



# Alumni

## NEWSLETTER

### INSTITUTE OF FINE ARTS

## Three Lectures by Jeffrey Weiss

(Ph. D. 1991), the first Kirk Varnedoe Visiting Professor at the IFA

by Phyllis Tuchman



During fall semester 2006, Jeffrey Weiss, head of the modern and contemporary art department at the National Gallery of Art where he was a curator since 1991, taught a colloquium at the IFA as the first Kirk Varnedoe Visiting Professor. By April 2007, when he delivered three public lectures—the first two at the Metropolitan Museum of Art, the third, at the IFA—he had been appointed director of the Dia Art Foundation.

Weiss's talks – “Cy Twombly: Why Sculpture Is Boring,” “Radiator: The Aluminum Paintings of Frank Stella,” and “La Jetée: Time as ‘Device’ In Art After 1960” – form a triptych concerned

with aspects of American art of the 1960s and 1970s. Instead of the narrowly focused treatments associated with this critical period of painting and sculpture, Weiss introduced a more open-ended approach, relying on a broad range of visual sources and textual commentary. By the end of the last talk, a deeper, richer picture of the achievements of American painters and sculptors had emerged.

In the course of the first lecture, while quoting Baudelaire and Paul Valéry, and remarking how, during the installation of the exhibition of Twombly's sculpture with the help of the artist, the galleries of the NGA resembled Elysian fields, Weiss associated Twombly's work with his homeland rather than his expatriate residences and classical references. The talk positioned Twombly's return to sculpture in 1976 in relation to the changing language of American art during the early 1970s, with the rise of post-minimal art among younger artists. Yet issues of the temporality of art and art-making (which were described in essays by Robert Morris during the period) were said to pertain to a studio paradigm that Weiss grounded in photographs (widely published

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# From the Director...

Mariët Westermann, Judy & Michael Steinhardt Director

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I write after a week of NYU graduation exercises and celebrations. All offered fine pomp and circumstance and nuanced reflection, not least the Institute's own Commencement Ceremony on June 9<sup>th</sup>. Throughout the presentation of graduates and the reception afterward, the Institute family proved that the Duke House was built for a good party! Graduates, faculty, staff, friends, spouses, parents, siblings, and babies filled the Lecture Hall, spilling over into the Seminar Room. The Institute had an unusually large graduating class: we conferred 19 MAs, 7 of them with the Advanced Certificate in Conservation; 2 Curatorial Studies Certificates; and a stunning 25 PhDs. That is likely to be a record in our history. I had the privilege of teaching many of these students and attending a good number of the PhD defenses and can attest to the high quality and intense, diverse interest of our graduates' work. Several of them have already been tapped for teaching, curatorial and conservation positions

in distinguished institutions, from the Walters Art Gallery to the University of Michigan, and from Columbia University to the National Gallery of Ireland. We are proud of them all.

I am particularly pleased to report that one of our graduates, C. D. Dickerson, won this year's Dean's Award for the Outstanding Dissertation in the Humanities from NYU's Graduate School of Arts and Science. Chosen from a field of more than 200, Dickerson's dissertation, *Bernini and Before: Modeled Sculpture in Rome, ca. 1600-25*, took on the challenging topic of the status of the terracotta model in Italian Baroque sculpture, approaching it from multiple angles: artistic process, workshop conditions, patrons' interests, aesthetic appeal, technological innovation, material valuation, and artists' identification. Dickerson completed much of his probing and beautifully written work under the guidance of Donald Posner, who was remembered by Associate Dean Slocum during the presentation of the award.

Honors bestowed on IFA graduates did not end there. During the University Commencement, President John Sexton conferred on Philippe de Montebello the degree of Doctor of Arts *honoris causa*. The citation hailed Philippe's "abounding expertise in both curatorial and fiscal management." It took special note of Philippe's expansion of the museum's collections and physical plant, his outstanding stewardship of profound museum scholarship, and his advocacy for public education and access to the arts. Philippe recalled with deep fondness his training at the Institute and his teachers Charles Sterling and Colin Eisler.

This past week we had much occasion to reflect on the great losses our community sustained this year. With deep gratitude, admiration, and affection, we remember Donald Hansen, our remarkable archaeologist of the ancient Near East and director of graduate studies for just over half of the Institute's 75 years; Craig Hugh Smyth, the Institute's second and longest-serving director; and the effervescent Robert Rosenblum, one of the rare art historians who was equally at home in the worlds of the academy, the museum, and the world where art is made. All were commemorated in moving and extremely well-attended memorial celebrations this past semester.

To ensure the success of an educational institution such as ours, faculty have two crucial responsibilities. The first is the training and mentoring of superb graduates and citizens of the scholarly, curatorial, and conservation community. Each year as we gather course listings for the Announcement of Courses, I feel the pull of nostalgia for my student days. What would I learn in Jonathan Brown's seminar on painting in the viceroyalty of New Spain, "with special attention on those which problematize the field," or in Priscilla Soucek's course, *The Qur'an and Material Culture?* The feeling echoes throughout the year, as I hear from my colleagues about an exciting seminar presentation or read a compelling dissertation proposal, knowing that it germinated from a discussion around Venturi's immense table in the Seminar Room. The Institute faculty and its students continually astound and inspire me with their intellectual curiosity, their probing thought, and their eloquent

## From the Director...CONTINUED

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exposition. At the same time, I am mindful that the faculty's work with the most promising students in the world is aided immeasurably by the availability of full fellowship funding. Increasing those funds remains an urgent and standing goal for the Institute, and we are most fortunate to enjoy the generosity of many alumni in its support. If you should like to help, I encourage you to let me know.

The second vital duty of faculty is to appoint other first-rate faculty. We have never had trouble doing so, and we are enjoying great new success in this respect, filling vacant positions as well as new faculty lines the University has granted us for strategic faculty expansion. This past year, we welcomed two faculty members: Clemente Marconi, an ancient Greek art specialist who joined us from Columbia University as the James R. McCredie Professor, and Hannelore Römich of the European Science Foundation, our new Associate Professor of Conservation Science. Professor Römich's position has been generously endowed by the Sherman Fairchild Foundation and the Andrew W. Mellon Foundation. We are now eagerly awaiting the arrival of four new appointees to the permanent faculty. Thomas Crow, now director of the Getty Research Institute, will become the Rosalie Solow Professor of Modern Art. Thelma Thomas, our own graduate,

will take up the associate professorship of Late Antique, Early Christian, and Byzantine Art. Finbarr Barry Flood will reinforce our program in the arts of Islam, thanks to a fully joint position between the Institute and the Department of Art History downtown, where he has taught the past six years. Barry was just promoted to tenure in the University, and will take up his teaching with us once he has completed his prestigious Carnegie Endowment fellowship. And at the end of the spring semester, we concluded our search for a professor of Renaissance art with the appointment of Alexander Nagel of the University of Toronto. A scholar of wide-ranging interests in Italian painting and sculpture as well as the historiography of the discipline, Nagel will start teaching at the Institute in September 2008, when he returns from a fellowship year at the Wissenschaftskolleg in Berlin.

Many of you were able to attend the sparkling lectures of Jeffrey Weiss, our first Kirk Varnedoe Visiting Professor. Sad as we are to say a temporary goodbye to Jeffrey, we are all looking forward to welcoming Molly Nesbit as our second Varnedoe Professor. Nesbit, a Professor of Art History at Vassar College, is a distinguished scholar of French Modernism and contemporary art and architecture. In the spring of 2008, she will teach a class on Marcel Duchamp and give a series of public lectures.

With the trumpets and bugles of graduation still ringing in our ears, we are already preparing for a busy new academic year, our 75th! We are expecting forty-some entering students of the highest caliber. They will arrive to a newly refurbished Lecture Hall, part of Phase I of a building and renovation campaign we have planned for the next few years. In the following phase, we will build out the space we own in 3 East 78th Street with a handsome and much-needed Special Collections Room, two seminar rooms, and faculty offices. Architecture Research Office, the dynamic architectural firm led by Adam Yarinsky and Stephen Cassell, has produced a very fine schematic design, and fundraising is under way.

This year's graduates will join our alumni body that is now over 1600 strong. I want to thank Suzanne Stratton-Pruitt and all the officers of the Alumni Association for producing this newsletter, and for all their efforts to keep our alumni in touch and involved. To all of you who remain committed to the Institute, I also send my warm thanks. Our alumni body is a great source of institutional strength, and I look forward to seeing you on 78th Street and worldwide in the coming year.

# Three Lectures by Jeffrey Weiss

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during the 1950s) of the studio of Alberto Giacometti, where – as Jean Genet wrote – process itself implicates an experience of time that embraces both the archaic and the present.

Weiss noted that his approach to Frank Stella's less studied Aluminum paintings, the work that came after the infamous Black Stripe paintings, had been influenced by experiences he had while bringing the Dan Flavin retrospective to the NGA. Weiss portrayed the Aluminum series as objects that belong to the age of the Duchampian ready-made. And he drew affinities between Stella's art and Duchamp's "Apollinaire Enameled," a small, manufactured object of 1912. With their heavy material quality and the opticality of their reflective surfaces, Stella's Aluminum paintings were characterized as sites across which play numerous, apparently contradictory, issues pertaining to the fate of light, color,

and pictorial space in painting circa 1960. The metallic ground of the Byzantine icon was identified as one key model for this transformation; the icon was itself described by Weiss as a "radiator" – a source of optical illumination in real space, one that bears a strange, punning relation to the radiator as an industrial object (that for which Stella's aluminum paint was originally commercially produced). Weiss further posited that Minimal art "traffics in the optical" despite the denials of its practitioners and its champions.

The third and last talk focused on Robert Smithson's "Spiral Jetty," an earthwork in Utah's Great Salt Lake which is better known from the film the artist shot during its making than from visits to the site because it was submerged under water for years. The Dia Art Foundation is involved in its maintenance. Weiss began and

ended his lecture with riffs on Chris Marker's *La Jetée*, a French film of 1962 comprised of black and white photographs and a Sci-Fi narrative. In an extended discussion of the legacy of the "device" in the work of Jasper Johns, Weiss traced the means through which post-object sculpture and installation addressed actual space (measuring, cutting, framing, etc.). He then returned to the "Spiral Jetty" itself as a "device", but one through which Smithson – alone among his contemporaries – reintroduced the element of the pictorial or optical. This element serves an allegorical role in Smithson's work, one that can be interpreted through a formal and thematic characterization of the "jetty" in Marker's film.

Weiss's erudite lectures tempered art criticism with art history.

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## IFA AA History Committee

by Sandra Sider

Robert Rosenblum's interview with Alison West is one of the recent projects completed by the History Committee. In addition, some three hours of tapes from Craig Hugh Smyth have been discovered and are currently being transcribed. In a future *Newsletter* we plan to present excerpts from those 1991 interviews. The oral history interviews began nearly twenty years ago, and we are now in the process of interviewing the next generation of Institute teachers

and students. If you have an opinion about any of the topics below, we would be happy to interview you.

(We do, of course, have a few more questions.)

How has the IFA changed over the years?

During the period of your involvement, what were the important issues?

Were students involved in the issues?

How has the IFA affected art history?

What has your work contributed?

How has the IFA affected the museum world and the art market?

Have you been involved in this process?

How do you view the future of the IFA, during the next ten to twenty years?

# Excerpts from an Interview by Alison West

with Robert Rosenblum at his residence at 33 West Tenth Street, April 15th, 2006.

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**ALISON WEST:** Tell us something about your education as an art historian.

**ROBERT ROSENBLUM:** [...] When I studied at the Institute of Fine Arts, which was in the first half of the 1950s, almost every course I took dealt with the period before the French Revolution. Now that I think about it, I recall having taken more courses in, say, Italian trecento, quattrocento, cinquecento painting than I did in nineteenth-century art. In fact, I don't remember taking any courses in nineteenth or twentieth-century art.



**WEST:** Who were you studying with?

**ROSENBLUM:** I studied with the famous roster of German refugees that included primarily Karl Lehmann, in antiquity and Richard Offner, ultra-famous as a connoisseur of Italian primitives. Erwin Panofsky turned up occasionally, and I was grateful for every word he said. There was a certain Guido Schoenberger, with whom I studied German Baroque architecture. There was, very, very prominently, Richard Krautheimer, with whom I studied primarily Italian Renaissance and Baroque architecture. In one-to-one terms, the professor who supervised me and cast his shadow on

me was Walter Friedlander, with whom I studied seventeenth and eighteenth-century painting. But my education was almost exclusively before the modern era. There was one very significant exception in my case, and that was that I was under the aegis for a while of Henry Russell Hitchcock, who occasionally gave a course at the Institute. He was mesmerizing in terms of encyclopedic knowledge, and he gave me all kinds of goals to achieve, in terms of the mastery of data. He was also very, very avant-garde, insofar as for the 1950s, he was practically unique in embracing the “bad” architecture of the nineteenth century, namely historicism, Victorian architecture, and all the things that my own generation was taught to detest. So just in terms of taste-making or changing the status quo, he was really a significant influence. And I actually, now that I think back on it, followed his path, but on the side of painting rather than architecture; that is, revising, reconsidering all of those artists of the nineteenth century who had been totally buried by the modernist revolution.

**WEST:** So you would say that he was the major reason that you chose to change directions, with regard to the more traditional teaching and aesthetic preferences of the time?

**ROSENBLUM:** [...] I think it was a question of *Zeitgeist*. That is, in the 1950s, bright young people like myself and many of my fellow students at the Institute had a twinge of rebellion against the canon offered by the traditional histories of modern art. I remember, for example, that there was a touchstone of the new and the daring – namely Holman Hunt's “Awakening Conscience,” a Pre-Raphaelite painting of the 1950s –

which violated every single principle of what made a work of modern art good. And most curiously – this is often forgotten – this painting, together with many other against-the-modernist-grain pictures, was exhibited at the Museum of Modern Art in the 1950s. There was an exhibition there called, I think, *Masters of British Art*. And there was a very thrilled avant-garde group of younger art historians who would look at these paintings. They were the equivalent, some of them, of the Victorian architecture we were told to detest, and they represented forbidden fruit. I think Linda Nochlin, for one, was a member of this daring group of young Turks. We would be fascinated by these pictures that represented everything that we were supposed to dislike. [...] Anyway, that was really in the air in the 1950s [...] I think this was really a critical period for the change from one reading of the history of nineteenth- and twentieth-century art to another.

**WEST:** Was this, do you think, influenced also by what was happening in the art scene in New York?

**ROSENBLUM:** Well, the sense of rebellion was very much part of this postwar mood. And the appearance in New York in the 1950s of first Abstract Expressionism and then, in the later part of the decade, of artists like Rauschenberg, Johns, Stella, etc., is really part of the whole story. [...] [But] the fact of the matter is that then – and it's changed drastically – then at the Institute, as in most places where art history was studied, even modern art history, students were generally unaware of, indifferent to, what was happening in the contemporary scene. But some of us at the Institute – and we are talking about the early 1950s –

## Excerpts CONTINUED

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were terribly energized by these strange new paintings. And the world at the time seemed to be divided between those who, as an act of faith or visceral response, embraced all of these new images, even if, you know, they were not understood or if we had nothing articulate to say about them, and those, the majority, who thought they were ridiculous or irrelevant.

**WEST:** Do you think this is something that has changed, that the atmosphere at the Institute now in 2006 represents a steady evolution away from that to a much greater appreciation, on the whole, of contemporary art?

**ROSENBLUM:** Yes, absolutely. Because at the time, I mean when I was there, the fact of the matter is that there were very few students who bothered to see a painting by Clyfford Still or Franz Kline, or even recognized their names. But there was a small group – I was one of them; Leo Steinberg was another – who in fact went out and looked at these things and talked about them and supported them. And in fact, while I was at the Institute in the last years, I began to write, very part-time, back page art criticism for what was then called *Arts Magazine*. This way I always had one hand in the contemporary scene. Now, all of that has changed drastically. At the time, this was something that was really private. It was terribly extracurricular; whereas today, I am always pleased and amazed by the contrast and by the way in which the students I have now are completely in touch with contemporary art. They go to the galleries in Chelsea, they go to the Whitney Biennale, they have contemporary artists visit the Institute and talk about their work; whereas this would have been inconceivable in the

fifties. At that time, in fact, it was considered daring to talk seriously or to think in art historical ways about such artists as Mondrian, Picasso and Miro. [...]. But all of that has changed. There is really no sense of prejudice – or not so much prejudice, but ignorance or indifference – towards contemporary art, the way there was in the fifties.

**WEST:** Where was your education prior to being at the Institute?

**ROSENBLUM:** I got my BA at Queens College, where, in fact, I did not major in art history, but in music. A curious coincidence, in terms of the biography of Bill Rubin, who is exactly my age and who just died recently, and who had, I discovered, a parallel track; namely, he had studied music, as I had. And also like me, he didn't quite know what to do with it. On the one hand, he thought of being a practicing musician – in his case, he was thinking about being a conductor – on the other hand, because like me, he was interested in history, he thought about musicology, which was also one of my options in college. But then it turned out differently. In my case, I had a conversion syndrome in my senior year in college, which was thanks to taking two courses in art history with an Institute alumna, Frances Godwin who had received her PhD with Richard Offner. So there's a dynastic tale at work here. She was a Viennese refugee and spoke with an adorable Viennese accent, and she smoked all through her lectures, which even then, was illegal. In any case, she enchanted us all. And we sat in the dark and looked at mainly black and white slides of things like Vézelay or the Scrovegni Chapel. And all of it was totally thrilling. It was a faraway, exotic world, namely Europe, which, you must recall, was

virtually inaccessible to us Americans in the thirties and forties. And in fact, it wasn't until 1950 that I made my first trip to Europe. But that, of course, was pretty precocious, given that it was only five years after the war. But whatever. Europe then, as opposed to now, seemed as remote as Camelot. And to have images in a darkened room of European monuments of art was absolutely spine tingling. So I was converted without actually having made the change officially. And then I moved from Queens College to Yale, where I was supposed to study musicology – which did not make me very happy as it didn't seem exactly right. So within my first weeks there I registered for a course in art history, with George Heard Hamilton who, I hasten now to add, was probably the most important influence on my own education in art history. Well, anyway, that's another topic. But within my first weeks at Yale, I asked if I could change from musicology to art history. And to my continued amazement, they let me do it. I can't imagine that happening today, but things were more slack and intimate then.

Yes, I am remembering now – this is a lot of memory lane for me – that although, in fact, I did not study art past 1800 or so at the Institute, I had received my MA at Yale, where I was for two years. I was totally transfixed by George Heard Hamilton, who, I think in retrospect – and I probably wouldn't have said this forty years ago – had the greatest influence in molding my own approach to lecturing, writing, and thinking about the history of art.

**WEST:** What is that approach, would you say, if you had to summarize it yourself?

**ROSENBLUM:** There were many things about him, which I learned from him. One of the most conspicuous had to do with lecture technique, which was that if you were giving a lecture about art history, you must always have something to look at. His lectures were essentially visual. They spoke to you, even without the verbal commentary. And above all, he had a marvelous habit of pointing to specific details in works of art, which otherwise, you would not have noticed. And just simply by casting a gaze or pointing a finger at what was going on in the lower left-hand corner – the detail of a still life in a Manet, or a mysterious figure who was camouflaged in the background of a Monet – just by doing this, he made you think that there was an infinity of visual data in every work of art, that you must track down. So that it all suddenly came to life in a new way. And it's a technique that I consciously and unconsciously use. I love pointing to details, which, in fact, perks up people and obliges them to look – for the first time, in many cases – at things that may seem obvious. Another very important aspect of George Heard Hamilton's approach – and I realize, just at this moment, how important this was to me – was that he embraced everything without prejudice. And I remember, for instance, that he was perfectly capable of discussing something, which at the time would have been so reviled, such as American Neoclassic sculpture for example; and he would look at it objectively and would describe it with as much care as he would describe a painting by Matisse or Cézanne. In other words, he imposed no prejudices, no hierarchies of right or wrong, good or bad. And in fact, now that I think about it, he is really the first person I ever heard lecturing about one Pre-Raphaelite

painting with no disdain, with a total freshness and open arms. And he would also be perfectly happy to talk about Bouguereau without smirking, which at the time, the 1950s, was an extraordinary feat, maybe even unique. So that he really cast light on many new vistas for me, when looking at the nineteenth century afresh, without prejudice. And he taught me that the history of art had to do with, above all, looking at things visual. He was also, I might add, a master of combining art history with all kinds of other history, and would ask such suddenly pressing questions as, "Which work of art was the first to represent an automobile?" He would ask the kind of question that nobody who was studying modern art had ever thought of before. Or he would ask – this would be half a century ago – what was the influence of Charles Darwin's *Origin of Species* on the representation of human beings in the second half of the nineteenth century? At the time, that seemed like a wacky question, from left field. And he very often did not pursue these questions, but he left them there to percolate. And now that I think about it, the question, say, of Darwin's influence on later nineteenth and early twentieth-century art has almost become central to art historical discussion. So he was extraordinarily precocious. And he was also an eloquent lecturer. And I think I'd have to say I've learned a lot of his speaking techniques from attending his undergraduate lectures.

**WEST:** For example, what would you call a speaking technique that you remember, as such?

**ROSENBLUM:** Never talk about something without referring to something you can see. I, for one, will always remember a lecture about

Mondrian, for example, – I won't name the speaker – in which a Mondrian slide was put up on the screen, and then for the next thirty minutes, we heard a discussion of Immanuel Kant and Hegel – no reference to the image.

**WEST:** What other technique, or other techniques, would you point to?

**ROSENBLUM:** Well, one of the things I particularly enjoyed about his lectures was that he would occasionally insert personal references, like the fact that he had visited the dentist in the morning, or that a figure in the Degas looked as though she was waiting to see the dentist. So there would be this unexpected interruption of the art historical sequence for these private, personal views. I enjoyed that.

**WEST:** It seems to me, now that I've listened to you talk about both the Institute in your student days and being at Yale, that two of the people who seem to have had a signal influence on you were iconoclasts, in a way: George Heard Hamilton and Henry Russell Hitchcock.

**ROSENBLUM:** That is true. I absolutely agree, because both of them, I now realize, were major prophets of the revisions to come, and the new approaches to especially nineteenth-century art, which I followed. So they, I will say, planted the seeds. I might add, by the way, about Hitchcock – and he, again, in retrospect, looms larger and larger – that it was from him that I got the idea that the study of nineteenth-century art should be international. Everybody in the 1950s who studied nineteenth and twentieth-century art lived in Paris – in imagination, that is – and never

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# Robert Rosenblum: A Symposium

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by **Thomai Serdari and Sharon Ferguson**

In October 2006 a symposium honoring the 50th anniversary of Robert Rosenblum's Ph.D. from the Institute of Fine Arts was held, sponsored jointly by NYU's Department of Art History and the Institute. The symposium was co-organized by Dr. Thomai Serdari, Director of Research Collections in the Department of Art History, and Dr. Sharon Ferguson, a recent advisee of Robert's. The symposium weekend began with a gala evening at the Institute, and continued on Saturday with an all-day session downtown on

the Square at the Kimmel Center. Speakers included Robert's colleagues A. Richard Turner, Paulette Goddard Professor of Arts and Humanities, Emeritus, and former director of the Institute; Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, IFA; Mariët Westermann, current director of the IFA; Ken Silver, current Chair of the Department of Art History; and Edward Sullivan, Professor of Fine Arts and Dean for the Humanities, NYU, all of whom offered warm remembrances of their long professional association and friendship with Robert. Eleven of his students, drawn from direct advisees of the last 50 years, also delivered papers, many of which

represented further research on a diverse collection of the Ph.D. topics directed by Robert over the decades. The students who presented were (in alphabetical order): Elizabeth Barker, Carol Eliel, Kathy Calley Galitz, Michael Marrinan Jr., William Pressly, Jonathan Ribner, Deborah Rothschild, Andrew Shelton, and Reva Wolf. Highlights included a personal reminiscence by Cynthia Nachmani, Robert's very first Ph.D. advisee, Nadia Tscherny's "Some Cats in Art: Postscript to Robert Rosenblum's Pet Projects," and a whimsical poem on Robert and Picasso written and delivered by Natasha Staller.



# Robert Rosenblum: A Memorial “Celebration”

by Valerie Hillings

On February 28, 2007, a memorial was held in Robert Rosenblum’s honor at the Solomon R. Guggenheim Museum, where he had served as the Stephen and Nan Swid Curator of 20th-Century Art since 1996. The Institute of Fine Arts, the NYU Department of Art History, and the Guggenheim co-organized the event, and those of us who had the honor and pleasure to play a role in the planning can attest that none of it would have been possible without the incredible support and guidance of Robert’s wife Jane, who made sure that the various stages and aspects of his life were incorporated into this celebration and remembrance.

The rotunda of the Guggenheim Museum provided a majestic setting, and as Guggenheim Museum director Lisa Dennison noted, it was especially fitting that the walls were filled with



The artists Gilbert & George, Alistair Mills Photography  
© The Solomon R. Guggenheim Foundation, New York

Spanish masterpieces by some of Robert’s favorite artists, including Velázquez and Picasso, who, Robert used to joke, was one of his greatest long-term investments. Living artists close to Robert were also present, among them Chuck Close, Jeff Koons, Elizabeth Murray, and Frank Stella. But art was not the only essential backdrop. At Jane’s suggestion, songs from Stephen Sondheim’s musical *Company* greeted those in attendance, a reflection of Robert’s love of Broadway musicals and Sondheim in particular, but also oddly relevant, as one song recounted various names by which the lead character Bobby was known, among them Robert, Bob, and Bobby baby. From beginning to end, a series of pictures from Robert’s life filled a large screen, often raising laughter as when Mariet Westermann gave her remarks and an image of Robert with Liz Taylor suddenly appeared.

The speakers included art historians, friends, and even Robert’s nurses Ellen Hollywood and Debbie Sempel, who movingly noted his quick wit even as he received chemotherapy. John Richardson, Kenneth Silver, Angela Westwater, John Ashbery, Rob Wynne, J. Patrice Marandel, Francis Naumann, and Brooks Adams



shared their recollections, which touched on Robert’s scholarship, but also repeatedly referred to his zest for life manifest in his unparalleled love for his bull dogs Archie and Winnie and his eternal fascination with all aspects of international airline travel. Kenneth Silver’s remarks contained an especially fitting phrase: “He loved dogs not dogmatism.” Robert’s longtime friends the artistic duo Gilbert & George provided a moving conclusion by re-enacting their signature performance of Flanagan and Allen’s 1930s standard “Underneath the Arches.” The overture from *Carousel* brought the evening to an end, but it also testified once more to Robert’s joie de vivre, which he so generously shared with all of us.

## Excerpts CONTINUED from page 8

realized that there were other countries in Europe. And if there were foreigners, they only mattered because they’d come to Paris and settled there, like Van Gogh and Picasso. But Henry

Russell Hitchcock, already in the 1950s, was just as interested in the architecture in Budapest or in Havana as he was in London or Paris. And I realize now that I

learned from him to have a completely United Nations view of the history of nineteenth and twentieth-century art. So there, too, is a seed that was planted.

# New IFA Faculty

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**Thomas Crow**  
**Rosalie Solow Professor of Modern Art**  
Begins teaching at IFA Fall 2007

**Ph.D.:** University of California,  
Los Angeles

**Most recent position:** Director,  
Getty Research Institute

**Selected publications:**

*Painters and Public Life in Eighteenth-Century Paris* (1985), *The Rise of the Sixties: American and European Art in the Era of Dissent* (2nd ed. 2004)



**Finbarr Barry Flood**  
**Associate Professor of the Arts of Islam**  
Joint appointment with the  
Department of Art History, NYU  
Begins teaching at IFA Spring 2008

**Ph.D.:** University of Edinburgh

**Selected publications:**

*The Great Mosque of Damascus: Studies on the Makings of an Umayyad Visual Culture* (2000), "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," *The Art Bulletin* (Dec. 2002)



**Clemente Marconi**  
**James R. McCredie Professor in the History of Greek Art and Archaeology**  
Began teaching at IFA Fall 2006

**Ph.D.:** Scuola Normale Superiore, Pisa.

**Most recent position:** Professor of the History of Art and Archeology, Columbia University

**Selected publications:**

*Greek Painted Pottery: Images, Contexts, and Controversies*, ed. and contributor. (2004), *Temple Decoration and Cultural Identity in the Archaic Greek World: The Metopes of Selinus* (2007)



**Hannelore Römich**  
**Associate Professor of Conservation Science**  
Began teaching at IFA Spring 2007

**Ph.D.:** University of Heidelberg

**Most recent position:** Science Officer for the European Cooperation in Scientific and Technical Research, European Science Foundation, Brussels, Belgium

**Selected publications:**

"Laser Cleaning of Stained Glass Windows – Final Results of a Research Project" (with K. Dickmann, *et al*) *Journal of Cultural Heritage*, 4 (2003), "Glass and Ceramics," Chapter 7 in *Conservation Science – Heritage Materials* (eds. E. May and M. Jones) (2006)



**Thelma Thomas**  
**Associate Professor of Early Christian and Byzantine Art**  
Begins teaching at IFA Fall 2007

**Ph.D.:** Institute of Fine Arts, NYU

**Most recent position:** University of Michigan: Associate Professor, History of Art; Associate Dean, Rackham School of Graduate Studies; Associate Curator, Kelsey Museum of Archaeology

**Selected publications:**

*Late Antique Egyptian Funerary Sculpture: Images for this World and the Next* (2000), *Textiles from Karanis, Egypt, in the Kelsey Museum of Archaeology: Artifacts of Everyday Life* (2001)

# New Faces

## at the Institute's Development and Public Affairs Office

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The Institute's Development and Public Affairs office has three new faces this academic year. IFA alumna Kathleen Heins returned to the Institute as the department's director. Kathy is joined by Marc Cincone, Development and Alumni Affairs

Associate, and Christina Snylyk, Public Affairs Associate. Together the three bring experience from more than a dozen art non-profits, ranging from Off-Broadway Shakespeare to a grassroots youth art initiative, to the Metropolitan Opera. The team is further assisted by a wonderful and dedicated group of Institute and NYU students.

The team is responsible for: raising contributions that help the IFA distribute more than \$4 million in financial aid annually, outreach to the Institute's 1800 alumni, and acting as a liaison with the Alumni Association,

working with the IFA Board and the IFA's major donor group, the Connoisseurs' Circle, as well as with individuals, foundations, government agencies, and others to raise resources to further the Institute's mission to educate the next generation of leading art historians, conservators, and archaeologists and for organizing more than 70 events in the Duke House over the course of the year.

Please contact the Development and Public Affairs Office with your questions or comments by calling 212/992-5812 or e-mailing Marc Cincone at [mc181@nyu.edu](mailto:mc181@nyu.edu).

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## TV's *Dirty, Sexy Money* Filmed at Duke House

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The student fellowship fund received a boost when spring came early to the Institute this year. For five days, the Duke House became a film set for a new pilot produced by Touchstone TV. Taking inspiration from historic photographs of the house as the Duke family lived in it, the set designer transformed the Loeb Room, Marble Room and Great Hall with custom designed furniture and literally thousands of flowers. The show, titled *Dirty, Sexy Money*, centers on an idealistic lawyer who inherits the job of tending to the legal, and sometimes illegal, needs of one of the wealthiest and most colorful families in New York. Actors Donald

Sutherland and Jill Clayburgh headline an ensemble cast. The show has been chosen for ABC's fall season lineup. See [abc.com](http://abc.com) for clips featuring the

Duke House and more details. 100% of profits from the shoot will benefit student fellowships.



# IFA Alumni Association Reunion, February 16, 2007

By Gabriella Befani Canfield

The annual IFA Alumni Association reunion was held at the Institute of Fine Arts, coinciding with the College Art Association meeting in New York. The party was a great success, with the reception rooms filled with faculty, past and present, as well as students of all ages and stages. We, the “oldies,” were so happy to see our school mates of twenty, thirty and forty (yes, forty) years ago in the same rooms where we had toiled at our studies and nibbled our lunches: it brought back such good memories. Now the same rooms are filled with the “newbies” as you can see in these photographs, all with sunny, intelligent and enthusiastic faces. It was a great joy to be able to talk with them and learn about their courses and professors.

Suzanne Stratton-Pruitt welcomed everyone, with thanks to Tav Holmes, past President of the Alumni Association, who planned the party with Kathy Heins, Director of Development and Public Affairs. Charles Little, Chair of the Grants Committee, gave a report on the summer stipends that the Alumni Association provides for students. IFA Director Mariët Westermann offered upbeat remarks about the 75th anniversary of the Institute and announced the appointments of four new members to the faculty: Clemente Marconi as the James R. McCredie Professor in the History of Greek Art and Archaeology, from Columbia University; Thomas Crow as the Rosalie Solow Professor of Modern Art, from the Getty Research Institute; and Thelma K. Thomas as Associate Professor of Early Christian and Byzantine Art; from the University of Michigan. Hannelore Römich, Associate Professor of Conservation Science, from the European Science Foundation.



*Günter Kopcke, Egbert Haverkamp-Begemann & Suzanne Stratton-Pruitt*



*Loeb Room*



*Nicola Courtright & Thelma Thomas*

# Reunion CONTINUED



*Karen and Arthur R. Blumenthal,  
Creighton Gilbert and Dario Covi*



*Allen Rosenbaum & Isabelle Hyman*



*Marble Room*



*Sofia Sanabrais, Jonathan Brown, Inaida Rodriguez-Negron,  
Michael Brown & Pamela Huckins*



*The Merry Group*

# IN MEMORIAM

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## *Donald P. Hansen*

by Erica Ehrenberg

The books lining the shelves of Professor Donald Hansen's office serve as a testimonial to the extraordinary range and depth of his intellectual pursuits and expertise. So broad and diverse were the holdings that nothing short of the Library of Congress system was needed to organize the collection. While officially a professor of the ancient Near East, Donald Hansen was equally conversant in Egyptology, the Classics and the Islamic world, and demonstrated to his students

the inherent influence of the ancient Near East on these wider spheres. His insatiable quest for a universal understanding of early civilizations informed Professor Hansen's archaeological fieldwork as well. He excavated in Iraq, Syria, Yemen, Iran, Turkey, and Egypt, serving as field director at Abu Salabikh and al-Hiba in Iraq, Shibam in Yemen, and Mendes in Egypt. Believing in the necessity of approaching the discipline as an "area study," Professor Hansen took his students to the source and exposed them to the Middle East, both ancient and

modern, ensured they became culturally aware on all levels and trained a new generation of mud-brick archaeologists and art historians. Every resource at his disposal was offered to his students, including free run of his personal library.

Beyond his own coterie of student majors, Professor Hansen had contact with most every IFA student over more than forty years of service, in his capacity of Director of Graduate Studies, which position he held for an unparalleled thirty-eight years. His appreciation for all subjects and his understanding of the

pedagogical process made him ideally suited to the role. He mentored, advised, supported, and encouraged an incalculable number of students, reflecting his dedication to the furtherance of art historical study on the highest level and his commitment to the mission of the IFA.

Professor Hansen's sense of equanimity and his utter lack of pretense rendered him a generous, approachable, and entertaining personality. Nary a day went by when his office was not a lively entrepôt of faculty, staff, and students conversing on all topics under the sun. And the annual luncheon gatherings at his home in Cold Spring, hosted with such elegance, were legend. When he passed away on February 15, 2007, Professor Hansen left behind a devoted, if bereaved, extended family of colleagues, students, and friends.

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*Together with Professor Hansen's family and friends, the Institute of Fine Arts has created the Donald P. Hansen Student Travel Fund, designed to support archaeological training and other travel opportunities related to the study of Ancient Near Eastern art for IFA students. We invite you to join us in honoring Professor Hansen by making a contribution. Donations, payable to New York University, may be sent to: The Institute of Fine Arts, 1 East 78th Street, NY, NY.*



# IN MEMORIAM

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## *Craig Hugh Smyth* by Marie Tanner

On Sunday March 25, 2007, Craig Hugh Smyth was honored at a memorial at the Institute of Fine Arts, where until 1978 he served as director, a tenure of twenty-two years. Bracketed by the loving remembrances of his children – the sculptor Ned Smyth and the musician Alexandra Smyth, who sang and dedicated “The Nearness of You” to her father’s memory – friends and colleagues contributed to a portrait of this extraordinary administrator and scholar, who died at 91 on December 22, 2006. Some sketched an image of the young musician playing trombone or clarinet and at 17 leading a band on the SS. Roosevelt bound for Europe. Others recorded experiences with Tommy Dorsey’s band.

Some talked of his training as a classicist at Princeton, and of his mentors, and of Charles Rufus Morey and Craig’s “conversion” to art history; he completed his dissertation on Bronzino studies in 1956.

Some recollected war stories from his days as a “Monument Man” – a Lieutenant in the Navy; he organized and ran the Central Collecting Point for the repatriation of looted and displaced art in Munich during 1945-6. Among the repatriated treasures were the Ghent altarpiece and the Bruges Madonna. A moment of this time is captured in a photograph with General Eisenhower inspecting stolen art in the salt mines. The German art historians and conservators Craig assembled on his staff eventually formed the nucleus of the Zentralinstitut für Kunstgeschichte.

Some talked about his scholarly contributions – his book *Mannerism*

*and Maniera* (1963) was an early revision of ideas about mannerist art and theory. He published *Bronzino as Draughtsman* in 1971. He shared with Henry Millon a lifelong dedication to Michelangelo’s designs for St. Peter’s. Working together they published more than a half dozen key articles between 1969 and 1983. Others talked about his natural gift as a leader of institutions. As director of the Institute of Fine Arts, he oversaw the move to and renovation of the Duke House in 1958, and guided the growth of the largest and most diversified graduate program in America. Encouraging many eminent scholars to join the faculty, he also maintained a constant flow of visiting scholars of international reputation, each bringing their special expertise to add another approach to the study of art history. He founded the first university conservation department in the United States, and developed a highly successful museum training program, selflessly devoting vast amounts of time to the fund-raising that made these programs possible. His thoughtfulness, gracious manner, and “movie star” good looks made the task of giving easier, and many donors became friends.

In 1973 he assumed the directorship of I Tatti, Harvard’s center for Italian Renaissance studies in Florence, from which he retired in 1985. There he took I Tatti’s shaky finances in hand, stabilizing them by forming the I Tatti Council, and helping I Tatti meet a

challenge grant from the Andrew W. Mellon Foundation, which eventually became the center’s main institutional supporter. He started *I Tatti Studies*. Scholars who studied there during his tenure acknowledged their debt and dedication in the publication *Renaissance Studies in Honor of Craig Hugh Smyth*, (1985). In the I Tatti fellowship that bears his name, he left a legacy for museum personnel to do scholarly research abroad. As Kress Professor at the National Gallery of Art, following his retirement from I Tatti, he researched the history of the protection of works of art during the Second World War. This resulted in his book *The Repatriation of Art from the Collecting Point in Munich after World War II: Background and Beginnings*, with reference especially to the Netherlands. He was an Honorary Trustee of the



# IN MEMORIAM

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Metropolitan Museum of Art, Chairman of the Advisory Committee of the J. Paul Getty Research Institute for the History of Art and Humanities until 1999, and a Trustee of the Institute of Fine Arts until the end of his life. In 1999 the Institute of Fine Arts created the Craig Hugh Smyth professorship. Those who were his students relied on Craig for support, but knew him as a hard taskmaster, listening carefully, reading with care,

but counseling against publishing anything that was not a highly original scholarly contribution – a tenet he adhered to for himself.

Following the US invasion of Cambodia on April 25, 1970, Institute students mobilized in sympathy with other universities to stop classes and actively protest. This all culminated in the Kent State massacre on May 4th. Those of us who were here recall

hanging black bunting across the façade of the Duke mansion as a sign of solidarity – surely to the horror of our neighbors. Throughout the soul searching and the protests, Craig maintained the calm, letting students express their resentment, but preventing things from getting out of hand, as they did at Columbia.

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## *Marcia Tucker* by Phyllis Tuchman

When Marcia Tucker (M.A., '65) died at the age of sixty-six last December, she had been a much-admired figure in the international arts community for decades. Tucker founded the New Museum of Contemporary Art in 1977 and served as its director for more than twenty years. There and earlier, as a curator at the Whitney Museum of American Art, she championed the art of women, blacks, and the avant-garde.

Attending the Institute from 1962-69, she took a variety of courses, including Titian, Greek Classical Art, Buddhist Art in India, Goya, and British Painting of the Late 18th-Century. She wrote her M.A. thesis on "Social Realism in America 1930-1940." Many fellow students will remember her warmth, intelligence, and sense of humor. She was a personable woman with engaging eyes and a halo of hair.

Marcia Silverman (later Tucker) came to New York with a B.A. from Connecticut College where she graduated Phi Beta Kappa, after having

spent a year at the Ecole du Louvre. When she accepted her award from the French government as Chevalier de l'Ordre des Arts et des Lettres in 1997, she still spoke with an impeccable accent. After college, Tucker was briefly a secretary in MoMA's print department. A few years later, she catalogued the collection of Mr. and Mrs. Alfred Barr, Jr. as well as American paintings in the Howald Collection at the Columbus Gallery of Fine Arts.

At the Whitney, Tucker was a trailblazer. She organized retrospectives (Joan Mitchell, James Rosenquist, Bruce Nauman, Richard Tuttle); small, focused solo shows (Nancy Graves, Jack Tworikov, Betye Saar); a few Biennials (back in the day, called Annuals); and surveys devoted to young artists who are now acclaimed masters. Some of her exhibitions at the New Museum carried provocative titles such as *Bad Painting* or *CHOICES: Making an Art of Everyday Life*; and she continued to mount important retrospectives. In 1984, Tucker was the commissioner for the American pavilion at the 41st Venice Biennale. Besides stints as a guest curator all over

the world, she also wrote articles for periodicals such as of the *New York Times*, *Artforum*, and *Art in America*.

Besides holding several honorary doctorates, Tucker was given the Skowhegan Governors Award for Lifetime Service to the Arts, 1988; Bard College Award for Curatorial Achievement, 1999; and the Art Table Award for Distinguished Service to the Visual Arts, 2000. Over the years, she was a visiting professor at a number of institutions (Cornell, Colgate, Columbia, and elsewhere). An active committee member of the Association of Art Museum Directors, she also served on the Fine Arts Advisory Committee of the American Civil Liberties Union, 1991-93. After she retired, Tucker appeared at a number of comedy clubs as Miss Mannerist, the "maven of more and manners for career-impaired artists, visually challenged curators, and artistic... wanna-bees of all kinds." Tucker is survived by her husband and her daughter. She was a remarkable woman who will be missed.

# IFA ALUMNI ASSOCIATION 2006 Summer Stipends

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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 \$23,000 in assistance to ten 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, Miriam Basilio, and Sabine Rewald, working in conjunction with the Institute's Fellowship Committee, selected the grantees for the summer of 2006. This is how those students used their stipends:

**Julianna Bark** – “I’m happy to report that the research on Jean-Etienne Liotard that I performed in Geneva last summer has materialized into the fifty-page draft of Chapter two of my dissertation.” Alumni Association funding supported Julianna’s research in Geneva on the eighteenth-century artist Jean-Etienne Liotard’s Genevan portraits. She consulted the Archives d’Etat and Bibliothèque Publique et Universitaire and read through troves of Liotard letters, those of his wife and son and of his primary Genevan patron, François Tronchin. These letters will be included in her appendix. Perhaps the major achievement of Julianna’s summer research has been the re-focusing of her topic to concentrate on the years Liotard

spent in Geneva (from 1757 to 1789), which allows her to explore Liotard’s career as a portraitist in Geneva in greater depth, and to discuss his artistic career in the cultural, social, and political context of eighteenth-century Geneva. “I wish to convey my deepest gratitude to the Alumni Association, without which no such meaningful progress would have been possible.”

**“Traveling in Turkey last summer was a wonderful experience – both productive and enjoyable – and I am very thankful for the opportunity enabled by the Alumni Summer Stipend.”**

–*Mailan Doquang*

**Mailan Doquang** – “My fellowship from the Alumni Association allowed me to spend three months in France undertaking research on my dissertation concerning Rayonnant Funerary Chapels appended to cathedrals in Paris, Amiens, Noyon, Laon and Rouen, as well as the Abbey Church of Saint-Denis. By May, my advisor, Marvin Trachtenberg, determined that I had exhausted the secondary literature available in New York and could only make progress by extended travel in France. There I consulted documents at the Centre historique des Archives nationales in Paris, and capitalized on the extensive holdings of Parisian libraries, namely the Bibliothèque nationale de France and the Institut national d’histoire de l’art.” Mailan also visited the Musée du Louvre, the Musée national du Moyen Age and the Musée de Picardy to

view the remains of the stained glass windows, sculpture, heraldic devices, and liturgical accoutrements that once enlivened Rayonnant chapels. Lastly, she had the opportunity to study directly the cathedrals of Paris, Amiens, Rouen, Laon, and Noyon, whose chapels form the crux of her dissertation. “I am profoundly grateful to the IFA Alumni Association, whose generous support made this trip possible.”

**Anne Hrychuk** – Anne spent July and part of August 2006 in Turkey researching monumental Roman arches for her dissertation entitled “The Roman Arch: Metropolitan Origins, Urban Setting, and Reception West and East,” with Katherine Welch as sponsor. Anne’s research was focused on the unique development of the Roman arch in western Asia Minor, which she is comparing with that of the arches of Italy and the western province of Gaul. A secondary focus of her trip was to study the role of the arch within the urban development of the Roman city. The travel grant allowed Anne to visit many archaeological sites and museums throughout Turkey, including Antioch in Psidia, Ariassos, Aspendos, Attaleia, Ephesos, Hierapolis, Patara, Perge, Priene, Sagalassos, Side and Xanthos, as well as the excellent archaeological museums of Antalya, Yalvac, and Istanbul, which display important sculptures from nearby Roman arches. “Traveling in Turkey last summer was a wonderful experience – both productive and enjoyable – and I am very thankful for the opportunity enabled by the Alumni Summer Stipend.”

# Stipends CONTINUED

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**Lorraine Karafel** – “My Alumni Association Summer Travel Stipends supported an exceptionally productive trip to Paris for dissertation research on Raphael’s woven grotesques for the Vatican Palace.” Beyond the very rare opportunity to view tapestries at the Mobilier National that were woven from the original Raphael Workshop cartoons and copies after original tapestries made by the Gobelins Manufactory for Louis XIV, Lorraine was able to confer with Jean Vittet, the tapestry curator, and meet with the Mobilier’s head, Arnauld Brejan. At the Louvre, she studied drawings in the Cabinet des Dessins. At the Bibliothèque National, she did literary research, consulting early printed texts of Italian panegyric poetry. Highlights of her travel were visits to two tapestry manufactories: the Gobelins, Beauvais, and Savonnerie in Paris and the DeWit Royal Tapestry Manufacturers in Mechelin, Belgium. At the DeWit, Lorraine met with the director, Yvan Maes and had the opportunity to take a close look at tapestries from major institutions currently undergoing conservation treatments. “Thank you again for the very generous support that made it possible to study these works of art first hand. I am deeply honored that my project was selected by the Alumni Association.”

**Joan Kee** – Joan spent the summer in New York studying for her September Major Orals. Joan’s sponsor, Jonathan Hay, felt that by taking her exam in early Fall, she would be then positioned to begin her dissertation research concerning painting in Korea in the 1970s at the optimal time to apply for outside fellowship support for the years

to come. This strategy succeeded when Joan, after a very successful exam, won an Andrew W. Mellon Fellowship at the Center for Advanced Study in Visual Arts at the National Gallery of Art for 2007-09. “Without the support of the Alumni Association, I would have had to return to Seoul to seek employment last summer rather than stay in New York, and could therefore only have prepared for an oral exam in December. I am very grateful.”

**Karen Leader** – Karen undertook a five-week trip to Paris where she did advanced research for her dissertation: “Caricature and Art in Paris, 1830-1900.” In Paris she was able to access original copies of nineteenth-century satirical journals in order to study the imagery and editorial content first hand. Karen also located primary source biographical information on the caricaturists she is studying, which deepened her understanding of the marginal professional and social position of the graphic humorists of the time. Of special importance were visits to the Musée de la Vie Romantique and the Musée Carnavalet to see caricatures by George Sand. “Thanks to the Alumni Association, I was able to internalize the amazing city that is so crucial to my dissertation. Exploring the urban experience of Paris at street level, the architecture, monuments, and vistas, brought to life for me the revolutionary spirit that animated the subversive material that I am analyzing.” Karen’s sponsor, Linda Nochlin, has noted the direct impact of Karen’s summer in Paris, and anticipates the successful completion of her dissertation later this year.

**Anna Piotrowska** – Anna used her award from the Alumni Association to fund a three-day trip to New England to study materials related to “The Blinding of the Sodomites,” at the Fogg Museum in Cambridge and “Venus and Vulcan” at the Hood Museum in Hanover, two works central to the preparation of a dissertation about early Carle Vanloo paintings in American collections, sponsored by Colin Bailey of the Frick Collection. These two paintings represent distinctive stages of the artist’s early career, but were known to Anna solely through reproductions, offering only limited glimpses into an understanding of Vanloo’s style and technique. “My firsthand examination of the originals enabled me to rediscover, record, and analyze the aesthetic and technical qualities of the artist’s early painting, which have thus far gone underappreciated. I am very grateful for your assistance.”

**“Thanks to the Alumni Association, I was able to internalize the amazing city that is so crucial to my dissertation. Exploring the urban experience of Paris at street level, the architecture, monuments, and vistas, brought to life for me the revolutionary spirit that animated the subversive material that I am analyzing.”**

*–Karen Leader*

**Lindsey Schneider** – Lindsey traveled around the United States for dissertation research on “The Late Career of Pietro da Cortona and Roman Baroque Painting After 1650.” Lindsey was able to study many of Cortona’s paintings by traveling from Boston/Cambridge (*Madonna and Child with Two Saints, Study for Flying Angel*) to Toledo/Minneapolis/Detroit (*St. Bernard with the Virgin, St. Jerome in the Desert, Portrait of Cardinal Pietro Marina Borghese*), and then on to Fort Worth and to Los Angeles (*Madonna and Child with St. Martina, Study for Christ on the Cross, Study of a Male Figure with Raised Right Arm*). Lindsey and her dissertation sponsors, Keith Christiansen and Jonathan Brown, were very pleased with the success of her trip and all three thank the Alumni Association for making it possible.

**Tara Hornung** – Tara, a first-year conservation student, used her award to help underwrite a unique trip to Phnom Penh where she studied the care of Southeast Asian metals at the National Museum of Cambodia. The study program is administered by the Freer Gallery of Art and the Arthur M. Sackler Gallery of Art at the Smithsonian. To work with the Freer’s conservator in Phnom Penh was an unparalleled opportunity and gave Tara the chance to work on a colossal

bronze figure of Vishnu, one of the most important monuments of Khmer culture to survive. In addition, she assisted in the training of local

**“Without the assistance of the Alumni Association, I would never have had the privilege of learning this novel technique under the guidance of Marco Leona, the David H. Koch Scientist in Charge of the Department of Scientific Research.”**

–Erin Jue

museum staff in the proper care and preservation of their heritage, a portion of the project that fulfilled an urgent need since there is no conservation training program in Cambodia. “I am so grateful to the Alumni Association for enabling me to have this first hand experience with the issues surrounding the preservation of international cultural heritage.”

**Erin Jue** – Erin worked in the Department of Scientific Research of the Metropolitan Museum of Art in order to help develop a spectral database of the Forbes Collection of Pigments on a recently installed Raman spectroscopy instrument. The outcome of this project was two user-friendly electronic libraries for the benefit of MMA personnel during analytical studies. The experience of working on this project strengthened Erin’s conservation education by teaching her new analytical techniques on an innovative instrument and will be of special importance to her work on pigments and binding media in medieval polychromy. Erin, an advanced student in conservation, plans to continue the study of artists’ pigments and materials. “Without the assistance of the Alumni Association, I would never have had the privilege of learning this novel technique under the guidance of Marco Leona, the David H. Koch Scientist in Charge of the Department of Scientific Research.”

# IFA STUDENTS WHO HAVE WON OUTSIDE FELLOWSHIPS FOR 2005-2006

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**Patrick Amsellem**

Morse Academic Plan Preceptorship

**Kerry Barrett**

Morse Academic Plan Preceptorship

**Mark Benford Abbe**

Annette De La Renta Fellowship in  
Objects Conservation

**Emily Bills**

Henry Luce/ACLS Dissertation  
Fellowship in American Art and  
Citation Special Recognition,  
Graham Foundation

**Denise Birkhofer**

Joseph E. and Ursil I. Callen Prize,  
University of Iowa

**Rosina Buckland**

Japan Foundation Fellowship and  
Japan Society for the Promotion of  
Science Fellowship

**Amy Calvert**

Kress Predoctoral Fellowship in  
Egyptian Art and Architecture,  
American Research Center in Egypt

**Jacquelyn Coutré**

Zomercursus Nederlandse Taal &  
Cultuur 2005, Gent

**Örgü Dalgic**

Residential Fellowship, Anatolian  
Civilizations Institute, Koç  
University, Istanbul

**C.D. Dickerson**

Fondazione Lemmermann Fellowship  
and Robert R. Wark Fellow at the  
Huntington Library and Art Collections

**Blair Fowlkes**

Hagop Kevorkian Fellowship,  
Metropolitan Museum of Art and  
Antonina S. Ranieri International  
Scholars Fund Award, Center for  
Ancient Studies, NYU

**Amy Hamlin**

Morse Academic Plan Preceptorship

**Anne Hrychuk**

Antonina S. Ranieri International  
Scholars Fund Award, Center for  
Ancient Studies, NYU

**Pamela Huckins**

Maynard Geiger Fellowship

**Karen Hung**

Summer Internship,  
National Gallery of Art

**Lauren Jacobi**

Morse Academic Plan Preceptorship  
and American Numismatic Society  
Fellowship

**Kenji Kajiya**

Predoctoral Fellowship, Smithsonian  
American Art Museum

**Yumiko Kamdak**

Japanese Government  
Study Abroad Fellowship

**Laura Klar Phillips**

Bothmer Fellowship in Greek  
and Roman Art,  
Metropolitan Museum of Art

**Abby Kornfeld**

Wexner Graduate Fellowship

**Kerith Koss**

Kevorkian Fellowship in Conservation

**Liliana Leopardi**

Samuel H. Kress  
Foundation Travel Fellowship

**Heather McCarthy**

Professional Development Fellowship  
for Art Historians, CAA

**Abby McEwen**

Ailsa Mellon Bruce Predoctoral  
Fellowship for Historians of American  
Art to Travel Abroad, CASVA

**Kalliopi Minioudaki**

Onassis Foundation Fellowship

**Elizabeth Monti**

Morse Academic Plan Preceptorship

**Camille Moore**

Dedalus Fellowship in Conservation

**Kathryn Moore**

Jack Kent Cooke Foundation  
Fellowship

**Xiomara Murray**

Patricia and Philip Frost Predoctoral  
Fellowship, Smithsonian American  
Art Museum

**Mika Natif**

Hagop Kevorkian Fellowship,  
Metropolitan Museum of Art

**Elizabeth Nogrady**

Elinor Wardle Squier Townsend  
Fellowship, Vassar College

**Alison Nogueira**

Theodore Rousseau Fellowship  
Metropolitan Museum of Art

# IFA STUDENTS CONTINUED

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**Jeremy Ott**

American School of Classical Studies at Athens Fellowship

**Eric Ramirez-Weaver**

Jane and Morgan Whitney Art History Fellow, Metropolitan Museum of Art

**Edmund Ryder**

A.G. Leventis Foundation Travel Grant And Dumbarton Oaks Summer Fellowship

**Margaret Samu**

GSAS Summer Predoctoral Fellowship

**Daniel Savoy**

Gladys Kriebel Delmas Foundation Fellowship and Renaissance Society of America Fellowship

**Lindsey Schneider**

Solow Art and Architecture Foundation Intern, Metropolitan Museum of Art

**Nuno Senos**

Dissertation Fellowship, American Academy of Franciscan Studies

**Seema Srivastava**

Morse Academic Plan Preceptorship

**Philip Stinson**

American Research Institute in Turkey Fellowship, and Antonina S. Ranieri International Scholars Fund, Center for Ancient Studies, NYU

**Eve Straussman-Pflanzer**

Theodore Rousseau Fellowship, Metropolitan Museum of Art

**Jennifer Sudul**

Grey Gallery Graduate Assistantship

**Leah Sweet**

Foreign Language and Area Studies Fellowship, Center for European Studies, NYU

**Denise Teece**

Theodore Rousseau Fellowship, Metropolitan Museum of Art

**Rosemarie Trentinella**

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

**Allison Unruh**

Foreign Language and Area Studies Summer Award

**Murtaza Vali**

Morse Academic Plan Preceptorship

**Ph.D. Graduates****January 2006-January 2007****Lisa Banner** (Jan. 2006)

“The Religious Patronage of the Duke of Lerma”  
Sponsor: Jonathan Brown

**Emily Bills** (May 2006)

“The Telephone Shapes Los Angeles: Communications and Built Space, 1880-1950”  
Sponsor: Jean-Louis Cohen

**Olga Bush** (Sept. 2006)

“Architecture, Poetic Texts and Textiles in the Alhambra”  
Sponsor: Priscilla Soucek

**Peter DeStaebler** (Jan. 2007)

“The City Wall of Aphrodisias and Civic Identity in Late Antique Asia Minor”

Sponsor: Christopher Ratté

**C. D. Dickerson** (Sept. 2006)

“Bernini and Before: Modeled Sculpture in Rome, ca. 1600-25”

Sponsor: Mariët Westermann (for Donald Posner, deceased)

**Theresa Flanigan** (Jan. 2006)

“The Ponte Vecchio: Building an Urbanized Bridge in Early Modern Florence”

Sponsor: Marvin Trachtenberg

**Laurel Flentye** (Jan. 2006)

“The Decorated Elite Mastaba and Rock-Cut Tomb in the Eastern and GIS Cemeteries at Giza and their Relationship to the Development of Art During the Fourth Dynasty”

Sponsor: David O'Connor

**Amy Hamlin** (Jan. 2007)

“Between Form and Subject: Max Beckmann's Critical Reception and Development, ca. 1906-1924”

Sponsor: Robert Lubar

**Michelle Hobart** (May 2006)

“Sardinian Medieval Churches and their *Bacini*: Architecture Embedded with Archaeology”

Sponsor: Marvin Trachtenberg

**Rena Hoisington** (Jan. 2006)

“Maurice-Quentin de la Tour and the Triumph of Pastel Painting in Eighteenth-Century France”

Sponsor: Mariët Westermann (for Donald Posner, deceased)

# IFA STUDENTS CONTINUED

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**Jongwoo Kim** (Jan. 2007)  
“Royal Academicians and the Crisis of Masculinity in Modern England”  
Sponsor: Linda Nochlin

**Laura Klar Phillips** (Sept. 2006)  
“The Architecture of the Roman Theater: Origins, Canonization, and Dissemination”  
Sponsor: Katherine Welch

**Anna C. Knaap** (Jan. 2007)  
“Seeing in Sequence: Rubens and the Jesuit Church in Antwerp”  
Sponsor: Egbert Haverkamp-Begemann

**Yeewan Koon** (Sept. 2006)  
“Literati Iconoclasm: Violence and Estrangement in the Art of Su Renshan (1814-c. 1850)”  
Sponsor: Jonathan Hay

**Cora Michael** (Jan. 2006)  
“As Much as the Light: The Importance of Shadows in the Art of Camille Pissarro”  
Sponsor: Linda Nochlin

**Mika Natif** (Sept. 2006)  
“Explaining Early Mughal Painting: The Anvar-i-Suhayli Manuscripts”  
Sponsor: Priscilla Soucek

**Ellen Prokop** (May 2006)  
“Fray Juan Andrés Ricci and the Commissions at San Millán de la Congolla and the Cathedral of Burgos”  
Sponsor: Jonathan Brown

**Anna Russakoff** (Jan. 2006)  
“Imaging the Miraculous: *Les Miracles de Notre Dame*, Paris, BnF, n.acq.fr 24541”  
Sponsor: Jonathan Alexander

**Nuno Senos** (May 2006)  
“Franciscan Art and Architecture in Colonial Brazil (1650-1800)”  
Sponsor: Jonathan Brown

**Julie Sheen** (Jan. 2007)  
“Models of Virtue: Images and Saint-Making in Colonial Puebla (1640-1800)”  
Sponsor: Jonathan Brown

**Kelly Sidley** (Sept. 2006)  
“Beyond Self-Portraiture: the Fabrication of Andy Warhol, 1960-1968”  
Sponsor: Robert Lubar

**Seema Srivastava** (Jan. 2006)  
“Fashioning the Decorative Body in Late Nineteenth Century English and French Painting: Artifice, Color and Style”  
Sponsor: Linda Nochlin

**Philip Stinson** (Jan. 2007)  
“The Civil Basilica of Aphrodisias in its Local and Wider Settings”  
Sponsor: Christopher Ratté and Katherine Welch

**Karen Stock** (Jan. 2006)  
“Bonnard, Vuillard, and Vallotton: Masculinity in Question”  
Sponsor: Linda Nochlin

**Deborah Vischak** (Jan. 2006)  
“Locality and Community in Old Kingdom Provincial Tombs: The Cemetery at Gubbet el Hawa”  
Sponsor: David O’Connor

**Andrew Weinstein** (May 2006)  
“After Adorno: The Essayistic Impulse in Holocaust-Related Art”  
Sponsor: Robert Lubar

# FACULTY NEWS

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## Jonathan J. G. Alexander

**Conferences:** Respondent at the conference “Facing the Middle Ages,” Metropolitan Museum of Art, New York, 14-15 October 2006; Session chair at the conference on Romanesque Art at the Index of Christian Art, Princeton University, 26-27 October 2006.

**Publications:** “One Hundred Years of the Study of Netherlandish Manuscripts,” in E. Morrison, T. Kren, eds., *Flemish Manuscript Painting in Context. Recent Research* (J. Paul Getty Museum, Los Angeles, 2006). “Albinia Catherine de la Mare 1932-2001,” in *Proceedings of the British Academy, Biographical Memoirs of the Fellows*, V, 138 (2006).

**Talks:** “Visual Representation of Commerce and the Market in Medieval Art,” plenary lecture at the University of Indiana, Bloomington, Indiana, conference, 30 March-1 April, 2007.

**Honors:** Presentation of the Festschrift, *Tributes to Jonathan J.G. Alexander* (Susan l’Engle and Gerald Guest, eds.) at the Institute of Fine Arts.

## Jonathan Brown

**Exhibitions:** Co-curator, with IFA alumna Susan Grace Galassi, of *Goya’s Last Works*, The Frick Collection, NYC.

## Jean-Louis Cohen

**Publications:** *Above Paris, the Aerial Survey of Roger Hennard*, New York, Princeton Architectural Press (2006); *Liquid Stone, New Architecture in Concrete*, New York, Princeton Architectural Press (2006); “La Villa Oro, o tre miti moderni,” in Alfredo

Buccaro, Giancarlo Mainini, *Luigi Cosenza oggi 1905/2005*, Naples, CLEAR (2006); “Leuchtturm” and “Die Leuchtende Stadt,” in Marion Ackermann, Dietrich Neumann, dir., *Leuchtende Bauten : Architektur der Stadt*, Stuttgart, Hatje Canz/ Kunstmuseum Stuttgart (2006); “Des mains qui...voient, les cours du CNAM (1958-1971),” in Catherine Dumont d’Ayot, Bruno Reichlin, dir., *Jean Prouvé, la poésie de l’objet technique*, Weil/Rhein, Vitra Design Museum (2006); “Architecture History and the Colonial Question : Casablanca, Algiers and Beyond,” *Architectural History*, vol. 49 (2006).

**Participation in Conferences:** *Concrete Reborn*, organization of a roundtable, Graduate School of Architecture, Planning and Preservation, Columbia University, New York, 22 January 2007; “France/Allemagne/France: porosités et étanchéités 1918-1930,” paper at the conference *Nancy 1926, Le Printemps du Style International*, École nationale supérieure d’architecture de Nancy, 12 January 2007; “Le voyage aérien et les métaphores volantes,” paper at *Moments biographiques, XIVe rencontre de la Fondation Le Corbusier*, Paris, 9 December 2006; “European ‘Chicagoism’ and the Reception of Sullivan,” keynote address at the conference *Louis Sullivan at 150*, Chicago History Museum, Chicago, 13-15 October 2006; “Manfredo Tafuri and the Russian Avant-Garde,” paper at the conference *The Critical Legacies of Manfredo Tafuri*, GSAPP, Columbia University, Irwin S. Chanin School of Architecture, Cooper Union, New York, 20-21 April 2006; “Modern Architecture and its Preservation in Casablanca,” paper at the conference *Heritage at Risk, Preservation of 20th*

*Century Architecture and World Heritage*, Russian Academy of Architecture, Moskomarkhitektura, 17-19 April.

**Lectures:** *The Politics of Architectural History*, Society of Architectural Historians, New York Chapter, 28 November 2006; *The Politics of Memory: Monuments to Legitimacy*, Berlage Institute, Rotterdam, 17 October 2006; France/Germany : Architectural Interaction 1871-1990, Collins/Kauffmann Forum for Modern Architectural History, Columbia University, New York, 10 October 2006 (with Hartmut Frank); *Frankreichs Hochhäuser: Architekturexperimente zwischen Utopie und sozialen Unruhen*, Technische Universität, Berlin, 21 June 2006; *Casablanca: Colonialism, Multiculturalism and Modernité*, American University of Beirut, Beirut, 19 May 2006; *Le Corbusier et le deuxième souffle du moderne en France*, cycle de conférences “Le Corbusier y la síntesis de las artes,” Circulo de Bellas Artes, Madrid, 16 May 2006; *Mythical Space: Urban Landscape and Narrativity across the Mediterranean*, Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver, 2 March 2006; *Casablanca: Colonialism, Multiculturalism and Modernity*, College of Architecture and Urban Planning Lecture Series, University of Washington, Seattle, 3 March 2006; *Metropolitan Planning and Suburban Revolt in Paris*, Center for European Studies, Harvard University, 16 February 2006.

## Colin Eisler

**Talks:** “The enigmatic inscriptions on the Francesco da Sangallo Annameterzza at Or San Michele,” at the Or San Michele Conference in Florence (with the help of Alison Strauber and Abbey Kornfeld); “The work of Mansueti” at the Venice and the Islamic World Symposium at the Metropolitan Museum (with the help of IFA students Trinita Kennedy, Christopher Corradino, and Matt Hays).

**Summer 2006,** research on Netherlandish and German art problems at the Prado, Madrid, together with several IFA graduates.

**Publications:** “Giacometti’s studio,” in *Storia dell’Arte* (March 2007); *‘Flying Carpets’: the role of tapestries toward inter-European pictorial unification in the fifteenth and sixteenth centuries* (Brepols).

## Margaret Holben Ellis

Planning the storage and exhibition spaces of the Morgan Library & Museum, 2005-2007 in the reopened (April 2006) Renzo Piano Building and settling into the Thaw Conservation Center. Work on reopening exhibitions.

**Committees:** AIC Awards Committee, the Editorial Board of Reviews in Conservation; Supervision of conservation students at Villa La Pietra during summers, and surveying of the works on paper in the Acton collection.

## Robert Lubar

**Publications:** “Notes on Cubism and the Body,” in *Picasso. Musas y Modelos*, (Málaga: Museo Picasso, October 2006); “Art and Anarchism in the ‘City of Bombs’;” “Painting in the Shadow of Death: Dalí, Miró and the Spanish Civil War,” and “Art and Anti-Art: Miró, Dalí and the Catalan Avant-Garde,” catalogue essays in *Barcelona and Modernity* (Cleveland: The Cleveland Museum of Art, and New York: The Metropolitan Museum of Art, 2006- 2007).

**Talks:** “Contested Spaces: The Fight for Barcelona” at the Annual Meeting of The American Philosophical Society, Philadelphia, April 3, 2007; “The Spanish Tradition?” The Solomon R. Guggenheim Museum, New York, February 27, 2007; Session Chair: “Reframing Modernism,” The College Art Association of America, New York, February 14, 2007; Symposium organized in conjunction with the exhibition “Barcelona and Modernity,” The Cleveland Museum of Art. November 11, 2006; “Cubism: Desire in Vision,” Museo Picasso, Malaga, October 5, 2006; Moderator of panel on “Picasso en Gósol: El Próleg de l’Avantguarda,” Museu Picasso, Barcelona. July 11, 2006.

## Clemente Marconi

**New Position:** James McCredie Professor at the Institute of Fine Arts  
**Publications:** *Temple Decoration and*

*Cultural Identity in the Archaic Greek World: The Metopes of Selinus* (Cambridge and New York: Cambridge University Press. 2007); “Mito e autorappresentazione nella decorazione figurata dei thesauroi di età arcaica,” in A. Naso, ed., *Stranieri e non cittadini nei santuari greci. Atti del convegno internazionale* (Firenze: Le Monnier 2006); “I Theoroi di Eschilo e le antefisse sileniche siceliote.” *Sicilia Antiqua 2* [2006].

## Linda Nochlin

**Awards:** Charles Homer Haskins Prize awarded by American Council of Learned Societies, September, 2007; College Art Association Lifetime Award for Distinguished Writing, Boston, February 2006; Clark Prize for excellence in writing art criticism, 2006 (\$25,000); Woman of Vision Award, Moore College of Art, 2006; Distinguished Scholar Session Honoring Linda Nochlin, College Art Association, New York Hilton, February, 2007.

### Publications:

**Books and Catalogues:** *Bathers, Bodies, Beauty: the Visceral Eye*, The Charles Eliot Norton Lectures (Cambridge, Mass: Harvard University Press, 2006); *Global Feminisms: New Directions in Contemporary Art*. Ed. with Maura Reilly. Exhibition catalogue (Brooklyn, NY: Brooklyn Museum, and London: Merrell, 2007); Courbet (London: Thames & Hudson, forthcoming 2007)

**Articles:** “Cecily Brown: The Erotics

of Touch” in *Cecily Brown*, exh. cat. (Des Moines, Iowa: Des Moines Art Center, 2006); “Unholy Postures: Kiki Smith and the Body” in *Kiki Smith: A Gathering, 1980-2005*, exhibition catalog (Minneapolis: Walker Art Center, 2006); “Women Artists Then and Now: Painting, Sculpture and the Image of the Self,” in *Global Feminisms: New Directions in Contemporary Art*, exhibition catalog, ed. Linda Nochlin and Maura Reilly (Brooklyn, NY: Brooklyn Museum, 2007).

**Talks:** “Pissarro, Cezanne and the Eternal Feminine,” Museum of Modern Art, New York, July 2005; “Courbet and his Territory: How Landscape Means,” Los Angeles, Getty Museum, July 2006; “Dislocating Tradition: Contemporary Women Artists, Painting and Sculpture,” the Courtauld Institute, London, 2006; Moderator, Symposium *The New Woman*, International Center of Photography, New York, January, 2007; Respondent, Lecture, “Feminist Futures, Past and Present,” *Feminist Futures Symposium*, Museum of Modern Art, New York, January, 2007; Respondent, CAA Session *Now Really: Art and Theory of 19th-century Realist Art*, February 2007.

## David O'Connor

### Publications:

**Books:** *Thutmose III: A New Biography*, co-edited with E. Cline (Ann Arbor: University of Michigan Press, 2006).

**Articles/Essays:** “Thutmose III: An Enigmatic Pharaoh” in D. O'Connor and E. Cline (eds.) *Thutmose III: A New Biography* (Ann Arbor: University of Michigan Press, 2006); “The ownership of elite tombs at Saqqara in the First Dynasty,” in

Z. Hawass, S. Bedier, K. Daoud, eds., *Studies in Honor of Ali Radwan*, Annales du Service des Antiquités de l’Égypte, Cahier 34 (Cairo: SCA, 2006)

**Excavation and conservation work:** Abydos, Egypt (recently reported on in the New York Times; Science Times, Jan. 9, 2007) with Matthew Adams as Associate Director.

## Hannelore Römich

**Publications:** M. Bacci, C. Cucci, S. Gerlach, H. Römich, A.-L. Dupont, B. Lavedrine, G. Martin, “Un Sistema per la Segnalazione Precoce del Danno Fotoindotto in Ambiente Museale,” *LUCE* 43/1 (2005); Kostka-Rick, R., Hahn, H.-U., Römich, H., “Glassensoren zur Erfassung umweltbedingter Korrosionspotenziale,” *34. Tagungsband der Gesellschaft für Umweltsimulation (GUS)* 02. – 04. März 2005 (Pfinztal bei Karlsruhe: Fraunhofer ICT, 2005); M Bacci, C. Cucci, A.-L. Dupont, B. Lavedrine, L. Loisel, S. Gerlach, H.B. Römich, G. Martin, “LightCheck: new disposable indicators for monitoring lighting conditions in museums,” *Proc., 14th Triennial Meeting of ICOM*, The Hague (2005); N. Carmona, M. Oujja, E. Rebollar, H. Römich, M. Castillejo, “Analysis of corroded glasses by laser induced breakdown spectroscopy,” *Spectrochimica Acta Part B* 60 (2005); H. Römich, E. Lopez, F. Mees, P. Jacobs, E. Cornelis, D. Van Dyck, T. Domenech Carbo, “Microfocus x-ray computed tomography (mCT) for archaeological glasses” in *Cultural Heritage Conservation and Environmental Impact Assessment by NonDestructive Testing and Micro-Analysis* (London: Taylor & Francis Group, 2005); Römich, H.; Mottner, P.; Hildenhagen, J.;

Dickmann, K.; Hettinger, G.; Bornschein, F.: Comparison of Cleaning Methods for Stained Glass Windows LACONA V Proceedings, Lasers in the Conservation of Artworks, Springer-Verlag Berlin, Heidelberg (2005), eds.: K. Dickmann, C. Fotakis, J. Asmus (ISBN 3-540-22996-5); Römich, H.: “Glass and Ceramics.” Chapter 7 for the book *ConservationScience – Heritage Materials* (eds E. May and M. Jones), the Royal Society of Chemistry Publishing, Cambridge, UK (2006); Gerlach, S., Römich, H., Lopez, E., Zanini, F., Mancini, L., Rigon, L.: Phase contrast microtomography for archaeological glasses. In “COST Action G8 – Non-destructive testing and analysis of museum objects,” Fraunhofer IRB Verlag, Stuttgart, Germany (2006).

**Presentations:** Römich, H.: Archaeological glass: degradation phenomena and conservation challenges. Special project week “Archeologie” at the Hogeschool Antwerp, Belgium (28. January 2005); Römich, H.: Potential for interdisciplinary research. COST and cultural heritage: crossing borders. Strategic workshop, Florence, Italy (20-22 October 2005); Römich, H.: Research Infrastructures meets Cultural Heritage: why and how? “RICH (Research Infrastructures for cultural heritage)”, International workshop at the Abdus Salam International Centre for Theoretical Physics. Trieste, Italy, (12-13 December 2005); Römich, H., Gerlach, S., Dupont, A.-L., Lavedrine, B., Cucci, C., Bacci, M., Martin, G.: Development of LightCheck as a new tool for lighting control in museums and exhibitions. International seminar “Impact of loan traffic on works of art”, Rathgen Forschungslabor,

Staatliche Museen zu Berlin, Germany (4-5th September 2006); Römich, H.: Challenges in glass conservation and analytical approaches. “New lights on ancient materials”, European training school on the analysis of ancient artefacts using synchrotron radiation, Synchrotron SOLEIL, Saint-Aubin, France, 14 (March 2007).

**Member of the organizing committee for conferences:** Experts meeting on enamel conservation Château de Germolles, France (1-2 July 2006); European forum on nanosciences: a converging approach across disciplines, Brussels, 19-(20 October 2006); Past – present – prediction: about simulation techniques, dosimeters, sensors in conservation research and application, Ohrid, Former Yugoslav Republic of Macedonia (FYROM), (31 May - 2 June 2007); The 41st World Chemistry Congress, session 3 “chemistry protecting cultural heritage”, Turin, Italy (5-11th August 2007).

## Edward J. Sullivan

**Publications:** *The Language of Objects in the Art of the Americas* (London: Yale University Press, 2007); *Continental Shifts: The Art of Edouard Duval Carrie*, as editor and author of main essay (Miami and Buenos Aires: Arte al Dia, 2007); “Lost in Translation: Juan Luna between Manila & Madrid” in exhibition catalogue *Pioneers of Philippine Art*, (San Francisco: Asian

Art Museum, 2006; “Fernando Botero: Critical Strategies” in exhibition catalogue *The Baroque World of Fernando Botero* (New Haven: Yale University Press and Arts International, 2007); “The Black Hand: Notes on the African Presence in the Colonial Arts of Brazil & the Caribbean” in exhibition catalogue *the Arts of Latin America 1492-1820* (Philadelphia: Philadelphia Museum of Art, 2006).

## Kathleen Weil-Garris Brandt

**Talks:** “Imaging Technologies in the Light of Editorial Theory” at the Annual meeting of the Society for Textual Scholarship, New York, 2005; “Leonardo and Michelangelo’s Use of sculptural models in the composition of paintings” at a University of Pennsylvania conference on the murals designed by Leonardo and Michelangelo for the Palazzo della Signoria, Florence, April 2005; “The Body as ‘Vera Effigies’ in Michelangelo’s art: the Minerva Christ,” in the Vatican Library’s Studi e Testi series (2006). Chair and discussant at the Washington National Gallery symposium on their exhibition of fifteenth-century sculptures from Or San Michele; “Michelangelo’s newly cleaned Taddei Tondo” at the IFA Symposium in Honor of Marilyn Lavin; “Ghiberti’s Visual Narrative Strategies”. Session chair at the annual meetings of the CAA in Boston and the Renaissance

Society of America in San Francisco, February, March 2006. Chair and commentator at the International Interdisciplinary Conference of the Society for Textual Scholarship (March, April 2007); Chair, organizer and commentator on two sessions on “Art North and South of the Alps around 1500” for the Renaissance Society of America (Spring 2007).

**Summer research projects:** Work on the conservation of Michelangelo’s Pauline Chapel in the Vatican; research in Italy, Germany and England (2005); work at the Vatican in Rome; research in Florence and Munich (2006).

**Boards and Committees:** Board of the Society for Textual Scholarship; work for Vassar on the Board of the Friends of the Frances Lehmann Loeb Art Center.

**Fellowships:** Fellow at NYU’s Remarque Institute (January to June 2006) to work on implications of recent developments in neuro-imaging for spectator responses to ‘art works’. With the Mellon Foundation examining Ghiberti’s newly cleaned ‘Gates of Paradise’ in Florence; Judge for the inaugural Mortimer Zuckerman debates at NYU.

**Projects:** Participation in a study day on Renaissance sculpture and its collectors at the Boston Museum of Fine Arts, April 2007; and then it’s off to the Vatican and Italy again.

## Jan Ernst Adlmann

M.A. 1965

**Awards:** Artist in residence at Vienna's "Museum Quarter," Leopold Ludwig Modern Art and Kunsthalle Museums; Knight's Cross, First Class, from the Republic of Austria for furtherance of Austrian art in the United States.

## Jennifer L. Ball

**Publications:** "A Double-Headed Eagle-Embroidery: From Battlefield to Altar," *The Metropolitan Museum of Art Bulletin*, 41 (2006).

## William Barcham

**Talks:** "Rosalba Carriera e Anton Maria Zanetti," to be delivered at the International Congress on Rosalba Carriera, Giorgio Cini Foundation, Venice, April 2007, in conjunction with the 250th Commemoration of Rosalba's Death in 1757.

**Publications:** "Bernardino da Feltre, the Monte di Pietà and the *Man of Sorrows*: Activist, Microcredit and Logo," (co-authored with C. Puglisi), *Artibus et Historiae* (forthcoming, 2007).

**Exhibitions:** Member of organizing committee, 2006-2007, for *The Splendor of Venice* exhibition to be held in Beijing, China, 2008.

## Beryl Barr-Sharra

**Publications:** *The Derveni Krater: Masterpieces of Classical Greek Metalwork*, (Princeton: The American School of Classical Studies at Athens, forthcoming 2007).

**Awards:** Grant from the National Endowment of the Humanities.

## Miriam Basilio

M.A. 1995, Ph.D. 2002

**Position:** Assistant Professor/Faculty Fellow, Program in Museum Studies, New York University, Graduate School of Arts and Science

**Publications:** "Esto lo vió Goya, esto lo vemos nosotros: Goya en la Guerra Civil Española," *Actas* (forthcoming, Madrid: Museo Nacional Centro de Arte Reina Sofía, 2007); "*Catalans! Catalunya*: Posters and Propaganda in Catalonia During the Spanish Civil War," in W. H. Robinson, J. Falgàs, and C. Belen Lord, eds., *Barcelona & Modernity: Gaudí, Picasso, Miró, Dalí* (New Haven and London: Yale University Press, 2006); "Field Notes from a 'Native Informant'," in *None of the Above, Contemporary Work by Puerto Rican Artists* (Hartford: Real Art Ways in collaboration with the Museo de Arte de Puerto Rico, 2005); "The Alcazar of Toledo: Ritual, Tourism and Propaganda in Franco's Spain, 1936-1940," *Architecture and Tourism: Spectacle, Performance and Space*, D. Medina Lasansky, B. McLaren, eds. (Oxford: Berg, 2004; Barcelona: Gustavo Gili, 2006).

**Talks:** "Latin American Art in MoMA's Permanent Collection Galleries: Alfred H. Barr's Installations, 1943-1955" (forthcoming, 2007, University of Illinois, Urbana-Champaign School of Art and Design); "Esto lo vió Goya, esto lo vemos nosotros: Goya en la Guerra Civil Española." in *Magazines, Modernity and War symposium*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006; "Ritual, Tourism and Propaganda During the Spanish Civil War," in "*Spanishness*" as *Masquerade*:

*Visual Culture, Tourism and Cultural Identity Construction from 1898 to the 1960's Boom*," workshop organized by Prof. Estrella de Diego, Art History Department, Universidad Complutense, Madrid, 2006); "Goya at War: Historical Memory, Propaganda and Visual Culture," *Border Zones: Art History in an Age of Visual Culture* symposium, 2006, New York University; "*Catalans! Catalunya*: Posters and Propaganda in Catalonia during the Spanish Civil War," College Art Association Conference, Boston, 2006.

## Kim de Beaumont

**New Position:** Guest curator (May 2005 through December 2007), The Frick Collection, for the exhibition *Gabriel de Saint-Aubin* (1724-1780), The Frick Collection, October 30, 2007 through January 27, 2008 and the Musée du Louvre, February 27, 2008 through May 26, 2008.

**Projects:** Lecture and international symposium at The Frick Collection in conjunction with the above exhibition.

**Publications:** "*Poussin's Holy Family on the Steps*," in *Masterpieces of European Painting from The Cleveland Museum of Art* (New York: The Frick Collection, November, 2006 to January, 2007); entries and biographical essay for *Gabriel de Saint-Aubin* (1724-1780) exhibition catalogue.

## Patricia G. Berman

Ph.D. 1989

**Position:** On sabbatical from Wellesley College, visiting scholar at the University of Oslo.

**Publications:** Several Essays in *Munch*

*and the Modern Life of the Soul*, exhibition catalog, New York: Museum of Modern Art (2006), in *Livskraft: Vitalismen som kunstnerisk impuls 1900-1939*, exhibition catalog, Oslo: Munch Museum (2006), in *New Perspectives on Edvard Munch*, Oslo: Unipub (2006).

**Fellowships:** Fulbright Foundation; American Philosophical Society.

## **Arthur R. Blumenthal**

M.A. 1966, Mus.Trg. 1968, Ph.D. 1984

**Position:** Director, Cornell Fine Arts Museum, Rollins College, Winter Park, Florida

**Projects:** Member of scholarly committee organizing an exhibition at the Uffizi on Cosimo Rosselli.

**Awards:** Petters International Initiative Grant for research on Francesco de Mura for an exhibition at the Ringling Museum in Sarasota, Florida in 2007; Award from Rollins College for Outstanding Service to the Central Florida Community.

**Publications:** *Loving Art: A Path to Astonishing Pleasures*, with Karen Love Blumenthal (forthcoming, 2008-09).

## **Lisa R. Brody**

**Publications:** *Aphrodisias III: The Aphrodite of Aphrodisias* (Mainz: Philipp von Zabern, 2007).

## **Monica (Ziskind) Case**

**New Position:** Senior Project Specialist for Communication, the Getty Foundation.

## **Rob Chirico**

**Publications:** *Field Guide to Cocktails* (Quirk/Chronicle, 2005); "More than Meets the Bun," *Gastronomica* (spring 2006).

## **Francis M. Celentano**

**Exhibitions:** Columbus Museum of Art (Columbus, Ohio, 2007); Jacobson Howard Gallery (New York, 2007); Laura Russo Gallery (Portland, Oregon, September 2007).

## **Claude Cernuschi**

**Publications:** "Freudian Themes in the Symbolist Work of George Minne," in Jeffery Howe, ed., *A New Key: Modern Belgian Art from the Simon Collection* (McMullen Museum of Art, Boston College, 2007); "Adolf Loos, Alois Riegl, 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:** "Adolf Loos, Alois Riegl, and the Debate on Ornament in Vienna 1900," McMullen Museum, Boston College (Fall 2006); "The Subversion of Gravity in Jackson Pollock's Abstractions," College Art Association Annual Conference, Boston (Spring 2006).

## **Alan P. Darr**

M.A. 1975, Ph.D. 1980

**Position:** DIA organizing curator and member of the international Scientific Committee

**Publications:** "Two newly acquired sculptures by Rude and Rodin in the Detroit Institute of Arts," in *La*

*sculpture en Occident: Etudes offertes a Jean-René Gaborit*, (Paris: Musée du Louvre, 2006).

## **Exhibitions and installations:**

Reinstallation and reinterpretation of European galleries, Detroit Institute of Arts, 2003-07 (re-opening scheduled for November, 2007); reinstallation and interpretation of medieval through 19th-century European sculpture, decorative arts and textiles; "Camille Claudel and Rodin: Fateful Encounter," The Detroit Institute of Arts, The Musée National des Beaux-arts du Quebec, Fondation Pierre Gianadda, Martigny, (May 2005 - June 2006).

**Talks:** "Donatello and Terracotta Sculpture in the Italian Renaissance", Kimbell Art Museum, Fort Worth, (December, 2006); "The Collection of Early Doccia Porcelain Sculpture from the Detroit Institute of Arts: Sources, Context and Influence," Baroque Luxury Porcelain International Conference, Liechtenstein Museum, Vienna, Austria, (January, 2006); "Camille Claudel and Rodin: Fateful Encounter," Palm Beach International Art Fair and Conference, Palm Beach, Florida (February, 2006); "Twenty-Five Years of Collecting European Ceramics at the Detroit Institute of Arts," International Ceramics Conference, London (June, 2006); "Reconsidering Italian Sources for Pietro Torrigiani's Sculpture in England in the Early Sixteenth Century," in "The Migration of the Italian Renaissance to England in the 16th century" session, Renaissance Society of America Annual Meeting, Cambridge University, England (April, 2005).

**Andria Derstine**

M.A. 1996, Ph.D. 2004

**Position:** Curator of Western Art, Allen Memorial Art Museum, Oberlin College (Oberlin, OH), July 2006.

**Publications:** "Louis XV (1710-1774)," in *Great Lives from History: The Eighteenth Century, 1701-1800*

(Salem Press, May 2006); review of exhibition Canaletto in England:

*A Venetian Artist Abroad, 1746-1755*,

Yale Center for British Art, New Haven, CT, (October-December 2006)

and Dulwich Picture Gallery, London, (January-April 2007), *The Burlington Magazine*, (February 2007).

**Exhibitions:** *New Frontiers: American Art Since 1945*, Allen Memorial Art Museum, Oberlin College, (August-December 2006); *Greek, Cypriot,*

*Etruscan and Roman Art from the AMAM's Collection*, Allen Memorial

Art Museum, Oberlin College, (March 2007-ongoing); installation

of three exhibitions: *The Cultured Landscape in China and Japan*,

*Expressions of the Literati in Suzhou*

*and Illuminated Manuscripts from the 13th through 16th Centuries*,

Allen Memorial Art Museum, Oberlin College, (February-June 2007).

**Talks:** "Piranesi and *Vedute* in 18th-century Rome," Grinnell College, Grinnell, Iowa, (February 2007).

**Stephanie S. Dickey**

Ph.D. 1994

**New Position:** Bader Chair in Northern Baroque Art, Queen's University, Kingston, Ontario.

**Publications:** *Rembrandt Face to Face*, (Indianapolis: Indianapolis Museum of Art, 2006).

**Sheila Dillon**

**New Position:** Andrew W. Mellon

Assistant Professor of Art, Art History & Visual Studies, Duke University, Durham, NC, 2006-2007.

**Publications:** *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles*, (Cambridge University Press, 2006);

*Representations of War in Ancient Rome*,

edited with Katherine Welch,

(Cambridge University Press, 2006).

**Talks:** "Women as Subject and Object," the Norwegian Institute,

Rome, (June 2007); "Portraits as Exchange: Women and the System

of Statuary Honors in Ancient Greece," Columbia University's

Center for the Ancient Mediterranean, New York, (April 20th 2007).

**Leslie M. Freudenheim**

**Talks:** "Building with Nature," Graduate Theological Union, Berkeley,

California, February 22nd 2007;

Alameda Museum, Alameda,

Ca: March 29th 2007; Yosemite

Association meeting, Yosemite Valley,

March 31st 2007; Oakland Heritage

Alliance, Chapel of the Chimes,

Oakland, April 12th 2007.

**Aimée Froom**

**Publications:** "Adorned Like a Rose: the Persian Connection in the *Muraqqa*

for the Ottoman Sultan Murad III

(Austrian National Library, Cod.

Mixt. 313)" *Artibus Asiae* (2007);

"A Kaleidoscope of Colours: Ceramics of the Islamic World," *Transactions of the Oriental Ceramic Society* (2006-2007);

*Splendours at Court*, catalogue,

in conjunction with the Aga Khan

Museum, of exhibition shown in

Parma, London, Lisbon and Berlin.

**Talks:** On Arts of Asia: 1500-1900, Victoria and Albert Museum; on Classical and Decorative Arts of the Islamic World, British Museum.

**Carina Fryklund**

M.A. 1985, Ph.D. 2000

**New Position:** Research Curator, the National Museum of Fine Arts, Stockholm, a position instituted by the Swedish Royal Academy of Letters, History, and Antiquities.

**Publications:** Forthcoming: Catalogue raisonné of the Flemish 17th-century paintings in the collection; catalogue of 15th-17th Netherlandish Master drawings in the collection, in collaboration with Dr. Börje Magnusson, former Head of the Department of Prints and Drawings.

**Exhibitions:** On the two known versions of Anthony van Dyck's "St. Jerome with an Angel" scheduled for the fall of 2008, in collaboration with the Museum Boijmans-van Beuningen, Rotterdam.

**Michele Greet**

**Awards and honors:** Hazel Junior Faculty Award, George Mason

University, (Fall 2007); Summer Research Funding, George Mason

University (2007); Alan and Gwen Nelson Award, George Mason

University (2006).

**Publications:** "Transatlantic Encounters: Latin American Artists in Paris in the 1920s," *Global Studies Review* (Fall 2006);

Pintar la nación indígena como una estrategia modernista en la obra de Eduardo Kingman," *Revista de Historia*

*Procesos* (Universidad Andina Simón

Bolívar, Spring 2007); “AgCubism” and “Impressionism,” *Encyclopedia of the Modern World* (Oxford University Press, 2008).

**Talks:** “The Polarization of American Modernism at the ‘American Art Today’ Exhibition at the 1939 New York World’s Fair,” College Art Association, NY (2007); “From Matta to Gego: Modes of Abstraction in Latin America,” Art Museum of the Americas, Organization of American States (2006).

## **Ellen Schwartz Harris**

**New Position:** Executive Director, Aperture Foundation, NYC, non-profit organization dedicated to furthering fine art photography.

## **John J. Herrmann, Jr.**

**New position:** The John F. Cogan, Jr. and Mary L. Cornille Curator of Classical Art, Emeritus.

**Exhibitions:** “Games for the Gods: The Greek Athlete and the Olympic Spirit,” Museum of Fine Arts, Boston (2004), co-authored with Christine Kondoleon, with contributions by Bill Littlefield and Lisa Buboltz.

**Grants:** Grants from the American Institute of Maghreb Studies and the Samuel H. Kress Foundation for research in Algeria have been awarded jointly to Annewies van den Hoek, Harvard Divinity School for research in Algeria on Roman marble trade, sculpture and architectural decoration. **Publications:** “Koronis in Greek Vase Painting,” “The Interpretation and Conservation of a Roman Marble Mythological Relief,” C. Mattusch, A. Donohue, and A. Brauer (eds.)

*Common Ground: Archaeology, Art, Science, and Humanities*, Proceedings of the XVIth International Congress of Classical Archaeology, Boston (August 2003), (Oxford: Oxbow, 2006); “Collecting Antiquities in America,” with Marie Svoboda and Richard Newman, Rupert Wace Ancient Art (London: Herbert Marcuson, 2005); “The Sphinx: Sculpture as a Theological Symbol in Plutarch and Clement of Alexandria,” Anthony Hillhorst and George H. van Kooten (eds.), *The Wisdom of Egypt: Jewish, Early Christian and Gnostic Essays in Honour of Gerard P. Luttikhuisen* (Leiden: Brill, 2005, co-authored with Annewiesvan den Hoek. **Talks:** “Epic Warfare and Greek Vase-painting,” at the symposium The Art of Warfare, Michael C. Carlos Museum, Emory University, January 26-27, 2007

## **Valerie Hillings**

**Exhibitions:** “Hanne Darboven: Hommage à Picasso,” Deutsche Guggenheim, Berlin, February 2006; “RUSSIA!,” Guggenheim Museum Bilbao, March 2006; “The Guggenheim Collection,” Kunst-und Ausstellungshalle, Bonn, July 2006; Upcoming: “Guggenheim Collection: 1940s to Now,” National Gallery of Victoria, Melbourne, June 2007. **Publications:** “Die Geografie Der Zusammenarbeit: Zero, Nouvelle Tendence, und das Gruppenphänomen der Nachkriegszeit,” in *ZERO Zone*, exhibition catalogue, Ostfildern and Düsseldorf: Hatje Kantz Verlag and Museum Kunst Palast (2006); “A Portrait of the Artists; Hanne

Darboven’s *Hommage à Picasso*,” *Hanne Darboven: Hommage à Picasso*, exhibition catalogue, Ostfildern and New York: Hatje Cantz Verlag and Solomon R. Guggenheim Foundation (2006).

## **Margaret Iacono**

**New Position:** Assistant Curator, The Frick Collection

## **Anna Indych-López**

**Publications:** “None of Those Little Donkeys for Me’: Tamayo, Cultural Prestige, and Perceptions of Modern Mexican Art in the United States,” *Tamayo: A Modern Icon Reinterpreted*, exhibition catalogue, Santa Barbara Museum of Art, (2007); “Between the National and Transnational: Aspects of Exhibiting Modern and Contemporary Mexican Art at the Americas Society,” *A Principality of its Own: Forty Years of Visual Arts at the Americas Society*, eds. Gabriela Rangel and José Luis Falconi, Americas Society, distributed by Harvard University Press (2006); “Mexican Curios: Rivera, Orozco, Siqueiros and *The Mexican Arts* Exhibition of 1930-32,” *Latin American Essays*, MACLAS (Middle Atlantic Council of Latin American Studies) XIX (Summer 2006); “Between Worlds: Anita Brenner, Transcultural Identity, and Mexican Art in New York,” Anita Brenner: *Visión de una época*, Mexico: Editorial RM, (2007). **Awards:** James Street Prize for best article; “Mural Gambits: Mexican Muralism in the United States and the ‘Portable’ Fresco,” *Art Bulletin*, (June 2007); Wegman Brothers Faculty

Fellow, 2006-2007; PSC-CUNY 37 Research Award; 2006-2007; Jean Charlot Foundation Fellowship, 2006-2007; President's Professional Development Award, CCNY, 2006.

## Victoria Jensen

**Projects:** Researching the career of NYC ceramist Carol Janeway (1913-1989) and seeking to locate Janeway's work as well as any anecdotes.

## Patricia Eichenbaum Karetzky

**Talks:** "The Image of Xian in Medieval Chinese Art," Taoist Conference, Zhejiang University, Hangzhou, (May 2005); "The Transformation of Xuanwu, Guardian of the North," Third International Conference on Daoism and the Contemporary World, Frauenwörth Monastery, near Munich, Germany, (May 2006).

**Publications:** "Time and Biochronology in the Work of Chen Lingyang," *Paradoxa* (London) vol. 15 (2005); "Portrait of a Beijing Artist: Yang Jinsong," *Eastern Art*, issue 49, (2005); "Zhang Dali: The Face of China," *Yishu*, (December 2005); "The Origins and Evolution of Portrayals of the Death of the Buddha in India," *Oriental Art*, vol. LV, (2006).

## Victor Koshkin-Youritzin

M.A. 1965

**Position:** Vice-President, Koussevitzky Recordings Society, Inc.

**Publications:** Exhibition catalogue, *Photographs by Charles Henri Ford*, The Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, (2006); "Memories of Koussevitzky: Interview with Attilio Poto," on-line

journal of the Koussevitzky Recordings Society, Inc. 2006.

**Exhibitions:** Curator, Photographs by Charles Henri Ford, Fred Jones Jr. Museum of Art, University of Oklahoma, Norman (Oct. 14-Dec. 31, 2006).

**Talks:** "Degas: His Artistic Genius," Del Mar College, Corpus Christi, Texas, (2006).

**Awards:** Listed in 2006 Marquis Who's Who in the World.

**Photography:** The Andy Warhol Museum; Photography acquired in 2006 by: Beinecke Rare Book and Manuscript Library, Yale University; The Harry Ransom Center for the Humanities, University of Texas at Austin; The State Art Collection of Oklahoma, Oklahoma City; Photograph of Harold Stevenson published in Michael Duncan's *High Drama: Eugene Berman and the Legacy of the Melancholic Sublime*, McNay Art Museum and Hudson Hills Press (2005).

## Rachel Kousser

**New position:** Assistant Professor, Brooklyn College and at the CUNY Graduate Center.

**Publications:** "Hellenistic and Roman ideal sculpture: The Allure of the Classical," Cambridge University Press, forthcoming.

**Awards:** Postdoctoral fellowship at the German Archaeological Institute, Berlin, for research on iconoclasm in the ancient world.

## Carol Herselle Krinsky

**Talks:** Architecture and Engineering college, Madurai; Architecture School, Kazan, Tatarstan (Russia); Eldridge Street Project.

**Projects:** Research related to Jan van Eyck and his followers. Lecturing for the Eldridge Street Project and other audiences, and benefiting from a sabbatical.

## Susan L'Engle

**Publications:** "Outside the Canon: Graphic and Pictorial Digressions by Artists and Scribes," Tributes to Jonathan J.G. Alexander: *The Making and Meaning of Illuminated Medieval & Renaissance Manuscripts, Art & Architecture*, ed. Susan L'Engle and Gerald B. Guest (Turnhout, Harvey Miller: Brepols, 2006); book review: Marta Madero, *Tabula picta: La peinture et l'écriture dans le droit medievale*, (Paris, Éditions de l'École des Hautes Études en Sciences Sociales, 2004), *Speculum* 81 (2006); book review: Andrew H. Hershey, *Drawings and Sketches in the Plea Rolls of the English Royal Courts c. 1200-1300*, List and Index Society Special Series Volume 31, 2002. *Studies in Iconography* 26 (2005).

**Talks:** *Fourteenth-century Illumination in Northern Italy: Pictorial Narrative and the Depiction of Daily Life*, Center for Theoretical Study, Charles University, Prague (2006); Moderator for the session "Deciphering Gestures in Visual Images;" International Medieval Congress, University of Leeds, England and presented paper *All the Court's a Stage: Acting out the Law* in the session "Emotion and the Law."

## Stephen Lamia

**Exhibition:** "Milton Resnick: The Life of Paint" October, The Anthony Giordano Gallery, Dowling College. Conferences: Co-chair, ARTspeak

Session, "Does the Art World Have a Political Bias?," College Art Association (2007).

## **Barbara Larson**

**New position:** Associate Professor of Art History, University of West Florida.

**Publications:** *The Dark Side of Nature: Science, Society and the Fantastic in the Work of Odilon Redon* (Penn State Press, 2005); "The Artist as Ethnographer: Cordier and Race Theory in Mid-Nineteenth Century France," *The Art Bulletin* (2005); "From Botany to Belief: Odilon Redon and Armand Clavaud," *Odilon Redon: Wie im Traum*, exhibition catalogue, Schirn Kunsthalle, Frankfurt (2007); "Mapping the Body and Brain: Rodin and Localization Theory," *Revue d'art canadienne*, forthcoming.

**Awards:** National Endowment for the Humanities summer stipend to research Monet's cathedrals (2006).

**Conferences:** Chair, International symposium, "Darwinism and its Discontents," New York, (2006).

## **Anne Leader**

Ph.D. 2000

**Publications:** "Michelangelo's Last Judgment: The Culmination of Papal Propaganda in the Sistine Chapel," *Studies in Iconography* 27 (2006); "1814: Goya Paints Third of May 1808: Execution of the Citizens of Madrid," "1863: Salon des Refusés," *Great Events from History: The 19th Century, 1801-1900.*, 4 vols., ed. John Powell, Pasadena: Salem Press (2006).

**Awards:** Scott Opler Endowment for

Emerging Scholars Travel Stipend, for Society of Architectural Historians 59th Annual Meeting, Savannah, GA; Faculty Fellowship Publications Program, Humanities Group, Office of Compliance and Diversity, CUNY (2005-2006).

**Talks:** "Claiming a City Corner: The Medieval Transformation of Piazza Sant'Apollinare, Florence," Panel: "Spatial Negotiation in Medieval and Renaissance Cities, 1200-1600."

## **Roger Lipsey**

M.A., 1966; Ph.D. 1974

**Publications:** *Angelic Mistakes: The Art of Thomas Merton* (Shambhala/New Seeds), followed up with two articles around the same material, one of which appeared in the most recent *Merton Annual*; the second is to appear later this year in a volume on Merton and Buddhism

**Exhibitions:** Co-curator in 2004 of *The Invisible Thread: Buddhist Spirit in Contemporary Art*, at Snug Harbor Cultural Center.

**Talks:** March 2007 participated in a panel at the Rubin Museum of Art for the opening of *The Missing Peace: Artists Consider the Dalai Lama*.

**Projects:** a book on the mind and methods of Dag Hammarskjold, under the working title *Mr. Hammarskjold: The Spirit in Public Life*.

## **Alisa Luxenberg**

Ph.D. 1991

**Position:** Associate Professor of Art History, University of Georgia

**Publications:** *The Galerie Espagnole and the Museo Nacional: Saving Spanish Art, or The Politics of Patrimony* (Ashgate, 2008).

**Talks:** A paper based on the above book was delivered at the session on "The Unethical Art Museum" at the 2007 CAA conference in New York.

## **Meghan Thumm Mackey**

**New position:** Recently opened a private Art Conservation studio in Middleton, Wisconsin with a specialty in Objects Conservation. Clients include private collectors, museums and art foundations. All fellow alumni are invited to visit or inquire at [meghan@alumni.princeton.edu](mailto:meghan@alumni.princeton.edu).

## **Roxana Marcoci**

**New position:** Curator, Department of Photography, The Museum of Modern Art

**Exhibitions:** *New Photography 2006: Jonathan Monk, Barbara Probst, Jules Spinatsch* (2006), MoMA; *Thomas Demand* (2005), MoMA; *Projects 82: Mark Dion Rescue Archaeology* (2005), MoMA. Co-curated (with Klaus Biesenbach) *Worlds and Views: Contemporary Art from the Collection* (2006), MoMA. *Comic Abstraction: Image-Breaking, Image-Making; and Projects 83: Dan Perjovschi*, both opening at MoMA in 2007.

## **Anna Marguerite McCann**

**Talks:** June 2006 and June 2007: lectures for the Summer School in Roman Pottery in honor of the late Prof. Howard Comfort at the American Academy in Rome: "Trade and Roman Pottery" and "The Roman Port and Fishery of Cosa;" "Underwater Archaeology:

Exploring the Deep with SCUBA, Robots and SUBS,” Kendal on the Hudson, April, 2007.

**Conferences:** AIA meeting, San Diego, 2007: Introduction for Gold Medal Award for Prof. Larissa Bonfante; “A Case Study in the Ethics of Archaeology in International Waters,” round table discussion.

## Tom McDonough

**New position:** Associate Professor of Art History, Binghamton University  
**Publication:** “*The Beautiful Language of My Century*”: *Reinventing the Language of Contestation in Postwar France, 1945-1968* (MIT Press).

## Derek A. R. Moore

M.A., Ph.D.

**Project:** Associate at Skidmore, Owings & Merrill. Led the design team that has completed the master plan for the cultural district of Saadiyat Island in Abu Dhabi for the Guggenheim Foundation, integrating five major arts institutions and a Biennale Park into a new residential and mixed use district of Saadiyat Island. The exhibition documenting the master plan and the concept designs for the major buildings by Frank Gehry, Zaha Hadid, Jean Nouvel and Tadao Ando is on display through May 2007 at the Emirates Palace Hotel, Abu Dhabi.

## James Morganstern

**Publications:** (with Minott Kerr) “Reconstructing Medieval Design and Building Practices: The Evidence from Notre-Dame at Jumièges,” *Archaeology in Architecture: Studies in Honor of Cecil L. Striker*, Judson J. Emerick and

Deborah M. Deliyannis, eds. (Mainz, 2005) ; (with others) “L’église Notre-Dame de Jumièges,” *Congrès Archéologique de France, Rouen et Pays de Caux*, 161, 2003 (2005/6) ; (with Jacques Le Maho) “Saint-Pierre de Jumièges: les vestiges préromans,” *Congrès Archéologique de France, Rouen et Pays de Caux*, 161, 2003 (2005/6).

**Project:** Preparation of a monograph on the church of Nôtre-Dame at Jumièges with colleagues.

## Anita Moskowitz

M.A. 1971, Ph.D. 1978

**Publications:** “The case of Giovanni Bastianini - II: A Hung Jury?,” *artibus et historiae*. “Monkey See Monkey Do: Janson’s Leaping Monkey,” in press, Source: notes in the history of art

**Talks:** “Biography of a Research Project - The ‘Other’ Italian Gothic Sculpture,” Distinguished Lecturer, Kreitman Foundation, Ben Gurion University in the Negev, Beer Sheva, Israel; “Pulpit and Preacher: Stage and Performance in Late Medieval Italy,” conference on Art, Liturgy and Religious Cult in Late Antiquity and the Middle Ages, Ben Gurion University in the Negev, Beer Sheva, Israel; “Bastianini in Context: The Delight of Deception – from Michelangelo’s Amorino to Giovanni Dupre’s Cofano,” Renaissance Society of America annual meeting; “A Leap of Imagination: Monkey See Monkey Do,” College Art Association annual meeting.

## Jilleen Nadolny

**Publications:** Jilleen Nadolny (ed.) with Kaja Kollandsrud, Marie Louise Sauerberg and Tine Froyaker,

*Medieval Painting in Northern Europe: Technique, Analysis, Art History. Studies in Commemoration of the 70th Birthday of Unn Plahter*, (Archetype Publications, London); Nadolny, Jilleen, “All that’s Burnished isn’t Bole’. Reflections on Medieval Water Gilding Part 1: Early Medieval to 1300,” pp. 148-162; Nadolny, Jilleen and Roy, Ashok, “The Original Technique of the Westminster Abbey Portrait of Richard II,” pp. 137-147, both in the anthology above.

## Margaret Oppenheimer

**Publications:** “The Charming Spectacle of a Cadaver’: Anatomical and Life Study by Women Artists in Paris, 1775-1815,” *Nineteenth-Century Art Worldwide* 6, no. 1 (Spring 2007). Available at: <http://www.19thc-art-worldwide.org/>

**Talks:** “Discovering Girodet,” Mid-Manhattan Library, June 6, 2006.

## Lisa Rafanelli

**Publications:** “Seeking Truth and Bearing Witness: The ‘Noli Me Tangere’ and ‘Incredulity of Thomas’ on Tino di Camaino’s Petroni Tomb, (1315-1317),” *Comitatus* 37 (2006), 32-65.

**Conferences:** Session Chair and organizer, “The Thematization of the Senses in Sixteenth-Century European Art.” College Art Association 95th Annual Conference, New York, February 14-17, 2007.

**Talks:** “Thematizing Vision in the Renaissance: The Case of the ‘Noli Me Tangere’,” Renaissance Society of America Annual Conference, San Francisco, March 23-25, 2006.

## Jason Rosenfeld

M.A. 1993, Ph.D. 1999

**New Position:** Associate Professor of Art History (tenured) at Marymount Manhattan College.

**Publications:** Monograph on Millais (Phaidon Press Ltd. Forthcoming, fall 2008).

**Talks:** "Degas: His Artistic Genius," Del Mar College, Corpus Christi, Texas, March 23, 2006.

**Exhibitions:** Co-curator of *Sir John Everett Millais* (1829-96), retrospective at Tate Britain, London (September 2007 - January 2008), the Vincent van Gogh Museum, Amsterdam (February - May 2008), the Kitakyushu Municipal Museum of Art, Fukuoka, Japan (June - August 2008), and the Bunkamura Museum of Art, Tokyo (August - October 2008).

## Deborah Rothschild

**Exhibitions:** "Making it New:

The Art and Style of Sara and Gerald Murphy" opens on July 8, 2007 at the Williams College Museum of Art.

The exhibition will travel to the Yale University Art Gallery and the Dallas Museum of Art. The late Robert Rosenblum was a consultant and supporter of this exhibition. IFA graduate Dorothy Kosinski has contributed an essay to the catalogue and NYU Professor Art History Kenneth E. Silver is also participating in this project.

## Lucy Freeman Sandler

Ph.D. 1964

**Position:** Helen Gould Sheppard Professor of Art History, emerita, New York University

**Publications:** "Bared: The Writing Bear in the British Library Bohun Psalter," in *Tributes in Honor of Jonathan J. G. Alexander*, Susan L'Engle and Gerald Guest, eds. (Turnhout, 2006), 269-80; "Bedford in Brooklyn," in *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance* (London, 2006), 431-40; "Illuminated in the British Isles': French Influence and/or the Englishness of English Art, 1285-1345," *Gesta* 45 (2006), 177-88.

**Talks:** "The Weingarten Office Lectionary and Passionale in New York and St. Petersburg," at conference, "Romanesque Art and Thought in the Twelfth Century" in honor of Walter Cahn [IFA Ph.D.], Index of Christian Art, Princeton University, October 2006.

## Sandra Sider

M.A., 2004

**Publications:** *Handbook to Life in Renaissance Europe* (paperback edition), Oxford University Press (2007); "Michel Alexis: Poetic Gestures," essay for exhibition catalogue, Stephen Haller Gallery, New York, 2006; "My mother was not a quilter," essay for exhibition catalogue *Jean Ray Laury: A Life by Design*, San Jose Museum of Quilts and Textiles, 2006; "Femme: The Timeless Fabric Collage of Miriam Schapiro," *Fiberarts*, Summer 2005

**Talks:** "Nativity Scenes in Venetian Painting, ca. 1400-ca. 1460," Renaissance Society of America National Conference, 2007; "Behind the Scenes: The Making of *Metro Textural*," Museum of European Cultures, Berlin, 2006; "Jurying

and Curating an Art Quilt Exhibition: Choices and Voices," Kean University, 2006

**Exhibitions:** (as curator) Juror and guest curator for *Surface Tension: Contemporary Quilt Art*, Kean University, 2006; juror for *Transformations 2007: Reverberations* (international art quilt exhibition). **Exhibitions and Publications:** (as artist) "Going Home" cyanotype quilt, *Surface Design Journal*, vol. 31, no. 1, 10; solo show "Photography and Quilt Art," Denver National Quilt Festival, 2007; "Going, Going, Gone" cyanotype quilt, *New Art from an American Tradition* (juried), 2007; "Boogie-down Kitchen" cyanotype quilt, *Transformations: Artists Working with Fiber* (juried competition), 2006

## David M. Sokol

**Publications:** *Otto Neumann: His Life and Work* (Prologue Press, 2006).

## Suzanne Stratton-Pruitt

Ph.D. 1983

**Exhibitions:** Collaborated with Joseph J. Rishel on the exhibition "Treasures/Tesoros/Tesouros. The Arts in Latin America 1492-1820" that opened at the Philadelphia Museum of Art (September 20- December 31). Additional venues include the Antigua Colegio de San Ildefonso in Mexico City and the Los Angeles County Museum of Art. The accompanying catalogue, *The Arts in Latin America 1492-1820*, published by the Philadelphia Museum of Art, is distributed by Yale University Press; Curated the exhibition "The Virgin, Saints and Angels. South American

Paintings 1600-1825 from the Thoma Collection,” organized with the Cantor Center for Visual Arts of Stanford University. Venues: Iris & Gerald Cantor Center for Visual Arts, Stanford University (9/20-12/31/2006); Tucson Museum of Art (1/20-4/29/2007); Museo de Arte de Puerto Rico, San Juan (5/24-8/5/2007); University of Toronto Art Center (9/4/2007-12/9/07); Jack S. Blanton Museum of Art, University of Texas, Austin (1/19-3/18/2008); Co-curated with William Jeffett, Curator of Exhibitions, Salvador Dalí Museum, Saint Petersburg, FL, “Salvador Dalí and the Spanish Baroque: From Still Life to Velázquez.” On view February 2-June 24, 2007.

**Publications:** Entries and essays for the above mentioned exhibition catalogues.

**Talks:** “The Virgin, Saints and Angels. Who painted them and what were they for?” at Stanford University 9/21/06 and at the Tucson Museum of Art on 1/21/2007; “The Legacy of Velázquez” at the National Gallery, London (11/19/07).

## **Anna Swinbourne**

**New Position:** Assistant Curator of Painting and Sculpture, The Museum of Modern Art.

## **Bill Travis**

**Exhibitions** (as artist): “Labels,” solo show of his art photography, San Francisco Public Library (October 2006 - January 2007); “The Intimate Portrait,” two-person show, Castel Gandolfo, Italy (Summer 2006).  
**Publications:** *Along the Appian Way*, monograph featuring his work (Rome: Mercanti Editore (December 2006).

## **Marina Vidas**

**Publications:** *The Christina Psalter: A Study of the Images and Texts in a French Thirteenth-Century Illuminated Manuscript, Museum Tusulanum* (Copenhagen: University of Copenhagen Press, 2006); “Norway’s French Connection: The Intended Reader and Subsequent Owners of the Christina Psalter,” in *Tributes to Jonathan J.G. Alexander: The Making and Meaning of Illuminated Medieval and Renaissance Manuscripts, Art and Architecture*, Gerald B. Guest and Susan L’Engle, eds. (London/Turnhout: Harvey Miller/Brepols Publishers, 2006) 203-212.

## **Phoebe Dent Weil**

Workshop on Rembrandt’s painting materials and techniques, St. Louis Art Museum, 2 December 2006. James M. Fitch Resident in Historic Preservation/ Conservation at the American Academy in Rome, March-April 2007.  
**Talks:** Lecture/workshop on the drawing and painting materials and techniques of Claude Lorraine, Clark Art Institute, Williamsburg, MA, 29 April 2007.

## **Eric Zafran**

**Publications:** *Faith and Fantasy: The Art of Gustave Dore* (London: Yale University Press, March 2007); “Bouguereau in America: A Roller-Coaster Reputation,” in *The Studios of Paris: William Bouguereau & His American Students* (Tulsa, 2006); “Monet in America: A History of Collecting,” in *Claude Monet (1840-1926)* (New York: Wildenstein & Co., April 2007).

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Susan Douglas Marcus  
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Anne McGee Morganstern  
James Morganstern  
Cynthia Wolk Nachmani  
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Richard S. Lanier  
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Lucy Lim  
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Leatrice Mendelsohn  
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Barbara E. Pollard  
Sabine Rewald  
Allen Rosenbaum  
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Creighton Gilbert  
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# Lost IFA Alumni

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We know that all these IFA alumni are not “lost,” but we don’t know how to find them. Please, if you have contact information for someone, or at least an idea of where he or she might be, let us know how we can get them on our mailing list, where they belong! Send information, no matter how scant, to the Office of Development and Public Affairs, attention Marc Cincone at mc181@nyu.edu or by phone at 212/992-5812. Your help is much appreciated. Suzanne Stratton-Pruitt, President, IFA Alumni Association

Allam, Ismail  
Angevine, Olga E.  
Baharlou, Negar  
Barbino, Eileen M.  
Barker, Willette S.  
Barton, Lucy  
Beachdel, Richard  
Berstein, Gerald  
Beyer, Barbara, Ives  
Boggild, Ingeborg P.  
Bolton-Smith, Robin L.  
Bresky, Bernard Solman  
Brooke, Leora Caroline  
Bruch, Bella Gisser  
Bryer, Victoria B.  
Carter, Edwin F.  
Chien, Ling-Yi  
Cohen, Jennifer S.  
Conrad, Andree  
Davidson, Carol F.  
Denmark, Roma Cohen  
Diamant, William H.  
Evans-Clark Phillip  
Evelyn Barbe, Nathalie J.  
Federico, Thomas A.  
Fletcher, Shelley  
Fraad, Irma L.  
Frank, Mary Ames  
Galban, Beverley M.  
Goldman, Phyllis A.  
Goodman, Martin  
Haletsky, John T.  
Hartwig, Melinda K.  
Hayes, Marian  
Helman, Elizabeth A.  
Herbert, Cynthia D.  
Herz, Alexandra  
Hilberry, Harry H.  
Honore, Ellen Stone  
Howard, Loretta E.  
Hudson, Jeriann  
Humphrey, Effingham P.  
Husson, Anne F.

Hutchison, George  
Iacono, Margaret Louise  
Jacobson, Beatrice  
Janson, Anthony F.  
Johnson, Christopher  
Johnson, Nancy A.  
Jones, Elizabeth M.  
Kaplan, Wanda S.  
Kelman, Donald  
Kim, Youngja L.  
Kinnaird, Susan B.  
Kolm, Claude F.  
Kortchmar, David  
Kortun, Vasif Karaca  
Kraak, Deborah E.  
Lehrer, Ruthann R.  
Lenning, Henry  
Lewis, Katherine M.  
Lichtenfeld, Rosalie L.  
Liebling, Roslyn B.  
Liebowitz, Harold Alter  
Lodge, Suzanne  
Lomax, David A.  
Lord, Eileen A.  
Margowsky, Constance  
Margowsky, Yitzhak  
Martin, Elisabeth  
Martone, Mario T.  
Matera, Emanuel Joseph  
McCann, Dorothy Cochlin  
McCoy, Margaret Dingman  
McGee, Ian H.  
Meyer, James S.  
Michaelow, Michael  
Mikosch, Elisabeth  
Moody, Kelly S.  
Morin, Cathleen Kappes  
Moser, Alison J.  
Munnich, Violet Kuehner  
Myers, Paul  
Nahas, Dominique F.  
Newman, Suzanne M.  
Nizen, Susan A.

Nogueira, Alison Manges  
Papageorgiou, Lizabeth Ward  
Parker, Catherine L.  
Perrins, Mabeth Manly  
Phelan, Ellen I McGeehan  
Pier, Eldredge C.  
Pohle, Gabrielle Verena  
Ramamrutham, Usha  
Roberts, Elizabeth E.  
Robertson, Thomas Burns  
Roth, Belinda Suzanne  
Rutenburg, Nina Rae  
Saporiti, Evanthia  
Schaefer, Mary Martina  
Schiffrin, Frances Raden  
Schimmel, Julie A.  
Schwadron, Rita Z.  
Schwartzbaum, Elizabeth  
Schwerzler, Regina M.  
Shapiro, Mary  
Sharfin, Marvin Jacob  
Shell, Janice Evans  
Shure, Mildred  
Smith, Lisa Hyun-Ji  
Spiro, Marie  
Squilla, Doreen Elizabeth  
Stein, Donna Michele  
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Thau, Marjorie  
Thompson, James P.W.  
Uluc, Lale H.  
Vance, Alice Williams  
Vance, Jeannette M.  
Varady, Elaine Kushner  
Von Groschwitz Gustave  
Wallach, Nancy Cole  
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