

INSTITUTE OF FINE ARTS Alumni NEWSLETTER

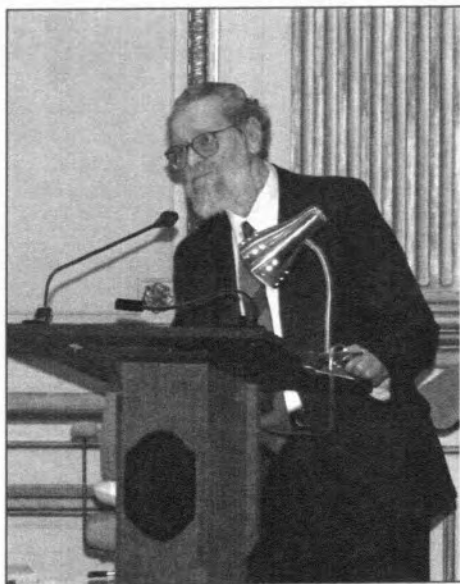
LEO STEINBERG: COOK LECTURE 2006

by **Pepe Karmel (PhD 1993)**

Leo Steinberg's many admirers have come to expect his lectures to be simultaneously erudite and commonsensical, funny and profoundly thought-provoking. His Walter W.S. Cook Lecture, delivered on May 3rd, was no exception. Taking as his theme the injunction, "Beware of Texts," he surveyed five centuries of art criticism—from Vasari on Michelangelo to Robert Hughes on Robert Rauschenberg—demonstrating how scholars' obstinate attachment to written texts has often blinded them to the meaning of images. Nor were the artists themselves spared: Leonardo and Matisse were both indicted for misleading statements about their own work.

The lecture unfurled in reverse

chronological order, beginning in the mid-twentieth century and concluding in the fifteenth. Professor Steinberg began by showing how an ill-informed, anonymous remark in *Time* magazine led to a consistent misinterpretation of Robert Rauschenberg's *Bed* of 1955. Noting a few splashes of red paint, the



anonymous critic wrote that, "Viewers may suspect vestiges of ax murder." Later commentators—including Rauschenberg's dealer, Leo Castelli, who should have known better—echoed this description of *Bed* as a scene of "rape or murder." But the red paint plays only a small role in the composition,

Professor Steinberg observed, before going on to re-establish *Bed's* identity as, first and foremost, a painting.
(Continued on page 4)

CONTENTS

- 3 Director's Letter
- 6 Scholarly Publications
- 6 Kirk Varnedoe Book
- 7 A Treasure Saved
- 8 Portuguese Art Symposium
- 9 Digital Imaging at the IFA
- 9 Marilyn Lavin Symposium
- 10 2005 Summer Stipends
- 14 IFA at CAA
- 16 Claims to Authority
- 17 2005 Cook Lecture
- 18 In Memoriam
- 24 Forms of Seeing
- 25 Outside Fellowships
- 27 New Dissertations
- 29 Alumni Donors
- 31 Lost Alumni
- 34 Alumni News
- 46 Faculty Notes

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FROM THE DIRECTOR...

MARIËT WESTERMANN, DIRECTOR, INSTITUTE OF FINE ARTS

At the end of this academic year, the Institute looks back on a stimulating and productive year marked by intensive faculty searches, lively public programs, and sustained planning for our future.

On May 10, the Lecture Hall overflowed with students, their families, and their advisors for the Institute's graduation ceremony. We celebrated 27 new MAs, 12 Conservation graduates, and no fewer than 21 PhDs. These numbers are impressive, but even more so the quality of work our graduates delivered during their years at the IFA. We salute these graduates for their accomplishments and welcome them to our alumni corps!

The Institute owes the strength of its students to the remarkable quality, range, and depth of its faculty. For the past few years, the faculty engaged in lively discussions about the Institute's role in the current and future shape of art history. The faculty agree we should continue to support the pre-modern fields that have constituted signal strengths of the Institute from its inception, while also making strategic appointments in fields not traditionally represented, so that we may extend our global reach. And in considering candidates, we'll be mindful of collaborations with museums and other NYU departments. This year, we initiated searches dedicated to ancient Greek art, Byzantine art, science in conservation, and African art. I look forward to making announcements of appointments in the months ahead.

In February, we finished the endowment for the Kirk Varnedoe Visiting Professorship with gifts from trustees, faculty, students, alumni, and others whose lives were transformed

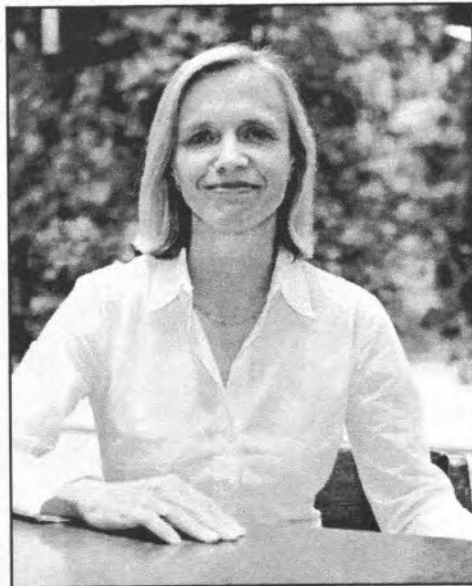
by Kirk. In the spirit of Kirk's sustained and energetic contributions to the intellectual life of the IFA, each Varnedoe Professor will give a course as well as several public lectures. The first incumbent of the chair will be Jeffrey Weiss, head of modern and contemporary art at the National Gallery of Art. Jeffrey was one of Kirk's most distinguished students. After defending his dissertation on *The Popular Culture of Modern Art in 1991*, Jeffrey was a doctoral fellow at CASVA, then joined the Gallery as curator. In that post, he has curated significant shows on Picasso and Rothko, among others, and is currently preparing exhibitions of Jasper Johns and Barnett Newman. We all look forward to welcoming him back to the Institute this coming year.

Earlier in May, over 250 alumni, faculty, and students attended Leo Steinberg's riveting and thoughtful Walter S. Cook Lecture. Days later, the annual IFA-GSAS Forum on Forms of Seeing, generously supported by alumni, featured papers on topics ranging from the figure of collecting in modern American literature to Thomas Wilfred's *Lumia* to Andreas Gursky's new photographic reality. And alumni and current students mingled at an exceptionally well-attended reunion at CAA in Boston.

Our planned faculty expansion and the growing needs of academic

and public programming will require better use of our spaces. Last year, the Institute commissioned Adam Yarinsky, founding partner of Architecture Research Office (ARO), to develop a

feasibility study and schematic design to renovate the Institute's space in 3 East 78th Street as well as the Duke House. A young and active firm, ARO has gained renown for its innovative approach to interiors, its historical understanding of older buildings, and its commitment to non-profit,



educational, and arts institutions. Recent and current clients include the Princeton School of Architecture, Brown University, Union Square Park, and most recently Avery Library. ARO's elegant schematic design for the Institute, with daylight design by James Carpenter, is nearing completion and will be presented to the IFA community early next year.

If this year was full, we expect no abatement of activity in the coming academic year, the Institute's 75th! Our ambitious schedule of anniversary activities will feature distinguished lecturers, symposia, and celebrations, including an especially festive reunion during the 2007 CAA conference. As always, we welcome your full participation in the life of the Institute!

LEO STEINBERG

CONTINUED FROM PAGE 1

Professor Steinberg then discussed major works by Max Ernst and Pablo Picasso where critics have, similarly, been led astray by misleading texts. In an extended discussion of Henri Matisse, he pointed out the ways in which the artist's well-known "Notes of a Painter," published in 1908, and his 1912 interview with Clara T. MacChesney, published in the *New York Times Magazine*, have distorted subsequent scholarship. "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter," Matisse wrote, adding that his work was intended to exert a "soothing, calming influence," rather like "a good armchair that provides relaxation from fatigue." Against this statement, Professor Steinberg set the muscularity and intense sexuality of Matisse's early figure studies, and the "savagery" of his 1905 *Woman with a Hat*. (It was not by accident, after all, that Matisse and his followers were dubbed the "Wild Beasts.") In his 1912 interview, Matisse insisted, "Oh, do tell the American people that I am a normal man; that I am a devoted husband and father..." Shortly after, Matisse painted a portrait of Mme. Matisse where the ghostly, mask-like face shows the depth of his alienation from his wife. It is, Professor Steinberg argued, "the most beautiful portrait of the twentieth century—but cruel: the record of a failing marriage."

Only near the end of his life did Matisse let his own mask slip. The actor and collector Edward G. Robinson

asked him, "What keeps you so young?" Matisse replied: "Every day I've got to get hold of something by the throat and strangle it. That keeps me young." The "something," Professor Steinberg argued, was classical perspective, but Matisse's aggression was as fundamental to his art as were his formal innovations.

Professor Steinberg's discussion of modern artists, in the first half of his lecture, remained relatively impersonal.



Leo Steinberg, Mariët Westermann, & Ken Rosenbaum

It should be said that his groundbreaking interpretations of artists such as Picasso, Rauschenberg and Jasper Johns, published mostly in the years 1953 through 1972, won immediate and universal acceptance from scholars of modern art. His equally revolutionary reinterpretations of Michelangelo and Leonardo da Vinci, published from 1969 through 2001, have provoked more controversy among Renaissance scholars. Discussing these artists, in the second half of his lecture, Professor Steinberg used personal anecdotes to raise more general questions about the boundaries of criticism.

Revisiting a topic he first explored

in his 1975 essay, "Michelangelo's Last Judgment as Merciful Heresy," Professor Steinberg pointed out how Giorgio Vasari's description of the fresco as essentially punitive in character had been repeated by later writers from the Renaissance through the twentieth century, despite the fact that the damned in Michelangelo's painting occupy a smaller area than they do in most other depictions of the Last Judgment. Furthermore, numerous

details of the composition suggest the heretical idea that even the damned may still be susceptible of redemption. If critics have failed to recognize the profoundly merciful quality of Michelangelo's composition, Professor Steinberg argued, it is because the fresco "has been brutalized by reliance on texts from Vasari onwards."

Here, and throughout the second half of the lecture, he developed the

opposition between what a painting may look like to a naïve observer and what it looks like to scholars blinded by literature. Scholars have described the saints gathered around Christ, at the center of the Last Judgment, as "howling for revenge." Three decades ago, however, Professor Steinberg's young students at Hunter College recognized that they were merely "anxious." Sometimes, he suggested, the most profound insights into paintings come from the museum guards who spend days and weeks looking at them. But these insights carry no weight in academic circles. "If a given aperçu could have come from a

guard, then it's not Kunstgeschichte."

Obviously, Leo Steinberg is neither a museum guard nor a traditional scholar. His interpretative method combines encyclopedic knowledge of the relevant literature with hyper-attentiveness to what paintings and sculptures look like. He is willing to find psychological or theological meaning in an artist's formal decisions, whether or not this meaning is supported by textual evidence. Most of us are not so courageous. In the second half of his lecture, discussing controversies over Michelangelo's *Doni Tondo* and Leonardo's *Last Supper*, Professor Steinberg took visible pleasure in evoking the resistance his writings have sometimes provoked, recalling that Ernst Gombrich described his 1975 volume on Michelangelo's last paintings as "a book to be reckoned with—but a dangerous model to follow." Gombrich objected to what he saw as Steinberg's over-interpretation of Michelangelo's paintings, which he felt threatened to distort the work. In contrast, Gombrich wrote under-interpretation "keeps the work intact."

Professor Steinberg's response, in the lecture, was to demonstrate that

under-interpretation could be every bit as distorting as over-interpretation. For three hundred years, he argued, scholars had regarded the nudes in the background of the *Doni Tondo* as merely ornamental. Deprived of theological significance, however, they came to be seen as erotic fantasies, rendering the picture as a whole "spiritually suspect, even odious." To recover the significance of the nudes by interpreting them was, in a sense, to redeem the painting.

Professor Steinberg began the final section of his lecture by summoning up the ghost of Walter Friedländer, a noted figure in the history of the Institute of Fine Arts, who once remarked, "I don't trust Leo Steinberg: he writes too well." Here, Steinberg pled guilty to an inordinate love of language, quite apart from its usefulness in communicating art-historical knowledge. Years ago, he recalled, he read an account of the notorious "Defenestrations" of Prague, which set off prolonged periods of religious conflict. Fascinated by the word's illogic (it should mean "to remove the windows from a wall," but in fact means "to throw someone out a window"), he had been seized with

the desire to use it in an essay, but was unable to find an appropriate occasion to do so.

From this opening, the lecture proceeded in an apparent non-sequitur to a discussion of the humorous quality (ignored by critics) of some of Leonardo da Vinci's drawings related to the *Last Supper*, and from there to the equally humorous remarks sprinkled through Leonardo's *Treatise on Painting*. Professor Steinberg cited the description of an unnamed painter's *Annunciation*, in which the absurdly gesticulating angel "appeared to be chasing Our Lady out of her room." It seemed, Leonardo wrote, as if the Madonna, in despair, might "throw herself from the window." What painting did Leonardo have in mind when he wrote this? After many years of research, Professor Steinberg suggested that it might have been a small panel by Luca Signorelli, now in Philadelphia. Finally, he concluded, an opportunity to use the word "defenestration." The audience, packed with NYU faculty and distinguished alumni, responded with thunderous applause.

GSA COMMUNITY OUTREACH

The Graduate Student Association traditionally responds to the concerns of the graduate student body at the IFA. In the beginning of the fall semester, however, the catastrophic nature of Hurricane Katrina prompted among IFA students a particular concern for larger community outreach. The GSA organized two events in the fall to en-

able IFA students, faculty, and friends to contribute to Hurricane Katrina Relief. Over the course of two days, a total of \$3700 was collected and donated to the Red Cross. Additionally, several bags of clothing were collected over the course of a week and donated to those who had lost their belongings in the hurricane. Everyone was very

impressed by the IFA community's enthusiastic response to this outreach effort. Another clothes drive, this time for the general New York area, was held in the spring semester.

INSTITUTE AND COLUMBIA CONDUCT JOINT STUDY OF SCHOLARLY PUBLICATION

In 2004, Mariët Westermann, Director of the Institute, and Hilary Ballon, then Chair of the Department of Art History at Columbia University, began to discuss their joint concerns that opportunities for the publication of scholarly monographs were shrinking. They successfully applied for a grant from the Andrew W. Mellon Foundation to study the state of scholarly publication in the history of art and architecture. The study, which is drawing to a close this summer, is mapping trends in art history scholarship and publishing, including both retrenchment of traditional modes of publishing and the development of new models of scholarly communication. Professors Ballon and Westermann are investigating the ef-

fects of these developments on scholars at different stages of their careers, and reasons for the reductions from the perspective of academic publishers.

The scholarly publication project has been gathering numerical as well as qualitative data on Ph.D. conferral, tenure standards, and publication opportunities. Ballon and Westermann consulted with junior, mid-career, and senior scholars, as well as art history editors and publishers. On March 3, the Institute hosted a summit meeting of leading publishers, scholars, museum professionals, and foundation and research institute representatives, for the purpose of exchanging information and thinking through new and productive responses to the challenges facing art historians and publishers. The

data collection has been coordinated by Dr. Lawrence T. McGill, Deputy Director of the Center for Arts and Cultural Policy Studies at Princeton University. Kate Wittenberg, Director of the Electronic Publishing Initiative at Columbia (EPIC) also served as consultant. Eric Ramirez-Weaver, an advanced Ph.D. candidate at the Institute, served as research assistant.

Professors Westermann and Ballon will issue their report and recommendations on the state of scholarly publication in the summer of 2006. After release by the Andrew W. Mellon Foundation, it will be made widely and freely available in print and electronic form, through the IFA website and other channels.

EXCELLENT NEWS: A FINE REGARD: ESSAYS IN HONOR OF KIRK VARNEDOE TO BE PUBLISHED.

by Gertje Utley (PhD 1997)

In November 2004 the Institute of Fine Arts hosted a symposium in honor of Kirk Varnedoe, which had been very generously sponsored by Emily and Jerry Spiegel. The success of the symposium, which was co-organized by Patricia Berman and me, fueled our ambition to publish the presented papers, as well as articles authored by other of Professor Varnedoe's IFA Ph.D. students, with the title *A Fine Regard: Essays in Honor of Kirk Varnedoe*. Our aim



Brigitte Lacombe ©

was to produce a book of essays celebrating the scholarly, pedagogical, and curatorial vision of Kirk Varnedoe. Like the symposium, the book will highlight the extraordinarily wide range of subjects in nineteenth and twentieth-century art that Dr. Varnedoe introduced to his students, the passion that he brought to his teaching, and the ways in which his mentorship conditioned a generation of scholars. The volume, whose working title refers to Varnedoe's book, *A Fine Disregard: What Makes Modern Art Modern* (N.Y.: Abrams, 1990), and which Pat Berman and I will edit, will be sumptuously produced

and richly illustrated.

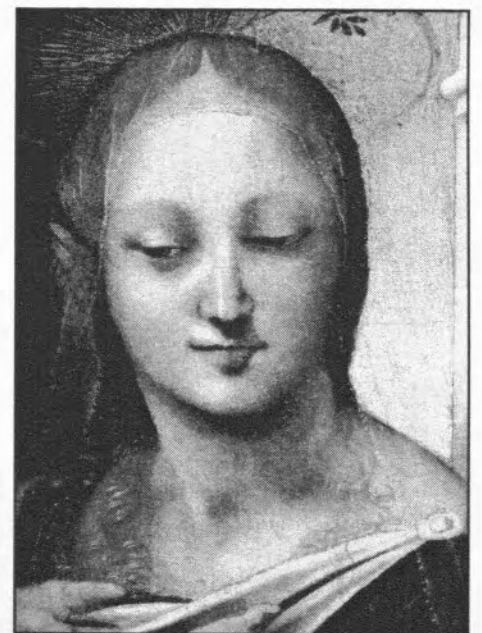
From the start we were aware that an anthological volume would be difficult to publish unless we could provide the necessary funds before approaching a publisher. We have been fortunate to find donors whose generosity allows us to proceed with the publication of the prestigious and handsome book we hoped for. Much appreciated contributions for the publication come from Jo Carole and Ronald S. Lauder together with Agnes Gund and Daniel Shapiro, who have contributed \$25,000 each. An additional \$ 5,000 has been donated by the Grace Slack McNeil Fund at Wellesley College. Negotiations with a publisher are underway, and we look forward to a publication date in 2008.

A TREASURE SAVED BY THE CONSERVATION CENTER

A group of Genoese merchants commissioned Cesare da Sesto to create an altarpiece for their Oratory attached to the church of Saint Dominic in Messina. The Oratory was torn down in the late eighteenth century and the altarpiece, The Madonna and Child with Saint John the Baptist and Saint George, painted between 1515 and 1519, was sold to Sir John Acton, prime minister of the Kingdom of Naples under Ferdinand IV. Inherited by Sir John's son, the painting traveled to England where it was acquired at auction by Sir Francis Cook in 1896. Samuel H. Kress acquired most of the Cook pictures, along with the da Sesto, in 1949, and the Kress Foundation later donated the painting to the Fine Arts Museums of San Francisco.

The painting on a large wood panel had suffered from repainting, extensive flaking, and the use of harsh solvents in the past. The altarpiece was transferred to a masonite support in 1997, and the old varnish and restorations were removed by the Fine Arts Museums of San Francisco.

Over the past three years, Dianne Dwyer Modestini, Conservator for the Kress Program in Paintings Conservation and Institute Lecturer, carried out the present restoration at the Conservation Center of the Institute of Fine Arts. Assisting her in the restoration were Nica Gutman, Associate Conservator of the Kress Program in Paintings Conservation and two students, recent IFA graduates Monica Griesbach and Matthew Hayes. The result is a treasure, the only painting by Cesare da Sesto in North America, saved.



THE ARTS AND THE PORTUGUESE COLONIAL EXPERIENCE

by Nuno Senos (PhD 2006)

The symposium "The Arts and the Portuguese Colonial Experience" was jointly sponsored by the Institute of Fine Arts (IFA) and the Centro de História de Além-Mar (CHAM) of the New University of Lisbon. It was organized by Nuno Senos (IFA) and Alexandra Curvelo (CHAM), and took place at the IFA, on March 24 & 25, 2006.

The Portuguese colonial experience spans almost six hundred years, from

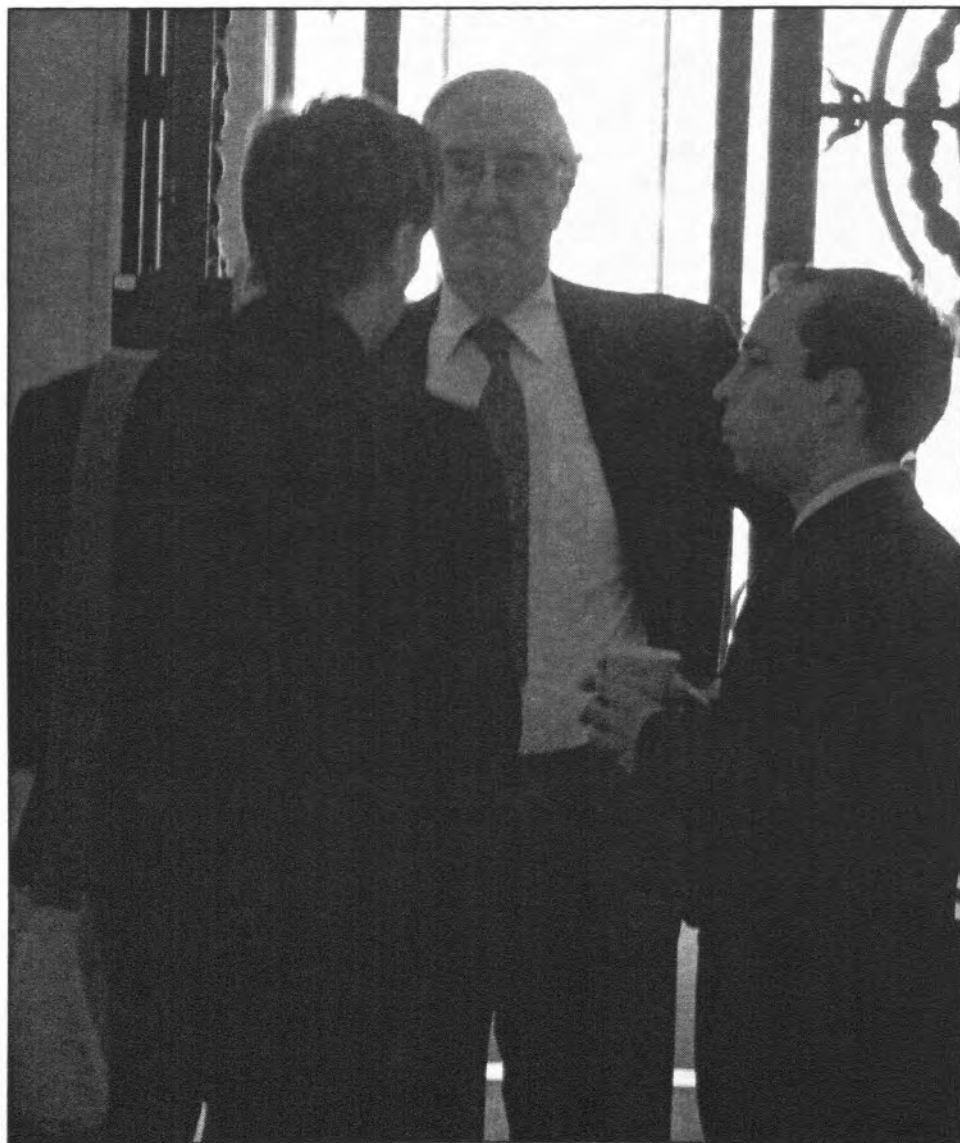
the conquest of Ceuta, in Northern Africa, in 1415, to the return of Macao to full Chinese sovereignty, in 1999. During this long period, the Portuguese interacted with various peoples and civilizations, in Africa, Asia and America. A variety of fascinating artistic experiences resulted from that interaction in which European aesthetics, technical solutions, and artistic sensibilities dialectically combined with those from other parts of the world.

This symposium brought together an international group of scholars to

discuss various aspects of the arts that resulted from that experience. Speakers from Portugal, the United States, Brazil, Canada, Italy, and Japan presented papers that covered aspects of the arts of Africa, India, China, Japan, and Brazil.

The symposium was organized into three panels. The first, entitled "A Globalized World," was chaired by Professor Jonathan Brown (IFA) and focused on the circulation of works of art, people and ideas throughout the various parts of the world where the Portuguese presence was felt in the Early Modern Age. The second panel, "The Asian World," chaired by Professor Jonathan Spence (Yale), encompassed India, China and Japan. Papers in this panel dealt with the arts produced for Portuguese patrons and also with the impact of European works of art brought by the Portuguese. Finally, the last panel, "The Atlantic World," chaired by Professor Edward J. Sullivan (IFA), included talks on Africa and Brazil, covering ivories, painting, sculpture and architecture.

Speakers and chairs greatly benefited from the presence of a numerous and qualified audience that included students, academics from various areas, museum and gallery curators, and art collectors. Audience and participants engaged in animated debates that will undoubtedly stimulate future research.



Jonathan Brown & Nuno Senos

DIGITAL IMAGING AT IFA

With the generous support of the NYU Digital Image Resource Initiative (DIRI), the Institute's Visual Resources Collections is participating in a campus-wide image database project, using Luna's Insight image access software and database management tools. The ultimate goal is to make images easily available to students and faculty across the entire NYU campus. The first phase of the project includes the collections at IFA, the Department of Fine Arts at Washington Square, and the collections of the Saskia Archive. Other departments, most notably photography at Tisch School of the Arts, have asked to participate in the project's next phase.

The transition from traditional

photography to digital imaging is an exciting challenge for everyone. The changes in technologies have brought notable changes to our classrooms: Digital projectors and computers now rest where lantern slide projectors once stood; wireless keyboards and track balls have replaced hard-wired carousel remotes. In addition, images can be searched on-line from any computer that has an Internet connection and an IFA account. Images shown in class are mounted to the Institute's web site, almost immediately. Just as students were once able to order slides for their presentations, they may request scans for the same purpose, which are then added to the Luna database.

To date, requests for scans have outpaced requests for the slides, at a rate of 3 to 1. Almost 50,000 images are now available through NYU's Luna database, with nearly 10,000 from the Institute's collections. This project is an unprecedented opportunity for collaboration within the University. Images can be shared among departments, brought into classrooms, and viewed by students on their own computers. This is possible only through the collaboration of the staffs of IFA, DFA, ITS, and the Libraries.

RENAISSANCE SYMPOSIUM CELEBRATES MARILYN LAVIN'S 80TH BIRTHDAY

by Nicola Courtright

On November 12, 2005, around eighty colleagues and friends joined together at the Institute of Fine Arts to celebrate Marilyn Lavin's 80th birthday with a day-long Renaissance symposium in her honor. Organized by Nicola Courtright (IFA PhD '90) and fellow art historian Elizabeth Pilliod, the event was kept secret from the honoree until shortly before it took place. Marilyn Aronberg Lavin, who received her B.A. and M.A. degrees from Washington University and her PhD, which was granted the New York University Founders Day Award for Outstanding Scholarship, from the Institute of Fine Arts in 1973, is a scholar well known for her publications on Renaissance and Baroque art. She has written numerous monographs on Piero della Francesca, *Seventeenth-*

Century Barberini Documents and Inventories of Art (New York, 1975), for which she received the Charles Rufus Morey prize from the College Art Association, *The Place of Narrative: Mural Decoration in Italian Churches, 431-1600 AD* (Chicago, 1990), and (with Irving Lavin), *The Liturgy of Love in Art: Images from the 'Song of Songs' in the Art of Cimabue, Michelangelo, and Rembrandt* (University of Kansas, 2001).

The speakers, who addressed a wide range of topics from art of the 15th-century Netherlands to 17th-century Italy and France, included Kathleen Weil-Garris Brandt, Horst Bredekamp, David Freedberg, Jack Freiberg (IFA Ph.D 1988), historian Daniel Michaels, and the organizers. Kirk Alexander also spoke on the computer technology he and Marilyn developed together at Princeton to

illuminate Piero della Francesca's Constantine cycle in Arezzo, and presented Marilyn with an updated copy. In addition, Phyllis Lambert, James Marrow, Elizabeth and Nicola gave tributes to Marilyn and her scholarship. Congratulatory messages sent for the occasion were shared, and actress Ellen Burstyn read excerpts about Marilyn from the poet James Merrill's unpublished manuscripts about their time together in Italy, now preserved at Yale. Marilyn capped the proceedings with heartfelt thanks, and gave a commentary about her early years and art historical training at the Institute guided by H.W. Janson, accompanied by a Power-Point presentation illustrating key events.

A Festschrift, edited by Jack Freiberg and David A. Levine, is underway.

2005 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 award more than \$29,000 in assistance to thirteen students! The Summer Stipends provide travel and research grants for students to advance their dissertations, prepare language proficiency, study for the Major Oral Exam, extend internships and pursue special projects. Alumni Charles Little, Sabine Rewald, and Miriam Basilio working in conjunction with the Institute's Fellowship Committee, selected the grantees for the summer of 2005. This is how those students used their stipends:

Mark Benford Abbe

An award from the Alumni Association enabled Mark to extend his Fourth Year Conservation Internship at the University of Pennsylvania's Museum of Archaeology and Anthropology's Near Eastern Section and Conservation Laboratory through the months of June and July. During the 2004-2005 academic year, Marc worked on the conservation of an important group of third millennium BCE bronze sculptures from southern Iraq. During the summer extension, Marc focused on the examination, technical study and treatment of one of these objects, a large bull statue in the Museum's collection that has recently been described as "the most outstanding instance of wrought statuary from Mesopotamia."

Mark's work on the Al Ubaid bull was supervised by Lynn Grant, Conservator of Traveling Exhibits and Loans. Mark writes that "the University Museum has proved to be a great place for my internship, with fresh energy supplied by its new director, Richard Leventhal." He also met several times with Holly Pittmann to discuss conservation protocols in her excavations in Iran. Together with Richard Zettler, Mark presented a summary of the conservation work and findings to date at the November meeting of the ASOR.

Corey D'Augustine

Corey is a student planning to combine the Certificate in Conservation with the Ph.D. in art history. In preparation for his Fourth Year Internship at MoMA, Corey worked and studied in the conservation department of the Moderna Museet in Stockholm where he performed treatments on post-war paintings and sculpture in one of the world's finest collections of 20th-century art. Corey was particularly pleased to have been able to discuss ethical issues with the department's head, Lars Byström, whose controversial approach to conservation privileges the material in much 20th-century art and often advocates total reconstruction of deteriorated works. The research component of Corey's experience in Stockholm provided him access to key works by Ad Reinhardt, Barnett Newman, and Yves Klein that will prove vital to both his career as a conservator and as a doctoral student whose dissertation will concern post-war abstract painting techniques. Corey was also able to gain unique expertise in mold removal and prevention during his stay at the Moderna Museet where a severe mold

infestation forced the museum's closing for several years.

Sarah Graff

Sarah wishes to express her gratitude for the generous support granted by the Alumni Association, "without which I would not have been able to pursue full-time, intensive study of ancient Greek under the auspices of the CUNY Latin/Greek Institute, thereby gaining command of a language essential to further in-depth work in the course of my academic career focusing on the Middle East up through the Roman period." In a program that consisted of six weeks of grammar and four weeks of reading, Sarah gained a "rock-solid foundation of Greek grammar and a deep appreciation of, and affection for, ancient Greek literary culture." Sarah, a student of Professors Hansen and Welch, built on the knowledge gained at CUNY to win a seat in a Greek reading course at the Jewish Theological Seminar in the Fall term. This course focused on Jewish texts in Greek which broadened Sarah's understanding of the cultural milieu of the Greco-Roman world from a specifically Jewish perspective, thus dovetailing with her "ongoing interest in Jewish negotiations of identity and cultural influence in the Hellenistic and Roman Near East."

Lindsay Harris

A ten-day trip to Reggio Emilia, Italy was just what Lindsay needed to determine the viability of a dissertation topic concerning the photographer Luigi Ghirri whose work is archived at the Biblioteca Panizzi. Lindsay, a pre-orals student working with Robert Storr, gained access to Ghirri's prints, negatives and unpublished writings

during a week of study at the library's archive. Her dissertation proposal, "The Photographs of Luigi Chirri: 'La Terraine Vague' 1970-1992" will be presented to the faculty at its January meeting after which Lindsay will begin preparation for her Major Oral Exam in May.

Joanne Klaar

Joanne used her award to extend her Fourth Year Internship at the National Gallery of Art's Paintings Conservation lab through the summer. The extra time allowed her to complete her final two treatments, *Dad's Coming!* by Winslow Homer and *Untitled* (Four Figures in a Plaza) by Mark Rothko. In addition to completing these treatments, Joanne had the extraordinary opportunity to take two international courier trips, first to bring loans to the Museo de Arte Reina Sofia in Madrid for the Juan Gris exhibition in June and then to bring loans to the Museum Het Valkhof in Nijmegen, The Netherlands for the Limbourg Brothers exhibition in August. Joanne also began a research project along with NGA painting conservators and scientists working on a new material, cyclododecane, and its use in painting conservation. "In all," says Joanne, "my summer was an incredibly rewarding experience, both professionally and personally, for which I owe my thanks to the Alumni Association."

Yulin Lee

With an award from the Alumni Association, Yulin was able to stay in New York to study for her Major Oral Exam in early Fall. Without support, she would have had to return to her home in Taiwan to work, thereby

delaying both her orals study and consequently the onset of research for her dissertation: "Architectural Response to Contemporary Art: Four Cases of Contemporary Art Museums in Japan in the 1990s." Yulin successfully passed her exam and two-week paper requirement with high praise from her examining committee and is currently in Japan investigating the various museums she will consider in her dissertation.

Michele Matteini:

Michele is a student of Chinese art working with Jonathan Hay. He used his summer award to travel to Taiwan to study Chinese at the Taipei Language Institute. Although his main destination was Beijing, Michele first visited Liaoning Province since his area of specialization is Qing Dynasty painting and he will focus on the multi-cultural dimension of Qing rulership and the relationship

between the Manchu authority and the Chinese bureaucratic elite. It was therefore essential for him to visit the Manchu's former capital, Shenyang. In Beijing, Michele attended ad hoc classes in modern and classical Chinese for foreign students. Working with three separate professors, he became accustomed to the conventions of four different kinds of textural documentation related to his dissertation topic. "I am deeply grateful to the Alumni Association of the Institute of Fine Arts for giving me the opportunity to enjoy such a productive, stimulating, and thought provoking visit to China," says Michele.

Kalliopi Minioudaki: Kalliopi would like to thank the Alumni Association and assure them "that I did my best to make each single penny of this invaluable summer grant prove absolutely beneficial." She made an advanced dissertation research trip to Paris for

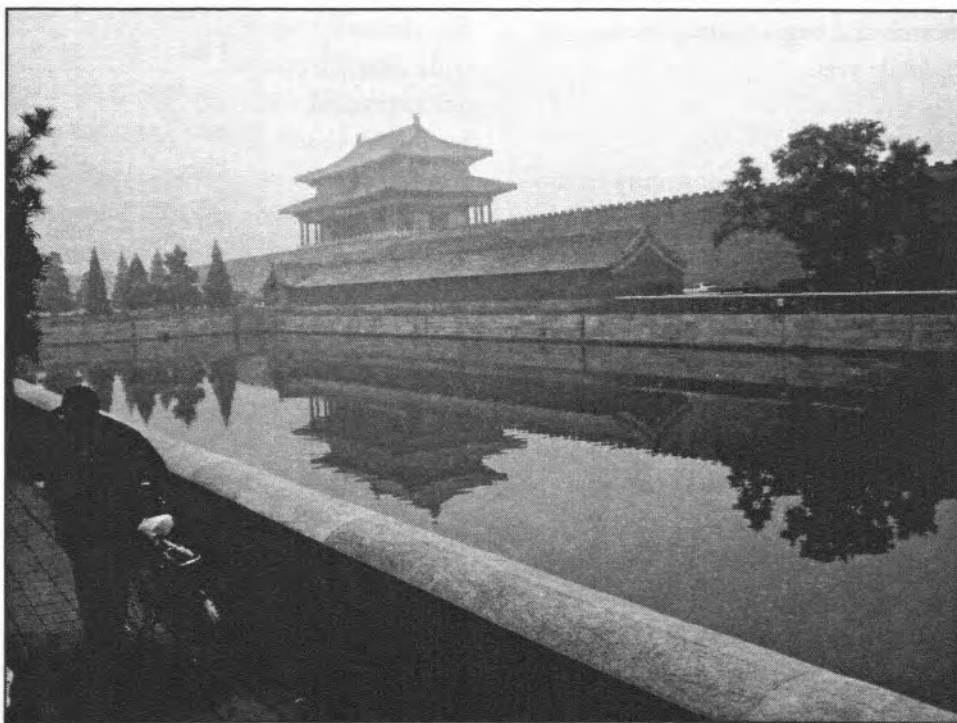


photo by Michele Matteini

2005 SUMMER STIPENDS

archival research and interviews with members of Niki de Saint Phalle's and Axell's circle which provided critical support for her topic: "Women in Pop" which she is writing under the sponsorship of Linda Nochlin. By way of demonstrating the "invaluable contribution of her grant to her research," Kalliopi tells of the highlight of her trip, a visit to the Italian Pop show in Moderna and the discussion she had with its curator Walter Guadagnini at Bologna. Since her study of the work of women Pop artists aims not only at addressing the gender biases of the discourse of Pop and its canon but at redefining Pop Art itself. This "first-ever big show" of Italian Pop provided Kalliopi with an "understanding that no catalogue could have replaced," and the opportunity to study many Pop works by a great variety of Italian artists, hard to see works which, unfortunately, have become "invisible in the growing discourse of international Pop Art," Kalliopi plans to complete the research and begin writing during this academic year.

Kate Moomaw

Kate was given the opportunity to travel to Marfa, Texas where she spent ten weeks as an intern in the conservation department of the Chinati Foundation. This foundation, established by Donald Judd in the late 1970s, is now one of the most important institutions in the United States for the exhibition of site-specific contemporary sculpture and installations by artists such as Dan Flavin, John Chamberlain, Carl Andre, Claes Oldenburg and Coosje van Bruggen, Ilya Kabakov, and Roni Horn. For Kate, who is specializing in the conservation of contemporary

art, the Chinati was a fascinating location for the study of artwork that is entwined with a physically degraded and degrading environment. Further, she was able to work with a number of common contemporary art materials such as plywood, polished metal, polyurethane, and concrete which challenge the conservator due to their delicacy or poor aging properties. Kate was able to spend time assisting the foundation's conservator, Francesca Esmay, who is actively engaged in researching contemporary art materials and developing treatments for their cleaning and preservation. The Chinati was able to provide Kate with housing and a small living stipend but its limited resources could not provide travel to and from Texas. Thanks to the Alumni Association, that travel became possible for Kate who says: "Nowhere else would I have had such an opportunity to explore the crucial conservation issues that arise in this unique foundation's collection...I am so grateful for the Alumni Association's help."

Elizabeth Nogrady

Elizabeth is a student of Dutch and Flemish seventeenth-century art working with Mariët Westermann. She began the study of Dutch language in Fall 2004 with an introductory course at Columbia, but, in order to study full-time for her Major Oral Exam in May, Elizabeth had to forgo the second

half of the course taught in Spring 2005. So as to be ready for Columbia's Dutch III in Fall 2005, she was able, with her summer award, to attend a three-week intensive Dutch language course at the University of Leiden in late July and early August. The course provided an ideal complement to her course at Columbia, even using the same textbook. Beyond providing continuity of study and advancing her reading ability, the time spent in the Netherlands greatly benefited her speaking and comprehension skills. Elizabeth will move to the Netherlands in January, confident that she will have the language ability needed for research on her dissertation, "The Netherlandish Academy and Abraham Bloemaert."

Jeremy Ott

An Alumni Association award enabled Jeremy to travel to Athens where he participated in the Athenian Agora summer excavation.

Following his time at the dig, Jeremy stayed in Athens for the 2005-2006 academic year as a regular member at the American School of Classical Studies. Jeremy is a student in Classical art working with Christopher Ratte. Together they are anticipating a dissertation for Jeremy on the topic of nymphaea in the Greek East. Therefore his time in

Greece will be of enormous assistance in firming up his topic.

Jessica Corey Smith

Corey needed support in order to participate in a summer internship in the conservation department of the

**"Nowhere else would I have had such an opportunity to explore the crucial conservation issues that arise in this unique foundation's collection...I am so grateful for the Alumni Association's help."
- Kate Moomaw**

Bata Shoe Museum in Toronto where she was able to expand her interest in textile conservation comprising objects that involve textile elements such as costume accessories. The Bata Museum houses over 10,000 shoes

from hundreds of cultures, from 19th century American sailor's shoes made of hemp cord to funeral shoes made of palm fibers from ancient Egypt. During her summer internship,

Corey treated shoes as they arrived for an upcoming show focusing on the ten greatest shoe designers of modern times. She was particularly pleased to work with costumes and shoes that Marlene Dietrich wore in the 1955 film, *The Prodigal*. Of even more consequence for Corey's Fourth Year Internship at the National Museum of the American Indian in Washington during this academic year was her opportunity to examine and treat objects from the Bata's strong collection of ethnographic shoes from North American native cultures. Corey thanks the Alumni Association for its support of this summer internship which in turn enriched her preparation at the IFA for creating a valuable niche within the conservation world, one that focuses on object conservation involving three-dimensional textile elements.

Jovana Stokic

A vital part of Jovana's research for her thesis, "The Body Beautiful: Feminine Self-Representations in Visual Arts,

1970-2000," is to interview all the artists that she plans to discuss. In this way, she gains insight into the artists' notions of self-identity, femininity and also into their specific working processes. As of Spring 2005, Jovana had

**She was able to make the trip where she witnessed both the performance and Ms. Abramovic's participation in a panel on autobiography and performance. "My work has been so enriched by this experience and I am forever indebted to the IFA Alumni who made it possible."
- Jovana Stokic**

already enjoyed direct access to the works of Sophie Calle, Sam Taylor-Wood, Lorna Simpson, Orlan, and Marina

Abramovic, who she interviewed in March. During this interview, Ms. Abramovic invited Jovana to attend the artist's autobiographical performance, "Biography" as part of the July 11-14th Avignon Theatre Festival. This important performance piece has never been shown in the US. Since Jovana was at home in Serbia during the summer, expenses for travel to France for the short stay were very reasonable, but still beyond her means. Both Linda Nochlin and Robert Storr urged that Jovana be assisted in attending the performance primarily because Ms. Abramovic is the most important artist to be considered in her dissertation. Thanks to the Alumni Association, Jovana was able to make the trip where she witnessed both the performance and Ms. Abramovic's participation in a panel on autobiography and performance. "My work has been so enriched by this experience," says Jovana, "and I am forever indebted to the IFA Alumni who made it possible."

INSTITUTE OF FINE ARTS AT CAA 2005

The Institute was well represented at this year's annual College Art Association meeting in Boston (Feb. 22-25), with an impressive 45 IFA alumni, faculty, and current students chairing sessions or presenting their latest research on topics ranging from *Early Modern Displays of Plate* (Beth Holman, PhD '91), to *Early Dynastic Sculpture Styles and the Tell Asmar Hoard* (Jean M. Evans, PhD '05), to *Playing with Dada: Hannah Wilke's Irreverent Artistic Discourse with Duchamp* (Debra Wacks, MA '93).

Sessions chaired by IFA alumni included: *Art Historian-Art Conservator Alliances* (Joyce Hill Stoner, MA '70); *Cubism Approaching 100: Material Questions* (Rebecca A. Rushfield, MA '80 Conservation), which featured Pepe Karmel's (PhD '93) paper, *Transformation and Conservation in Cubist Painting: 'Small Packages?' The Role of Local Culture in Northern European Art* (Jacob Wisse, PhD '99); *Visual Gossip* (Reva Wolf, PhD '87), in which Shelley Rice (MA '75) served as discussant.

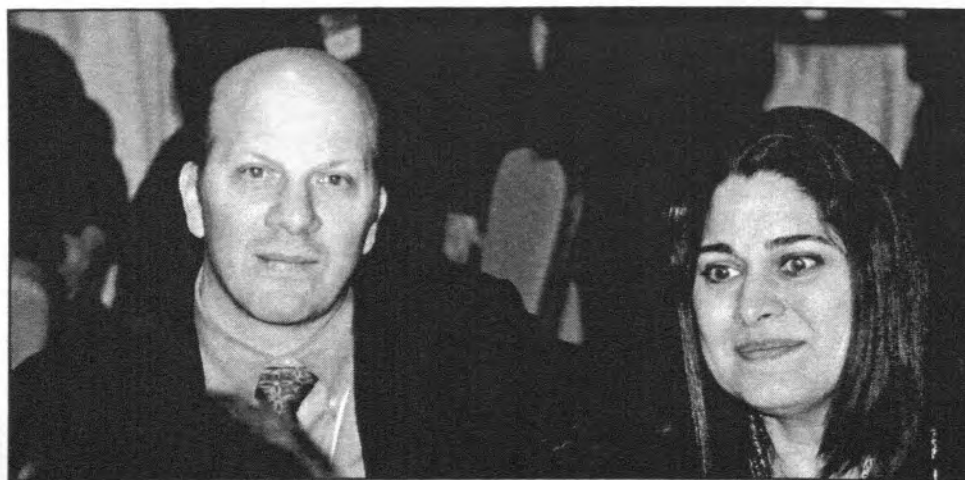
Faculty activity at the meeting included a session chaired by Kathleen Weil-Garris Brandt on *Italian Renaissance Art, 1400-1580*, which

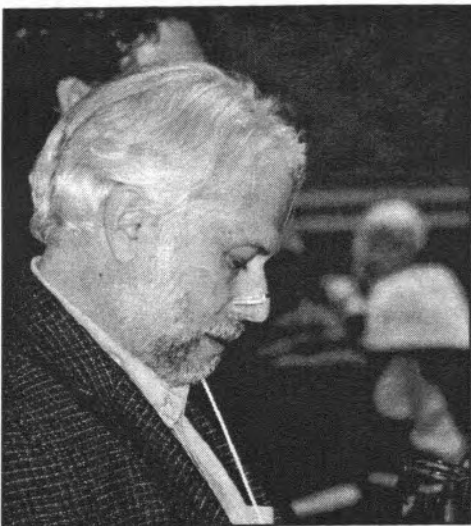
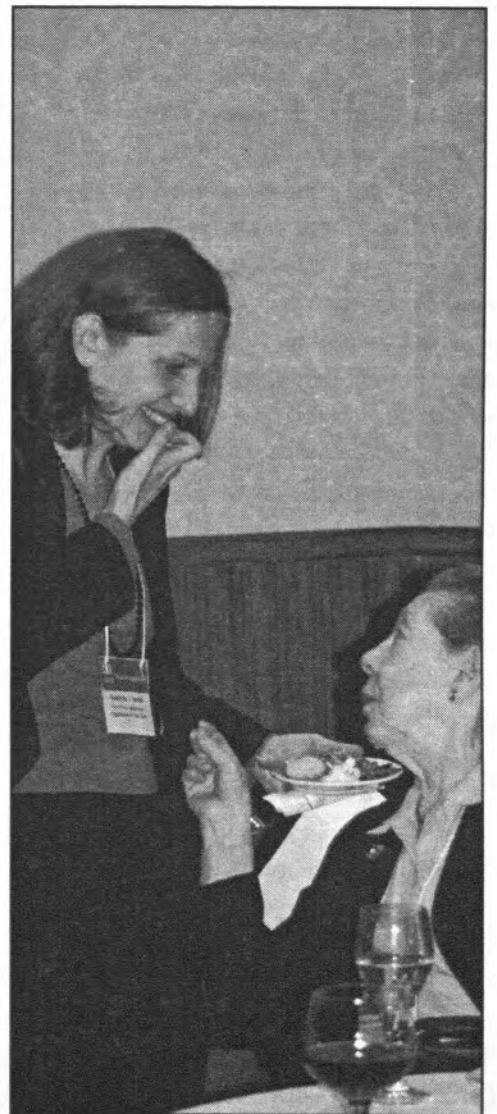
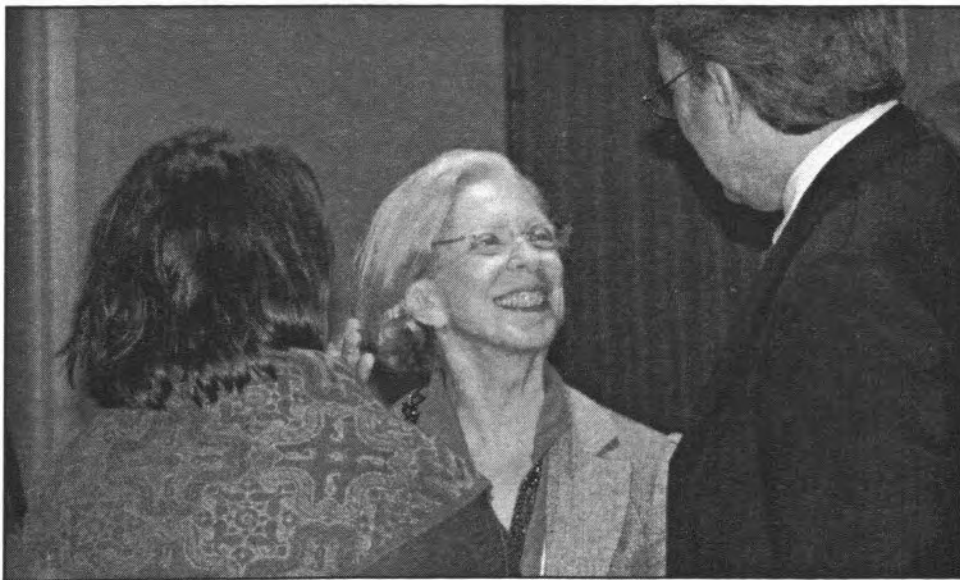
included a paper by Bill Barcham (PhD '74) on *The Cristo Passo, Franciscan Devotions and Fiscal Politics in Quattrocento Venice and the Veneto*. Mariët Westermann (PhD '97) gave a paper, *Blind Spots: Held and Rembrandt Studies*, which focused on the legendary Julius S. Held, and Peggy Ellis (MA '79 Conservation) participated in a session devoted to Jackson Pollock with her talk, *Not Just Turkey Basters and Duco: Pollock's Paintings on Paper*.

Other papers presented by IFA alumni included: *Exhibiting the Middle East in a Post-9/11 World: What Islamic Art Can and Cannot Do* (Linda Komaroff, PhD '84); *Eternal Ink: Comic Book and Comic Strip Original Art as Aesthetic Object* (Andrei Molotiu, PhD '99); *Colonial Latin America and the Globalization of Taste* (Sofia Sanabrais, PhD '05); *Chivalric Narratives and Devotional Experience in the Teymouth Hours* (Kathryn A. Smith, PhD '96); *A Leap of Imagination: Monkey See Monkey Do* (Anita Moskowitz, PhD '78); *Dislocation/Relocation at the Isabella Stewart Gardner Museum* (Alan Chong, PhD '92); *Faces of Beauty/Beauty as Defacement: The Female Portrait in Greek Art* (Sheila Dillon, PhD '94);

New Perspectives: The Reinstallation of the Islamic Galleries at the Brooklyn Museum of Art (Aimée Froom, PhD '01); and *Iconography and Authorship in the Eyckian Miniatures of the Turin-Milan Hours* (Carol Herselle Krinsky, PhD '65)

Seven current students presented papers this year: Heather Lee McCarthy, *Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women's Tombs*. Andaleeb Badiie Banta's, *From Monastery to Marketplace: The Commercial Career of Bernardo Strozzi*; Murtaza Vali, *Performing National Identity: Pushpamala N.'s The Phantom Lady or Kismet and Indian Popular Films*; Eric M. Ramírez-Weaver, *Sacred Study of the Constellations in Carolingian Encyclopedias*; Daniel Belasco, *In Tents: Israeli and Palestinian Artists Confront the Deterritorialized Home*; Jovana Stokic, *Undoing Monoculture: Women Artists from the Blind Spot of Europe – the Former Yugoslavia*; and C.D. Dickerson, *San Bernardo alle Terme: Artistic Problem-Solving and the Rhetoric of Stucco*.





CLAIMS TO AUTHORITY:

A WORKSHOP ON MODERN AND CONTEMPORARY ART IN EAST ASIA

Among the most notable developments in the art world over the past fifteen years has been the increased visibility of modern and contemporary art from East Asia. Scholarly examination of this body of work has also gained momentum within this short time, an example of which was the workshop "Claims to Authority." On May 20-21, 2005 the Institute hosted a workshop on modern and contemporary art in East Asia. Organized by Ph.D candidate Joan Kee with crucial advice and support of Professors Mariët Westermann and Jonathan Hay, the event covered a wide range of topics and periods from industrial fairs in Japan-occupied Korea in 1915 to the phenomenon of contemporary Chinese art exhibitions in the 1990s.

Diverging somewhat from usual conference practice, the workshop was envisioned as an oral version of the kind of rigorous peer review expected from a scholarly journal. Eight junior scholars were paired with six of their senior counterparts who provided critical, in-depth commentary on the arguments presented. The junior scholars, all of whom were advanced graduate students or recent Ph.D recipients included Alicia Volk and Ryan Holmberg of Yale, Kevin Chua of the University of California at Berkeley, Hong Kal, Assistant Professor at York University, and four Institute students: Zhijian Qian, Kenji Kajiya, Michele Matteini, and Joan Kee. In the interests of reconfiguring modern and contemporary art according to an expansive worldview, senior scholars hailing from both Asian and non-Asian fields were invited: Eugene Wang from Harvard, Gennifer Weisenfeld from Duke, Pamela Lee from Stanford University, Caroline

Jones of the Massachusetts Institute of Technology, Miwon Kwon from UCLA, and Jonathan Reynolds from the University of Southern California.

The papers presented by both junior and senior scholars provided the basis for a lively, and occasionally,



heated plenary discussion on May 21. Key issues raised included the over-determination of Asian art by an excessive desire for contextual information within Euroamerican art worlds and the tension between universalism and localism. Another, implicit concern pertained to the fallacious divide between form and context: an important task, as many of the junior scholars noted, lay in mediating between the organization of form with its immediate social context without necessarily sacrificing one in favor of the other.

Indeed, in a timely reflection of present debates regarding method, the

problem of form was a recurring theme of the workshop. Almost all of the papers presented used formal analysis extensively, prompting many of the respondents and audience members to raise questions about the strategic use of form and its implications. How can it be used to allow non-specialists access to this body of work, and thus facilitate a less provincial understanding of contemporary art? At the same time, is form truly innocent of ideological baggage? How will the art historian choose to perceive and articulate questions of influence and reception?

The workshop offered no set answers to these admittedly difficult questions. Yet the frankness with which such questions were posed created much-needed room for dialogue – on both the subject of modern and contemporary art in East Asia, as well as general issues of method that concern the discipline at present. To paraphrase Professor Hay's opening remarks on the workshop's second day, it would have been inconceivable for such a workshop to have taken place ten years ago. The level of sustained interest at both the junior and senior levels had not reached the kind of critical mass it has today. In light of the workshop and its discussions, it seems even more inconceivable that any real discussion of modern and contemporary art might take place without a serious treatment of visual art in East Asia.

For the full schedule of the workshop, along with paper abstracts please refer to:

<http://www.nyu.edu/gsas/dept/fineart/ifa/asia.htm>

2005 COOK LECTURE - NAOMI MILLER

by Beth Holman (PhD 1991)

Naomi Miller, Professor Emerita of Boston University, was the honoree and speaker at the 2005 annual Walter W. S. Cook Lecture, sponsored by the IFA Alumni Association. Professor Miller was an early pioneer of garden history with her books *French Renaissance Fountains* (1977), *Fons Sapientiae: Garden Fountains in Illustrated Books, Sixteenth-Eighteenth Centuries* with Elizabeth MacDougal (1977), and *Heavenly Caves: Reflections on the Garden Grotto* (1982). She is also well known for her publications in architectural, urban, and cartographic history: *Renaissance Bologna: A Study in Architectural Form and Content* (1989), *Architecture in Boston, 1975-1990*, co-authored with Keith Morgan (1990), *Mapping Cities* (2000), and *Mapping the City: The Language and Culture of Cartography in the Renaissance* (2003). Her numerous articles, reviews, encyclopedia and catalogue entries range widely from "Musings on Maulne" to "Goethe's Gardens," from medieval mapping and an early quattrocento manuscript, *La Sfera*, to the US Holocaust Memorial Museum (1999) and Mitterand's *Grands Projets*. In addition to teaching History of Art and Architecture at Boston University since 1964, Professor Miller has taught at Rhode Island School of Design, the University of California at Berkeley, and the Hebrew University of Jerusalem. She has also served as Editor and Book Review Editor of the *Journal of the Society of Architectural Historians* and Foreign Correspondent for *Space and Society*. Her numerous, prestigious fellowships and awards include the National Endowment for

the Humanities, Dumbarton Oaks, I Tatti, CASVA, Padua Faculty Exchange Program, Boston University Society of Fellows, and the Samuel H. Kress Foundation.

The encyclopedic sweep of Professor Miller's publications was epitomized by her Cook Lecture, "From Babel to Broadway: Building Towers Towards Infinity" – a breathtaking look at man's architectural daring and ingenuity as well as his hubris and debacles across the centuries. From the moralizing themes of early manuscripts focusing on the vanity of human endeavor and the view of Babylon as the antithesis of the Christian city to modern reinterpretations as a theatrical spectacle, the Tower has served as allegory of new social orders and demonstrations of superior power. The lecture culminated with contemporary versions, such as New York City, itself a nexus of all languages, races, religions, and cultures – today's Babylon, where the destruction of the city's tallest towers on 9/11 gave birth to a new apocalyptic vision – and the Millau viaduct of 2005 (whose masts surpass the height of the Eiffel Tower), hailed by President Chirac as a symbol of a "modern and conquering France."

IN MEMORIAM

Donald Posner

1931-2005

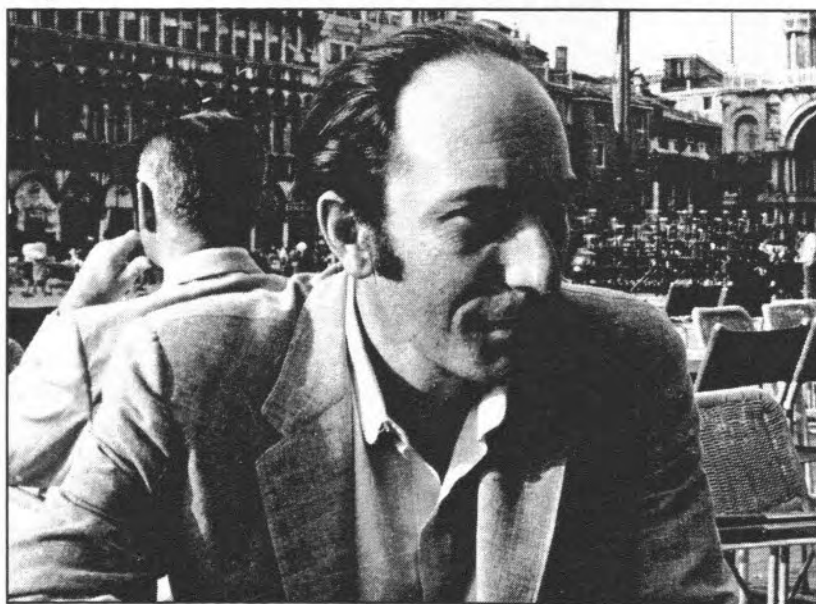
by Tav Holmes (PhD 1986)

Donald Posner died of cancer on August 13, 2005 at the age of 73, leaving behind a host of family, friends, scholars and students trying to imagine life without him, and the Institute of Fine Arts (and its Alumni Association) bereft of one of its staunchest pillars. He is survived by his daughter, Anne Posner of Chicago, his sister, Phyllis Levine of Queens, and his companion, Joan Leibovitz.

Born August 30, 1931 in the Bronx, Donald Posner attended Dewitt-Clinton High School, where he won the Augustus Saint-Gaudens Draughtsmanship Medal his senior year, a medal he kept until the end of his life. He earned his B.A. from Queens College after a pause to serve in the Air Force during the Korean War. He was a radar specialist. He received his M.A. from Harvard in 1957, then moved on to the IFA to study with Walter Friedländer, earning his Ph.D. in 1962. He wrote his dissertation on Annibale Carracci, and later expanded that into his groundbreaking publication of 1971, *Annibale Carracci: A Study of the Reform of Italian Painting around 1590*. It would be hard to overestimate the importance of that book on Baroque studies in general, and the study of the Carracci in particular. It quickly became a cornerstone of the field. In 1973, he began to work in the equally untrammelled field of eighteenth-century France, with the publication of a small book on Watteau. He went on to write (1984) a monograph of Watteau as essential to the study of that period and that artist as the Carracci volumes had been for theirs. Scholarly articles too numerous to mention were published all along the way, including the classic "Caravaggio's Homo-Erotic Early Works" for the 1971 *Art Quarterly*, "The Swinging Women of Watteau and Fragonard" for the 1982 *Art Bulletin*, and "The Duchesse de Velours and Her

passionately, and replete with so many relationships, accomplishments and events, the detailing of its chronology gives us a necessary, but woefully incomplete, view of that person. Donald's life was fueled by an insatiable curiosity, an impossibly high standard for himself and everyone else, a constant search for the right questions (always more important to him than answers), impatience, realism, and a tremendous sense of humor and irony. His glasses were always clear, never rose-colored, even when one most wanted them to

be. The hope and understanding of his students was that somehow, in the bright light of his rigorous method, a light that was sometimes harsh but always clarifying, we would be elevated, might even have moments when we were actually smart! Being his student was not always (perhaps not even often) easy, but you were never in doubt about where you stood and what he would do. You stood with him, and he would do whatever



Daughter: A Masterpiece by Nattier and Its Historical Context" for the *Metropolitan Museum Journal* of 1996. He also served as Editor of the *Art Bulletin* from 1968-1971.

He taught at the IFA for some 40 years (excepting brief stints at the University of Washington and the University of Virginia). He was deputy director of the Institute from 1983 until 2002, and Ailsa Mellon Bruce Professor of Fine Arts at the time of his death.

As is the case with any life lived so

it took. Much has been said, rightly and well, about the rigor of his academic discipline and teaching method, and the passionate sensibility that allowed him to understand and communicate art so beautifully. When we say, we graduates of IFA, that we went to the Institute, what we mean is that we studied with someone like Donald.

Alongside these gifts, though, I must place another – a gift perhaps even more rare. He was able to craft and sustain a relationship of teaching, friendship, sharing, and exploring

that far transcended the walls of any academic institution to become an indispensable part of one's life. He loved Monty Python, film noir, John Banville, Tolstoy and Tristram Shandy, the New York Yankees (Oh, the pride! Oh, the woe!), food (rum raisin ice cream – go figure), wine, travel, friends and family. You could have a passionate, no-holds-barred debate with him on any of the afore-mentioned subjects, and tons of others (a big fight over china patterns, I well remember). There was never anything of the half-measure about Donald.

I read recently of a 1975 address given to college graduates by Joan Didion in California, in which she advised the following:

"I'm not telling you to make the world better, because I don't think that progress is necessarily part of the package. I'm just telling you to live in it. Not just to endure it, not just to suffer it, not just to pass through it, but to live in it. To look at it. To try to get the picture. To live recklessly. To take chances. To make your own work and take pride in it. To seize the moment. And if you ask me why you should bother to do that, I could tell you that the grave's a fine and private place, but none I think do there embrace. Nor do they sing there, or write, or argue, or see the tidal bore on the Amazon, or touch their children. And that's what there is to do and get it while you can and good luck at it."

That was Donald. And if you stood next to him long enough, whether as his child or his friend or his student or his admirer, he passed it on to you. And good luck at it.

Kathryn Olivia Scott

1911-2005

by Mary Ballard

& Rebecca Rushfield (MA 1980)

Kathryn Olivia Scott joined the faculty of the Institute of Fine Art's Conservation Center as an Associate Adjunct Professor in 1964. She taught two generations of graduate students about textile conservation during her tenure, while she continued her work as a free-lance textile conservator. Miss Scott's background in studio art and crafts fields (drawing, book binding, pearl work, textile painting) added unusual skills and tools to her sewing abilities, but she had a gift for asking the essential question and an ability to coax the essential answer from the most reticent source, whether it was animal, vegetable, or mineral.

In fact, Kathryn Scott stands out as one of the most outgoing and gregarious faculty members at the Conservation Center. Her tales of dancing in the Rainbow Room, soirées on yachts in the Hudson River, meals at the Four Seasons, travel by ocean liner to conferences in Rome, by plane to Lyon are legend. Paradoxically she combined a profession characterized by long hours of solitude with a charming, outgoing nature. She had the unique ability to make each student feel as though he or

she was the most wonderful, special, talented, person in the world. And her students were happy to return the compliment: she was fêted at the Institute in 1996 on the occasion of her 85th birthday, and, for her 90th, a luncheon was organized at the nearby Carlyle Hotel.

What galvanized her students, though, was not her considerable charm but rather her force of character coupled with integrity and craftsmanship. Kathryn Olivia Scott personally and professionally altered the landscape

of textile conservation. She changed the goals of the profession. No longer was it to make textiles look 'pretty' in order to fit a preconceived notion. What was the original intent? What was the best for the preservation of the textile itself? What procedures were appropriate to an antique textile as an objet d'art.

It was Miss Scott who initially conserved and prepared the installation of the 1919 "The

Tri-cornered Hat," by Pablo Picasso in the Seagram Building. She was able to maintain its airy presence, as appropriate to a backdrop for the Diaghilev ballet troupe dancing to music by Manuel DeFalla. However, she also recognized the flaws of the display, which she explained to Philip Johnson and the Seagram managers, and warned them that an air conditioning vent behind the curtain was inimical to its preservation, as were certain other aspects (along the base, plants that need to be



watered...). She made her recommendations and pointed out that she could not be responsible for the damage that would ensue if these changes were not made. A few years later, she was asked back to fix the 'grey rectangle' that appeared at one corner! She promptly matched the discoloration to the location of the vent—and told them not to bother her again if they were not going to treat the curtain in a manner appropriate to a work of art!

Her axiom was to devise her treatment so that the object, if properly cared for, would not need another one for at least one hundred years. Miss Scott was long sighted before it was fashionable. To those who asked, she facetiously said that one hundred years was the time necessary for future curators or owners to forget her relationship to its condition and to mislay the records and documentation on the specimen! She seriously thought her way through each treatment by planning ahead, by asking questions, and by searching for better answers. Once, she was surprised to hear of a treatment—a fine silk curtain, sandwiched with a tulle mesh, that needed repair after two years. She immediately went to investigate, observing the situation, chatting with guards and staff. With her charm, she discovered that the cleaning staff favored the silk hanging to such a degree that they brushed, rubbed, and dusted the protective Plexiglas everyday. In the low humidity of winter, the sandwiched silk was pulled by static charge to the plexi, despite an intervening space. Because of her thoroughness then, textile conservators now never leave mat spacings when dealing with silk; shadow boxes with silks are spaced particularly deep,

as the fiber cannot be treated like a print or drawing and survive the requisite one hundred years.

Her charm, her care, her meticulous devotion to the craft and the field of textiles have altered how we see and care for glorious treasures across North America. It was appropriate then to remember Kathryn Olivia Scott with a memorial celebration December 17, 2005 in the Loeb Room of the Institute attended by friends, family, former clients, former students, and colleagues. Rebecca Rushfield, Norman Kleeblatt, Peggy Ellis, Malcolm Delacorte, and Mary Ballard—along with family and neighbors—recalled her *joie de vivre* and her kindness. In addition, Michele Marincola, Director of the Conservation Center, announced that the Kathryn O. Scott Memorial Scholarship Fund for textile conservation is being established in her honor. "Kay will be remembered not only as a luminary in the field, but also as a gifted teacher who inspired students with her passion and as a generous mentor who was always willing to share her knowledge," said Michele. An initial donation of \$20,000 has been announced by Kay's family. Donations by check or credit card should be made out to the Institute of Fine Arts – NYU, with a note stipulating it is for the K. O. Scott Memorial Scholarship. For further information please consult the Development and Public Affairs Office, (tel 212-992-5812)

William Rubin

1927-2006

by Gertje Utley (PhD 1997)

William Rubin died on January 22, 2006 at the age of 78 after several years of poor health. While his name will remain inextricably linked to his stewardship of the Department of Sculpture and Painting of the Museum of Modern Art, he was also a formidable presence at the Institute of Fine Arts. However, his brilliant career as curator, art historian and professor was not the fulfillment of his youthful dreams. Before art, it was music that captivated his imagination. He once told me that music would still infuse him with far stronger emotions than even those he experienced in the presence of great art. His overriding passion was the operatic voice, and he could spend hours enthusiastically recalling the highlights of the opera performances he had attended.

Bill taught my very first seminar at the Institute. I was star-struck to have been accepted into the class of the famous professor, who was just then in 1980 showing his mammoth retrospective exhibition of Picasso's oeuvre at the Museum of Modern Art. Our class – a seminar on Picasso – of mainly first year students was in awe, as Bill's reputation had preceded him. He was highly demanding and his temper was legendary. What we encountered, however, was a charismatic, if outspoken and didactic teacher, who was encouraging and supportive of our efforts. Although he was not my dissertation advisor, and he taught his last class long before I completed my Ph.D. at the IFA, he remained a true friend and faithful mentor. I owe him my passion

for Picasso, and his suggestion became the inspiration for my work on Picasso and his engagement with Communism in post-war France.

Bill Rubin was born in Brooklyn on August 11, 1927. His association with the Modern began early, during his schooldays at the Fieldston School. One of his teachers was the director of education at MoMA, where Bill served as his part time assistant for special projects. Rubin's studies at Columbia University were interrupted by service in the American army in Europe, followed by a year at the University of Paris to study musicology in pursuit of his dream to become a conductor. When he returned to Columbia to finish his degree in history, Rubin was inspired by art history classes he took there with Meyer Schapiro, for whom he maintained a lifelong admiration. Rubin's teaching career began at Sarah Lawrence and CUNY. In the early 1960s, his growing friendship with Alfred Barr led to his position as curator at the Modern. He became director of the Department of Painting and Sculpture in 1973.

Rubin's conception of the development of late nineteenth and early twentieth-century art became the guiding principle behind MoMA's installations. He quite simply became the great choreographer and chronicler of the progress of modern art.

Among the exhibitions Bill curated at the museum, possibly the most successful was "Pablo Picasso: A Retrospective." Others included: "Picasso and Braque: Pioneering Cubism," "Frank Stella: Works from 1970 to 1987," "Cézanne: The Late Work," and "Dada, Surrealism and their Heritage."

Some of his later shows faced strong criticism: "Picasso and Portraiture" for being organized according to periods defined by the women in Picasso's life, and "Primitivism in 20th-Century Art: Affinity of the Tribal and the Modern" for what was seen as too formalistic.

Rubin's most important legacy at the Museum of Modern Art will remain the invaluable art works that he acquired for the collection. He particularly loved to tell the story of how he persuaded Picasso to give the Museum the cubist metal sculpture *Guitar* of 1912/1913.

Bill exuded an incredible knowledge of, and an even stronger passion for, art. And he loved sharing both, which he did with the talents of an unforgettable teacher and a great raconteur with a caustic sense of humor.

In his last years, prevented from pursuing his passion for playing the piano by disabilities resulting from an old skiing accident, he was nonetheless able to complete his book about his years at the Museum of Modern Art. Yet his greatest joy was the caring presence of his wife Phyllis Hattis and their daughter Beata.

I miss him.

Dean Walker

1948-2005

by Ian Wardropper (PhD 1985)

Dean Walker died of cancer on October 10, 2005. At the time of his death, he was The Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture at the Philadelphia Museum of Art. With characteristic modesty Dean eschewed a memorial service but did agree to a concert in his honor. On December 5th the Museum held a moving performance of Schubert's Quintet in C Major, D. 956. Afterwards his friends and admirers visited the reinstalled Galleries of European Art 1100-1900, which owe so much to Dean's eye, his scholarship, and imagination.

In the early 1970s, when I arrived at the Institute of Fine Arts dazed from the Sixties and still clad in torn blue jeans, Dean was already a sophisticated graduate student wearing impeccable dark suits. Born in New York City and raised in Tulsa, Oklahoma, he attended Phillips Exeter Academy and Trinity College. With a number of fellow Institute students he shared an interest in French and Italian sculpture inspired by the unusual concentration of sculpture specialists teaching there in that decade: Irving Lavin, H. W. Janson, Kathleen Brandt, John Pope-Hennessy, and his dissertation advisor, Olga Raggio.

In the long run sculpture became his focus. Yet his wide-ranging interests and agile mind led to other fields first. By 1973, the year he received his M.A., he had already partnered with Konrad Oberhuber to write the exhibition catalogue *Sixteenth-Century Italian Drawings from the Collection of*

IN MEMORIAM

Janos Scholtz for the National Gallery of Art and The Morgan Collection. His talent for museum work was quickly recognized: the following year, he was appointed Lecturer and Curatorial Assistant at The Frick Collection, and in 1978, he became Assistant Curator in the Department of European Paintings at The Metropolitan Museum of Art. When this post ended two years later, he took up teaching. He was Visiting Lecturer and later Adjunct Assistant Professor of Art History at the University of North Carolina from 1981 to 1990. Yet museums continued to interest him, and by 1983, in addition to teaching, he was concurrently curator at the Ackland Art Museum, where he organized installations and exhibitions ranging from "Southern Sung Painting from the Cleveland Museum" (with Sherman E. Lee) to "Five North Carolina Folk Artists."

During these years he finished his dissertation *The Early Career of François Girardon*. In choosing to study the foremost sculptor of the period of Louis XIV, Dean set himself formidable challenges. Thirty years ago the field of French seventeenth-century sculpture was underappreciated, and its connoisseurship was problematic. With his logical mind and discerning eye, Dean brought clarity to many aspects of the field; his opinions and scholarly writings on French sculpture were widely respected. As a member of the French Bronze Study Group, he helped to lay the foundation of the exhibition "French Bronzes from the Sixteenth through Eighteenth Centuries" that will take place at the Louvre, the Met, and the Getty in 2008-09.

His acumen and influence in sculpture studies extended to the

eighteenth century. One of his most celebrated acquisitions in Philadelphia, where he moved in 1990, is a 1779 marble bust of the city's presiding genius Benjamin Franklin. It was a feature of the recent exhibition, "Jean-Antoine Houdon, Sculptor of the Enlightenment" (National Gallery of Art, Washington; The J. Paul Getty Museum, Los Angeles; Musée du châ-



teau de Versailles; 2003-04). Before his death Dean was preparing an exhibition marking Franklin's tercentenary, still scheduled for May-July 2006, in which the Houdon bust will be a centerpiece. His most important exhibition, however, was "The Splendor of Rome in the Eighteenth Century" (Philadelphia Museum of Art and Museum of Fine Arts, Houston; 2000); its intelligently chosen sculpture section constitutes an astute review of the international situation in Rome and its catalogue is now essential reading for this field.

Beginning with his analysis of Girardon's personal collection of

ancient and modern sculpture, Dean was fascinated by the history of the collecting and display of art. For an exhibition that he and I collaborated on, "Italian Baroque Terracottas from the State Hermitage Museum" (Art Institute of Chicago; Philadelphia Museum of Art; National Gallery of Art, Washington; 1998), he contributed an insightful survey of the collecting of models. His essay "Maiolica comes to the U.S.A." in *Italian Renaissance Maiolica: The Howard I. And Janet H. Stein Collection* (2001) traced American taste for this medium in connection to a gift to the Philadelphia museum that arrived under his stewardship. Dean was also a student of museology, lecturing and writing frequently on the concepts of display of Fiske Kimball, museum director at Philadelphia from 1925-1955, who conceived the pattern for these galleries and created precedent for other American museums.

Friendship with Dean was prized for his lively conversation, quick repartee, and wry sense of humor. Generous with his knowledge, he was the consummate professional. An astonishing range, prodigious memory, and scrupulous attention to detail characterize his scholarship. Though he will be sorely missed, the two forthcoming exhibitions and the permanent museum collections he nurtured testify to his lasting achievement.

IN MEMORIAM

Alvin Watson, Jr.

1944-2006

by Brenda Phifer Shrobe

Alvin Watson, Jr. was the first face of the Institute. He was the Institute's security guard for nineteen years. For eight of those years I worked in what was then known as the Director's Office. Joan Leibovitz and I shared the space, while Al was the guardian of the gate out front who handled each situation and each person with respect and dignity. He greeted everyone warmly and courteously.

One of Al's interests was sports. When hearing of Al's passing, Jason Rosenfeld, an IFA alum (IFA, '99) wrote the following:

"Al was a wonderful person who will be very truly missed. For me, he was the immediate face of the Institute during my tenure there in the 1990s. He was innately cheerful and impeccably calm. He was also a massive Knicks and Giants fan. From my first year at the Institute in 1990, he and I had a running bet on every single Knicks-Sixers and Giants-Eagles game. It was a nickel. And once I got my M.A., we bumped it to a quarter, in recognition of my increased earning potential. Al always had time to shoot the breeze, to share a joke, and to qualify a statement with 'As a matter of fact...' I will always be able to hear him saying that. But I will miss his gentle presence at school, and I will miss paying up those quarters after yet another Philadelphia team loss. Sometimes I would happily drop by long after I got my Ph.D. to surprise

him and to pay up the 50 cents or more that I owed."

Jason Rosenfeld

Assistant Professor of Art History
Marymount Manhattan College

"Al was also a smoker who would sometimes join the smoking contingent outside of the building. There he formed special relationships among the students. Al probably never realized how important he was to them, especially those new to New York City."

Remembering Al, Mariët Westermann, Director of the Institute, wrote:

"I knew Al for all of the nineteen years he served New York University, from the very first day I set foot in the Institute of Fine Arts as a beginning graduate student, when he had just joined, through the past four years in which I got to know him well as one of our most important security officers. Throughout, I cherished his friendship and support.

Al was one of the finest, friendliest, and most reliable staff members at the Institute. He was the first person most of us would meet any day, and I always appreciated his warm, courteous greeting. My colleagues, our students, and I will miss his presence every working day."

Angus Trumble (IFA, '98) recently wrote a letter to the Director that summed up the quality of his relationship with Al:

"...I have from time to time recalled with gratitude the kindness and gentleness with which Al wel-

comed me to the Institute, together with what I can only imagine is a large number of other, equally fortunate foreign graduate students from all over the world. As you may be aware from your own experience (I am guessing), one cannot underestimate the importance to students in our position – far from home; surviving rather precariously on non-immigrant visas; tossed into a very challenging and competitive new environment in the middle of an enormous, bewildering metropolis – the importance of that kindly person behind the front desk; a quiet, friendly word, the warm smile, and a pat on the back at Christmas. These Al gave freely throughout my time at the Institute. But beyond this, Al paid me the compliment of remembering and greeting me with a handshake on those infrequent occasions when I came all the way back from Australia to pay a visit. I shall not easily forget him."

Angus Trumble

Curator of Paintings and Sculpture
Yale Center for British Art

The Institute has received similar notes and letters of condolence, which we have passed on to his family. Al will be sorely missed by those of us who knew and worked with him. We will keep him in our memory.

FORUM ON FORMS OF SEEING

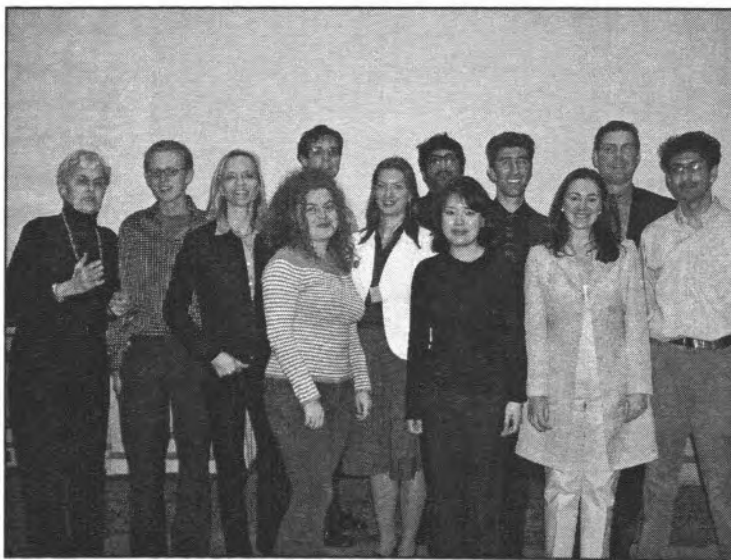
by Allen Rosenbaum (MA 1962)

This is the second year the IFA Alumni Association has contributed support towards an interdisciplinary program, the Forum on Forms of Seeing. Ten students, five from the Institute of Fine Arts and five from the NYU Graduate School of Arts and Sciences, each received a stipend of \$1,000 for their participation. The program was initiated to address the physical remove of the IFA from Washington Square and the resulting lack of a quotidian exposure of IFA students to other fields of study. Ideally, the program will enrich the perspectives and approaches of all of the participants. The Forum, which is now a standing annual event, culminates in a symposium, "Forms of Seeing: The IFA-GSAS Forum Symposium." The students may address modes of visual perception from their disciplinary vantages in any culture or period. Students are given the opportunity to pursue independent studies on subjects that might not be possible within the formal curriculum.

Last year, in addition to the five students from the IFA, the program included graduate students from the Center for Neural Science and the departments of Anthropology, Performance Studies, and Classics. In 2006 there have been six IFA students and three from other GSAS departments: Performance Studies, Interdisciplinary Studies, and English. They meet once a month over lunch for a presentation and discussion of work

in progress given by one IFA student and one student in another discipline. Half of the meetings take place at the IFA and the other half in the Dean's office downtown and are chaired by Mariët Westermann, Catherine Stimpson, and David Slocum, Dean and Associate Dean, Graduate School of Arts and Sciences.

The inaugural symposium took place on Saturday, April 30, 2005



at the IFA and was presided over by Mariët Westermann, who gave the welcome. Catherine Stimpson introduced the afternoon session and David Slocum offered concluding remarks. Allen Rosenbaum welcomed the group on behalf of the Alumni Association.

The ten students offered a range of interesting and thoughtful papers that spoke well for the program and the continuing support of the Alumni Association. As with the grants awarded annually for travel or other degree-related aid, the IFA-GSAS Forum provides direct support for students.

Two IFA students kindly offered to give some of their thoughts on

the program. Abigail McEwen, who participated in the 2005 Forum with the paper "Daniel Buren in a Gilded Age," and Kathryn Moore who participated this year and presented her paper "The Experience and Depiction of Architecture in Islamic Art" in the symposium held on May 9, 2006.

"What we have most enjoyed about the Forum are the truly interdisciplinary conversations it has sparked.

The perspectives of anthropologists and neuroscientists and performance studies scholars, for example, onto art historical questions has often forced us (helpfully) to clarify and defend the premises and presumptions of our arguments. We rarely get the opportunity to test our ideas on non-art historians, and from a purely intellectual point of view it has been a treat to have such an intelligent, captive audience give feedback on papers, at least in our cases, that are still very

much in progress. The Forum gave us the opportunity and encouragement to pursue independent research—new projects—that we would not have been able to incorporate into our IFA coursework. Also, the symposium is a very comfortable place to hone one's skills at public speaking. We not only met other GSAS students, but IFA students much further along in the PhD process. As people tend to disappear during dissertation work, the Forum gave us chance to get to know more advanced students and to talk, both in and outside the Forum, and in some instances to get their advice. Overall, it was a hugely positive experience."

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Japan Society for the Promotion of Science Fellowship

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Leopold Schepp Foundation Fellowship
Elinor Wardle Squier Townsend Graduate Fellowship, Vassar College

Allison Unruh

Foreign Language and Area Studies Summer Award

Murtaza Vali

Morse Academic Plan Preceptorship

NEW DISSERTATIONS

Dissertation outlines approved, 2005

Ariel Plotek: "Allegory in the Age of Realism: Monumental Sculpture in France from 1848-1880"

advisor: Linda Nochlin

Philip Stinson: "The Civil Basilica at Aphrodisias and the Architectural Development of the Asiatic Basilica"

advisor: Christopher Ratté

Elizabeth Nogrady: "The 'Netherlandish Academy' and the Formation of Artistic Identity in the Seventeenth Century: Goltzius, Bloemaert, Rembrandt"

advisor: Mariët Westermann

Yusuke Kawase: "Jusepe de Ribera and His Workshop in Naples, 1616-1652: Its Function and Practice"

advisor: Jonathan Brown

Jacquelyn Coutré: "Jan Lievens, Ambition, 'Influence' and Originality in the Seventeenth-Century Netherlands"

advisors: Egbert Haverkamp-Begemann and Mariët Westermann

Yulin Lee: "Architectural Responses to Contemporary Art: Four Cases of Contemporary Art Museums in Japan in the 1990s"

advisors: Jonathan Hay and Jean-Louis Cohen

Julianna Bark: "Jean-Etienne Liotard (1702-1789): The Artist in International Perspective"

advisor: Robert Rosenblum

William Worth Bracken: "Rembrandt in the 1630s: Dialogues and Competitive Environment"

advisors: Eric Jan Sluiter and Mariët Westermann

Adele Nelson: "The São Paulo Biennial and Latin American Artistic Exchange, 1951-1969"

advisors: Robert Storr & Edward Sullivan

Qamar Adamjee: "The Sultanate Chandayana: An Exemplar of Cultural and Artistic Interaction in 16th Century India"

advisor: Priscilla Soucek

Melanie Hanan: "Romanesque Casket Reliquaries: Forms, Meanings, and Development"

advisor: Jonathan Alexander

Jennifer Sudul: "The Early Works of Niki de Saint Phalle"

advisor: Robert Storr

Marta Ameri: "Middle Asian Interaction Spheres at the Turn of the Second Millennium B.C.: The View from Gilund, Rajasthan, India"

advisor: Donald Hansen

Anna Piotrowska: "Le Premier de son temps": Carle Vanloo (1705-1765) and the Dynamics of 18th-century French History Painting"

advisors: Colin Bailey & Mariët Westermann

María Carolina Carrasco: "Art Hopes, Art Values: Evolution of the Genre of the Multiple since 1964"

advisor: Robert Storr

Mailan Doquang: "Rayonnant Funerary Chapels: Architectural Additions and Changing Contexts in French Gothic"

advisor: Marvin Trachtenberg

Daniel Belasco: "Women Who Made It: Pioneering Sculpture in the 1940s and 50s"

advisor: Linda Nochlin

Lindsey Schneider: "The Late Career of Pietro da Cortona and Roman Baroque Painting after 1650"

advisors: Sarah McPhee & Mariët Westermann

Heather Awan: "Roman Sarcophagi and the Necropolis at Aphrodisias"

advisor: Katherine Welch

Marina Daiman: "Copying, Inventing, and Recycling in Rubens"

advisor: Mariët Westermann

Julie Shean: "Models of Virtue: Images and Saint-Making in Colonial Puebla (1640-1800)"

advisor: Jonathan Brown

Daniel Schulman: "African American Art and Artists in Chicago, 1893-1945"

advisor: Robert Storr

NEW DISSERTATIONS

Dissertations defended, 2005

Maddalena Paggi: "Four Praenistine Cistas and the Society and Workshops of Praeneste"

advisor: Larissa Bonfante

Adrian Sudhalter: "Johannes Baader and the Demise of the Wilhelmine Culture: Architecture, Dada, and Social Critique, 1875-1920"

advisor: Robert Lubar

Lauren Nemroff: "The Figure Paintings of Tang Yin (1470-1524)"

advisor: Jonathan Hay

Holly Flora: "Imaging Gender, Poverty, and Spirituality in the Trecento: The Meditationes Vitae Christi"

advisor: Jonathan Alexander

Alexandra Lange: "Tower Typewriter and Trademark: Architects, Designers, and the Corporate Utopia, 1956-1964"

advisor: Jean-Louis Cohen

Domenic Leo: "Authorial Presence in the Illuminated Machaut Manuscripts"

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Jean Evans: "Redefining the Sculpture of Early Dynastic Mesopotamia"

advisor: Donald Hansen

Karen Kurczynski: "Beyond Expressionism: Asger Jorn and the European Avant-Garde, 1941-1961"

advisor: Robert Lubar

Sofia Sanabrais: "The Biombo or Folding Screen: Examining the Impact of Japan on Artistic Production and the Globalization of Taste in Seventeenth-Century New Spain"

advisor: Jonathan Brown

Miriam Wattles: "The Life and Afterlives of Hanabusa Itchô (1652-1724)"

advisor: Jonathan Hay

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Andree Conrad
Clada P. Dannenbrink

Martha Davidson
Valdina C. De Koenigsberg
Roma Cohen Denmark
William H. Diamant
Florence R. Downs
Phillip Evans-Clark
Nathalie J. Evelyn Barbe
Thomas A. Federico
Mary Fera
Margaret L. Samuel Finch
Susan Wyzle Ford
Irma L. Fraad, Esq.
Mary Ames Frank
Ada Fridman
Madelyn N. Fried
Peter R. Fusco
Hildegard T. Fuss
Beverly M. Galban
Esta Metsch Goldman
Phyllis A. Goldman
Martin Goodman
Leslie J. Griffin
Eunice M. Hale
John T. Haletsky
Melinda K. Hartwig
Marian Hayes
Elizabeth A. Helman
Alexandra Herz
Harry H. Hilberry
Manuela Valt Hoelterhoff
Shepherd M. Holcombe, Jr.
Ellen Stone Honore
Loretta E. Howard
Jerriann Hudson
Effingham P. Humphrey, Jr.
Anne F. Husson
George Hutchison
Margaret L. Iacono
Leslie C. Ike
Beatrice Jacobson
Anthony F. Janson
Christopher Johnson

Nancy A. Johnson
Elizabeth M. Jones
Melinda W. Kahn
Wanda S. Kaplan
Caroline C. Karpinski
Donald Kelman
Florence Kagno Kent
Youngja L. Kim
Susan B. Kinnaird
Peter C. Kinney
Claude F. Kolm
David Kortchmar
Vasif Karaca Kortun
Deborah E. Kraak
Francoise M. Laugel
Marilyn L. Lazarevich
Ruthann R. Lehrer
Henry F. Lenning
Katherine M. Lewis
Rosalie L. Lichtenfeld
Roslyn B. Liebling
Harold A. Liebowitz
Suzanne Lodge
David A. Lomax
Eileen A. Lord
Elizabeth M. Mahoney
Suzan M. Major
Constance M. Margowsky
Yitzhak Margowsky
Elisabeth Puckett Martin
Jennifer A. Martin
M. Thomas Martone
Emanuel J. Matera
Kathleen I. Matics
Dorothy Cochlin McCann
Marion True McCaughan
Margaret Dingman McCoy
Ian H. McGee
Jill A. Medvedow
James S. Meyer
Michael Michaelow
Elisabeth Mikosch, Ph.D.

LOST ALUMNI (continued)

Rose L. Milstein	Lisa Lee Smith
Kelly S. Moody	Marie Spiro
Cathleen Kappes Morin	Doreen Elizabeth Squilla
Alison J. Moser	Donna Michele Stein
Julia L. Muney	Judith E. Straeten
Violet Kuehner Munnich	Sibilla Symeonides
Paul Myers	Marjorie Thau
Dominique F. Nahas	James P.W. Thompson
Suzanne M. Newman	Odile H. Tompkins
Susan A. Nizen	Mary Joan Toth
Alison Manges Nogueira	Lale H. Uluc, Ph.D.
Nina L. Pan	Alice Williams Vance
Lizabeth Ward Papageorgiou	David A. Vance
Catherine L. Parker	Jeannette M. Vance
Mabeth M. Perrins	Philip Vance
Ellen I Mcgeehan Phelan	Elaine Kushner Varady
Michael Phillips	Gustave Von Groschwitz
Eldredge C. Pier	Nancy Cole Wallach
Gabrielle Verena Pohle	Teh-Yu Wang
Felicity B. Ratte	Laura Warantz
Carol A. Redmond	Beth Hoffman Wasser
Elizabeth E. Roberts	George W. Weber, Jr.
Thomas B. Robertson	Susan Wertheimer
Nell F. Rodgers	Allan H. Williams
M. Clare Rose	Suzanne J. Wilson
Belinda M. Roth	Adelaide C. Winstead
Nina Rae Rutenburg	Rosamay Freund Winston
Anne C. Ryan	Michael R. Yardley
Evanthia Saporiti	Paul A. Yule
Mary M. Schaefer	Norman D. Ziff
Frances Raden Schiffrin	
Julie A. Schimmel	
Rita Z. Schwadron	
Elizabeth B. Schwartzbaum	
Regina M. Schwerzler	
Charlotte H. Sessions	
Mary Shapiro	
Marvin J. Sharfin	
Janice E. Shell	
Mildred Shure	
Janet M. Silver	
Christine A. Smith	



Do You Remember?

Please send any memories, photos
and anecdotes you wish to share
with the IFA History Project to:

Dr. Sandra Sider
3811 Orloff Avenue
Bronx, NY 10463

or email to:
sandrasider@mac.com



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. Claudia Lazzaro and Roger Crum (Cornell University Press, 2005); "Giotto at the End of Painting," in *Sol LeWitt*, exhibition 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).

ALUMNI NEWS

Candace Adelson

MA '74, PhD '90

Exhibitions

Tennessee's Flag: A Centennial Celebration; reinstallation of the museum's Cracker Barrel Old Country Store Quilt gallery, Tennessee State Museum (2005); Tennessee First Ladies' inaugural gowns at the Governor's residence (2005).

Jan Adlmann

MA '65

Solo exhibitions

Second solo assemblage exhibition at Santa Fe's LewAllen Contemporary Gallery (2005).

Publications

Artists monographs on Jesus Bautista Moroles, and Richard Segalman.

Michaël J. Amy

MA '89, PhD '97

Exhibitions

Paul Dacey, Karen Fitzgerald, John Greer and Jim Long: TONDI, Wooster Arts Space, New York City (Feb 2006).

Publications

"You talkin' to me?" in *DITS: Violence* (Winter-Spring 2005); "Hauteng/Skintight," in [Skin], Heide Hatry ed. (Heidelberg: Kehrer Verlag, 2005); *Tony Magar* (ex. cat., Mike Weiss Gallery, NY, 2005); Linda Stojak (ex. cat., Stephen Haller Gallery, NY, 2005); "Natvar Bhavsar," in *Natvar Bhavsar: Color – Poetic Reverberations* (ex. cat., Sundaram Tagore Gallery, NY, 2004); "Measuring the Clouds: A Conversation with Jan Fabre," in *Sculpture* (March 2004); "Painting,

Working, Talking: Michaël Amy Interviews James Rosenquist," in *Art in America* (Feb. 2004); *Sofi Zezmer* (ex. cat., Mike Weiss Gallery, NY, 2004).

Beryl Barr-Sharrar

MA '72, PhD '80

Talks

"Hammer vs. Hand: Shapes of Metal, Shapes of Clay," Archaeological Institute of America Annual Conference (Montreal, 2006).

Forthcoming Publications

The Derveni Krater: Masterpiece of Classical Greek Metalwork, American School of Classical Studies at Athens (2007).

Celia Bergoffen

MA '83, PhD '89

Publications

The Cypriot Bronze Age Pottery from Sir Leonard Woolley's Excavation at Alalakh (Tell Atchana) (Vienna: Austrian Academy of Sciences, 2005).

Miriam Basilio

MA '95, PhD '02

Appointments

Assistant Professor/Faculty Fellow, Program in Museum Studies, NYU Graduate School of Arts and Sciences (Sept. 2005).

Exhibitions and Catalogues

Co-Curator, *MoMA at El Museo: Latin American and Caribbean Art from the Collection of the Museum of Modern Art* (New York: EL Museo del Barrio, 2004).

Publications

"Catalans! Catalunya: Posters and Propaganda in Catalonia During the Spanish Civil War," in *Gaudi to Dalí: Barcelona & Modernity* (Cleveland Museum of Art; New York: Metropolitan Museum of Art, 2006); "Field Notes from a 'Native Informant'," in *None of the Above, Contemporary Work by Puerto Rican Artists* (Hartford: Real Art Ways/Museo de Arte de Puerto Rico, 2005); "The Alcázar of Toledo: Ritual, Tourism and Propaganda in Franco's Spain, 1936-1940," in *Architecture & Tourism: Spectacle, Performance, and Space* (Oxford: Berg, 2004; Spanish ed., Barcelona: Gustavo Gili, 2006); "Reflecting on a History of Collecting and Exhibiting Works by Artists from Latin America," in *Latin American and Caribbean Art: MoMA at El Museo* (New York: El Museo del Barrio and The MoMA, 2004).

Suzanne Booth

MA '75

New Positions

Appointed by Governor Arnold Schwarzenegger to the Board of California Cultural and Historical Endowment (March 2004); Appointed to the Board of Friends of Florence, Florence, Italy.

Diane E. Booton

MA '88, PA '91 Curatorial Studies, PhD '94

Publications

"The Fifteenth-Century 'School' of Rennes Reconsidered," *Gesta* XLIV/1 (2005); "Notes on Manuscript Production and Valuation in Late

Medieval Brittany," *The Library* (2006).

Claude Cernuschi

MA '83, PhD '88

Publications

"Cutting Pollock Down to Size: The Boundaries of the Poured Technique," (with Andrzej Herczynski, Physics Dept., Boston College), in Ellen Landau (ed.), *Pollock Matters* (NY: Abrams, 2006); "Adolf Loos, Alois Reigl, and the Debate on Ornament in Vienna, 1900," in Sheila Blair and Jonathan Bloom (eds.), *Cosmophilia: Islamic Art from the David Collection* (Chestnut Hill: McMullen Museum of Art, 2006).

Talks

"The Subversion of Gravity in Jackson Pollock's Abstractions," CAA Annual Conference, Boston (Feb. 2006); "Accommodations of Desire: Surrealist Works on Paper from the Julien Levy Collection," MFA, Boston (Spring 2005); "Mindscapes and Mind Games: Visualizing Thought in the Work of Matta and His Abstract Expressionists Contemporaries," Palmer Museum of Art/Art History Dept., Pennsylvania State University (Fall 2004).

Nicola Courtright

PhD '90

New Position

President-Elect of the College Art Association beginning May 2006, after two years as Vice President for Publications.

Maria Saffiotti Dale

PA '94 (Curatorial Studies)

Exhibitions

Old Master Drawings from the Permanent Collection; *René Lalique Perfume Bottles*; *Pierre Daura: Thoughts on the Spanish Civil War*; *Aaron Bohrod Trompe l'Oeil Paintings*; and *Restoring a Baroque Painting: Sirani's "Signora Ortensia Leoni Cordini as Saint Dorothy"*, Chazen Museum of Art, University of Wisconsin-Madison.

Talks

"Medieval Art, Midwestern Audiences," Art Institute of Chicago (November 2005); "Vincent Raymond de Lodève and Manuscript Illumination for the Sistine Chapel," J. Paul Getty Museum (June 2005).

Projects

Editing a scholarly catalogue of the collection of Renaissance and later European medals in the Chazen Museum of Art.

Alan Darr

MA '75, PhD '80

Exhibitions

Project Director, *Camille Claudel and Rodin: Fateful Encounter*, Detroit Institute of Arts (Oct. 9, 2005 – Feb. 5, 2006).

Talks

"The Collection of Early Doccia Porcelain Sculpture from the Detroit Institute of Arts: Sources, Context and Influence," The Liechtenstein Museum (Jan. 2006).

Andria Derstine

MA '96, PhD '04

New Position

Assistant Curator, European Art department, Detroit Institute of Arts (June 2005).

Publications

Co-authored with R. Ward Bissell and Dwight Miller, *Masters of Italian Baroque Painting: The Detroit Institute of Arts* (London: Giles, 2005).

Talks

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

Joellyn Duesberry

MA '67

Exhibitions

Solo exhibition, Century Club, New York (Jan 17 – Feb. , 2006); 2004-5 Shows at: Robischon Gallery (Denver, CO), Nicolaysen Art Museum (Casper, WY), Terrence Rogers Fine Art (Santa Monica, CA), Gerald Peters Gallery (Santa Fe, NM), James Graham & Sons Gallery (New York, NY), Tremaine Gallery, The Hotchkiss School (Lakeville, CT).

Publications

A Covenant of Seasons: Monotypes by Joellyn Duesberry and Poems by Pattiann Rogers (Manchester, VT: Hudson Hills Press, Inc., 2005).

ALUMNI NEWS

Carol Eliel

MA '79, PhD '85

Exhibitions and Catalogue Essays

Lee Mullican: An Abundant Harvest of Sun, Los Angeles County Museum of Art (Nov. 2005 – Feb. 2006) and Grey Art Gallery, NYU (April 25 – July 15, 2006).

Lectures

"Lee Mullican: His Feet Planted on Virgin Soil, His Head in the Clouds," Institute of Fine Arts, Silberberg Lecture (April 28, 2006).

Holly Flora

MA '98, PA '05 Curatorial Studies, PhD '05

New Position

Curator of Exhibitions at the Museum of Biblical Art, New York (July 2005).

Upcoming Publications

This Anguished World of Shadows: Georges Rouault's Miserere et Guerre, ex. cat., MOBIA (2006); *Cimabue and Early Italian Devotional Painting*, ex. cat., The Frick Collection (2006); with Arianna Pecorini Cignoni, "The Poor Clares in Trecento Pisa: Image, Visuality, and Devotion," *Gesta* 1 (2006).

Tom L. Freudenheim

MA '66

Publications

Various pieces in the *Wall Street Journal* and others; regular "think piece" column in a quarterly museum journal, *Curator*.

Aimee Froom

PhD '01

Left position as Hagop Kevorkian Associate Curator of Islamic Art at the Brooklyn Museum, currently living in London.

Susan Galassi

PhD '91

Exhibitions and Catalogues

With Jonathan Brown, *Goya's Last Works*, The Frick Collection (Feb. 22 – May 14, 2006), catalogue by Yale University Press.

New Position

Elected to the Board of Directors of the College Art Association (2005).

Grants

Getty Curatorial Travel Grant (2004); William E. Fischelis Book Award from the Victorian Art Society for *Whistler, Women, and Fashion*, co-authored with Margaret MacDonald and Aileen Ribiero (2004).

Kathryn Galitz

PhD '98

New position

Assistant Curator, Department of Nineteenth-Century, Modern and Contemporary Art, Metropolitan Museum of Art.

Projects

Writing catalogue entries for a group of nineteenth-century French paintings at the Clark Art Institute for the forthcoming catalogue of their 19th-century collection.

John Garton

MA '99, PhD '03

Awards

Dean's Award for Innovation in Teaching, Cleveland Institute of Art (2005).

Alison de Lima Greene

MA '81

Exhibitions

Co-curator, *Africa Art Now: Masterpieces from the Jean Pigozzi Collection*, Museum of Fine Arts, Houston and the Smithsonian's National Museum of African Art (2005).

New Positions

Vice President, Association of Museum Curators.

Upcoming Projects

20th Anniversary catalogue on the Museum of Fine Arts Houston's Lillie and Hugh Roy Cullen Sculpture Garden.

Susan Harris

MA '82

Exhibitions and Catalogues

Jim Hodges: this line to you, Centro Galego de Arte Contemporanea, Santiago de Compostela (Oct. 18, 2005 – Jan. 8, 2006).

Kathleen Heins

New Position

Director of Development and Public Affairs for the Institute of Fine Arts

Ena Heller

MA '91, PhD '97

Talks

"An Uneasy Alliance: Art, the Bible, and Museums Today," *Religion Matters: Art, Piety, Destruction and the Politics of Display*, College of the Holy Cross (Feb. 2006).

Upcoming Publications

"The Politics of Display: Mediating Religion in the Museum" in *Minding Traditions? 20th Century Artists and the Judeo-Christian Legacy* (ex. cat., MOBIA & D. Giles Limited, Dec. 2006).

Valerie Hillings

MA '95, PhD '02

Exhibitions

Co-curator and chief coordinator of *RUSSIA!*, Solomon R. Guggenheim Museum, opening in Bilbao March 28, 2006; exhibition of a commissioned installation by Hanne Darboven called "Hommage a Picasso" at the Deutsche Guggenheim Berlin (February 2006).

Patricia Hills

PhD '73

Publications

May Stevens (Pomegranate Press, 2005).

Exhibitions and Catalogues

Co-curator, *Syncopated Rhythms: 20th-Century African American Art from the George and Joyce Wein Collection*, Boston University Art Gallery (Nov. 2005).

Fellowships

Gilder-Lehrman Institute of American History; Smithsonian American Art

Museum; Georgia O'Keeffe Museum Research Center in Santa Fe.

Upcoming Projects

Painting Harlem Modern: The Art of Jacob Lawrence (forthcoming book).

Mary Tavener Holmes

MA '79, PhD '86

Publications

Nicolas Lancet: Dance before a Fountain (Getty Museum Studies on Art, Feb., 2006).

Projects

Work on forthcoming history and catalogue of the collection of French painting formed by Frederick II.

Laura Hoptman

MA '86

New Position

Curator, the New Museum of Contemporary Art, New York (2005).

Angela Howard

MA '77, PhD '82

Publications

With Wu Hung, Yang Hong, Li Song, *Chinese Sculpture* (New Haven/Beijing: Yale University Press and Foreign Language Press, "The Culture and Civilization of China" series, 2006).

Grants

Asian Cultural Council Travel Grant to conduct research on the Buddhist art of Kucha, Xinjiang, PRC.

Anne H. Hoy

MA '68

Publications

The Book of Photography: The History, the Technique, the Art, the Future (National Geographic, 2005); With David A. Hanks, *American Streamlined Design: The World of Tomorrow* (Rizzoli).

Lynn F. Jacobs

MA '80, PhD '86

Fellowships

National Endowment for the Humanities Fellowship (2006-2007) for the completion of her book project, *Opening Doors: The Early Netherlandish Triptych Reinterpreted*.

Sandhya Jain

MA '04 Conservation

New Positions

Junior Specialist, Department of Indian and Southeast Asian Art, Christie's New York.

Publications

Co-author, "Innovations to a Timeless Technique: Materials and Techniques of the Karkhana artists," in *Karkhana: Collaborative Paintings from Pakistan's Avant-Garde*, ed. Hammad Nasar (CT: Aldrich Contemporary Art Museum, 2005); Co-author, "Crossing the Line: The Interplay between Scientific Examination and Conservation Approaches in the Treatment of a Fifteenth-Century Nepali Thangka," in *Scientific Research of the Pictorial Arts of Asia: Proceedings of the Second Forbes Symposium at the Freer Gallery of Art*, eds. Paul Jett, et al. (London: Archetype Publications, 2005).

ALUMNI NEWS

Norman Kleeblatt

MA '75 Conservation

New Position

Susan and Elihu Rose Chief Curator,
The Jewish Museum (2005).

Publications

"Sculptor's Action/Spectator's Arena" in *Grounded/Suspended*: Herbert Ferber, Sculpture from the 1970s, Knoedler and Company, New York (2005); [Contributing guest editor] "Identity Roller Coaster," *Art Journal* 64 (Spring 2005); "House Rules: Norman L. Kleeblatt on Maison Rouge," *Artforum* 43 (Nov. 2004); "Introduction" to Hayden Herrera, *Joan Snyder* (NY: Harry N. Abrams, 2005).

Lectures

"Converging, Diverging: Reading Clement Greenberg and Harold Rosenberg, Together," Museum of Art, Rhode Island School of Design, Providence, R.I. (April 10, 2005).

Victor Koshkin-Youritzin

MA '65

Exhibitions

Co-curator, *25 Years of Portraiture*, Gardiner Art Gallery, Oklahoma State University (Aug. 15 – Sept. 2005).

Talks

Public lectures on "How to Judge Art" at the Pentagon (July 2005) and the Navy Museum (August 2005), Washington D.C.; also given on Northwest Access TV (Aug. 4, 2005).

Miscellaneous

Vice President, Koussevitzky Recordings Society, Inc.

Photography acquired by the Department of the Air Force (Pentagon, Washington, D.C.); the National Museum of the American Indian, Smithsonian Institution; Department of Women's Studies and Law Library, University of Oklahoma.

Linda Konheim Kramer

MA '68, PhD '00

Publications

"The Aesthetic Vocabulary of Nancy Graves," in *Nancy Graves: A Retrospective* (Ex. cat., Ameringer-Yohe Fine Art, 2005); biographical essay on John Himmelfard to be published in the catalogue raisonné of his prints by Hudson Hills Press.

Stephen Lamia

MA '73

Publications

"Erit sepulcrum ejus... gloriosum: Verisimilitude and the Tomb of Christ in the Art of the Twelfth Century Ile-de-France," in Sarah Blick and Rita Tekippe (eds.), *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles* (Leiden: Brill Publishers, 2005).

Talks

"Travelers, Pilgrims and Crusaders: On the Move in the Middle Ages, The Cloisters (Dec. 2005); "Bringing the Outside in: Introducing Global Art to the Studio Environment," School of Visual Arts 19th Annual Conference on Liberal Arts and the Education of Artists (Oct. 2005).

Gerrit Lansing

MA '77, PhD '99

Publications

"Surrealism as a Weapon," in *Surrealism: USA*, ex. cat. National Academy Museum.

Anne Leader

MA '95, PhD '00

Publications

"Architectural Collaboration in the Early Renaissance: Reforming the Florentine Badia," *Journal of the Society of Architectural Historians* (June 2005).

Awards

2005 Scott Opler JSAH Fellowship, Society of Architectural Historians.

Upcoming Projects

Panel: "Spatial Negotiation in Medieval and Renaissance Cities, 1200-1600," and Paper: "Claiming a City Corner: The Medieval Transformation of Piazza Sant'Apollinare, Florence," Society of Architectural Historians Annual Meeting (2006).

Roger Lipsey

MA '66, PhD '74

Forthcoming Publication

Angelic Mistakes: The Art of Thomas Merton (Shambhala Publications, 2006).

Anna Indych-López

MA '95, PhD '03

Publications

Review of *Inverted Utopias: Avant-Garde Art in Latin America* by Mari Carmen Ramírez and Héctor Olea, *caa reviews* (Oct. 5, 2005).

Fellowships and Grants

The Getty Research Institute Library Research Fellowship (Summer 2005); Mellon Fellowship, Harry Ransom Humanities Center, University of Texas, Austin (Summer 2005); PSC-CUNY Research Award (Summer 2005).

Talks

"Latin American Art of the Twentieth Century," Gibson Gallery, SUNY Potsdam (March 2006).

Upcoming Projects

Co-organizer, panel session, "Reconstituting the Politics of Art in Latin America, 1900-now," and paper, "Mural Gambits at the *Twenty Centuries of Mexican Art* (1940) Exhibition: 'Explaining' Mexican Muralism to U.S. Audiences," Latin American Studies Association Conference (2006).

Christopher Lyon

MA '88

New Position

Executive Editor, New York office, Prestel Publishing.

Natalia Majluf

MA '90

Publications

Editor, *Los incas, reyes del Perú* (Lima: Banco de Crédito del Perú, 2005)

Fellowships

Getty Curatorial Research Fellowship, 2005/2006.

Vivian B. Mann

PhD '77

Publications

Art and Ceremony in Jewish Life. Essays in Jewish Art History (London: Pindar Press, 2005); with Margaret Olin and Stephen Fine established *Images: A Journal in Jewish Art and Visual Culture* to be published by Brill Academic Publishers; first issue: January, 2007; "The Artistic Culture of Prague Jewry in the Late Middle Ages," in *Prague: The Crown of Europe 1347-1427*, ed. Barbara Boehm, exhibition catalogue (New York: Metropolitan Museum of Art, 2005); "The Transfer and Transformation of Jewish Art in the Middle Ages, *Cahiers du Judaïsme* (2005); "Between Worshipper and Wall: The Place of Art in Liturgical Spaces," *Liturgy in the Life of the Synagogue*, eds. Ruth Langer and Stephen Fine (Winona Lake IN, 2005); Review, Isidro G. Bango, *Remembering Sepharad. Jewish Culture in Medieval Spain*, exhibition catalogue (National Cathedral, 2003) in *The Medieval Review* (April 2005); Review, "Sephardi Art and its Transformation in the Diaspora," Symposium, Magnes Museum, 2005.

Talks

"The *Tik* and the Koran Box," World Congress of Jewish Studies, Jerusalem, July, 2005; "Unknown Jewish Artists of the Middle Ages," Freer Gallery, Washington, October 2005; "Aspects of Jewish Ceremonial Art," Symposium on Sacred Silver, Victoria & Albert Museum, London, November, 2005; "Clothing as Sign during the Middle Ages," Association of Jewish Studies, Washington, December, 2005.

Roxana Marcoci

MA '86, PhD '98

Publications

"Perceptions at Play: Giacometti Through Contemporary Eyes," *Art Journal* (Winter 2005); entries on Sue De Beer, Paul Chan, Wangechi Mutu, Dana Schutz, and Banks Violette in Greater New York (NY: P.S. 1 Contemporary Art Center and The Museum of Modern Art, 2005).

Exhibitions and Catalogues

Co-curator, *Take Two. Worlds and Views: Contemporary Art from the Collection*, The Museum of Modern Art, New York (Sept. 14, 2005 – March 27, 2006); *Thomas Demand*, The Museum of Modern Art, New York (March 1 – May, 30 2005).

Barbara Matilsky

MA '77, PhD '83

Exhibitions and Catalogues

Family Legacies: The Art of Betye, Lezley, and Alison Saar, Ackland Art Museum, Pasadena Museum of California Art, the San Jose Museum of Art, and the Palmser Museum of Art, Pennsylvania State University (2005-2006)(Catalogue published by the University of Washington Press, Seattle and London, 2005).

Charles McClendon

MA '71, PhD '78

Publications

The Origins of Medieval Architecture: Building in Europe A.D. 600-900 (New Haven/London: Yale University Press, 2005).

ALUMNI NEWS

A. Dean McKenzie

PhD '65

Other News

Opening of the A. Dean and Lucile I. McKenzie Russian Icon Gallery at the Jordan Schnitzer Museum of Art at the University of Oregon (Jan. 23, 2005), which includes objects from the McKenzie collection of icons, models and photographs of historic Russian churches, and facsimiles of Medieval Russian illuminated manuscripts of the 14th and 15th centuries.

Bojana Mojsov

MA '88, PhD '93

Publications

Osiris: Death and Afterlife of a God (Oxford: Blackwell Publishing, 2005).

Masao Momiyama

MA '99

Publications

Jan Švankmajer and Eva Švankmajerová, *GAUDIA: Evaš vankmajerjan*, Masao Momiyama and Setsuko Shibata, eds. (Tokyo: Kyuryudo, 2005).

Derek A. R. Moore

MA '80, PhD '88

Recent Projects

Master Plan for Cultural District, Abu Dhabi, UAE; Master Plan for Abu Dhabi International Airport, Abu Dhabi, UAE.

Mary B. Moore

MA '66, PhD '71

Publications

"A Note on a Horse Bit from the

Collection of J. Pierpont Morgan in the Metropolitan Museum of Art," *Antike Kunst* (2005); "Horse Care as Depicted on Greek Vases before 400 B.C.," *The Metropolitan Museum Journal* (2004).

Talks

"Illustrations of Horse Husbandry on Greek Vases and Xenophon's Treatise 'On Horsemanship'." Keynote address at the Symposium on Potters and Painters in Ancient Athens, Michael C. Carlos Museum, Emory University, Atlanta (April 2005).

Laura Morowitz

MA '90, PhD '96

Publications

"La Conquête de l'air: The "right" brothers: les frères Wright ou les frères Kapferer?" in Françoise Lucbert, et al, *Roger de La Fresnaye: Cubisme et Tradition* (Ex. cat., Musée Le Mans/Museu Picasso, 2005); "An Interview with Alina Troyano/Carmelita Tropicana," in Katica Urbanc (ed.), *Letras Femininas: Encuentros Transatlánticos* (2005); "Medievalism, Classicism and French Nationalism: The Appropriation of the French Primitifs in Turn-of-the-Century France," in June Hargrove and Neil McWilliam (eds.), *Nationalism and French Visual Culture 1870-1914* (Washington D.C., National Gallery of Art/Yale University Press, 2005); "From the Living Room to the Museum and Back Again: The Collection and Display of Medieval Art in the Fin de Siècle" (with Elizabeth Emery), *Journal of the History of Collections* (2004).

Marsha Morton

PhD '86

Talks

Invited lecture, "Max Klinger and the Grotesque," University of Leipzig (July 2005).

Publications

"The Face of Medicine: Portraits of Doctors at the University of Lund," in *The Face of Medicine* (Lund, Sweden: The Department of Culture, the Antiquity Museum of the University of Lund, and Kulturen, 2006); "The Ethnographic Vision of Max Klinger," in *Art, Anthropology, and Museum Culture: Strategien ethnologischer Praesentation, 1827-2005*, ed. Cordula Grewe (Washington, D.C./Berlin: The German Historical Institute, 2006); "Painted Sounds: Music in the Art of Max Beckmann," in *Of Truths Impossible to Put Into Words: Max Beckmann Contextualized*, ed. Maria Makela and Rose-Carol Washton Long (New York/Munich: Peter Lang, 2006).

Anita Moskowitz

MA '71, PhD '78

Publications

The Pulpits of Nicola and Giovanni Pisano, with photographs by David Finn (Turnhout: Harvey Miller, 2005); "The Case of Giovanni Bastianini: A Fair and Balanced View," *Artibus et historiae* (Fall 2005).

Talks

"The Case of Giovanni Bastianini: A Fair and Balanced View," Renaissance Sculpture conference, Athens, GA (Nov. 2004); "The Legacy of the Pisano Pulpits: Typology, Iconography, and Sculptural Vision," Renaissance Society of America annual conference (April 2004).

Jilleen Nadolny

MA '94, PA '94 Conservation

New Position

Tenured in the Department of Conservation, University of Oslo, Norway.

Talks

"A Problem of Methodology: Merrifield, Eastlake and the use of oil-based media by medieval English painters," ICOM—CC 14th Triennial Meeting, The Hague (Sept. 2005); "Von Pressblech zu Pressbrokat: Irrtümer und Mythen der Geschichte (1850-2005) einer Reliefvergoldungs-Technik (ca. 1150-1600)" at *Separating Layers – Layer Separation: Examination and Consolidation of European Sculpture Polychromy, Munich* (March 2005).

Jonathan Nelson

MA '86, PhD '92

New Position

Named 'Faculty Associate' at Syracuse University in Florence with a "dipendente" contract (Italian version of tenure).

Publications

Review of Jill Burke, *Changing Patrons*, *Burlington Magazine* (Jan. 2006); Review of Alessandro Cecchi, Botticelli, *Giornale dell'Arte* (Dec. 2005).

Projects

Forthcoming books of collected essays on Michelangelo, published by the Galleria dell'Accademia.

Margaret Oppenheimer

MA '90, PhD '96

Exhibitions and Catalogues

The French Portrait: Revolution to Restoration, Smith College Museum of Art, Northampton, MA (Sept. 30 - Dec. 11, 2005).

Publications

"Adèle de Romance" and "Marie-Denise Villers," in *Dictionnaire des femmes de l'Ancienne France*, Société Internationale pour l'Étude des Femmes de l'Ancien Régime (2004).

Talks

"The charming spectacle of a cadaver': Women Artists, Anatomy Study, and Life Drawing Circa 1800," Nineteenth Century French Studies Colloquium, Austin, TX (October 2005); "Eventful Lives: Artists and Portraits in Revolutionary France," Smith College Museum of Art (Sept. 30, 2005).

Barbara Pollard

MA '80

Positions

Manager of Education at The Skirball Center for the Performing Arts, NYU.

Degrees

Masters in Educational Administration and Organizational Leadership from Teachers College at Columbia University.

Catherine Puglisi

PhD '83

Fellowships

J. Clawson Mills Fellowship in European Paintings at the Metropolitan Museum of Art, 2005-6.

Projects

Working on a collaborative book project with William Barcham on the Man of Sorrows in Venetian art.

Jason Rosenfeld

MA '93, PhD '99

Upcoming Exhibitions

Co-curator, John Everett Millais, opening at the Tate in London (Oct. 2007) and moving to the Van Gogh Museum, Amsterdam (Jan. 2008).

Theresa Russo

MA '88

Projects

Wrote and produced two websites: *Romare Bearden: Let's Walk "The Block"* (www.metmuseum.org/explore/the_block/index.html) and *How Van Gogh Made His Work* (www.metmuseum.org/explore/van_gogh/index.html).

Positions

Member, "Teaching with the American Rembrandts" project team.

Lucy Freeman Sandler

PhD '64

Exhibitions and Catalogues

With Jonathan J.G. Alexander, *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at the New York Public Library* (Oct. 21, 2005 – Feb. 12, 2006), catalogue by Harvey Miller/Brepols, London (2006).

ALUMNI NEWS

Julie Saul

MA '82

Other News

Several *New York Times* reviewed shows at the Julie Saul Gallery in New York, which she turned over in October to the "Kids with Cameras" organization, a project which raised money to help build a school in Calcutta.

Stephen Scher

MA '61

Upcoming Exhibitions and Catalogue

Assisting with *Facing the Middle Ages*, Metropolitan Museum of Art (Sept. 2006), wrote several entries and one introduction for the accompanying catalogue.

Publications

Wrote introduction and several entries for the new catalogue of the medals collection, Chazen Museum, University of Wisconsin.

Daniel Schulman

MA '86

New Position

Formerly Associate Director of Valerie Carberry Gallery in Chicago, now independent curator and art historian; returning to PhD program at IFA to complete dissertation, "African American Art and Artists in Chicago, 1893-1945."

Publications

Catalogue essays for exhibitions showcasing the work of Esphyr Slobodkina, John Storrs, Evelyn Statsinger, and Bernard Williams.

Projects

Organizing exhibition at the Spertus

Museum in Chicago on African American visual and performing artists, writers, and scholars who received Julius Rosenwald Foundation grants between 1928-1948.

Sandra Sider

MA '04

Publications

The Handbook to Life in Renaissance Europe (NY: Facts on File, 2005), for young adult readers.

Caron Smith

MA '78, PhD '90

New Position

Deputy Director and Chief Curator, Robin Museum of Art, New York.

Exhibitions

WHAT IS IT: Himalayan Art, Robin Museum of Art, New York (2005).

Publications

Catalogue with B.N. Goswamy, *Domains of Wonder: Selected Masterworks of Indian Painting* (San Diego Museum of Art, 2005).

James Steward

MA '90

New Position

Promoted to full professor in art history and museum studies at the University of Michigan (2003).

Publications

Editor, *Betye Saar: Extending the Frozen Moment* (Berkeley: University of California Press, 2005).

Penelope Hunter-Stiebel

MA '71

Exhibitions and Catalogues

Hesse, A Princely German Collection, Portland Art Museum (catalogue published by University of Washington Press, 2005); *The Mauritshuis Project, an Introduction to 17th Century Dutch Painting*, Portland Art Museum (2005).

Joyce Stoner

MA '70, CERT '73 Conservation

New Position

Appointed to the Delaware State Arts Council; Director of the new University of Delaware Preservation Studies Doctoral Program (2005).

Upcoming Exhibitions

Guest Curator, *The Factory Work: Warhol, Wyeth, and Basquiat*, Brandywine River Museum, McNay Museum in San Antonio, and Farnsworth Museum, Rockland, ME.

Suzanne Stratton-Pruitt

PhD '83

"Prologue," to *Un privilegio sagrado: La Concepción de María Inmaculada. Celebración del dogma in México*, ex. cat., Museo de La Basílica de Guadalupe, Mexico City (Dec. 2005 – March 2006) and Museo de Guadalupe, Zacatecas (April – June 2006).

Marina Vidas

MA '87, PhD '97

Publications

The Christina Psalter: Images and Texts in a French Thirteenth-Century Illuminated Manuscript (Copenhagen:

Museum Tusculanum Press, University of Copenhagen, 2006).

Grants

Carlsberg Foundation Grant

Stephanie Walker

MA '87, PhD '94

Exhibitions and Catalogues

With Susan Weber Soros, *I Castellani e l'oreficeria archaeologica italiana*, Bard Graduate Center, New York, and National Etruscan Museum of Villa Giulia, Rome. Honored by the Nobil Collegio degli Orefici (the Roman goldsmith's guild) with their annual prize and an honorary lifetime membership.

Fellowships

Craig Hugh Smyth Fellow, Villa I Tatti, Florence (Jan. – March, 2005).

Shara Wasserman

MA '85

Exhibitions and Publications

With Ludovico Pratesi, *Rome Collects: Contemporary Italian Art from Public and Private Collections* (American Academy in Rome, Oct. – Dec., 2004), and *American Images: Photography from the Patrizia Sandretto Re Rebaudengo Collection* (American Academy in Rome, Oct. – Dec., 2005).

Phoebe Weil

MA '66

Talks

"Archeometry and Patinas: exploring notions of color, form and conservation of bronze sculpture," "Doing Technical Art History, I: Caravaggio's painting

materials and techniques," and "Doing Technical Art History, II: Rembrandt's painting materials and techniques," III Symposium of Advanced Techniques for the Conservation of Cultural Heritage, Olinda, Brazil (March 14-18, 2006); "Caravaggio's Painting Materials and Techniques," Loyola University Museum of Art, Chicago (Dec. 4, 2005); "Problems of Patina and the Cleaning of Bronze Sculpture," *Giorno di Studio – Study Day on Cleaning* at the International Center for Conservation-Rome (ICCROM), Rome, Italy (May 19, 2005).

Publications

With Sarah Belchetz-Swenson, "Exploring Rembrandt's painting materials and techniques: Rembrandt and burnt plate oil," in *Art of the Past: Sources and Reconstructions*, Mark Clarke, Joyce Townsend and Ad Stijnman, eds. (London: Archetype, 2005).

Juliet Wiersema

MA '02

With Pamela Huckins (MA '02), selected to co-chair ALAA's sponsored session at the 2007 CAA conference called "Drawing Blood: Images of Sacrifice and Identity in the Americas, Past and Present."

Diane Wolfthal

PhD '83

Publications

"Introduction" and "Marriage and Memory: Images of Marriage Ritual in Early Yiddish Books of Customs" in Diane Wolfthal and Rosalynn Voaden, eds., *Framing the Family: Narrative and*

representation in the Medieval and Early Modern Periods (Tempe: Medieval and Renaissance Texts and Studies, 2005).

Grants

Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship, Metropolitan Museum of Art (Summer 2006); Paul Mellon Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art (2005); National Endowment for the Humanities Fellowship (2006-2007); Arizona State University, Herberger College of Fine Arts Research Grant (2005).

Awards

ASU Featured Faculty Award (2005); Fulbright Scholar Mentoring Award, ASU (2005).

FACULTY NOTES

Kathleen Weil-Garris Brandt

Talks and Conferences

"Imaging Technologies in the Light of Editorial Theory," annual meeting of the Society for Textual Scholarship in New York (March 2005); "Models and Methods: A Suggestion about Michelangelo's *Battle of Cascina*," *Confrontations: Leonardo, Michelangelo, and the Sala del Maggior Consiglio*, University of Pennsylvania (April 1-2, 2005); "Traces in Time: Michelangelo's *Taddei Tondo*," Symposium in Honor of Marilyn Lavin, Institute of Fine Arts (Sept. 12, 2005); Chair and discussant at the Washington National Gallery symposium on their exhibition of fifteenth century sculptures from Or San Michele (Fall 2005); Chaired session, *Italian Renaissance Art, 1400-1580*, CAA annual meeting, Boston (Feb. 2006); Chair, *Literary Culture in the Villas of Early Modern Italy III*, Renaissance Society of America meeting, San Francisco (March 2006); "Ghiberti's Visual Narrative Strategies," Florence.

Other News

Work on the conservation of Michelangelo's Pauline Chapel in the Vatican, which continued in Italy, Germany and England (Summer 2005); Joined the Board of the Society for Textual Scholarship; Continued work for Vassar on the Board of the Friends of the Frances Lehmann Loeb Art Center; Fellow at NYU's Remarque Institute to work on implications for spectator responses to 'art works,' of recent developments in neuro-imaging (Jan - June 2006); served as judge for the inaugural Mortimer Zuckerman debates at NYU.

Upcoming

Returning to Rome this summer to continue work at the Vatican.

Jonathan Brown

Exhibitions and Catalogues

Co-Consultative Curator (with Sir John Elliott) and author of two catalogue essays, *Paintings for the Planet King: Philip IV and the Buen Retiro Palace*, Madrid, Museo Nacional del Prado (July 6 - Nov. 27, 2005); Co-Curator (with IFA alumna Susan Grace Galassi, PhD '91), *Goya's Last Works*, New York, The Frick Collection (Feb. 21 - May 14, 2006).

Talks

"Philip IV, The Greatest Picture Collector of the Seventeenth Century," Haseltine Lecture on the History of Design and the Decorative Arts, University of Oregon (Jan. 25, 2006), and Reed College, Portland, Oregon (Jan. 26, 2006).

Jean-Louis Cohen

Publications

Liquid Stone, New Architecture in Concrete (NY, Princeton Architectural Press, 2006); *Le Corbusier, la planète comme chantier*, (Paris, Textuel, Carouge, Editions Zoé, 2005); *Urban Textures: Yves Lion* (Bâle, Berlin, Boston, Birkhäuser, 2005); *Los Angeles, portrait de ville* (Paris, Institut français d'architecture, 2005); Introductions or prefaces: *Le Corbusier, Vers une architecture* (Paris, Flammarion, 2005, réédition de l'édition de 1928); *Josette Bouvard, Le Métro de Moscou, la construction d'un mythe soviétique* (Paris, Editions du Sextant, 2005);

Bruno Taut, *Architecture alpine* (Paris, Éditions du Linteau, 2005); Kristin Romberg, Richard Anderson, *Architecture in Print, Design and Debate in the Soviet Union 1919-1935: Selections from the collection of Stephen Garmey* (NY, Columbia University, 2005).

Essays published

"Des mains qui ſvoient, les cours du CNAM (1958-1971)," in *Jean Prouvé, la poétique de l'objet technique* (Weil/Rhein, Vitra Design Museum, 2006); "Casablanca," in *La Ville au cinema* (Paris, Editions des Cahiers du Cinéma, 2005); "France ou Allemagne ?" un zigzag éditorial de Charles-Edouard Jeanneret," in *SvM, die Festschrift für Stanislaus von Moos* (Zurich, gta Verlag, 2005); "Reflections on the Cold War," in *Constructed Happiness - Domestic Environment in the Cold War Era* (Tallin, Estonian Academy of Arts, 2005); "Casablanca, carrefour transnational: de la recherche à la protection du patrimoine," in *Architecture coloniale et patrimoine, l'expérience française* (Paris, Institut national du patrimoine, Somogy, 2005); "Architekturvermittlung: von der Ausstellung zum Museum," in *Julius Posener Werk und Wirkung* (Berlin, Regioverlag/Deutscher Werkbund Berlin e.V., 2005); "Des mains qui voient: les cours du CNAM (1958-1971)," in *Jean Prouvé, Poetics of Technical Object*, Weyl/Rhein, Vitra Design Museum, 2005); "Les projets de Le Corbusier pour Bata, entreprise mondiale," in *Partizánske, réinventer la ville fonctionnelle* (Bratislava, Vydavateľstvo Spolku architektov Slovenska, 2005); "Ich bin ein (dreifacher) Berliner," *Log 6*

(automne 2005); "Paris-Banlieue: ein unmöglicher Dialog," in *Stadtformen: Die Architektur der Stadt zwischen Imagination und Konstruktion* (Zurich, gta Verlag, 2005).

Lectures

"Other Cities," *Algiers: Building Between Sea and Sky*, School of Architecture, Princeton University (April 24, 2006); "Mythical Space: Urban Landscape and Narrativity across the Mediterranean," Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver (March 2, 2006); "Casablanca: Colonialism, Multiculturalism and Modernity," College of Architecture and Urban Planning Lecture Series, University of Washington, Seattle (March 3, 2006); "Metropolitan Planning and Suburban Revolt in Paris," Center for European Studies, Harvard University (Feb. 16, 2006); "The Museum of Architecture, Illusion or Reality?," Berlage Institute, Rotterdam (June 21, 2005); "Architecture in Print: Design and Debate in the Soviet Union," The Collins/Kaufmann Forum for Modern Architecture, Wallach Art Gallery, Columbia University (April 27, 2005); "Colonialism and Modernization: Jews in Casablanca," Jewish Arts and Visual Culture Seminar, The Jewish Museum et The Jewish Theological Seminary, New York (April 14, 2005); "Urban form and nationalisms: French/German convergences and conflicts, 1871-1955," Barbara Miller Lane Lecture, Bryn Mawr College (Feb. 28, 2005); "Riflessioni su 'La Sfera e il labirinto' di Manfredo Tafuri, Dottorato di eccellenza in Storia dell'architettura e della città, scienze delle arti,

restauro, Istituto Universitario di Architettura di Venezia (Jan. 12, 2005).

Research Grants

From the Getty Foundation, project: "Interférences architecturales: France et Allemagne, 1871-1990", with Hartmut Frank, from the Hafen-City Universität Hamburg.

Colin Eisler

Publications

"Mantegna's *Meditation on the Sacrifice of Christ*: His Synoptic Savior," *Artibus et Historiae*; "Grünewald's Rosebush in the Isenheim Altar: Another Medicinal Presence," *Kunstchronik* (Dec. 2005).

Talks

"Memling: Major Master, Minor Imagination," The Frick Collection, New York (Dec. 6, 2005).

Upcoming

"Giacometti: L'atelier c'est moi" *Storia dell'Arte* (Fall 2006); lecture at the Metropolitan Museum of Art on "Music and Mirrors: Giorgione's Tempesta and his *La Vecchia*" (Fall 2006); "The Scuola of the Setaiuoli: Reasons for its being the first Orientalizing cycle in Venice," Renaissance Society Convention in Miami (2007); "Flying Carpets: Tapestries as the key medium of stylistic transmission" to be published by Brepols (a much expanded version of the talk given in memory of our late graduate Ellen Callman at last year's Renaissance Society convention in New York). Currently working on study of the impact of venereal disease in sixteenth century art, especially that of Dürer and completing an article

of movable images in Netherlandish processions.

Other News

In March Benita (whose George Sand biography follows her Chopin this Fall or Spring) and I went to Madrid to celebrate my 75th birthday by seeing the Northern, Venetian and glorious Velázquez paintings in the Prado.

Peggy Ellis

Exhibitions

Several activities were related to the exhibition, "No Limits, Just Edges: Jackson Pollock Paintings on Paper," which opens at the Solomon R. Guggenheim Museum, New York (May 25 – Sept. 29, 2006).

Talks

College Art Association, Annual Conference, Boston, "Not Just Turkey Basters and Duco: Pollock's Works on Paper," (Feb. 2006); "Materials, Tools, and 'Technics': Works on Paper by Jackson Pollock," Peggy Guggenheim Collection, Venice, Italy (2006).

Publications

"Materials, Tools, and 'Technics': Works on Paper by Jackson Pollock," *No Limits, Just Edges Jackson Pollock Paintings on Paper* (Berlin: Deutsche Guggenheim, 2005).

Other Activities

As Director of the Thaw Conservation Center, Morgan Library & Museum, she was heavily involved with the re-opening of the expanded facility on April 29, 2006. The Center now includes Book Conservation. They look forward to accepting Interns and Post

FACULTY NOTES

Graduate Fellows soon.

She continues to visit Villa La Pietra on an annual basis to monitor and maintain their art on paper collections. Students have been instrumental in carrying out a conservation survey, which has been invaluable in planning a phased treatment program.

Two new courses have been developed, Readings in Paper Conservation, intended to provide conservation students with foundation knowledge worthy of debate and augmentation, and the Technical Connoisseurship of Prints and Drawings, a course designed to guide art history students in the examination and interpretation of works on paper

Robert Lubar

Publications

"Salvador Dalí in America: The Rise and Fall of an Arch-Surrealist," in *Surrealism U.S.A.* (NY: National Academy Museum and Hatje Cantz Publishers, 2005); "Dalí's 'ParaNONia,'" in *Salvador Dalí: Persistence and Memory* (Venice: Bompiani, 2005); "El Freud de Dalí," in *Dalí, un creador disidente* (Barcelona: Edicions Destino, 2004); "El Ultimo Miró," in *Joan Miró: traspasando los límites*, exh. cat. (Granada, Centro José Guerrero, 2004); "Dalí, 1939-1949: En nombre del ballet moderno," *La Vanguardia* (Barcelona), *Grandes Temas* No.1 (Jan. 2004); "Miró in 1924: Cubism and the Subject of Vision," in *Joan Miró, 1917-1934: La naissance du monde*, exh. cat. (Paris, Musée Nationale d'Art Moderne, Centre Georges Pompidou,

2004); "Modern Art and Mass Culture in America: The Case of Salvador Dalí in 1939," in *Dalí. Mass Culture*, exh. cat. (Barcelona, CaixaForum and Madrid, Museo Nacional Centro de Arte Reina Sofia, 2004).

Academic Appointments/Fellowships

Visiting Scholar, the AHRB Research Centre for Studies of Surrealism and its Legacies, The University of Manchester, Manchester, England (Spring 2005); Sabbatical Fellowship, The American Philosophical Society (2004-2005).

Talks

The Wadsworth Atheneum, Hartford, Ct, November 4, 2005; Co-organizer, "Shifting Pasts," The Alexander von Humboldt Foundation and the American Philosophical Society (Hamburg, Germany), October 21-24, 2005; Tate Britain, London, February 2005; The University of Manchester (Manchester, England), February 2005; The University of Essex, February 2005.

Linda Nochlin

Publications

"God is Dad", in Exh. Cat. *Sarah Lucas*, Exh. Barbara Gladstone, New York (Feb. 5-March 14, 2005); "The New Modern: Itineraries," Review of the new Museum of Modern Art, *Art in America* (March, 2005); Review of "Faces in the Crowd," Exh. at Whitechapel Gallery London, *Art in America*, (May 2005); Review "Women Artists at the Venice Biennale in 2005," *Art in America*, (Sept. 2005).

Lectures and Symposia

Gallery talk (with Barbara Bunker), "Picasso/Beckmann" for New York Vassar Club at Richard Feigen Gallery (Jan. 26, 2005); Panelist in Feminist Panel, ARCO, Madrid (Feb. 11, 2005); CAA Meeting, Atlanta, Session on the Seminar: paper: "The Seminar as *Bildungsroman*: History Personal and Impersonal," (Feb. 16, 2005); "Women Artists: the Japanese Impulse," The Georgia O'Keeffe Foundation, Santa Fe New Mexico (April 3, 2005); Panelist, ArtTable, Sotheby's NY, "Is Art Feminized?" (April 8, 2005); "Old Age, Ruin and Death" (Norton Lectures), IFA (May 4, 2005); Hilla Rebay Symposium, Guggenheim Museum (May 31, 2005); "Pissarro, Cezanne and the Eternal Feminine," MoMA (July 6, 2005); Participant, Panel, Freize Art Fair, London (Oct. 22, 2005); "Les plaisirs du beau: Girodet et le corps masculin," Paris, Louvre.

Honors and Awards

Clark Prize for Excellence in Arts Writing, 2006; Honored at ArtTable Gala, Cipriani, New York (April 7, 2004).

Robert Rosenblum

Publications

"Introduction: Connoisseurship in the Age of Replication," *Source: Notes in the History of Art* (Winter 2005); "His Girl Friday: On Tom Wesselmann," *Artforum* (April 2005); "Chuck Close's Facts and Fictions," in *Chuck Close: Recent Paintings* (NY: Pace Wildenstein, 2005); "The Music of the Spheres," in *Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim* (NY: Guggenheim Museum, 2005);

"Salvador Dalí; Philadelphia Museum of Art," *Artforum* (Summer 2005); "From Realism to Symbolism, 1860-1900," in *Russia!* (NY: Guggenheim Museum, 2005); "Horizons," in A. Hapkemeyer, ed., *The Perception of the Horizontal* (Bolzano: Museum für moderne und zeitgenössische Kunst, 2005); Essay in *Mike Bidlo: Erased deKooning Drawings* (NY: Francis M. Naumann Fine Art, 2005); "American Painting in the Twentieth Century: Ruptures and Continuities," in *Private Hands: 200 Years of American Painting*, (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005); "Robert Mapplethorpe: Il punto di visto di un storico dell'arte," in G. Celant, ed., *Robert Mapplethorpe: Tra antico e moderno* (Torino, 2005); "Ron Mueck's Bodies and Souls," in *Ron Mueck* (Paris: Fondation Cartier, 2005); *Roy Lichtenstein's 'In the Car,'* (NY: Christie's, 8 November 2005); "Best of 2005: Top Ten," *Artforum* (Dec. 2005).

Lectures

"Picasso and Old-Master Portraiture," Smith College (Feb. 2005); "Elaine Sturtevant," MIT (June 2005); "Andy Warhol: Abstract Artist," East Hampton, Guildhall (July 2005); "David's Portraits: An International View," Williamstown, Clark Institute (July 2005); "German Expressionism: 19th-Century Roots," Washington, German Historical Institute (July 2005); "Goya, Picasso, and Blasphemy," Berkeley, Graduate Theological Union (Oct. 2005); "From Heaven to Hearth: The Apotheosis of Homer and Its Aftermath," Princeton Art Museum (Oct. 2005); "Picasso: A Spaniard in Paris," Chicago Humanities Festival (Oct. 2005).

Upcoming

"Unbridled Passions from Stubbs to Delacroix," Richmond, Virginia Museum of Fine Arts, (Nov. 2006); "Dodo Jin Ming," St. Louis, Museum of Contemporary Religious Art, (Dec. 2006).

Edward J. Sullivan

Publications

"Dimensions of Space and the Concrete Object: Radical Perspectives in the Art of Ana Mercedes Hoyos," in ex. cat. *Ana Mercedes Hoyos: Retrospectiva 2005-2006*, Museo de Arte Moderno, Mexico City, MARCO, Monterrey, Mexico and Museo de Arte Moderno, Bogota, Colombia; "Juan Soriano's Avian Galaxy" in ex. Cat. *Juan Soriano: Los Sueños Moldeados*, Museo del Palacio de Bellas Artes (Mexico City, 2005); "Edouard Duval-Carrié: Migratory Journeys of the Soul" in ex. cat. *Edouard Duval-Carrié: Migrations of the Spirit* (Figge Art Museum, Davenport, Iowa, 2006).

Talks and Symposia

"Naturalezas Mexicanas: Objects as Cultural Signifiers in Mexican Art c. 1760-1885" at conference: *The Lure of the Object*, Clark Art Institute, Williamstown, Ma. (published in the proceeding of the conference published 2006 by The Clark and Yale University Press, ed. Stephen Melville); "Juan Luna y Novicio: Madrid Academician and Icon of Philippine Nationalism" at symposium *Spanish Painting of the 19th Century: Prelude to Spanish Modernism*, Dallas, Meadows Museum, Southern Methodist University (Jan. 21, 2006); Gave keynote address at international symposium *Manila as World Entrepôt:*

16-19th Centuries held at Ayala Museum, Manila (July 8, 2005).

Other Activities

Since Jan, 2005, served as Dean for the Humanities, NYU, Faculty of Arts & Science.

Katherine Welch

Publications

Edited with Sheila Dillon (PhD '94), *Representations of War in Ancient Rome* (Cambridge University Press, 2006).

Upcoming

Chair, "The Iconography of War in ancient Greece and Rome," College Art Association Annual Meeting, New York, 2007.

Mariët Westermann

Publications

Wrote introduction, "Rubens and the Capital of the North," and edited the 2005 volume of the *Netherlands Yearbook for the History of Art*, dedicated to Rubens and the North, which was just published.

Talks

Lectures at the Humanities Center at New York University; Milwaukee Art Museum (where Mary Chapin Weaver is); the Hood Museum at Dartmouth College; and Washington University of St. Louis. Gave a paper called "Blind Spots: Julius Held's Rembrandt", at the CAA meeting in Boston in a session dedicated to that scholar, who taught at the IFA when he first came to New York from Berlin, before taking up his permanent post at Barnard.

INSTITUTE OF FINE ARTS - NYU

1 EAST 78TH STREET, NEW YORK CITY 10021

IFA ALUMNI DIRECTORY UPDATE

Please return this form to the IFA by mail, fax (212.992.5807) or complete online at
http://www.nyu.edu/gsas/dept/fineart/ifa/students/alumni_survey.htm

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FORMER NAME (If attended IFA under different name) _____

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PLEASE LIST THE DATES YOU ATTENDED THE INSTITUTE OF FINE ARTS

WHAT WAS YOUR FIELD OF STUDY AT THE IFA?

WHO WAS YOUR IFA FACULTY ADVISOR?

WHAT ARE YOUR CURRENT AREAS OF EXPERTISE OR RESEARCH? (Please check all that apply)

- | | | | |
|--|---|---|---|
| ☐ Prehistoric | ☐ Chinese | ☐ Southeast Asian | ☐ Aegean |
| ☐ Early Christian/Byzantine | ☐ Renaissance | ☐ 20th Century | ☐ Latin American |
| ☐ African and Oceanic | ☐ Japanese | ☐ Egyptian | ☐ Greek |
| ☐ Islamic | ☐ Baroque/Rococo | ☐ Contemporary | ☐ Conservation and Technology |
| ☐ Pre-Columbian | ☐ Indian | ☐ Ancient Near Eastern | ☐ Roman |
| ☐ Medieval | ☐ 19th Century | ☐ American | ☐ Critical Theory/Gender Studies |
| ☐ Other (please specify) | | | |

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ANNUAL FUND FOR IFA ALUMNI

There was a very encouraging response to the fund raising letters by President John Sexton and Director Mariët Westermann and gifts to the Alumni Association have increased 50% over last year. But the more we are able to raise the more we can do to create an effective liaison to alumni and support the Institute and students. It is through your gifts that we are able to provide this Newsletter; support the annual Walter S. Cook Lecture; CAA receptions; gifts, when funds allow, such as chairs and reading lamps for the library and software; and the ongoing archival work and interviews of the History Committee. Most important is the direct support for students. With the funds raised annually and the incomes from the Jean B. Rosenwald and Barbara P. Altman endowments the Alumni Association awards grants annually for travel and research related to the degree. And this is the second year that the Association has contributed towards the GSAS Forum which is discussed in this Newsletter. A direct benefit to Alumni is that with a gift of \$50 or more you enjoy library privileges at the IFA, as well as a number of visits to Bobst Library.

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