle banded together for the night in February of 1934 with Russell, wearing a tuxedo with red

Russell was remained an outgoing, friendly, deaf man dressed in a huge tweed suit.

TALK FROM THE TABLE

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lobster buttons, wildly cheering on his friend from the audience.

Connecticut became Hitchcock's home. He rented an A. J. Davis house near Wesleyan University, where he would teach. He would also design his only building, a library on the modernist house of James Thrall Soby, a collector of modern art. Circling through Connecticut was Le Corbusier on his first trip to the U.S. Russell brought him to Soby's, where he shed his Lanvin jacket for a more American attire.

If Connecticut was the world of the Sachs men, New York City also had its attractions, particularly the new Museum of Modern Art, then in the Hecksher Building on 57th Street. In the small floor of this commercial office building, Russell, Philip, Alfred Barr and others created the show and title for the first important American exhibition of the new architecture. Although the title, *The International Style*, is sometimes credited to Hitchcock, he attributed it to Barr, who thought up the art historical allusion to the late Gothic.

At his stage of life Russell collected works of art himself. He bought works collected by his Sachs friends: Eugene and Leonid Berman, Toby, Tchelichew. He also bought architectural drawings by Sir Charles Barry, Edward Burne-

Jones, William Morris, Gilbert Scott, John Ruskin, and W.H. Crossland. Friends like Wesleyan's Sam Green gave him work, as did Chick Austin. Russell excluded Frank Lloyd Wright from the 1932 MoMA show, but determined not to be passed over, Wright and Russell repaired their relationship with *In the Nature of Materials*.

With World War II, his career at Wesleyan was over, as was his friendship with Philip Johnson who had, in Russell's mind, gone over the top with his enthusiasm for Huey Long and Hitler's circle (i.e., men in leather boots). Not drafted into the armed forces, Russell sat down to write the instruction and specification manual for the Pratt

& Whitney aircraft engine. Clumsy and not mechanical, Hitchcock figured out the engine in the abstract, writing such lucid text that a cousin in active service using the text found it unusually clear. When he later learned that it was Russell's work, he was amazed as he had no respect for Russell's practical skills.

After the war, Hitchcock went to Smith College, where he would teach for a quarter century. Confined to lecturing to undergraduates, he was denied a major role in creating the next generation of architectural historians, and the field did not grow as did art history. He did do occasional seminars

at Yale and the Institute of Fine Arts, but his vindictive Harvard cousin caused the field to lose a generation of scholars who could have been his students.

At Smith, Hitchcock took a turn as the director of the Smith College Art Gallery. One purchase he made, the Edwin Romanzo Elmer *Mourning Picture*, seems remarkable. The dead little girl in front of the Victorian house may have been an unconscious reference to his dead sibling. The picture was bought as his mother's life was ending. The American "primitive" may have appealed to him because a nineteenth-century house is a prime feature. But this picture remains an independent (anomalous?) choice.

In the early 1960s, on his frequent sabbaticals abroad, Hitchcock was in Düsseldorf arranging for photographs when he met the German jeweler Robert Schmitt, who had already restored numerous medieval items in the Cathedral treasure rooms. Schmitt, a modernist and frustrated architect, was a very talented designer running a high-end retail shop in the fanciest address in Düsseldorf. Robert, who drove Hitchcock and took his photographs, decided he could live in the U.S. as he steered a convertible up the East River Drive. On the retirement from Smith, Russell and Robert bought a classic brownstone on East 62nd Street and moved to New York. Surrounded by his furniture, dishes, and pictures, Russell finally had a decade and a half teaching graduate students at the IFA.

At the IFA, Hitchcock was finally able to have a sustained relationship with a generation of graduate students and to teach surveys of English, American, French, and German



architectural history. He was a caring mentor to his students and generously wrote on their behalf to his colleagues in other schools to assist with dissertation topics and, later, job searches. His lecture courses, while a bit encyclopedic, provided a thorough grounding in the subjects. The seminars were more personal, and he conducted them with a gentle manner. (A student who thought he had found a missing life of an architect, gave his report to a bemused Hitchcock, who never admonished the student even though he had missed Hitchcock's discussion of this material in a footnote of his book.) Hitchcock always invited the students to his house and maintained friendships with many who passed through his classes.

Still productive in his New York years, he produced three volumes from his recent travels with Robert. Russell kindly assisted students and scholars, giving them access to his vast image

files.

In his later years, Russell abandoned cooking as his ankle worsened from arthritis, turning over the pans to Robert, also an excellent cook. Russell began to read for pleasure, particularly mystery novels by Dorothy Sayers and Amanda Cross. While petting his cat and eating the superb Belgian chocolates Robert brought in from Bloomingdale's each week, Russell was truly happy. Able now to sit back and read his own prose, he struggled with his Pelican history, *Architecture: 19th and 20th Centuries*, which he came to view as a period piece of the 1950s. At the mid-point of the book, he looked up and sadly remarked that he understood the literary criticism to which he had always been subjected.

Smoking and drinking never got to him, nor (at least as it was widely rumored among his students) did his occasional moments in an evening dress. Once he gave up gin for wine,

his hypoglycemia ended, as did his reputation as a heavy drinker. Cared for at home for a short illness, he passed away amid his treasures in February of 1987.

Amazingly, he seems to have never been taped by camera, and the radio lectures he made are gone. All we have left are stories of a large man with a good heart whose self-absorption came from his deafness more than narcissism. A man who truly enjoyed life, he deserves his place among the men who accomplished so much and grew out of Sachs' seminars at Shady Hill.

In his breadth of interests and humanity few can touch him today. He himself recognized that he was a tedious writer and personally began to focus on the broader context of architecture in the writing of his graduate students. His interests and breadth of study evolved as did the field of architectural history in the twentieth century.

ANNA INDYCH-LÓPEZ RECEIVES CAA AWARD

At this year's CAA Conference in Atlanta, the Association for Latin American Art announced the inaugural winner of its new Outstanding Dissertation Award: IFA graduate Anna Indych-López (PhD, 2003). This biennial award recognizes outstanding dissertations with a prize to help defray publication expenses. Anna's dissertation, *Mexican Muralism without Walls: The Critical Reception of Portable Work by Orozco, Rivera, and Siqueiros in the United States, 1927-1940* analyzes how these artists' visions developed in the context of exhibitions in the

United States, including the 1930 *Mexican Arts* show at the Metropolitan Museum of Art, and two exhibitions at MoMA—one of Rivera's work (1931), and *Twenty Centuries of Mexican Art* (1940). Professors Edward Sullivan, Robert Lubar, and Linda Nochlin served as advisors on this dissertation. Anna also received critical support from Professor Jonathan Brown and Professor Robert Storr, who was an additional reader.

Anna Indych-López is Assistant Professor of Art at City College of New York/CUNY.



2004 SUMMER STIPENDS

By Keith Kelly

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 \$42,727 – more than twice last year's total! The Summer Stipends provide travel and research grants for students to advance their dissertations, prepare language proficiency, study for the major oral exam, and pursue special projects. Alumni Charles Little, Miriam Basilio, and Sabine Rewald, working in conjunction with the Institute's Fellowship Committee, selected fifteen grantees for the summer of 2004. This is how those students used their stipends:

Patrick Amsellem

*Modernist Monuments:
A Contradiction Solved*
(Jean-Louis Cohen)

Patrick accomplished significant dissertation research in Paris, Berlin, Vienna, London and Montreal. At the Archives Nationales in Paris, he consulted the archive of Le Réseau de Souvenir, an organization that commissioned a memorial by Georges-Henri Pingusson. Then, at Daniel Libeskind's Jewish Museum in Berlin, Patrick discerned a resonance

of Pingusson's 1950s design for Paris in the expressive aspects of Libeskind's work. Rachel Whiteread's recent project for Vienna was particularly important for Patrick to see, since it locates memory in relation to an archaeological site. At the Tate Gallery Archives in London, Patrick studied material related to the 1950s international competition for a Monument to the Unknown Political Prisoner, and finally he examined designs for various non-figurative memorial projects at the Canadian Center for Architecture in Montreal. Patrick greatly appreciates the support of the Alumni Association.

Corey D'Augustine

A third-year Conservation student, Corey traveled to Germany and Spain to further his study of contemporary art and its conservation. In Munich, he visited the collections of the Haus der Kunst, Lembachhaus, Pinakothek der Moderne and Alte Pinakothek, where he was able to spend time at the conservation laboratory. In Madrid, besides visiting the Prado, Thyssen, Bornemisza, and the Museo Panteon de Goya, Corey spent an afternoon in

There is no substitute for the first-hand experience of art and my trip would have been impossible without your help.

the conservation lab at the Reina Sofia collection where he explored the possibility of spending his fourth year internship. This visit also included a major survey of monochrome painting curated by Barbara Rose that contained many canvases that Corey hopes to address in further doctoral work at the IFA. He also attended

the 20th congress of the International Institute for Conservation of Historic and Artistic Works in Bilbao. The congress, "Modern Art, New Museums," consisted of five days of talks regarding the collection and preservation of modern art by conservators as well as several art historians, scientists, and museum administrators. Corey met many conservators, one of whom arranged a short internship for him with a New York conservator. Corey writes to express his "warmest thanks for the generous support of the Alumni Association. There is no substitute for the first-hand experience of art and my trip would have been impossible without your help."

Mia Genoni

*Filarete in Word and Image:
Works Realized and Imagined*
(Marvin Trachtenberg)

Mia's summer research in Italy focused on the extant codices of Filarete's "Architettonico Libro" and their illustrations. She had three primary objectives. First, she sought to examine the contexts and histories of these codices, as represented in the scholarship. Her second, and most important, goal was to gain an understanding of the identity of each individual codex by a thorough physical examination. These two processes fed a final objective of locating and investigating areas of dispute regarding the illustrations. Mia's primary focus was on codices in the Biblioteca Nazionale and photographs at the Kunsthistorisches Institut in Florence and the Codex Marciano at the Biblioteca Nazionale Marciana in Venice. In each case the contact with the codices themselves proved to be vital to her dissertation, as she answered

questions regarding physical details and also discovered lacunae in the scholarship that only became apparent after examining the works. Mia returned from her travels ready to write a chapter on the illustrations and with the research in hand for a later chapter on the relationship between Filarete's imagined structures and the text and buildings realized in Italy. "I am indebted to the Alumni Association for their much needed and much appreciated assistance," says Mia, "since I have no doubt that without this research my dissertation would not be possible."

Jason Earle

The Cycladic Islands in the Mycenaean Period
(Günter Kopcke)

Jason participated in the Athenian Agora excavations for the second consecutive year. During this season, remains spanning nearly two millennia—from the sixth century BC to the twelfth century AD—were uncovered. Of particular interest to Jason was the Attic Black Figure pottery that he was able to study at length and catalog. During his stay in Athens, he made good use of the American School of Classical Studies' Blegen Library where he was able to research and write a paper to be presented at this year's American Institute of Archaeology Annual Conference. "Many, many thanks to the Alumni Association," writes Jason.

Leah Rosenblatt Lehmbeck

*Hide and Seek:
Edouard Manet's Portraits of Women*
(Linda Nochlin)

I have no doubt that without this research my dissertation would not be possible

Six weeks in and around Paris allowed Leah to accomplish two goals: to consult a number of archival sources and

to examine firsthand a number of paintings and works on paper related to her topic. From the archival material at the Musée d'Orsay Centre de Documentation, the Musée Marmottan, the Bibliothèque des Arts Décoratifs, and the Bibliothèque Nationale de France, Leah has culled information that has led her to pursue new directions of thought. In addition, consulting several art collections both reinforced her current ideas and generated new ones. The trip proved indispensable. "Simply put," says Leah, "my work would be incomplete without this trip and I sincerely thank the officers of the Alumni Association for this opportunity."

Cora Michael

*Structuring Sensations:
The Question of Form in the Works of Camille Pissarro*
(Linda Nochlin)

Cora divided her month in England between London and Oxford to research Pissarro's use of shadows in his art. In London she worked at the National Gallery and the National Art Library at the Victoria and Albert Museum. In addition, the collection and the library of the Courtauld Institute were key sites for her work.

In Oxford she focused on the immense collection of Pissarro's drawings and prints at the Ashmolean Museum, as well as the several paintings by Pissarro in their permanent collection. The Ashmolean also houses the Pissarro family archives, including a trove of letters from Camille to his son, Lucien, which proved crucial to her research. Cora hopes that the Alumni Association will accept her sincerest thanks for making the trip possible.

Kalliopi Minioudaki

*Women in Pop:
Difference and Marginality*
(Linda Nochlin)

"There are no words sufficient to thank the IFA Alumni Association for giving me the opportunity to accomplish a major part of the primary research necessary for the completion of my dissertation this past summer," writes Kalliopi. Her dissertation includes several women artists associated with international Pop art such as Rosalyn Drexler, Marisol, Evelyne Axell, Niki de Saint Phalle, Pauline Boty, Jann Haworth and Patty Mucha. During a month in London, Kalliopi was able to finish the research needed for on the English artist Boty. Of particular interest was material housed at the archives of Women Artists Library at Goldsmiths' College. In Brussels, Kalliopi focused on the work of the Belgian Axell. She was able to meet with the late artist's husband who provided much unpublished material and access to his own collection of Axell's paintings. By traveling to Ostend, Kalliopi was able to study Axell's little seen masterpiece triptych *Ma Jolie Mai*. Above all, she was able to travel to Namur where a major retrospective (in

2004 SUMMER STIPENDS

three venues) of Axell's work was taking place. This was the highlight of her summer travels.

Elizabeth Monti

Pre-Orals Student of Medieval Art
(Jonathan Alexander)

Elizabeth spent the month of July participating in an intensive Czech language program at Charles University in Prague. The course met five hours a day, five days a week and included supplemental afternoon sessions devoted to Czech history and culture. Elizabeth also participated in several weekend day-trips, which gave her the opportunity to visit Karlštejn Castle and the Cathedral of Kutna Hora, both sites relevant to her future dissertation work on 14th century Prague. The language program provided Elizabeth with a strong introduction to Czech and living in Prague presented her with daily opportunities to practice speaking. Sessions devoted to Bohemian art allowed her to increase her knowledge of Czech art-historical terms. While in Prague, she was able to visit several museums, churches and castles that will be important for her oral exam preparation.

Anne Murray

A fourth-year conservation student, Anne was able to extend her academic-year internship at the National Park Service, Harpers Ferry Center, through the summer months, thereby permitting her to work intensively with both Judy Bischoff, a conservation scientist, and Jane Merritt, a textile conservator. Her work with Ms. Bischoff formed the basis for a paper on digital microscopy and the study of textile fibers that Anne presented at the first

annual conference: "Scientific Analysis of Ancient and Historical Textiles: Informing Preservation, Display and Interpretation," at the AHRB Research Center for Textile Conservation and Textile Studies, Winchester, England. With Ms. Merritt, Anne treated a painted silk Civil War regimental banner, a Confederate Captain's coat from Gettysburg, and five painted window shades from historical Hampton House. She also wrote a collection survey of the textiles at the Longfellow House in Boston.

Lindsey Schneider

Pre-Orals Student of Medieval Art
(Donald Posner)

Lindsey spent June and July in Italy where she completed the advanced intermediate course at the Centro Linguistico Italiano Dante Alighieri, a language institute in Rome. Lindsey was proud to report that, by the end of the summer, she was able to fully communicate in Italian with far fewer embarrassing mistakes, and, more importantly, able to decipher fairly complicated 17th century documents related to her research on Pietro Bernini. After Rome, Lindsey traveled to Bologna, Florence, Milan, Piacenza, and Naples, familiarizing herself with the monuments and museums of interest to her as a student of the 16th and 17th centuries. She returned home, very appreciative of the Alumni

Association's support, with a long list of issues that she hopes to explore in more depth.

Kelly Sidley

Andy Warhol's Self-Portraits in the Visual and Written Record

(Robert Lubar)

Kelly traveled to St. Gallen, Switzerland to see the exhibition *Andy Warhol: Self-Portraits*. The show contained many paintings and works on paper that are integral to her dissertation. Further, the curator allowed Kelly to come to the installation, where she was able to look closely at the objects before they were hung. Kelly also spent three weeks in Pittsburgh doing research at the Andy Warhol Museum, studying the collection and examining the AWM archives where she found vast photography files that proved invaluable in establishing a more precise chronology for some of Warhol's self-

portraits. Also important for Kelly was open access to the twenty volumes of Warhol's clippings scrapbooks, which enriched her understanding of how the artist was discussed and perceived in the popular press over his twenty-five year career. While in Pittsburgh, Kelly had the opportunity to interview John Warhola, Andy's brother, who was immensely helpful in sorting

out some provenance issues related to two early self-portraits that are still owned by the Warhola family. Kelly thanks the alumni for making these productive research trips possible. She feels she is now ready to begin writing her dissertation.

By the end of the summer, she was able to fully communicate in Italian with far fewer embarrassing mistakes.

Seema Strivastava

Redressing the Decorative Body: Fashion and Art in the Late Nineteenth Century (Robert Rosenblum)

Seema writes to “express my deepest gratitude for the Alumni Association’s summer travel fellowship which gave me the opportunity to complete my dissertation research.” In London and Paris, she was

This trip made it possible to begin writing comprehensibly about the works and artists she encountered in London.

able to visit galleries, libraries and archives in which she uncovered essential materials crucial to her project.

Jovana Stokic

The Body Beautiful: Women’s Self-Representations and the Shifting Currents of Feminism, 1970-2000

(Robert Storr)

A seminal chapter of Jovana’s dissertation is devoted to British artists, so she traveled to London to visit a number of galleries including White Cube, Gagosian, and Sketch to obtain access to the majority of the works by London-based artists Sam Taylor-Wood, Tracey Emin and Jenny Saville. She also spent time in the Tate Modern Collection and Research Center, which possesses the world’s most significant collection of video works by Sam Taylor-Wood and Tracey Emin. She also gathered materials from two recent London exhibitions that are pertinent to her topic: *About the Face* in the Hayward Gallery and *The Imperfect Beauty* at the Victoria and Albert Museum. While in London, Jovana was able to interview Sam Taylor-Wood in order to elicit insights into her notions

of self-identity, femininity and also into her specific working process, information that has not been addressed in published literature. Ms. Taylor-Wood also gave Jovana an exclusive preview of her upcoming show, *Sorrow, Suspension,*

Ascension in the Matthew Marks Gallery. Jovana thanks the alumni for supporting

this trip, one that made it possible for her to begin writing comprehensibly about the works and artists she encountered in London.

Mari Takamatsu

Painting, Theater, and Visual Experience in Early Modern Japan, 1596-1644

(Melanie Trede)

The Alumni Association’s generous support provided the means by which Mari was able to remain in New York over the summer to study for her Major Oral Examination which she passed (impressively) on September 15th before a committee consisting of Melanie Trede, Jonathan Hay, and Haruo Shirane of Columbia.

Allison Unruh

Aspiring to ‘la vie galante’: Reincarnations of Rococo in Second Empire France

(Linda Nochlin)

“I am enormously grateful for the fellowship that supported my first research trip to Paris,” says Allison, who spent June developing a thorough visual inventory of the objects of her study and identifying key works and

archives that she will need to consult on subsequent visits. Since Allison’s dissertation treats the revival of eighteenth century art in mid-century France, the Musée d’Orsay and Musée Nationale du Château de Compiègne were of special interest to her for their extensive holdings of Second Empire painting and sculpture. The Musée du Louvre, Musée Jacquemart-André, Musée Nissim de Camondo and Musée Cognacq-Jay all provided vivid examples of eighteenth-century fine and decorative arts. The La Caze collection at the Louvre warranted special attention as this group of eighteenth century paintings was bequeathed during the Second Empire and was very influential for a range of artists.

As the scope of her dissertation also includes architecture and interior ensembles, Garnier’s Opéra was a key site as were the Château de Compiègne, Fontainebleau, the gardens and museum of Saint-Cloud and Versailles. In addition to looking at many works and sites first hand, Allison was able to familiarize herself with libraries such as the Mitterand and Richelieu collections at the Bibliothèque Nationale and the documentation centers of the Louvre and Orsay.

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 acknowledgement by senior scholars in our field. Thank you again.

INSTITUTE OF FINE ARTS AT CAA 2005

Held in Atlanta from February 16–19, this year's annual conference of the College Art Association featured 35 Institute graduates, students, and faculty organizing panels, presenting papers, and leading discussions. There were nearly 30 sessions with Institute affiliated participants, with papers ranging from *Bernini's Petrine Sacrament Tabernacle* (Jack Freiberg, PhD 1988), to *The "Good War" Artists* (Josephine Gear, PhD 1970), to *Sacred Monarchy and Spanish Habsburg Devotion to Marian Imagery* (Jeffrey Schrader, PhD 2003).

Sessions chaired or co-chaired by Institute alumni included: *The Uses of Italy & Antiquity: Reviewing Renaissance in the Netherlands and Germany 1400-1700* (Ethan Matt Kavalier, PhD 1992); *The Changing Role of the Curator* (Maria Ann Conelli, MA 1983); *The Patriot Act and the Arts* (Joyce Hill Stoner, MA 1970); *Alternative Spaces: Modern Artists in Latin America & the Creation of Intellectual Forms* (Michele Greet,

PhD 2004); *Lorenzo Ghiberti and His Legacy* (Gary M. Radke, PhD 1980); *The Auction House and Art History* (Véronique Chagnon-Burke, MA 1990 & Cristin Tierney, MA 2003); *Continuity & Change: The Evolution of Daoist Art* (Patricia Karetzky, PhD 1979); *The Ideal of Poverty, the Rise of Capitalism, and the Visual Culture of Late Medieval & Early Modern Europe* (Diane Wolfthal, PhD 1983); and even a session on *How to Develop a Session for the Annual Conference* (Andrea Norris, PhD 1977).

Papers delivered by current Institute students included: *An Ace Event with Quite a Nice Permanent Collection Attached* (Joe Martin Hill), which analyzed the phenomenon of "blockbuster" exhibitions; *Norah Borges, The Graphic Voice of Ultraismo* (Vanessa K. Davidson), which explored the early work of the sister of Jorge Luis Borges; *Before the Biennial: Artistic Organizations in São Paulo in the Late 1940's* (Adele Nelson), which exam-

ined the introduction of international abstraction in Brazil; and *Looking for Lolita: Contemporary Representations of Girls by Girls* (Lori Waxman), which looked at the photography of Inez van Lamsweerde, Anna Gaskell, and Justine Kurland. In addition, Lynda Klich teamed up with recent alum Michele Greet to co-chair the session on Latin American art (see above).

On a final note, the Alumni Association's reunion was very well attended by over 70 alumni, faculty, and current students. At the reception, Mariët Westermann spoke about the Institute's current hiring and digital initiatives (see *From the Director...*, page 3 for more details). Each year attendance at the reunion has grown—we hope to see even more of you at next year's Alumni Association reunion, to be held in Boston in conjunction with the 2006 CAA Conference.



IFA ALUMNA ISA RAGUSA TRAVEL FUND

By Holly Flora (MA 1998)

On a sunny winter afternoon, I journeyed downtown to meet Dr. Isa Ragusa at her home. I had long wished to meet Dr. Ragusa, for it was her work that inspired my dissertation on an illustrated manuscript of the *Meditationes Vitae Christi*. I was delighted to have the chance to interview her on the occasion of her very generous pledge of \$200,000, to launch the Isa Ragusa Travel Fund for student travel grants.

Approaching Dr. Ragusa's home, I felt transported to a side street in Rome when I peered through the windows of A.F. Vanni, Bookseller and saw paperbacks by Italo Calvino and Umberto Eco, Italian children's books, and a selection of Italian dictionaries. After greeting me, Dr. Ragusa explained that she and her sister Olga, former professor of Italian at Columbia University, remain proprietors of the bookstore, which her father took over after moving his family to New York from Rome in 1931.

Although born in Rome, Dr. Ragusa is a true New Yorker. She attended public school in New York City and completed her BA at NYU. She received her MA and PhD from the Institute, and worked for more than thirty years at the Index of Christian Art at Princeton University, where she was appointed Research Art Historian and served as Acting Director for several years.

In the apartment above the bookshop, Dr. Ragusa and I dis-

cussed our mutual interest in Paris Bibliothèque Nationale de France ms. Ital. 115. This manuscript was the basis for her English translation of the *Meditationes*, co-authored by Rosalie Green and titled *Meditations on the Life of Christ: An Illustrated Manuscript of the Fourteenth Century* (Princeton University Press, 1961), a book that remains a standard reference tool for medieval and Renaissance scholars.



Dr. Ragusa's study of Ital. 115 grew out of her interest in the relationship between text and image, an approach to manuscripts she took well before the concept became common. Her broad art historical knowledge is reflected in studies ranging from her PhD thesis on Roman sarcophagi to many articles on medieval and Renaissance iconography. Recent publications include a series of short articles on Ital. 115 in *Arte Medievale*, the latest published in 2003.

Dr. Ragusa reminisced about her years at the Institute under the dedicated leadership of Walter W.S. Cook. Like many students today, Dr. Ragusa worked as a slide projection-

ist, running slides for Richard Offner. She also spent time in Europe viewing works of art firsthand and conducting her dissertation research. She received a Fulbright Fellowship to study at the American School of Classical Studies in Athens, which arranged excursions to archaeological sites throughout Greece.

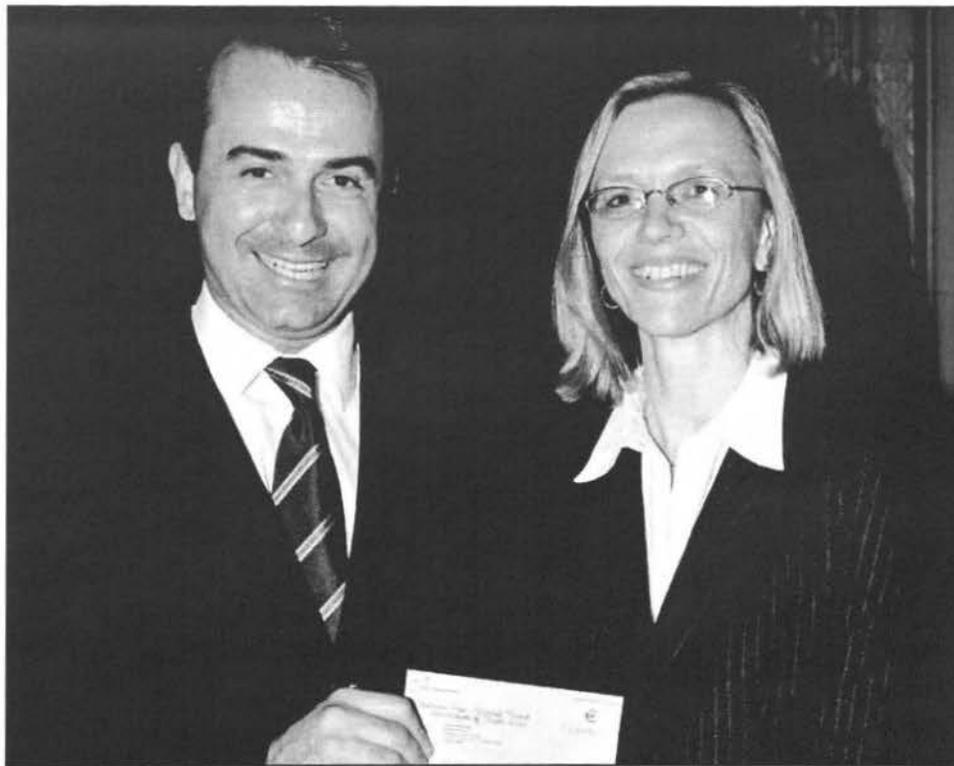
I remarked to her that my recent experience at the IFA was greatly enhanced by opportunities to travel abroad, and she agreed, noting that her wish to establish a travel fund was inspired by her own travels. "It's so important to see the object," Dr. Ragusa remarked, "The work of art is the most important thing." Dr. Ragusa hopes that IFA students will continue to spend time abroad as part of their graduate studies, and her generous gift will enable many of them to do so.

Dr. Mariët Westermann, Director of the IFA, recently commented: "Isa Ragusa's modest announcement last spring that she would like 'to do something for Institute students' came as a marvelous surprise. As a distinguished alumna of the Institute, she has a keen understanding of our students' interests. It is heartwarming to have the support of a remarkable scholar who cherishes the Institute's research traditions."

Thanks to Dr. Ragusa's generous gift, future generations of IFA students will continue to undertake scholarly journeys that transport them to works of art and beyond as they follow in the footsteps of this distinguished scholar.

FUND FOR THE STUDY OF FRENCH ART

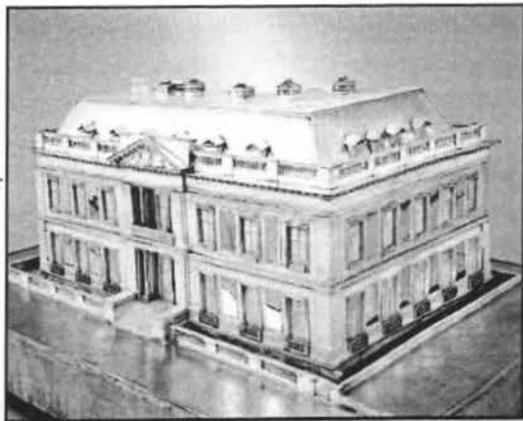
Bernard Magrez, proprietor of Domaine de Tivoli, the chateau in Bordeaux that served as a model for the Duke House, launched *The Château Pape Clément Fund* with an initial gift of \$25,000. This special fund provides targeted support for graduate level instruction, research, and travel related to French art, with a preference given for travel to Bordeaux. The fund is named after one of Magrez's renowned grand-crus vineyards. This past fall, at a special reception in the Loeb Room, Bernard Magrez's son Philippe presented Mariët Westermann with a \$25,000 check and a specially commissioned architectural history of Domaine de Tivoli written by Corinne Paterson, a Bordelaise art historian. The chateau, formerly known as Labottiere, was built in 1773 by Etienne Laclotte.



Philippe Magrez and Mariët Westermann

LOUISE BOURGEOIS' SCULPTURE OF IFA

Louise Bourgeois's connection with the Institute stretches back nearly 70 years to the late 1930's when her husband, Robert J. Goldwater, was a professor, the Institute was located in the Warburg House on East 80th Street, and she was known as Mrs. Goldwater. In the years since her husband's death, she has remained part of the Institute community through her connections with faculty and her generous support of the Robert Goldwater



Fellowship Fund for outstanding doctoral candidates. Her relationship with the IFA has been strengthened by the arrival of Professor Robert Storr, who has been writing a book on Bourgeois and her work. Recently, Bourgeois created an edition of six cast silver sculptures of *The Institute*, which she donated to the Institute specifically for fundraising purposes. Rendered in exquisite de-

tail, *The Institute* captures not just the exterior architectural form of the Duke House, but also the interior rooms. The roof lifts off and reveals removable floors sectioned into the various offices, reading rooms, and public spaces that she has known so well over the years. One of the six will be installed in the Great Hall at a special ceremony this May. The remaining five will be available for sale, with the full proceeds going to support fellowships and other programs at the Institute of Fine Arts. *If you or a collector you know may be interested in acquiring one of these sculptures, please contact Geoffrey M. Glick at 212/992-5804 or via email at gglick@nyu.edu.*

THOMAS F. MATHEWS: A NEW ERA OF ENDEAVOR

By Helen C. Evans (PhD 1990)

Thomas F. Mathews, the John Langeloth Loeb Professor of the History of Art at the Institute of Fine Arts, marked his last year of active teaching with the spring semester of 2004. He now lives in Paris where a Getty grant supports his continuing groundbreaking work on the origins of icons. Friends and students are welcome to contact him at his IFA email address, tfml@nyu.edu.

Professor Mathews first attended the IFA as a student of professor Richard Krautheimer, receiving his PhD in 1970 and returning in 1975 as a member of the faculty. His dissertation, *The Early Christian Churches of Constantinople: Architecture and Liturgy*, won the Alice Davis Hitchcock Book Award of the Society of Architectural Historians in 1973. Other books and articles that followed constantly revised established opinions thus setting a standard for Early Christian and Byzantine studies in America. Among his most important recent works were *The Clash of the Gods* (2002) and *Armenian Gospel Iconography: The Glajor Gospel and Its Traditions* (1991). Professor Mathews also guest curated "Treasures in Heaven", an exhibition on Armenian manuscript illumination whose catalogue is the basic text in the field.

Before returning to the IFA in

1975, Tom taught at the Pontificio Instituto Orientale, Rome, Brooklyn College, and the University of California at Los Angeles. During his nearly thirty years at the IFA, he directed twenty dissertations on Early Christian and Byzantine art, including ones on early Christian churches, Byzantine Egyptian sculpture, Byzantine church decoration, architecture, manuscript illumination, and costume, Armenian and Syriac



manuscript illumination and the architecture and church decoration of Rus'.

In introducing his keynote speech at the symposium for my exhibition at The Metropolitan Museum of Art "Byzantium: Faith and Power" in April 2004, I noted that Professor Mathews was such an outstanding scholar because he always sought to question the most basic assumptions of existing scholarly premises, often overturning them in the process. His exciting paper that evening reexamined the role of icons in Byzantine art.

A month later when Mariët Westermann, Director of the Institute of Fine Arts, hosted a farewell party for Tom, she thanked him for his "groundbreaking, independent-minded scholarship." That evening his colleague and friend Jonathan Alexander, Sherman Fairchild Professor, spoke of the importance of Tom's "healthy scepticism" and his respect for "the importance of primary texts" and described him as a "charismatic philosopher" in leading

his students. Tom's student Thelma Thomas of the University of Michigan at Ann Arbor emphasized his ability to "always manage to look at evidence and issues anew." While another student, Sharon Gerstel of the University of California at Los Angeles accurately described him as "the most innovative scholar of Byzantine art in the United States."

The many students at the IFA who have taken his courses over the last decades were not only inspired by his interest in his area of study but also by his rigorous methodology, which inspired many in creative rethinking of their own issues. In that Thomas Mathews has left a lasting legacy to the Institute of Fine Arts that reaches far beyond his own students and the borders of Early Christian and Byzantine art history. We all look forward to the results of his current research.

ALUMNI ASSOCIATION 2004-2005 LIBRARY AND GRADUATE STUDENT ASSOCIATION GIFT

IFA library staff pictured with the elegant Globus chair, designed by Jesús Gasca. The generosity of the IFA Alumni Association enabled the purchase of six chairs, selected for comfort and lightness, for the second floor library computer stations.

Left to right (Standing)
Elizabeth Barnett, Library Assistant;
Clare Hills-Nova, Reference/Collection Development Librarian;
Sharon Chickanzeff, Library Director;
John Maier, Technical Services Coordinator;
Dan Biddle, Conservation Center Library Administrator;
(seated)
Paul Boscoe, Library Assistant



IFA ARCHIVE PROJECT LAUNCHED

The archives of NYU's renowned Institute of Fine Arts is a trove of valuable information on the study of art history as well as the historical background of the IFA itself. Among the

materials held are course descriptions, bibliographic data, documents concerning IFA programs, and the history of the elegant Duke House, a former Duke family mansion that now houses

and students; and manuscripts and original lecture notes by such academic luminaries as Erwin Panofsky, Richard Krautheimer, Julius Held, Robert Goldwater, and Walter Friedlaender.

These unique resources urgently need reorganizing, cataloging, and preservation. Catherine Brawer, IFA alumna and Institute board member, has generously arranged a grant from the Ida and William Rosenthal Foundation to fund a project allowing these remarkable documents to become available for scholarly research, and enabling the IFA to document the Institute's history. The project is a collaborative effort of the IFA and the University Archives.

the Institute of East 78th Street and Fifth Avenue. Some of the treasures include historic photographs of the mansion; rare copies of the *Institute of Fine Arts News*, a student publication from the 1940s and 1950s; pictures of former faculty



IN MEMORIAM

Lionel D. Bier

May 28, 1942 – March 4, 2004
By Sharon R. Herson (MA 1970)

Professor Lionel D. Bier passed away on Thursday, March 4, 2004, after a brief and valiant struggle against leukemia. Bier, a respected archaeologist and art historian, and a gifted teacher, had just taken early retirement from Brooklyn College, where he taught since 1970. Professor Bier earned both his MA (1968) and his PhD (1979) at the Institute of Fine Arts. The recipient of a Fulbright-Hays Grant for dissertation research in Iran in 1975–76, Bier spent that year documenting architectural monuments of the Sassanian and early Islamic periods. An early version of his monograph *Sarvistan: A Study in Early Iranian Architecture* (University Park: Penn State University Press, 1986) received the James C. Healey Award for Outstanding Dissertation in the Humanities from NYU in 1979.

Bier spent most summers working as topographer and field architect on archaeological excavations in Turkey, with some seasons elsewhere. His first assignment, in 1967, was at Knidos, the ancient city of Aphrodite on the southwestern coast of Turkey, where

he worked for three summers. After Knidos, Bier worked as topographer, field architect, and archaeologist at the following sites: Korucutepe, Turkey (1969); Taposirus Magna, Egypt (1975); Novacka Cuprija in the lower Morava Valley of the former Yugoslavia (1981); Balboursa, Turkey (1986, 1987, 1990); and the medieval abbey church of Notre Dame, Jumièges, France (1997).



(Novacka Cuprija).

His recent fieldwork was conducted at Aphrodisias in central western Turkey, and at Ephesos. Bier's interest in Aphrodisias developed during his coursework at NYU when he was enrolled in Kenan Erim's seminar "Greek Cities in Asia Minor." Bier joined the Aphrodisias team in 1992 and worked there every season through 2003 (excavations conducted by the Institute of Fine Arts and the Faculty of Arts and Sciences of NYU). In ad-

dition to surveying the site, he studied in detail the architecture of the city's Council House, or Bouleuterion (publication forthcoming in the Aphrodisias Monograph Series). His work at Aphrodisias led to an invitation in 1997 from the Austrian Archaeological Institute to study a similar building at Ephesos, where he worked through the 2003 season. Progress reports on this ongoing study have appeared in the *Jahreshefte des Österreichischen Archäologischen Instituts*.

Professor Bier wrote many articles and book reviews, and lectured widely on Sassanian art and architecture and on the *Bouleuteria* at Aphrodisias and Ephesos. His most recent guest lecture was delivered at the Institute for Classical Archaeology, University of Vienna, in 2002. His articles on Sassanian and early Islamic architecture appeared in *Ars Orientalis*, *Iran*, and *Archäologische Mitteilungen aus Iran*, and he wrote the definitive entries on a number of Iranian sites for the *Dictionary of the Middle Ages* (Charles Scribner's Sons).

Bier's ability to quote appropriate lines of poetry—in several languages—was extraordinary and often astounded even those who knew him best. A raconteur in the best Old World sense, he was a generous host who delighted in preparing sumptuous meals for his friends and, in turn, being similarly entertained by them. When you asked his opinion, he gave it, and sometimes even when you did not ask. He cherished classical music of almost any period, and played a violin crafted by his father. His wit, honesty, and altogether delightful company are greatly missed.

Phyllis Williams Lehmann

1912 – 2004

by Carol Herselle Krinsky (PhD 1965)

In the early autumn of 2004, Phyllis Williams Lehmann died at her beautiful porticoed Greek Revival home in Haydenville, Massachusetts, near Smith College where she taught from 1946 to 1978, serving also as Dean of the College in 1965-70. She earned her PhD from the IFA in 1943. This followed her BA from Wellesley College in 1934, work as assistant in charge of the Classical Collection at the Brooklyn Museum from 1934 to 1936, and an instructor's position at Bennett Junior College in 1936-39. At Smith, she inspired women now doing many kinds of work in the history of art and architecture and in archaeology. Perhaps best known at the IFA as Advisory Director of the excavations in Samothrace, and as the wife of IFA professor Karl Lehmann-Hartleben, she was regarded by her undergraduate students and lifelong devotees as Athena, deserving of honors at least equal to those her husband received.

Phyllis Lehmann was an extraordinarily intelligent, wise, and gracious but formidable presence, who could be affectionate but in a reserved way that maintained her dignity and remarkable aura. She was, with Richard Krautheimer and Peter H. von Blanckenhagen, one of the three greatest lecturers I've ever heard. My father, who attended several of her lectures at Smith, declared that in his thirty years as a school principal, he had never heard a superior speaker and teacher. Her extraordinary voice made words seem to drop onto velvet cushions. While never demonstrative,

she could make lectures riveting, filled with information, perfectly clear, and imbued with the latest scholarship even when she taught medieval art. It was unwise to do anything other than one's best in her classes. If in the 1950s she detected a student's excessively fashionable fondness for archaic Greek art, she would in her hard-to-read script exhort the young person to develop equal enthusiasm for Classical and Hellenistic work. Commands were obeyed as if they came from on high, and her students all thought that she was several inches taller than the 5'6" that she was. It took considerable courage for me to start calling her Phyllis, sometime after I was fifty years old.

Her wide interests reached from antiquity to its echoes in the Renaissance and twentieth century. A wide-ranging curiosity persisted well past her retirement from teaching in 1978; for examples, see in the *Art Bulletin*, "The Basilica Aemilia and San Biagio at Montepulciano," (1982), and "A Roman Source for Klee's 'Athlete's Head,'" (1990), or her "Palladio and Antiquity," in *The Survival of Antiquity* [Smith College Studies in History, 48] (1980). She published books on *Statues on Coins of Southern Italy and Sicily in the Classical Period* (1946), *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art* (1953), and the *Temenos at Samothrace* (1982), collaborated with her husband on *Samothracian Reflections: Aspects of the Revival of the Antique* (1973), won the

Alice Davis Hitchcock Award from the Society of Architectural Historians for her publication *Samothrace. III: The Hieron* (1969), revised and enlarged several editions of Karl Lehmann's *Samothrace: A Guide to the Excavations and the Museum* (5th rev. ed., 1983). Several of her lectures were published as books, including *The Pedimental Sculptures of the Hieron in Samothrace*, given at the IFA as the second annual Walter W.S. Cook Lecture (1962) and *Skopas in Samothrace*, the Katharine Asher Engel Lecture at Smith College

(1971). Her articles for encyclopedias, learned journals, and collections of essays here and a broad include publications on painting, sculpture, mosaics, architecture, archeological excavation, decorative arts, drawings, and on her predecessor as an archaeologist, Harriet Boyd Hawes. They range in date from 1935 to 1996, while



an article on Mantegna's 'Triumph of Caesar' awaited publication at her death. The published works span nearly seventy years. Of course, she won many awards, including the Guggenheim, Fulbright, and Bollingen Foundation fellowships, and was named an honorary citizen of Samothrace in 1968.

This almost immortal teacher, guide, goad, and presence had an exceptionally long life. We hoped that our own Athena would prove to be immortal, but she died on September 29, 2004.

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ALUMNI DIRECTORY SUMMER LAUNCH

This past January, the Institute sent out a survey to all alumni in preparation for the publication of our first directory detailing professional affiliation, geographic location, and areas of expertise. The directory will be distributed exclusively to Institute alumni. To ensure that the directory is as accurate and comprehensive as possible, we hope that everyone who has not done so already will complete the survey, which has been reproduced on page 33.

HELEN EVANS RECEIVES ALFRED H. BARR, JR. AWARD

This February, the College Art Association selected the catalogue for *Byzantium: Faith and Power (1261-1557)* to receive its prestigious Barr award. Edited by Helen C. Evans (PhD 1990), this catalogue documents the extraordinary exhibition that Evans curated for the Metropolitan Museum of Art in the spring of 2004. In the official citation, the CAA notes that “the integration of essays and catalogue entries is seamless, with little repetition among essays, a distinction that reflects thoughtful editing—especially given the number of contributors and original languages here translated—and a clear sense of purpose. From the introductory essay to the glossary and extensive bibliography, this book reshapes

and makes available a critical period and force in the history of art.”



Front inside panel of the catalogue

ALUMNI NEWS

Jan Ernst Adlman

MA '65

Talks

Annual lectures on land and sea journeys in Europe and the Aegean for members of the National Trust and various Ivy League alumnae groups.

Richard Arms

MA '66

Degrees

Pursuing Masters in Dogmatic Theology at Holy Apostle College & Seminary (Cromwell, CT).

Elizabeth Barker

PhD, '03

New position

Director, Picker Art Gallery at Colgate University (Hamilton, NY) as of July 2005

Susan J. Barnes

MA '80, PhD '86

Publications

Van Dyck. A Complete Catalog of the Paintings. With Nora DePoorter, Oliver Millar and Horst Vey (Yale University Press, 2004).

Celia J. Bergoffen

MA '83, PhD '89

Publications

The Bronze Age Cypriot Pottery from Sir Leonard Woolley's Excavations at Tell Atchana/Alalakh (Vienna: Austrian Science Foundation, 2005)

Robert Steven Bianchi

MA '69

Publications

Collaborator and catalogue essay, and entries for forthcoming exhibition at Leiblinghaus, Frankfurt on artistic interconnections between Egypt and Greece; *The Daily Life of the Nubians* (The Greenwood Press Daily Life through History Series, 2004)

Talks

Invited speaker at the May 2005 International Symposium in Leiden: "Nile into Tiber, The Spread of the Isis Cult in the Roman Empire."

Arthur R. Blumenthal

MA '66

Appointments

Director of the Cornell Fine Arts museum at Rollins College, which will open to the public in November 2005. The museum houses one of the oldest and most distinguished collections in Florida.

Emily Braun

MA '82, PhD '91

Publications

With Emily Bilski, *The Power of Conversation: Jewish Women and their Salons* (Yale University Press, 2005); "Leonardo's Smile," in *Donatello among the Blackshirts: The Visual Culture of Fascist Italy*, eds. Caludia Lazzaro and Roger Crum (Cornell University Press, 2005); "Giotto at the End of Painting," in *Sol LeWitt*, exhibiton catalog, Katonah Museum of Art, Katonah, New York (2004); "Vulgarians at the Gate," in *Boccioni's Materia: Futurism and the European Avant-Garde*, exhibi-

tion catalog, Guggenheim Museum, New York (2004); "The Faces of Modigliani: Identity Politics under Fascism," in *Modigliani Beyond the Myth*, exhibition catalog, The Jewish Museum and Yale University Press (2004)

Exhibitions

With Emily Bilski, *The Power of Conversation: Jewish Women and their Salons*, The Jewish Museum, New York (March—June 2005).

Nancy Chang

MA '91

Current Activities

As a Friend of the Hong Kong Museum of Art, engaged in development activities including the promotion of a program of lectures and cultural activities.

Beth Cohen

PhD '77

Appointments

Guest curator for the J. Paul Getty Villa's exhibition *Vases in Special Techniques from Ancient Athens* (June-August, 2006).

Alan P. Darr

PhD '80

Publications

"A Pair of Large Bronze Deities in Detroit. New Research and an Attribution to Danese Cattaneo," in *Large Bronzes in the Renaissance*, symposium proceedings from National Gallery of Art (Yale University Press 2003).

Ellen Davis

PhD '73

Projects

With Lyvia Morgan, preparing the publication of fresco material from the Bronze Age settlement on Kia, at Hagia Irene.

Andria Derstine

MA '96, PhD '04

Publications

"Views of Dolo by Canaletto, Bellotto, Cimaroli and Guardi," *The Burlington Magazine* (October 2004); catalog entries in *Masters of Italian Baroque Painting: The Detroit Institute of the Arts*, (Detroit: Detroit Institute of the Arts; London: Giles Ltd., 2005).

Talks

"A Foreign Affair: Diplomacy and the French Academy in Rome in the late 17th and early 18th centuries," at the American Society for Eighteenth-Century Studies, Las Vegas (March-April 2005).

Joellyn Duesberry

MA '67

Gallery & Museum Shows

Robischon Gallery (Denver), The Nicolaysen Art Museum (Casper, WY), Terrence Rogers Fine Art (Santa Monica), Gerald Peters Gallery (Santa Fe), James Graham & Sons Gallery (New York)

Susan Earle

MA '88, PhD '98

Awards

2005-2006 Curatorial Research Fellowship from the Getty Foundation

for "Gender, Nationalism Modernism: Puvis de Chavannes and American Art, 1875-1920"; named one of five Outstanding Educators by The University of Kansas Torch chapter of Mortar Board (2004).

Laurie Smith Fusco

PhD '78

Projects

With Gino Corti, the book *Lorenzo de Medici, Collector and Antiquarian*, (New York: Cambridge University Press).

Creighton Gilbert

BA '42, PhD '55

Publications

Lex Amoris: La legge dell'amore enll'interpretazione di Fra Angelico (Florence: Le Lettre, 2005).

Michelle Greet

PhD '04

Degrees

Doctorate with dissertation on Ecuadorian Indigenism from the Institute of Fine Arts.

Appointments

Assistant Professor at George Mason University.

Janet Grossman

MA '90, PhD '95

Projects

Member of team installing the antiquities collection in the renovated former Getty Museum, the re-creation of the Villa dei Papiri at Herculaneum; lead curator for *Antiquity and Photography:*

Early Views of Ancient Mediterranean Sites, Getty Museum at the Villa.

Susan Harris

MA '82

Exhibitions

Curator and author, *Nancy Spero: Weighing the Heart Against a Feather of Truth* (September 2004); *Jim Hodges: Of Heaven and Earth* (October 2005).

Projects

Survey of Barry LeVa's work, (July 2006)

Donna Hassler

MA '83

Exhibitions

Guest curator for *Contemporary Sculpture at Chesterwood*, Stockbridge, MA (June 24-October 10, 2005).

Elizabeth Hayt

MA '88

Publications

I'm No Saint: A Nasty Little Memoir of Love and Leaving (Warner Books, October 2005).

Angela F. Howard

PhD '82

Exhibitions

Catalog contributions and consulting for *China, Dawn of a Golden Age 200-700 AD*, New York (October 12-January 23, 2005).

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