



Alumni

NEWSLETTER

INSTITUTE OF FINE ARTS

Three lectures by Molly Nesbit

2008 Kirk Varnedoe Visiting Professor

by Phyllis Tuchman



Linda Nochlin and Molly Nesbit

Professor Molly Nesbit of Vassar College, the 2008 Kirk Varnedoe Visiting Professor, delivered three lectures under the collective title *Light in Buffalo* to attentive audiences at the IFA this past April. Both Nesbit's talents as a commentator on events staged in the art world four decades ago, as well as her skills as a speaker earned her plaudits from all who attended. Institute Professor Linda Nochlin was just one of many who commented on the originality and brilliance of these talks.

Professor Nesbit brought her listeners to a town far removed from the centers of art, a once bustling American city

that had seen better times. Yet, Nesbit persuasively established how Buffalo, during a historical period that witnessed Viet Nam War protests, Attica, Kent State, and Black Power, functioned as "a beacon." In "Open Sites: April 8, 1970/ Michel Foucault Lectures on Manet at the Albright-Knox," she focused on the philosopher who, during the spring of 1970, held a teaching position in the French literature department at the State University of New York at Buffalo. At that time, he was reading Erwin Panofsky, had discussed *Las Meninas* in the prologue of one of his books, and was planning to write another book on Edouard Manet.

The philosopher, Nesbit explained, saw Manet "turning...toward the light," a situation which entailed his "taking into account the real light that would ultimately strike and illuminate the painting..." For Nesbit, Foucault is "a master of using a question to interrupt the standing questions, using the question as an axe." And at the outset of her own presentation, she proposed some of her own, which served as leitmotifs for these lively evenings. Nesbit asked: "What is the physical reality of a thought? A lecture? A painting? Where does a work stand?"

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From the Director

Mariët Westermann



As always, our Commencement Ceremony in May prompted me to think about our mission as we conferred a record 23 PhDs, 43 MAs, and 9 Advanced Certificates in Conservation, and our graduates and their families buzzed with excitement about next steps. The end of this academic year also marked the passing of a wonderful milestone in the history of the Institute, our 75th Anniversary. During the year we paused from time to time to remember our history, to marvel at how times have changed, and to consider future directions. The reflective mood has had a particular poignancy for me, as this is the last year I will write to you from the director's perspective. My colleague and good friend, Michele Marincola, has agreed to assume the role of interim director while the search for a new director proceeds and I focus my day-to-day energies on building NYU Abu Dhabi. I am delighted that I remain a member of the Institute faculty, and will be teaching in my area of expertise, 17th century Dutch painting. Now, in light of my transition, I would like to reflect on what we as a community—of trustees, faculty, administration, students and alumni—have shared and accomplished.

When I took up the directorship in 2002 I was immediately impressed by the community's deep commitment to the Institute's tripartite mission: training the next generation of art historians, archaeologists and conservators; advancing research and scholarship; and serving as a premier public forum in our fields of interest. Over these past six years, we have continued to steward this mission carefully and have achieved, I believe, strong results along the way. We attract the most promising students in the country and the world, and they perform admirably. They make important scholarly and intellectual contributions while still at the IFA, and they form a distinctive, worldwide cohort of alumni at the top of their fields, as you'll read in this newsletter. Our faculty is extremely active, leading an impressive range of research endeavors, including publishing, curating and presenting research in the most distinguished venues in the world. Our role as a public arts forum has much expanded in recent years. The IFA provides a neutral and necessary platform, in an unparalleled location, for the free presentation of new ideas and the engagement of intellectual challenges. Institute conferences, lectures, workshops, and conversations with artists foster open discussion and dialogue among the diverse members of the greater arts community.

For all of this to happen successfully, the Institute is supported by four interlocking pillars that enable us to sustain and maintain our position as a first-class center of graduate education and research. They are a strong **Faculty**, healthy **Fellowship** resources to attract and retain student talent, **Facilities** that support and enhance our teaching mission, and a multi-tiered public **Forum**. The soundness of these pillars is critical to our ability to excel, and as such they remain constantly in our focus.

Faculty Development Initiatives

There is no question that a superb faculty makes a premier institution of higher education and research. My faculty colleagues and I set the rejuvenation, diversification and expansion of our faculty as major objectives, and have enjoyed tremendous opportunities for these goals. I would like to thank the University for its innovative Partners Initiative, which provided generous bridge funding for new professorial lines at the IFA. In addition, we began to address vacancies in a structural way, determining how faculty searches should be sequenced to realize our academic goals without making rushed judgments or overextending our search capacity. With gratitude for the diligent work of so many on the faculty, I am proud to say that we have met with enormous success in an extremely competitive landscape for top academic talent. Over the past two years we have welcomed an astonishing eight new members to the Institute faculty. They include Clemente Marconi in Archaic and Classical Greece, Hannelore Roemich in Conservation Science, Thelma Thompson in Byzantine, Thomas Crow in Modern and Contemporary, Barry Flood in Islamic, Alexander Nagel in Renaissance, Philippe de Montebello in a newly created professorship in the history and culture of museums, and Hsueh-man Shen in Pre-Ming China. In addition, we established the Kirk Varnedoe Visiting Professorship, and Edward Sullivan will expand his teaching and mentoring responsibilities at the IFA, deepening our capacity in the burgeoning field of Latin American art.

The generosity of our Board of Trustees and many other donors contributed mightily to faculty development by the establishment of five new chairs. The Judy and Michael Steinhardt Directorship

and the Eugene Thaw Chair in Paper Conservation, currently held by Peggy Ellis, signal the importance of these positions for the Institute. The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation jointly underwrote an endowed conservation science chair, and anonymous donors supported the Fiske Kimball Professorship in the History and Culture of Museums. And broadly based donor support made possible the Kirk Varnedoe Visiting Professorship, which has just completed its second year to great effect. I send renewed thanks to the many alumni who helped make this tribute a permanent feature of the Institute's program.

Increased Fellowship Support

Having healthy fellowship funds available to support students is vitally important. On average 125 students receive financial aid, totaling more than \$4,000,000 per year. The reality is that the need is projected to grow. Over the past decade the landscape for attracting the most talented and promising students has become extremely competitive, with, on the one hand, traditional programs shrinking to a level at which they can offer full fellowship support to their smaller cohorts of students, and, on the other hand, new programs entering the discipline. Increasingly, newer fields such as visual culture, visual anthropology, and museum studies compete for students who in the past would have set their sights exclusively on an art history degree. This new situation makes our ability to offer sound financial packages more critical than ever. Today, in addition to the high cost of living in New York, we are challenged by the declining value of the dollar against other currencies, making necessary travel abroad much more expensive for our students than it was only a short time ago. Increasing student fellowship monies is a constant drive in our development efforts

and we made it a fundraising theme during our 75th anniversary year.

I am happy to report that our Development office has led a most successful effort in this and other domains. We are particularly proud of and thankful for the increased support we have seen from our alumni, whose contributions have grown a remarkable 20% in each of the past two years. This past December, in honor of our 75th anniversary, a \$50,000 matching grant was offered by a generous alum, and it was handily met in just three months! We are very grateful to everyone who contributed. Our students' needs, however, remain acute, and I hope that you will consider renewing, increasing or starting your support using the donation form at the end of this newsletter. If you are interested in issuing a challenge grant for the coming Annual Fund year, I know that Michele Marincola would be delighted to talk with you.

Renovation and Expansion of the IFA Facilities

Based on a progressive plan, we have been executing a series of renovations and upgrades to tailor our space, the beautiful Duke and Chan Houses, into a more state of the art academic center and a more comfortable home for its residents. Over the past four years, our visual resources and projection capabilities have gone fully electronic to the highest level of quality and depth, thanks to a major University grant. Our grand lecture hall has been enhanced for acoustics, aesthetics, and comfort. Additional space, however, is very much needed. The firm of Architecture Research Office has designed a wonderful addition—our first in 25 years—in the Sheldon Solow Library and Study Center. By expanding both our library and study space onto two floors of the town house adjacent to the Duke House, with access

provided by a passage linking the buildings together, the Solow Center presents a truly exciting opportunity to create space and enhance our campus. Fundraising for construction is now under way.

Our Flourishing Forum

Public programming at the Institute is wide-ranging, offering a variety of formats from lectures to symposia to conferences that attract and gather diverse audiences. The academic year now brims with a full schedule of events open to the larger community. Just this past spring, for example, two remarkable and thoughtful symposia were sponsored under the auspices of faculty, students, and alumni: *Courbet Now: Young Scholars Respond*, was organized by Linda Nochlin and her students to give voice to emerging young scholars, and in a tribute to our beloved Jonathan Brown, his students organized a symposium that brought together friends, colleagues and students from around the world. It was quite an impressive two-day gathering!

All of this makes me very proud of everything our community has accomplished over the past six years. It has been an extraordinary privilege to work with colleagues, students, and partners of the unique caliber the Institute attracts. I would like to thank all alumni for their support of my work, and to recognize the dedicated efforts and many contributions of the Alumni Association in helping us all stay in touch and connected to the Institute.

Now, I look forward to my continuing work with the Institute's extraordinary students and faculty, and to seeing all of you soon.

Three lectures by Molly Nesbit

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And for how long? Who speaks for it?
And for how long?”

The other two lectures Nesbit delivered were equally enthralling and centered on activities that might have remained mere footnotes in the cultural history of the times. In “Without Walls: Ten Days in August 1974/Gordon Matta-Clark Cuts Bingo at Artpark,” she reviewed a number of both well-known and obscure projects initiated by Matta-Clark, a son of the Surrealist painter and a younger colleague of Robert Smithson of *Spiral Jetty* fame. As innovative a figure as Smithson—both men died at the age of 35; Smithson, in 1973, and Matta-Clark in 1978—he never quite got the attention that Smithson attracted. In her stirring iteration of Matta-Clark’s legacy, Nesbit showed how art history is constantly

revising its assessments of the past. During her last talk, “Towards a Social History of Art: March 10, 1968/Marcel Duchamp Takes a Bow After Walkaround Time.” Nesbit called attention to the activities of several figures during the 1960s, including Duchamp, John Cage, and George Kubler. And she once again used the Socratic method as she pondered, “What is the physical reality of a work of art once it has entered time, and new time has come up against it? How separate can it be from the present? From social life? From the technologically organized lights of the media old and new?”

Nesbit also wondered, “Who speaks?” Addressing this question, she reviewed three essays that were, in her words, “staking a new claim on the history of

art.” Published in three very different types of journals of the period, they were: in *Artforum*, “City vs. Country: The Rural Image in French Painting from Millet to Gauguin” by Robert Herbert; in *Burlington Magazine*, “A Bourgeois Dance of Death: Max Buchon on Courbet” by T.J. Clark; and, in an *Art News Annual*, “Why Have There Been No Great Women Artists?” by Linda Nochlin.

Professor Nesbit, who has already published *Atget’s Seven Albums*, based on her dissertation at Yale, and *Their Common Sense* and has been involved since 2002 with *Utopia Station*, a wide ranging project, plans to expand these lectures into a book. Expect this volume to join the heady company of Herbert, Clark, and Nochlin.

Conservation Center Symposium

by Anuja Butala

In October 2007, an audience of IFA students and faculty, supervisors, and guests heard twelve Conservation Center students talk about how they spent their summer. Students shared their experiences from archaeological excavations, museum conservation labs, Villa la Pietra (NYU’s campus in Florence, Italy) and their White-Levy sponsored travel.

Several students spoke about conservation on site, including Eliza Spaulding and Melissa Gardner, who participated in the IFA’s excavations at Samothrace, Greece. Amy Tjong

spent part of her summer at the Shaanxi Archaeological Institute in China, while Anna Serotta spent six weeks at the IFA’s Aphrodisias excavation in Turkey, thanks in part to a grant from The Samuel H. Kress Foundation. Anna’s participation in the Aphrodisias field season complemented training she had completed in Rome, studying ancient marble carving techniques with sculptor Peter Rockwell.

Tara Hornung talked about her work on the Panama Gold Project, and her participation in an AIC workshop “Assessing the Skin: Characterizing the Animal Source, Processing Method, and Deterioration of Museum and Library

Objects” that she attended through support from the IFA.

A few students offered their experiences as interns in conservation labs at museums worldwide. Jennifer Badger gave an account of her summer at the Victoria Hall Memorial Museum in Kolkata, India, which was funded by the IFA; Aimee Ducey described her treatment of an ethnographic feather cloak at the Bishop Museum in Hawaii; and Diana Johnson spoke about her time at the Norsk Folkemuseum in Oslo, Norway treating and examining the metal components on traditional Norwegian costumes. Alisa Eagleston described her internship at The

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Tenth Anniversary

of the Colloquium on Spanish and Latin American Art and Visual Culture Celebrated at IFA

by Miriam Basilio

In 1998, an exciting program that built upon the IFA's special strengths in the study of Spanish and Latin American art from the early modern period to the present was launched by Professors Jonathan Brown, Robert Lubar and Edward J. Sullivan. Comprised of a series of lectures, panel discussions and exhibition tours, this program has over its ten year life-span brought together over fifty senior and emerging scholars, among them Dawn Ades, Kellie Jones, Juan José Lahuerta, Jordana Mendelson, Natalia Majluf, Luis Pérez-Oramas, Natasha Staller and Reva Wolf. They have often shared their work in process, thus generating lively discussions that have enhanced the studies of Spanish and Latin American art at the Institute and served as a means of furthering contacts between our students and the greater academic community. With initial support by AFINSA, and more recently, Roberta and Richard Huber, the Colloquium has become an integral part of the IFA's programs. One



notable facet has been the opportunity for students and recent graduates to participate in current academic debates and gain insight into emerging scholarship both in the US and abroad. Over the years, the Colloquium's organizers have also generously invited a number of doctoral students to present their research furthering the collegiality that characterizes these increasingly popular areas of study at the IFA. This year, the Colloquium organizers chose to highlight the strength of this area of studies at the IFA by inviting a series of alumni in the fall semester: Anne Umland, who presented research

related to her upcoming exhibition and related publication *Joan Miró: Painting and Anti-Painting 1927-1937*; Anna Indych López's lecture was based on parts of her book *Mexican Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States* (forthcoming University of Pittsburgh Press); and this writer spoke about the final section of a book she is writing, *Spain at War: Visual Culture, Propaganda and Exhibitions, 1936-1940*. This spring Luisa Elena Alcalá, Sofía Sanabrais, Julie Shean and IFA AA President Suzanne Stratton-Pruitt presented new research at a symposium on Colonial art.

Conservation Center Symposium

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Metropolitan Museum of Art's Leslie Gat Conservation Center. She participated in a six-week course funded by the Kress Foundation in which NYU graduate students in conservation, art history, and museum studies worked collaboratively to survey a portion of the collection at the Dyckman Farmhouse Museum.

Several students travelled to Florence with Conservation Center faculty to help

with treatment projects at Villa La Pietra. Students gave a wonderful account of the Villa's history and current initiatives including conservation of mural paintings, re-housing of works on paper, and sculpture conservation.

Thanks to IFA travel grants supported by Shelby White and Leon Levy, first year conservation students were able to travel widely to examine works of art

and archaeology. Students recounted their travels to museum, galleries and cultural institutions in Germany, Italy, Spain, China, Israel, and Great Britain. The talks were a wonderful opportunity to hear directly from students about their initiatives outside the IFA. Interested alumni are encouraged to attend the presentations this fall.

The Cook Lecture

by Susan Galassi

On April 1, 2008, Anne Litle Poulet, Director of The Frick Collection, renowned expert in French eighteenth-century decorative arts and sculpture, and IFA alumna, delivered the annual Walter S. Cook Lecture, sponsored by the Institute of Fine Arts Alumni Association. It was attended by a full house of alumni and faculty. In her lecture titled *The Lodge of the Nine Muses: Houdon and Freemasonry*, Ms. Poulet discussed the role of Freemasonry in eighteenth-century France and the sculptor's relationship with an illustrious lodge known as *La Loge des Neuf Soeurs* (the Lodge of the Nine Sisters—or Muses) in Paris. The Lodge was founded in 1776 and remained active to 1848, though disbanded through the years of the Revolution. It was a gathering place for the most progressive, free-thinking philosophers, scientists, painters,

musicians, statesmen, and aristocrats of the time—some of whom met their end on the guillotine. Its international roster included such notables as Benjamin Franklin, Count Alexander Stroganov, Diderot, Dr. Guillotin, the scientists Joseph and Etienne Montgolfier (who invented the hot air balloon) the astronomer, Jérôme de Lalande, and the American naval hero John Paul Jones; at one time or another many of them sat for their portraits by Houdon, and the Lodge also commissioned portrait busts of members, including Voltaire and John Paul Jones from him.

The most distinguished member of the Lodge, however, was Voltaire. The great philosopher and man of letters was inducted in 1778 at the age of 83 when he made his triumphant return to Paris after a thirty-year exile. He died only a few weeks after he was led into the ceremony on the arm of

Benjamin Franklin. Not long after Voltaire's death, Houdon was himself received as a member—the only sculptor to be so honored. Ms. Poulet discussed the reasons why Houdon was drawn into this circle, and the impact of his relationship with the Lodge on his art.

Ms. Poulet noted that although Houdon trained at the French Academy of Painting and Sculpture and won the coveted Prix de Rome, he encountered difficulties with the court of Louis XVI on his return from Italy. In the early 1770s, the sculptor mainly relied on work for foreign courts. A commission from Diderot for a portrait bust in 1771, however, helped to turn things around. Houdon's technical brilliance and his adaptation of the forthright Roman portrait bust type to modern times impressed Diderot as a new form of representation perfectly suited to conveying Enlightenment ideals, and he promoted Houdon among members of his circle. By 1775 Houdon was represented at the Salon by a wide variety of busts of French sitters in classical garb or contemporary dress, and he would soon receive recognition and commissions from the French crown as well. The turning point in his career, Ms. Poulet noted, was in 1778 when Voltaire returned to Paris and sat for Houdon two or three times in March of that year. The resulting series of busts in different formats, as well as a full-length seated sculpture for the foyer of the Comédie Française, “fixed the image of [Voltaire] for all time.” It was through these works that Houdon



Anita Moskowitz, Beth Holman, Anne Litle Poulet, Yvonne Elet, Carol Krinsky

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“The Hispanic World of Jonathan Brown,”

A Symposium in Honor of Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts

by Lisa Banner

The coincidence of the 75th Anniversary of the Institute and the 35th year of Jonathan Brown’s teaching at the Institute provided the occasion for a symposium in honor of this eminent scholar and teacher of Spanish and Latin American colonial art.

Several of his students organized a two-day celebration, beginning with a keynote address by Sir John Elliott at The Frick Collection, on Wednesday evening, May 21st. The many guests were welcomed by Director Anne Poulet. Susan Galassi, Curator at The Frick Collection, described the productive relationship between The Frick Collection and Jonathan Brown. His long time friend and collaborator John Elliott’s talk, *Monarchy and Empire: The Hispanic World of Jonathan Brown*, was received with great applause and enthusiasm. Lisa Banner introduced the Director of the Centro de Estudios Europa Hispánica, Dr. José Luis Colomer, publisher of Jonathan’s *Collected Writings on Velázquez*, who spoke about the importance of gathering his many significant essays into one volume. Afterward, guests gathered for cocktails in the Garden Court, speaking in many languages and with much laughter.

After welcoming remarks by Professor Michele Marincola, the speakers were introduced by Reva Wolf, Associate Professor and Chair, Art History Department at SUNY, New Paltz. She zeroed in on the figures of Jonathan



Hernán Cortés drawing of Jonathan Brown, 2002

and his wife Sandra at a Warhol happening in 1966, revealing a side of Jonathan that few had seen. Historian Richard Kagan showed some photos of himself and Jonathan together in the Prado in the early 1970s, and followed with a talk on El Greco’s portraits. Alejandro Vergara, now senior curator of Dutch and Flemish art at the Prado, described the “Look, Logo and Knockoff” of landscape paintings popularized by the Flemish painter Joachim Patinir. Dawson Carr, Curator of Later Italian and Spanish Painting at the National Gallery, London, addressed issues concerning Velázquez’s *The Christian Soul*

Contemplating Christ at the Column. Jesús Escobar spoke about the Court prison in Madrid, designed by Juan Gómez de Mora.

The afternoon session was introduced by Luisa Elena Alcalá, Professor at the Universidad Autónoma of Madrid, who spoke eloquently about Jonathan’s contributions to the study of Hispanic art outside of Spain. Independent scholar Suzanne Stratton-Pruitt spoke about portraits of the Spanish monarchs in the colonies. Marcus Burke, Curator of Paintings, Drawings and Metalwork at The Hispanic Society of America, followed with an engaging and lively discussion of the methodology of research in colonial Latin American painting. The afternoon continued with Clara Bargellini, Professor of Art History from the Universidad Nacional Autónoma de Mexico, speaking about the paintings made for Jesuit missions in remote northern Mexico, California, and the Southwest. Edward Sullivan, Dean of the Humanities at NYU and Professor at both the Department of Art History and the Institute of Fine Arts, followed with a discussion of a painting by Francisco Oller of the teacher Rafael Cordero with his students. Robert Lubar, Associate Professor of Fine Arts at the IFA, concluded by examining Picasso’s deconstruction of Velázquez’s *Las Meninas*. He presented Jonathan with a photo of Velázquez’s *Las Meninas*, transferred to canvas, with Jonathan’s face in place of Velázquez’s, wearing one of his own medals, and with the current King Juan Carlos I and Queen Sofía of Spain inserted into the mirror in the background.

The speakers, as well as the audience members, came from far and wide (Mexico, Germany, Spain, and England; Maryland, Wisconsin, Colorado, Georgia, and

Massachusetts), to celebrate with Jonathan, his students, and his family. The museum and academic worlds were represented in equal measure. The celebration honored the

pioneering scholarship of Jonathan Brown, and the valuable contributions he has made to our understanding of Spanish and Latin American colonial art over the past four decades.



The Cook Lecture

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was invited into the privileged bastion of the Lodge of the Nine Muses and enjoyed immersion into the most progressive currents of thought of his time. Through his association

with the Lodge, the sculptor found a clientele with whom he shared the egalitarian values expressed in his art. Houdon handed down to us an enduring testimony of his tumultuous

age through his remarkably innovative and lifelike portrayals of the individuals who shaped it, and in doing so gained immortality himself.

Craig Hugh Smyth:

Excerpts from the 1991 Interview with Blanche and Milton Brown



Craig Hugh Smyth was the Institute's second, and longest serving, director. He held the position from 1951 to 1973. Smyth passed away in December 2006 at the age of 91.

On Admissions

SMYTH: [I would like to speak now about] what the Institute was like when I came, and what, if any, changes took place; and I think in respect to students, the Institute's policy of admissions when I arrived, which was the policy under Walter Cook. And this is what we tried to continue, a flexibility in admissions that didn't put the full weight on academic record, but rather on the nature of the applicant's interests, and whether it seemed that this person was ready for graduate work, in spite of not having brought lots to it that would normally be considered essential. And this is what I think Walter had always done. That meant that in my time, we tried to have controls in the course of a student's stay at the Institute, to see if

his work were measuring up enough so that it was worthwhile his staying.... But flexibility was there before, and we tried to keep it. And a lot of what determined whether a student came in or not was the nature of the interview that we had with them. And I did most of the interviewing, as Walter Cook had always done. I wanted to mention as a case of flexibility, the case of Leo Steinberg. A man who was high in the Institute of International Education made an appointment to see me one day. And the purpose of his visit was to talk about a young man who he thought was brilliant, who ought to do graduate work in the history of art, but who had no B.A. degree. Would the Institute consider finding some way to get him into graduate work? I said I would certainly see the person. And Leo Steinberg arrived, and I discovered that he had already written and published *The Eye is a Part of the Mind*, which seemed a very good recommendation. And so the way it often happened with the Institute, we found ways of doing things that were not regular within the University. We found a way of putting Leo Steinberg into graduate study, while at the same time, he began to get credit for undergraduate courses, so that he would have a B.A. in the course of his graduate work.

BLANCHE: Was that kind of arrangement tradition, also?

SMYTH: I don't know whether Walter had ever done that, but that was the kind of thing I think that he would've approved. And I met that man [Thomas] Freudenheim, who's

now very high in Washington, the other day. And he reminded me that he too came to the Institute with some lack that should've kept him out, and that we found a way, [laughs] that I found a way for him to get in anyway. So that was in that tradition. I remember a few interviews. I remember Donald Posner's interview. He came, as I remember, to say that he would like to go to the Institute, but he wanted to spend a year first at Harvard. And it seemed to me that this was a man who'd certainly planned his career [laughs] with great care. That made an impression on me. And I can remember doing an interview with Carter Brown, who I knew had been going from department to department to see where he wanted to study. And I thought that he should be challenged slightly. And so I did. And he tells this story always.

BLANCHE: He told it to me when I interviewed him in Washington. But do, please, tell it.

SMYTH: Well, I can't remember, really, how it was. But I wanted to convey that one had to make one's way. And I think I used the notion of you can get on the beachhead, but from then on, it's a struggle, you know, to [laughs] make it, or something like that. And I saw that he reacted to this. It was good.

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On Dissertation Defenses

SMYTH: I don't know whether I mentioned this before, but in student

relationships it had been, I think, the tradition at the Institute, but it certainly was in my time, that no one could fail the defense of the dissertation. Did I mention that before?

BLANCHE: No.

SMYTH: Once a dissertation was approved, and it had three readers first, out of five, once three readers had approved it, you knew that the next two couldn't disapprove it, because the majority would win. And once all five readers had read, and the decision was made, then came the defense. But the defense, as Walter Friedlaender once put it, was like a Portuguese bullfight. You could run the bull, but you couldn't kill it. And this, I think, was a very fine thing, because it meant that the defense could bring up matters of real import, as far as the dissertation goes, for the future.

BLANCHE: It became a very positive discussion.

SMYTH: It became a positive discussion. And you never forget what's asked you under those conditions. And so it could be a real learning process, as well as a celebration.

BLANCHE: Were there places where people did fail the defense?

SMYTH: Yes.

BLANCHE: Because I remember Walter Friedlaender saying that the defense was in Latin, in his university, and, knowing that you couldn't fail,

you prepared a Latin defense of your dissertation and learned it beforehand, and spoke it.

SMYTH: Well, at Johns Hopkins right now, you can have your dissertation approved, but be failed in the defense, and not get the Ph.D.

BLANCHE: And it does happen. It does happen. Heavens, how horrible.

SMYTH: So it's a real hurdle there. But with all the hurdles that one jumped as a graduate student at the Institute, to have one more at the end seemed just impossible. So that sherry was always waiting, and the friends were always waiting outside, knowing that the end result was going to be alright.

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On Teaching

SMYTH: The lecture course and the seminar was the combination when I came. And one gave, in that first year—when everybody taught three courses, before I changed it—two lecture courses and a seminar. And even after it was changed so that it could be one for each member of the faculty, one lecture course and one seminar a term, I became more and more, for my own part, sure that lecturing wasn't what I thought was best, unless one had a whole new synthesis. I got very tired of hearing my voice laying down how it was. And I think that is a direction that has taken more importance in recent years. In any case, I moved then towards seminars that were—if I could, make them joint investigations of things

that students and faculty member could do together, with the notion that one was studying the history of art; one was trying to understand, first of all, the objects individually, and the history in which they took part, though we were probably less concerned with context than we should've been. And that may have had not only to do with the way history of art was then, but also because, as people say, the Institute was far from the University. I never felt that the Institute really lacked greatly what it would've had if it had been in the University, because I felt that at Washington Square, at that time, there was a division very much between departments. And I didn't see something happening there that ought to have happened at the Institute. But I may have missed that.

BLANCHE: Well, it was the general circumstance at the time that art history tended to be taught without context.

SMYTH: It wasn't that people didn't know about context and go deeply into it and be concerned with artistic theory. For example, my own study of Mannerism was very much involved with theory, sixteenth-century artistic theory. It wasn't something based just on stylistic analysis.

BLANCHE: Well, I think some of the teaching was rich in context. Karl Lehmann's was.

SMYTH: Karl Lehmann's was certainly rich in context. And Walter Friedlaender's always was.

Craig Hugh Smyth: Excerpts CONTINUED

MILTON: Friedlaender's teaching definitely was. They always talked not in terms of what the picture meant now; it was always what it meant to the people who made it. So you had to study theory, you had to study history.

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On Transition

SMYTH: What stand[s] out in my mind is that I more and more felt that I should rethink continuing being director, because it was very hard to get time to do my own work and time to teach. And having remodeled my teaching..., leaving lectures and doing seminars in which projects were posed that we all would work on, the students and I together, this was a satisfaction which I had wanted to do. But I actually had to—the weight of the Institute was so great by 1969 that I taught, I think, the last time in 1969–70. For a while, there was a respite. In 1965, the University saw itself entering a very bad period—they said a five-year period—financially. And to relieve the University of its big commitment to the deficit of the Institute, I thought I would go to Doris Duke again and see if she would be willing to underwrite the deficit for a period of five years. And she did. But as the year 1970 approached, it was clear again that the University wasn't out of trouble, and that Robert Lehman was quite right in saying, "You were silly to do that, because they are never gonna want you to have a deficit again." In fact, the University does now pay a lot of the deficit of the Institute, so it did go back to that. In any case, it was more and more a job that one needed to spend time on. I did get leaves. I had a leave in 1963 to work

on the drawing book. And another in 1971 to write the Bronzino drawing book, and was scheduled for a leave in the spring of 1973 to work with Hank Millon on St. Peter's. We began really working on St. Peter's about 1964, and published our first piece in 1969. And we had a lot to go, and it didn't seem very easy to see how this was going to be done while I was running the Institute. So I was thinking hard about stopping the directorship, but not leaving the department. I didn't seem to want to go anywhere else. And I'd had opportunities to go to other places. Whether they were all of the same strength, I don't know. I was asked if I would be considered for the Metropolitan Museum directorship, and I said no. That wasn't what I should do. I was asked to go to Princeton by President Goheen, and I said no. And then Harvard, and I said no, because I really did want to stay at the Institute. But I was thinking more and more about it, and Irving Lavin, I think, knew that I was thinking about it, because he said one day, "If you do decide not to go on, you have to think of a new director. And do you know Jonathan Brown?" And I did know Jonathan Brown, because in our stay in 1971 at the Institute in Princeton, when I was doing the Bronzino drawing book, I met Jonathan at Richard Ettinghausen's. And I'd seen him in meetings with the visiting committee of the Department of Art and Archeology at Princeton, that I was on for a while, and liked the look of him very much there. So I spent the evening talking to him and asking him about his field. And in the end, it seemed quite plain that this was the man we ought to consider very seriously.

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On the Wrightsman Lectures

SMYTH: Out of the [Jayne and Charles] Wrightsman connection ... came the Wrightsman Lectures. And of course, Wrightsman wanted to have a part in the choice of the lecture. But so did the Institute faculty, so we had to agree about who would be chosen. And this, I think, worked out quite well. The first lecture—and we were all perfectly agreed about this—was Kenneth Clark. And the second lecture was Erwin Panofsky. And he lectured on Titian. A year or two before, I had been talking with Pan on the phone about what course he was going to teach, because he, on retirement from the Institute at Princeton, became again a proper sort of—he had a professorial title at the Institute of Fine Arts. And he said, "I have nothing to teach. I've written all the things that I intended to write." That's a nice thing to be able to say, I think. "And so I think the only thing I can possibly do is my regular seminar on method, which if you like that, we'll do it." And I said, "We'd certainly like that. But I thought that your favorite artist was Titian, and that you have never written very much about Titian. What would you say to doing a course on Titian?" "Oh," he said, "I couldn't possibly do it. I'd have to go back into the library for weeks. No, that's out." So that was the end of that. In about a week, he telephoned. And he said, "I've decided to do a fifteen-week lecture course on Titian." And it turned out to be wonderful. And so when he was asked to do the Wrightsman Lectures, it was Titian. And they turned out, I think, quite well.

Retirement party for William “Billy” Byrne

by Jenni M. Rodda

William Byrne, known to everyone simply as “Billy,” retired in December 2007 after 43 years of service to the IFA as a member of the maintenance staff. A party honoring Billy for his decades of dedicated work and wishing him well in his retirement was held in late January 2008. Faculty, current and former staff, students, alumni, and neighborhood friends gathered with Billy and his family for toasts, hors d’oeuvres, and cake. The Loeb Room was filled with laughter and stories, accompanied by Elvis Presley tunes mixed by former staff member Ray Riga.

Billy was honored with gifts: a beautiful commemorative plaque presented by Mariët Westermann, Director of the IFA, on behalf of the Institute as a whole; a new NYU jacket given by Peter Woods on behalf of the Facilities and Construction Management office; a variety of Elvis memorabilia presented by Brenda



William “Billy” Byrne and Mariët Westermann

Shrobe on behalf of the department heads; a gift certificate from the faculty; and a poster-sized card, created from a panoramic view of 78th

Street and incorporating images of Billy himself, made by Jason Varone and Michael Konrad of the Visual Resources staff. Dozens of well-wishers signed the card, which showed Billy up and down 78th Street in his acknowledged role as the “mayor” of the block.

Many attendees recounted stories of Billy’s many years at the Institute. Mariët Westermann stressed how much Billy’s steady presence and intimate knowledge of the buildings will be missed; Michele Marincola, Chair of the Conservation Center, told how students once debated about dropping water balloons on Billy’s head from the roof of number 14—then thought better of it, since it was *Billy* who would have been showered. Prof. Robert Lubar spoke for the faculty, and Ph.D. candidate and GSA officer Will Smith thanked Billy on behalf of the current students. Billy will always be the “mayor” of 78th Street to anyone who was part of the community during his 43 years at IFA.

Memories of Donald P. Hansen

by Dr. Munir Y. Taha



A few days after I arrived in New York in August 1966, coming from Morocco where I had been teaching ancient history to high school students, a friend advised me: “If you really want to go for an M.A. degree in Mesopotamian archaeology you should meet Professor Donald Hansen. I believe he teaches at NYU.”

I was delighted to hear this, because I had heard of Donald Hansen when I was at the Department of Archaeology at Baghdad University. He was very well known among Iraqi archaeologists. As I recalled, he had worked at both Nippur and the Tel abu Salabikh sites. All who had worked with him admired his expertise, and he was popularly known by the sobriquet of “Sheikh Sami”.

The very next day I set off to walk through Central Park towards the Institute of Fine Arts. When I reached

the steps leading up to the Institute I paused for a moment, aware that I was about to take a step that might change my life. An official asked me if I was a student, and when I explained that although I had no appointment I had come hoping to see Professor Hansen, he directed me to his office on the third floor. Nervously, I tapped on the door and was bidden to enter.

After introducing myself I explained that I was from Iraq, had studied archaeology at Baghdad University, and was hoping to be accepted for further studies in New York. Gazing around the room, which had piles of books and rolls of plans in every corner, I noticed a map hanging on one of the walls and remarked proudly, “This is my country, Iraq.” “Indeed, yes,” smiled Hansen, “I worked at Nippur about ten years ago. One of our seasons was so rich that *The New York Times* wrote about it and published a picture of a stone relief found there. Then I worked at Tel abu Salabikh in the south of the country. But I preferred Nippur. It’s a sacred city, mentioned in sacred texts.”

He went on to tell me that he hoped to work on another site in Iraq called Tel al Hiba. He asked me if I knew it. Humbly, I explained that my experience in fieldwork in Iraq was limited to two seasons of excavation and restoration only: at Hatra in the north and Ur in the south. “I would very much like to work at Tel al Hiba,” I told him. Hansen responded with enthusiasm, “It is a beautiful site; actually it’s on an island surrounded by marshes.” Eagerly, he went on to describe the site in detail, and I found

myself relaxing a little, won over by the love of this great man for his subject.

I was told to call again after a couple of weeks, and when I returned I was overjoyed to hear that I had been accepted to study at the Institute! My first semester was in the fall of that year, and I used to see Hansen at his office once or twice a week for supervision. I soon realised that if one wanted to work with Hansen one must dedicate oneself to one’s work. He was a brilliant teacher and adept at training his students to become good researchers or excavators.

At the end of the spring semester Hansen told me his dream had been realised: he was going to begin excavating at Tel al Hiba in the fall of 1967. The success he met with there has become legendary among archaeologists and scholars: he discovered the site of the famous ancient Sumerian city of Lagash, with an oval-shaped temple and quantities of Sumerian texts. The news of this remarkable discovery quickly spread among eminent archaeologists. For the first time in thousands of years the city of the famous Sumerian king Gudea saw the light again. But this great discovery did not change Hansen at all; he remained the same quiet and dignified scholar as before.

Good times slip away so fast. After I got my M.A. at the end of 1969 I packed my books and belongings and prepared to depart for home. The farewell party was a mixture of joy and sadness. I returned to Iraq and was given a post at the Directorate of

Antiquities in Baghdad, and Hansen was genuinely delighted for me when I told him the good news.

Within a few months Hansen himself had arrived in Baghdad together with his team, on the way to continue excavating at Tel al Hiba. Seizing my opportunity, I left everything to join him. This was my chance to learn the techniques of excavation and, hopefully, eventually to become a good archaeologist like Hansen. Within four months I learned how to read stratifications and articulate mud bricks, how to draw sections, features and pottery, and everything else an archaeologist needs to know. But above all I learned how to devote myself to my career.

The privilege of working with Hansen opened the door for me towards knowledge, dedication and self-discipline. Within two years I myself was directing Iraqi

teams excavating in the UAE, while Hansen continued to excavate at Tel al Hiba. In 1975 I met him again in Baghdad and asked him to support me with a letter of recommendation to Cambridge University in the UK, where I hoped to study for a PhD. He suggested that I return to New York, but I jokingly replied that I never drank from the same river twice!

While I was in Cambridge we kept in touch until I finished my studies in 1982. Then, sadly, I learned that he was not able to return to Tel al Hiba because of the war between Iraq and Iran. After the war we met again in Baghdad in 1988. He told me with his customary enthusiasm that he had been successful in arranging Mesopotamian exhibitions in several states in the USA. But his dream of continuing to excavate in Iraq vanished forever when the second Gulf War broke out in January 1991.

On the last occasion that we met in Baghdad I told him that I had worked in ten different countries and attended conferences and symposiums in places as far apart as Japan and Morocco, and that I owed all this to him and the good training I received when working under him. He accepted this accolade with his usual grace: like all those who have accomplished much he liked to be praised.

When, with grief, I heard of his death I covered my face with my hands to meditate for a while on the life and deeds of Donald Hansen. Not only had he achieved so much in Iraq, he had worked in Egypt, Syria, Yemen and Turkey, devoted to his career and cause and always eager to learn. None of his students or those who knew and loved him can imagine the Institute without Donald Hansen. For years to come, archaeologists all around the world will remember him as a prominent scholar who devoted his life to recording the history of mankind.

In Memoriam: Noel Frackman (1930-2008)

by John M. Hunisak

Art in all of its glorious complexity was at the core of Noel's life. She loved it. She lived surrounded by it. She continuously sought what was new and worthy of consideration. Over a period of several decades, she clarified the art of her era with an impressively long—and varied—bibliography of reviews, articles, and catalogue essays. She befriended many artists and amassed an impressive collection. She owned a spectacular

sculpture by David Smith, a painting by Robert Indiana, and important works on paper by Frank Stella, Jasper Johns, and other major artists.

Noel was an oft-published critic before she began the formal study of art history. She took occasional courses at the Institute of Fine Arts and decided that she wanted to earn a Ph.D. Her enormous determination and conviction greatly impressed Professor H. W. Janson, who became her adviser and

mentor. Her probing research into the career of American sculptor John Storrs resulted in a dissertation and impressive catalogue that accompanied the retrospective of his works at the Whitney Museum, opening in December 1986.

Noel was a devoted teacher and champion of art historical inquiry. Until this past year, she regularly taught evening classes at the State University at Purchase, where she and her husband also established a graduate program in

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In Memoriam: Ida Rubin

by Ruth Bowman



Ida Ely Rubin, a specialist in 18th Century French art and 20th Century Latin American art, died on January first of this year, at the age of 85. Mrs. Rubin was born

in Argentina and grew up in Buenos Aires. Following her graduation from Wells College, in 1944, she entered post-graduate work in art history at the Institute of Fine Arts at New York University, having won a Belgian-American Educational Foundation fellowship to continue her studies in art history in Brussels.

In 1961, when Ida was the President of the Institute of Fine Arts Alumni Association, Director Craig Hugh Smyth and the IFA faculty recommended Ida, in a letter to James M. Hester, at that time Dean of the Graduate School of NYU, for the Alumni Meritorious Award.

A quote from the letter: "She has been the best President in the nearly ten years of this organization's existence.

The Association has always been full of enthusiasm—she has channeled this enthusiasm into effective money raising and organized good projects for the Alumni Association to carry out for the benefit of the Institute. The most notable of these is the Institute's chartered plane, which takes students and alumni to Europe early in June and returns them in September at a great saving, but also with enough money cleared to make a scholarship."

Mrs. Rubin dedicated much of her career to bringing the US art world's attention to Latin American artists. Beginning in the early 1960's, she arranged numerous exhibitions of Latin American art, which included a number of artists who went on to great fame, such as the Colombian, Fernando Botero. For years, Mrs. Rubin served as President of the Foundation of the University of the Andes. For her contributions to education and the arts in Colombia in that capacity, she received the Premio Colombia in 1993, the highest award that a foreigner can receive from the Colombian government.

Working with Kay Stratton, wife of the President of the Massachusetts Institute of Technology (MIT), Ida was a

founding member of the Art Committee at MIT, which was created to enrich the educational environment at a university focused on science and technology through exposure to the visual arts. In 1972, the Art Committee evolved into the Council for the Arts, on which she served for many years, many of those as President. In 1989, Mrs. Rubin received the esteemed Eugene McDermott Award from MIT, which is awarded to creative artists as well as authors, art historians and patrons of the arts in recognition of their contributions to the field.

Over the course of her career, Mrs. Rubin acted as curator of several important collections. She used her exhibition and editorial skills for "The Guennol Collection: Cabinet of Wonders," owned by Mr. and Mrs. Alastair Bradley Martin and his wife Edith Park Martin. As part of this project, Ida edited three separate volumes of catalogues for large Guennol exhibits at both the Metropolitan Museum and the Brooklyn Museum.

Besides her husband of 50 years, Jerome S. Rubin, Mrs. Rubin is survived by two children, Richard Rubin of Chicago, IL, and Alicia Ely Yamin of Belmont, MA, and two grandchildren.

Noel Frackman (1930-2008) CONTINUED FROM PAGE 15

the History of Art. She served on many boards, contributed generously to art-related causes, and offered unswerving support from behind the scenes. Noel Frackman was such a vibrant, over-life size personality that her death

has left many of us in a state of shocked disbelief. She was elegance personified, beginning with her unerring sense of fashion and continuing to the smallest, thoughtful detail. Her capacity for loyalty and friendship was limitless.

Her hearty laughter enhanced and complemented her seriousness of purpose. She had crafted a remarkable life in which aesthetic, human, and emotional dimensions united seamlessly. How deeply we will miss her!

IFA ALUMNI ASSOCIATION 2007 SUMMER STIPENDS

by Keith Kelly

One of the Institute's most valued traditions is the IFA Alumni Association Travel Grants. Travel awards are funded through the generous annual gifts of alumni, as well as income from the the Jean B. Rosenwald Memorial Fund and the Barbara P. Altman Fellowship Fund. This support enables Institute students to pursue valuable opportunities outside New York for research and professional growth, and have become all the more important during this era of rising costs for travel and living abroad. Thanks to the generosity of our alumni, we were able to award assistance to seven students for the summer of 2007, totalling more than \$14,450. Alumni Charles Little, Miriam Babilio and Sabine Rewald, working in conjunction with the Institute's Fellowship Committee, selected the grantees. This is how those students used their stipends:

Mark Abbe – "I thank the Alumni Association for the support that allowed me to undertake dissertation research at the American School of Classical Studies Excavations at Corinth, where I was able to examine nine newly excavated marble sculptures found in a luxurious Roman house from the later imperial period. More than half of the pieces preserve extensive remains of original painting and gilding." In addition to working with these pieces, Mark surveyed the preserved polychromy on marble sculptures from the site's storerooms and depots, adding over thirty five additional pieces, often in a remarkable state of preservation, to the

nine he went to study. He will now incorporate this largely unpublished material in his dissertation "The Polychromy of Ancient Roman Sculpture," which is co-sponsored by Katherine Welch and Michele Marincola.

Jamie Donati – Jamie traveled from Turkey, where he was participating in the Aphrodisias Regional Survey, to Greece for dissertation field research in five Greek cities in the Peloponnese. His thesis, sponsored by Clemente Marconi, is dedicated to the spatial and architectural development of the agora in the Peloponneses. On this exploratory trip, Jamie assessed the topography and gained a firsthand understanding of the Greek architectural remains. "I'm grateful to the alumni for this unique opportunity to take a first look in the flesh."

"I met leading art historians and museum professionals and was invited to view private collections, giving rise to new questions and avenues of research that I doubt I would have lighted upon on my own. I thank the Alumni Association for its generous support."

Lorraine Krafel – The Alumni Association funded a trip from Rome to Florence, Milan and Genoa for Lorraine's dissertation research on "Mythology and Metamorphoses: Raphael's Woven Grotesques for the Vatican Palace," sponsored by Colin Eisler. In Florence, Lorraine was an invited scholar at the Villa I Tatti and she conducted research at the Archivio di Stato di Firenze and at the Biblioteca Laurenziana. In Milan, she consulted with the tapestry historian Nello Forti Grazzini, who has written on Raphael's tapestry designs, and, in Genoa, she met with the curator Piero Boccardo to discuss the patronage of Andrea Doria and studied the interior decoration at the Palazzo del Principe by Raphael's pupil, Perino del Vaga. "Thank you for the exceptionally generous support. It was a great honor to have my project selected by the IFA Alumni Association."

Joan Kee – The Alumni Association assisted Joan with transportation costs as she traveled from Seoul to Tokyo and Kamakura as she prepared her dissertation on Lee Ufan, a Korean expatriate painter based in Japan, sponsored by Jonathan Hay. Joan met with Mr. Lee in his studio in Kamakura while she pursued extensive archival work in Tokyo for approximately six weeks.

Kerith Koss – Kerith applied her award to living expenses during a 12-week internship at the Department of Conservation and Scientific Research at the Freer and Sackler Galleries of the Smithsonian. During the course of her summer internship, Kerith assisted in the installation of a major

“I was able to complete a significant portion of my archival research this summer and this would not have been possible without the generosity of the Alumni. I am extremely grateful.”

exhibit concerning Portugal in the 16th and 17th Centuries, and she completed an exacting analytical study of Iranian enameled ceramics.

Jodi Roberts – With an award to augment a Tinker Summer Research grant, Jodi traveled to Argentina and Uruguay to develop a dissertation topic on the generation of Latin American modernists of the 1920s and 30s from Buenos Aires, Sao Paulo and Montevideo, and whose formative years were spent in Madrid, Barcelona, Paris and Berlin. Jodi

proposes a dissertation concerning the “Ultraismo” movement and the artists Rafael Barradas and Norah Borges, sponsored jointly by Rob Lubar and Edward Sullivan. “Some of my most rewarding experiences were completely unplanned. I met leading art historians and museum professionals and was invited to view private collections, giving rise to new questions and avenues of research that I doubt I would have lighted upon on my own. I thank the Alumni Association for its generous support.”

Susan Schafer – Susan traveled to Bologna, Parma and Ivrea for research in support of her dissertation, “Roma Anno Zero: Continuity and Change in Post-WWII Architecture in Rome,” sponsored by Jean-Louis Cohen. In Bologna, Susan interviewed the architect Carlo Melograni, a central figure in postwar housing. She then consulted the archives in Parma of the structural engineer Pier Luigi Nervi who designed the 1960 Olympics. “The highlight of my summer was spending an entire day with Nervi’s granddaughter, who not only shared emotional and personal memories of her grandfather, but generously

allowed me access to dozens of documents never seen before by any researcher.” In Ivrea, Susan worked in the Ludovico Quaroni archives finding material necessary to her explication of the nature of the architectural academic philosophy of the period. “The Alumni Association fills a genuine need by providing financial support to those of us whose dissertations require research outside of the country. Indeed, I was able to complete a significant portion of my archival research this summer, and this would not have been possible without the generosity of the Alumni. I am extremely grateful.”

“The Alumni Association fills a genuine need by providing financial support to those of us whose dissertations require research outside of the country.”

IFA STUDENTS WHO HAVE WON OUTSIDE FELLOWSHIPS FOR 2006-2007

Mark Abbe

Leon Levy Research Fellow,
Sherman Fairchild Objects
Conservation Center,
Metropolitan Museum of Art

Qamar Adamjee

Coleman Memorial Fund Fellowship,
Metropolitan Museum of Art

Heather Awan

Bothmer Fellowship,
Metropolitan Museum of Art

Andaleeb Badiee Banta

Moore Curatorial Fellow,
Morgan Library and Museum

Lisa Banner

Samuel H. Kress Curatorial Fellow,
Hispanic Society of America

Laurel Bestock

GSAS Dean's Dissertation Fellowship

Johanna Blokker

Dissertation Research Grant,
Deutscher Akademischer Austauschdienst

Jennifer Brown

Morse Academic Plan Preceptorship

Kim Conaty

Grey Gallery Graduate Assistantship

Jacquelyn Coutré

Fulbright Foundation Grant

Yassana Croizat

American Dissertation Fellow,
American Association of University Women

Orgu Dalgic

Jane and Morgan Whitney Fellow,
Metropolitan Museum of Art

Jamieson Donati

GSAS Predoctoral Fellowship

Mailan Doquang

Social Sciences and Humanities
Research Council of Canada

Aimee Ducey

Dedalus Foundation Fellowship in
Conservation

Alisa Eagleston

Hagop Kevorkian Fellowship in Conser-
vation, Metropolitan Museum of Art

Ana Franco

Fulbright Foundation Scholarship

Amanda Frisosky

Award in Conservation,
Samuel H. Kress Foundation

Casey Gardonio-Foat

Travel Fellowship in the History of Art,
Samuel H. Kress Foundation

Sarah Graff

Hagop Kevorkian Curatorial Fellowship,
Metropolitan Museum of Art

Tara Hornung

Visiting Student Award, Freer Gallery
of Art/Arthur Sackler Gallery

Anne Hrychuk

Social Sciences and Humanities Research
Council of Canada and Sir James Lougheed
Award of Distinction, Alberta, Canada

Matthew Israel

Curatorial Fellowship,
New Museum of Contemporary Art

Lauren Jacobi

Morse Academic Plan Preceptorship

Danielle Johnson

Morse Academic Plan Preceptorship

Anna Jozefacka

GSAS Torch Prize Fellowship and
Scott Opler Graduate Student Fellowship,
Society of Architectural Historians

Yumiko Kamada

Japanese Government Study Abroad
Fellowship

Lorraine Karafel

Visiting Scholar, American Academy
in Rome

Jongwoo Jeremy Kim

Junior Fellowship,
Paul Mellon Center for Studies in
British Art, Yale

Abby Kornfeld

Wexner Graduate Fellowship

Karen Leader

Morse Academic Plan Preceptorship

Abby McEwen

GSAS Predoctoral Fellowship

Rachel McGarry

John E. Andrus Research Fellow,
Prints and Drawings,
Minneapolis Institute of Arts

Kathryn Moore

Jack Kent Cooke Foundation Fellowship

Adele Nelson

GSAS Outstanding Graduate Student
Teaching Award and Rockefeller
Archive Center Grant-in-Aid

Elizabeth Nogrady

Elinor Wardle Squier Townsend
Fellowship, Vassar College

Mary Oey

Foreign Language Area Studies Grant,
Center for European and
Mediterranean Studies

Jeremy Ott

Stevens Fellowship, American School of
Classical Studies in Athens

Anna Piotrowska

Theodore Rousseau Fellowship,
Metropolitan Museum of Art and
Travel Fellowship in the History of Art,
Samuel H. Kress Foundation

Eric Ramirez-Weaver

Jane and Morgan Whitney Art History
Fellow, Metropolitan Museum of
Art and GSAS Dean's Dissertation
Fellowship

Marika Sardar

Coleman Memorial Fund Fellowship,
Metropolitan Museum of Art

Lindsey Schneider

Theodore Rousseau Fellowship,
Metropolitan Museum of Art

Alison Strauber

Ailsa Mellon Bruce Predoctoral
Fellowship, Center for Advanced
Study in the Visual Arts

Eve Straussman-Pflanzer

Theodore Rousseau Fellowship,
Metropolitan Museum of Art

Leah Sweet

Morse Academic Plan Preceptorship

Denise Teece

Theodore Rousseau Fellowship,
Metropolitan Museum of Art

Rose Trentinella

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

Jessica Vodofsky

Helena Rubinstein Foundation Summer
Intern, Museum of Modern Art

Michele Wijegoonaratna

Chester Dale Fellowship,
Metropolitan Museum of Art

DISSERTATIONS COMPLETED IN 2007

Ellen Adams, “After the Rain: Surrealism and the Post-World War II Avant-Garde, 1940-1950” (Lubar)

Patrick Amsellem, “Remembering the Past, Constructing the Future. The Memorial to the Deportation in Paris and Experimental Commemoration after the Second World War” (Cohen)

Susan Anderson, “Witty and Lascivious Amusements: The Drawings of Cornelis Dusart and the Dawn of the Eighteenth Century” (Haverkamp-Begemann)

Andaleeb Badiee-Banta, “Bernardo Strozzi: Defining an Artistic Identity in Early Seventeenth-Century Genoa” (Westermann)

Laurel Bestock, “The Development of Royal Funerary Cult at Abydos: Two New Funerary Enclosures from the Reign of Aha” (O’Connor)

Helen Burnham, “Fashion and the Representation of Modernity: Studies in the Late Work of Edouard Manet, 1832-1883” (Nochlin)

Sarah Cartwright, “The Collectio Antiquitatum of Giovanni Marcanova (Modena Biblioteca Estense Universitaria Ms. alfa. L.5.15 = Lat. 992) and the

Quattrocento Antiquarian Sylloge” (Alexander)

Lisa Duffy-Zeballos, “Murillo’s Devotional Paintings and the Late Baroque Culture of Prayer in Seville” (Brown)

Yvonne Elet, “Papal villeggiatura in early modern Rome: poetry, spoils, and stucco at Raphael’s Villa Madama” (Brandt)

Johanna Epstein, “The Impressionist Brush: Perceptions of Seventeenth-Century Dutch Art in France” (Nochlin)

Gregory Galligan, “The Cube in the Kaleidoscope: The American Reception of French Cubism, 1918-1938” (Lubar)

Sarah Ganz, “Promising Pictures: Utopian Aspirations and Pictorial Realities in 1890s France” (Nochlin)

Mia Reinoso Genoni, “Filarete in Word and Image: Persuasion and Invention in the *Architetonico Libro*” (Trachtenberg)

Lyle Humphrey, “The Illumination of Confraternity and Guild Statues in Venice, ca. 1260-1500: Mariogola Production, Iconography, and Use” (Alexander)

Liliana Leopardi, “Aesthetic Hybrids: Interpreting Carlo Crivelli’s Ornamental Style” (Eisler)

Ellen McBreen, “The Pimp and the Primitive: Eros and Africa in the Sculpture of Henri Matisse (1906-1909)” (Lubar)

Rachel McGarry, “The Young Guido Reni: The Artist in Bologna and Rome, 1575-1605” (Westermann)

Jonathan Ritter, “The American Civic Center: Urban Ideals and Compromise on the Ground” (Cohen)

Leah Rosenblatt-Lehmbeck, “Edouard Manet’s Portraits of Women” (Lubar)

Edmund Ryder, “Micromosaic Icons of the Late Byzantine Period” (Matthews)

Marika Sardar, “Golconda through Time: A Mirror of the Evolving Deccan” (Soucek)

Adriaan Waiboer, “Gabriel Metsu (1629-1667): Life and Work” (Haverkamp-Begemann)

Dissertation Proposals Approved During 2007

Mark Abbe
“The Polychromy of Ancient Roman Sculpture” (Welch)

Ian Alteveer
“The Rise of the Poststudio: A History of California Institute of the Arts, 1961-1980” (Storr)

Vanessa Davidson
“Redefining Conceptualism in South America: Alternative Communication Networks in Argentina, Uruguay, and Brazil” (Storr/Sullivan)

Jamieson Donati
“Towards an Agora: The Spatial and Architectural Development of Greek Civic

Space in the Peloponnese” (Marconi)

Jason Dubs
“Staging the Social Spectacle: Collectivism, Conceptual Strategies, and Cultural Politics in Latin America, 1961-1981” (Sullivan/Storr)

FACULTY NEWS

Jonathan J. G. Alexander

Seminars: “The Cult of the Saints” and “Text and Image in Medieval European Manuscripts” Institute of Fine Arts 2007-2008.

Publications: “Otto Pächt and the History of Art in England 1938-1963,” in M. Pächt and A. Rosenauer, eds., *Am Anfang war das Auge. Otto Pächt, Symposium anlässlich seines 100. Geburtstages*, 2006, 39-48; “A Newly Discovered Manuscript Illuminated by Giulio Clovio,” in *Quand la peinture était dans les livres. Mélanges en l’honneur de François Avril* (Brepols, 2007), 25-33.

Lectures and presentations at conferences: “Art in Italy c. 1000 to c. 1300” and “Art in the British Isles, c. 600 to c. 1400,” Institute of Fine Arts, 2007-2008; “Francesco da Castello in Lombardy and Hungary,” *Italy and Hungary: Humanism and Art in the Early Renaissance* on the patronage of Matthias Corvinus, King of Hungary, Villa I Tatti, Florence, June 2007; “The study of Medieval Art 1950-2000,” *A Century of British Medieval Studies*, British Academy, 2007; With Michael Kauffmann, account of medieval art history in the British Isles in the twentieth century, *A Century of British Medieval Studies*, British Academy, 2007.

Thomas F. Mathews

Publications: “The Palace Church of Sts. Sergius and Bacchus in Constantinople,” in Judson J. Emerick and Deborah M. Deliyannis, eds., *Archaeology in Architecture: Studies in Honor of Cecil L. Striker*, (Mainz am Rhein, 2005), 137-141; “The Show-Palaces of Constantinople and Hagia Sophia,” in *Proceedings of the 21st International Congress*

of Byzantine Studies, II Abstracts of Papers (London, 2007), 241-242; “L’art de la Cilicie: l’Arménie des croisades,” in Jannic Durand, Ioanna Rapti and Dorota Giovannoni, eds., *Arménia Sacra: Mémoire chrétienne des Arméniennes (IVe-XVIIe siècle)*, (Paris, 2006), 255-75; “Early Icons of the Holy Monastery of Saint Catherine at Sinai,” in Robert S. Nelson and Kristen M. Collins, eds., *Holy Image, Hallowed Ground: Icons from Sinai*, (Los Angeles, CA, 2006), 38-55; “Icons and the Religious Experience,” in Sarah T. Brooks, ed., *Byzantium: Faith and Power (1251-1557), Perspectives on Late Byzantine Art and Culture, The Metropolitan Museum of Art Symposia*, (New York, 2007), 2-19.

Lectures: “Vrt’anes K’ertogh and the Theology of Icons,” Association Internationale des Etudes Arméniennes, Salzburg, 2005; “The Show-Palaces of Constantinople and Hagia Sophia,” *International Congress of Byzantine Studies*, London, August, 2006; « Les attributs de Sainte Marie dans les premières icônes » Les Signes dans l’Image, Colloque de l’Institut National d’Histoire de l’Art, Paris, March, 2007; “A New Interpretation of the Church of the Peribleptos and its Place in Middle Byzantine Architecture,” (with Orgü Dalgic), *International Sevgi Gönül Byzantine Studies Symposium*, Istanbul, June, 2007; “Le icone di Maria e le loro origini pagane,” Università di Udine, April, 2007; « Dall’icona pagana all’icona cristiana, » Università degli Studi della Tuscia-Viterbo, April, 2007; « Icône pagane come offerte votive, » Università degli Studi della Tuscia-Viterbo, April, 2007.

Hannelore Roemich

Publications: “Glass and Ceramics,” chapter 7 in E. May and M. Jones, eds., *Conservation Science – Heritage Materials* (Cambridge, England: the Royal Society of Chemistry Publishing, 2006); Gerlach, S., Roemich, 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* (Stuttgart, Germany: Fraunhofer IRB Verlag, 2006), 147-151; “Archaeological glasses – a closer look,” in *L’actualité chimique* (October/November, 2007), 30-33.

Presentations: Roemich, 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, 4-5 September 2006; Roemich, “Interdisciplinary research for cultural heritage – networking in Europe,” *XXVIII National Conference on Calorimetry, Thermal Analysis and Chemical Thermodynamics*. Milan, Italy, 11-15 December 2006; “Challenges in glass conservation and analytical approaches,” *New lights on ancient materials, European training school on the analysis of ancient artifacts using synchrotron radiatio*, Synchrotron SOLEIL, Saint-Aubin, France, 14 March 2007; “Über Licht und Schatten in Museen: Abschätzung der Risiken für lichtempfindliche Kunstwerke,” *ChemART* Invited lecture, University

of Applied Arts Vienna, Department Archaeometry, Vienna, Austria, 20 Mai 2007; "Simulation techniques in conservation, an overview," *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; "Assessment and monitoring lighting conditions in museums," Special Seminar at the Smithsonian Museum Conservation Institute, Suitland MD, 21 February 2008; "The surface and beyond: new insights in old glass," *PITTCON, International conference and expo on analytics*, New Orleans, 2 March 2008; Roemich, H., Zanini, F., Nawroth, K., Mueller-Weinitschke, C., Sodini, N., "Degradation phenomena on historic glass – non-destructive

characterization by synchrotron radiation," ART2008, *9th conference on non-destructive testing*. Jerusalem, 25-30 May, 2008.

Conferences: Member of the organizing committee: experts meeting on enamel conservation, 1-2 July 2006, Chateau de Germolles, France; Main organizer: *European forum on nanosciences: a converging approach across disciplines*, Brussels, 19-20 October 2006; Main organizer: *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; Member of the international advisory board: the 41st World Chemistry Congress, session 3, *Chemistry protecting cultural heritage*, Turin, Italy, 5-11 August 2007.

Project: "Crack patterns in stained glass: research for improved conservation," experiments carried out at ELETTRA, the Synchrotron in Trieste, Italy, 22 to 25 June 2007.

Edward J. Sullivan

Publications: *The Language of Objects in the Art of the Americas* (New Haven and London: Yale University Press, 2007); *Continental Shifts: The Art of Edouard Duval-Carrie* (Miami, Arte al Dia/Haitian Arts Alliance, 2007); *Fragile Demon: Juan Soriano in Mexico 1935-50*, exh. cat., Philadelphia Museum of Art and Yale University Press, 2008.

Exhibition: *Fragile Demon: Juan Soriano in Mexico 1935-50*, Philadelphia, Philadelphia Museum of Art, February-May 2008.

Dissertation Proposals, 2007 CONTINUED FROM PAGE 20

Keely Heuer

"The Head as a Decorative Motif in South Italian Vase Painting" (Mertens)

Karen Hung

"The Master of The Parallel Folds: Hans Thoman of Memmingen and the Sculptors of Upper Swabia (1500-1550)" (Eisler)

Lauren Jacobi

"The Architecture and Urbanism of Banks in Early Modern Italy, ca. 1400-1600" (Trachtenberg)

Yumiko Kamada

"Flowers on Floats: The Production, Circulation, and Reception of Early-Modern Indian Carpets" (Soucek)

Lauren Kinnee

"The Roman Trophy: From Battle Marker to Emblem of Power" (Welch)

Abby Kornfeld

"On the Margins: Cultural and Artistic Interaction in the British Library Haggadah Manuscript Additional 14761" (Alexander)

Abby McEwen

"The Practice and Politics of Cuban Abstraction c. 1952-1963" (Sullivan)

Rory O'Dea

"From the Spiritual to Science-Fiction: The Irrational World of Robert Smithson" (Storr)

Susan Schafer

"Roma Anno Zero: Continuity and Change in Post-World War II Architecture in Rome" (Cohen)

Jessica Veith

"Jan de Braij in Perspective" (Westermann)

Derek Weiler

"Saying 'I': John Cage, Richard Hamilton, and Proto-Conceptual Art" (Storr)

Daniel Williamson

"Modern Architecture and Local Culture in Ahmedabad, 1947-1968" (Cohen)

ALUMNI NEWS

James Ackerman

Ph.D. 1952

Presentations at conferences: Inaugural address for the international symposium celebrating the 500th anniversary of the Renaissance architect, Andrea Palladio, Padual, Italy, May, 2008.

Honors: May 2008: made honorary citizen and presented with the golden key to Padua in recognition of the influence of my 1977 book, *Palladio*, and my scholarship on Andrea Palladio.

Michaël J. Amy

M.A. 1989, Ph.D. 1997

New Position: Associate Professor of Art History, College of Imaging Arts & Sciences, Rochester Institute of Technology.

Publications: “Introducing Reigl,” *Art in America*, 3 (March 2008); “Editing Nature,” in *Sebastian Lemm: Editing Nature*, exh. cat., Peer Gallery, New York, 2008; *Lee Waisler*, exh. cat., Sundaram Tagore Gallery, Beverly Hills, 2008; *Tim Prentic*, *New Kinetic Sculptures*, exh. cat., Maxwell Davidson Gallery, New York, 2008; “Nicola Verlato: Drawings,” *Nicola Verlato, Modeling Process*, exh. cat., Galleria Comunale d’Arte Contemporanea di Monfalcone, 2007; *Mark Sheinkman, 2007*, exh. cat., Von Lintel Gallery, New York, 2007; “Sculpture as Living Organism: A Conversation with David Altmejd,” *Sculpture*, 26, 10 (December 2007); “Universal Resonances: A Conversation with Berlinde de Bruyckere,” *Sculpture*, 26, 2 (March 2007); “Michelangelo’s Drawings for Apostle Statues for the Cathedral of Florence,” *Viator: Medieval and Renaissance Studies*, 37 (2006); “The Theater of the Absurd,” *tema celeste*, 116 (July-August 2006); “Boston Light: Daguerreotypes by Southworth & Hawes convey mid-19th-century America through its luminaries and ordinary citizens,” *Art in America*, 3 (March 2006); *One to One Conversation*

avec Tony Oursler, (Brussels: *Facteur Humain*, 2006); *Anil Revri*, exh. cat., Vadehra Art Gallery, New Delhi, 2006; “The Colors of Time,” in *Building a Picture: The Art of Nathan Slate Joseph*, exh. cat., Sundaram Tagore Gallery, New York, 2006; *Yigal Ozeri, As Early as New York*, Mike Weiss Gallery, New York, 2006.

Exhibition: *Quirky*, Westport Arts Center, Westport, Connecticut, November 2007.

Awards: Trustees Scholarship Award, RIT (May 2007); Gitner Family Prize, CIAS, RIT (May 2006).

Project: *Michaël Borremans: The Drawings*, (Ghent, Ludion, 2008)

Ronni Baer

M.A. 1981, Ph.D. 1990

Exhibitions: *El Greco to Velázquez: Art during the Reign of Philip III*, Museum of Fine Arts, Boston, April–July 2008 (co-curator with Sarah Schroth); *Five Centuries of European Portraiture*, Nagoya/Boston Museum of Fine Arts, September 2006–February 2007.

Awards: NEH exhibition implementation grant for *El Greco to Velázquez*, 2006; NEA exhibition grant for *El Greco to Velázquez*, 2006.

Jennifer Ball

M.A. 1996, Ph.D. 2001

Publications: “A Syrian Liturgical Stole,” *Hugoye: The Journal of Syriac Studies* 9, no. 1 (January 2006).

William Barcham

M.A. 1966, Ph.D. 1974

Publication: “Bernardino da Feltre, the Monte di Pietà and the Man of Sorrows: Activist, Microcredit and Logo,” co-authored with Catherine Puglisi, *Artibus et Historiae* 57, (2008).

Presentations at conferences: “The King’s Body and the Man of Sorrows: The Coronation Book of Charles V,” *43rd International Congress on Medieval Studies* (session: *Kingship and Religiosity*

in the Middle Ages), Kalamazoo, MI, 2008; “Rosalba e Anton Maria Zanetti tra Parigi e Venezia nella prima metà del secolo,” *Convegno internazionale di Studi, ROSALBA CARRIERA (1673-1757)*, Fondazione Giorgio Cini, Venice, 2007; **Project:** Member of Organizing Committee for *Mille anni tra Venezia e Pechino (Il Genio di Venezia)*, an exhibition planned for Beijing in May 2009 followed by Rome in September 2009.

Kim Teresa de Beaumont

M.A. 1975, Ph.D. 1998

Position: Guest Curator (May 2005 through January 2008) for *Gabriel de Saint-Aubin (1724-1780)* at the Frick Collection, October 30, 2007 to January 27, 2008 and the Musée du Louvre, February 21 to May 26, 2008.

Publications: “Reconsidering Gabriel de Saint-Aubin: The Biographical Context for His Scenes of Paris” including 33 catalogue entries in *Gabriel de Saint-Aubin (1724-1780)*, exh. cat., The Frick Collection, New York, October 30, 2007 to January 27, 2008 and Musée du Louvre, Paris, February 21 to May 26, 2008; “Gabriel de Saint-Aubin (1724-1780),” *The Frick Collection Members’ Magazine* (Fall 2007): 4-9.

Lectures and presentations at conferences: “Gabriel de Saint-Aubin and ‘le Spectacle de l’histoire parisienne,’” The Frick Collection, December 5, 2007 and January 25, 2008 (also delivered at the Alliance Française, (in French), Greenwich, CT on January 8, 2008); “Caught in the Web of Gabriel de Saint-Aubin,” *Saint-Aubin Study Day* at the Frick Collection, January 22, 2008.

Conferences: Organizer: the *Saint-Aubin Study Day* in collaboration with Dr. Colin B. Bailey, Associate Director and Chief Curator, The Frick Collection.

Exhibitions: Collaborated with Pierre Rosenberg, President-Director Emeritus,

Musée du Louvre, Colin B. Bailey, Christophe Leribault, Conservateur-en-chef, Département des arts graphiques, Musée du Louvre, and Perrin Stein, Curator, Department of Drawings and Prints, the Metropolitan Museum of Art, on the above-mentioned exhibition, *Gabriel de Saint-Aubin (1724-1780)*.
Projects: Preliminary planning and grant applications for an updated edition of Emile Dacier's 1931 *catalogue raisonné* of the oeuvre of Gabriel de Saint-Aubin.

Jane Becker

M.A. 1992, Ph.D. 1998

Position: Editor of United States section of "What's On" in *The Art Newspaper* on a temporary basis.

Lectures: "Camille Pissarro: Inside and Outside Impressionism," The Jewish Museum, New York, January 2008.

Projects: Ongoing research and writing for the National Gallery of Art's systematic catalogue volume on their later 19th-century French paintings.

Pamela Berger

Ph.D. 1974

Publications: "Avarice, Money and Judgment Day," in Nancy Netzer and Virginia Reinberg, eds., *Sacred/Secular*, exh. cat., McMullin Museum, 2006; "Mice, Arrows and Tumors: Medieval Plague Iconography North of the Alps," in Franco Mormando, ed., *Piety and Plague*, (Truman State University Press, 2007).

Lecture: "The Art-historical and Textual Sources Used for the Making of the Film 'Sorceress'," *Series on Important Historical Films*, New York Public Library, January 2006.

Projects: A film I wrote and produced in 1987, "Sorceress" ["Le moine et la sorcière"] has just come out in DVD. I wrote an essay that is published in the booklet accompanying the DVD package. It also includes an interview with the director, Suzanne Schiffman.

Celia Bergoffen

M.A. 1982, Ph.D. 1989

Publications: "Style, Context and Chronology: Cypriot Base Ring I Kraters from Alalakh," in *The Lustrous Wares of Late Bronze Age Cyprus and the Eastern Mediterranean, Proceedings of the Cyprus Project of the SCIEM 2000 Conference*, November 4-7, 2004 (Vienna: Österreichische Akademie der Wissenschaften, Vienna, 2007), 25-36; "Tell el Ajjul's Foreign Trade and its Cypriot Pottery Imports," in *Gaza à la croisée des civilisations*, exh. cat., Musée d'art et d'histoire, Ville de Genève, Geneva, 26 April – 7 October 2007, Neuchâtel: Chaman, 2007; "Canaanite Wheelmade Imitations of Late Cypriot Base Ring II Jugs," in E. Czerny, I. Hein, H. Hunger, D. Melman, and A. Schwab, eds., *Timelines Studies in Honour of Manfred Bietak*. Vol. II (Leuven: Peeters, 2006), 331-338.

Lectures and presentations at conferences: "A Jewish Ritual Bath on the Lower East Side," *A.I.A. Louis Blumengarten Lecture*, New York, December 20, 2007; "Digging in New York City," American Schools of Oriental Research, San Diego, November 15, 2007; "Plank Figurines as Cradle Boards," *Findings and Results from the Swedish Cyprus Expedition: A Gender Perspective*. Conference in Medelhavsmuseet, Stockholm, 31 March – 2 April 2006.

Patricia Berman

M.A. 1980, Ph.D. 1989

Publications: *In Another Light: Danish Painting in the Nineteenth Century* (New York: Vendome Press, and London: Thames and Hudson, 2007); Danish translation: *Nyt Lys over 1800-tallets danske maleri* (Copenhagen: Aschehoug Forlag, 2007); "Open Oslo" in *Oslo Open*, ed. 2007.

Lectures and presentations at conferences: "A Curious Modernity of Munch's Aula Paintings: From

Controversial Project to National Treasure," University of Oslo, April 2007; "Edvard Munch, the Artist and the Street," Munch Museum, Oslo, May 2007; "Why Study the University Murals?" University of Oslo, May 2007; "Modern Muralism: A False Start?" *Edvard Munch Symposium*, Kunsthalle Würth, Schwabisch Hall; "Allegories of Science," *The Sight/Insight of Scandinavian Art and Science*, University of Oslo, November 2007.

Conference: Co-chair: *The Sight/Insight of Scandinavian Art and Science*. University of Oslo, November 2007.

Honors and Awards: Named the Theodora L. and Stanley H. Feldberg Professor of Art at Wellesley College.

Projects: Co-editor with Gertje Utey, *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate Press, forthcoming Summer 2008).

Robert Steven Bianchi

Ph.D. 1976

Publications: Catalogue entries in Joan Goodnick Westenholz, ed., *Sounds of Ancient Music*, exh. cat., Bible Lands Museum, Jerusalem, 2007; "The stones of Egypt and Nubia," in Zahi A. Hawas and Janet Richards, eds., *The Archaeology and Art of Ancient Egypt. Essays in Honor of David B. O'Connor* (Cairo 2007) (*Annales du Service des Antiquités de l'Égypte* Cahier 36), 109-117; "Images of Isis and her cultic shrines reconsidered. Towards an Egyptian understanding of the *interpretatio graeca*," in L. Bricault, M.J. Versluys, and Paul G. P. Meyboom, eds., *Nile into Tiber. Proceedings of the III International Conference of Isis Studies*, Faculty of Archaeology, Leiden University, May 11-14, 2005 (Leiden 2007) (*Religions in the Graeco-Roman World* 159), 470-505.

Exhibitions: Guest curator for *Theater in Ancient Art: The William Knight Zewadski Collection*, The Museum of Fine Arts, St. Petersburg, Florida,

December 2007-March 2009; Guest curator for *Ancient Witnesses—Sacred Texts and Treasures*, The Explorations in Antiquities Center, La Grange, Georgia, 2007.

Arthur R. Blumenthal

M.A. 1966, Museum Training Certificate, 1968, Ph.D. 1984

New Position: Director Emeritus of Cornell Fine Arts Museum, Rollins College, Virginia; Principle, Loving Art Partnerships.

Presentation: “How to Look at Art,” Ringling Museum/FSU, Institute for Cultural Learning, Sarasota, Florida, February 14-15, 2008.

Exhibitions: *In the Light of Naples: The Art of Francesco de Mura*, co-curator with Stephen Borys, chief curator, Ringling Museum, Sarasota, Florida, John and Mable Ringling Museum of Art, Sarasota, 15 November 2010 to 15 February 2011.

Honors and Awards: Florida Art Museum Directors Association’s Lifetime Achievement Award 2006-07; The Orlando Weekly Award for “Best Museum Director” 2006; Petters International Initiative Award 2006 (to Rome); invited to be on Comitato Scientifico for Accademia delle Arti del Disegno, Florence, for *Cosimo Rosselli*, Florence, Museo San Marco, 2010.

Projects: *Francesco de Mura (1696-1782)*, forthcoming publication in 2011; *Loving Art: A Path to Astonishing Pleasure* with Kären Love Blumenthal; Loving Art Partnerships, my museum and art consulting firm, affiliated with Lord Cultural Resources; executive producer (with Kären Love Blumenthal) of the television series “Masterpiece Mysteries” with I.D.E.A.S. at MGM Studios.

Emily Braun

M.A. 1982, Ph.D. 1991

New Position: Distinguished Professor of Art History, Hunter College and the

Graduate Center, CUNY (appointed June 2007).

Publications: “Mario Merz: Ethnographer of the Everyday,” in *Mario Merz, The Magnolia Table*, exh. cat., Sperone Westwater Gallery, New York, 2007; “Ornament as Evolution: Gustav Klimt and Berta Zuckermandl,” in *Gustav Klimt. The Ronald S. Lauder and Serge Sabarsky Collections*, exh. cat., Neue Galerie and Prestel Verlag, New York, 2007; “The Devil Wore Balla” *Rett Kopi*, Oslo (Summer 2007); special issue on the Manifesto, edited by Ellef Prestæter and Karin Nygård; “Carnal Knowledge,” in exh. cat., Royal Academy of Arts, London, 2006; “Florine Stettheimer: Outsider on the Inside,” *Studia Judaica*, 14 (Special Issue: Jewish Contributors to Modern Art Movements, ed. Ladislau Gyémánt); Cluj-Napoca, Romania: Institute for Hebrew and Jewish History, 2006; Reprinted essay: “The Faces of Modigliani: Identity Politics under Fascism” in Vojtěch Jirat-Wasiutyński, ed., *Modern Art and the Mediterranean*, University of Toronto Press, Toronto, 2007.

Lectures and presentations at conferences: “The Aesthetics of Poverty: Visual Culture in Post-WWII Italy,” *Border Zones: Art History in an Age of Visual Culture*, New York University, October 6, 2006; Headline Speaker, *Political Realisms of the 1930s: America and its Totalitarian Others*, Chicago Consortium for Art History (Art Institute of Chicago, University of Chicago and Northwestern University), September 29-30, 2006; Keynote Speaker, British Society of Italian Studies, Bi-Annual Conference, *Public and Private Spaces in Italian Culture*, London, April 2006; Moderator: *The Art of Politics in the Art World*, CUNY Center for the Humanities, New York, April 5, 2006.

Conferences: Co-Chair: “Italia Barbara: ‘Primitives from Piero to Pasolini,’”

Double Session, Annual College Art Association Conference, New York, February 2007.

Honors and Awards: 2006 National Jewish Book Award for *The Power of Conversation, Jewish Women and Their Salons* (Yale University Press, 2005).

Joan Carpenter-Troccoli

M. A., 1977, Ph. D., 1985

Publications: “‘Tel un fantôme, il fuit devant nous’: le romantisme et l’art de l’Ouest américain,” in Laurent Salomé et al., *La Mythologie de l’Ouest dans l’art américain 1830-1940* (Rouen: Musée des Beaux-Arts/Silvana Editoriale, 2007); Review of Brandon K. Ruud, ed., Karl Bodmer’s North American Prints (Lincoln: University of Nebraska Press, 2004) in *North Dakota History: Journal of the Northern Plains* 73 (2006), 34.

Ellen Carrlee

M.A. 2000, Diploma in Conservation 2000

New Position: Conservator, Alaska State Museum.

Lectures: “Boxes and Mounts for Storage and Shipping,” co-presenter with Scott Carrlee, *Museums Alaska Annual Conference*, Juneau, Alaska October 4-7, 2006; “Conservation and Exhibit of An Archaeological Fish Trap,” *American Institute for Conservation 34th Annual Meeting, Objects Specialty Group Session*, Providence, Rhode Island, June 16-19, 2006; “Collaborative Conservation of Museum Objects,” co-presenter with Landis Smith, Kelly McHugh and Scott Carrlee, “Collaborative Conservation of Museum Objects.” *Museums Alaska Annual Conference*, Homer, Alaska September 26-29, 2007.

Conferences: Program Planning Committee: *Museums Alaska Annual Conferences* in 2006 and 2007.

Exhibition: New permanent exhibit for the Montana Creek Fish Trap Juneau-

Douglas City Museum, 2006.

Awards: The Montana Creek Fish Trap Project was awarded a 2006 Award of Merit and WOW award from the American Association for State and Local History.

Projects: The Montana Creek Fish Trap Project for Juneau-Douglas City Museum; Basketry Survey and Conservation: treatment of waterlogged archaeological basketry for Alaska State Museum.

Claude Cernuschi

M.A. 1983, Ph.D. 1988

Publications: *Pollock Matters*, co-edited with Ellen G. Landau, (Chestnut Hill, MA: McMullen Museum of Art, Boston College, 2007); "Cutting Pollock Down to Size: The Boundaries of the Poured Technique," co-authored with Andrzej Herczynski, Physics Department, Boston College, in Ellen G. Landau and Claude Cernuschi, eds., *Pollock Matters* (Chestnut Hill, MA: McMullen Museum of Art, Boston College, 2007), 73-90; "Abstract Expressionism and Fractal Geometry," co-authored with Andrzej Herczynski and David Martin, Computer Science Department, Boston College in Ellen G. Landau and Claude Cernuschi, eds., *Pollock Matters*, (Chestnut Hill, MA: McMullen Museum of Art, Boston College, 2007), 91-104; "Freudian Themes in the Symbolist Work of George Minne," in Jeffery Howe, ed., *A New Key: Modern Belgian Art from the Simon Collection* (Chestnut Hill, MA: McMullen Museum of Art, Boston College, 2007), 241-80; "The Subversion of Gravity in Jackson Pollock's Abstractions," co-authored with Andrzej Herczynski, Physics Department, Boston College, forthcoming.

Beth Cohen

M. A. 1970, Ph.D. 1977

New Position: Museum Review Editor, *The American Journal of Archaeology*,

July 2007-June 2010.

Publication: *The Colors of Clay: Special Techniques in Athenian Vases*, exh. cat. Getty Publications, Los Angeles 2006.

Lectures at conferences: "On the Edge: Outline in Athenian Vase Painting," *Conference on Athenian Vase Painting in Honor of Paul Rehak*, University of Kansas, Lawrence, KS, March 2006; "Keynote Address: The Colors of Clay," *Symposium on Athenian Vases for The Colors of Clay exhibition*, Getty Villa of the J. Paul Getty Museum, Malibu, CA, June 2006; "Baskets, Nets and Cages: Indicia of Spatial Illusionism in Archaic Athenian Vase Painting," *Annual Meeting of the Archaeological Institute of America*, January 2007.

Exhibition: Guest Curator for *The Colors of Clay: Special Techniques in Athenian Vases*, Getty Villa of the J. Paul Getty Museum, Malibu, CA, June - September 2006.

Honors and Awards: Finalist for Alfred H. Barr, Jr. Award for Distinction in Museum Scholarship 2007, College Art Association (for *The Colors of Clay* catalogue).

Maura Coughlin

Ph.D. 2001

Publications: "Cloaks, Crosses and Globes: Women's Material Culture of Mourning on the Brittany Coast" in Maureen Daly Goggin and Beth Fowkes Tobin eds., *Women and Things: Gendered Material Practices, 1750-1950*. (London: Ashgate, 2008); "Cézanne and Van Gogh's Quarries: Wasted Landscapes as Modern Art" forthcoming in John F.M. Clark and John Scanlan, eds., *The World Turned Inside Out: Waste in History and Culture* (Cambridge Scholars Publishing: UK 2008); "Barbizon Painters" in John Merriman and Jay Winter, eds., *Encyclopedia of Europe: 1789-1914* (New York: Charles Scribner's Sons, 2006); Contributor to online forum "Feminist Art: A Reassessment" M/E /A/N

/I/N /G Online #4. <http://writing.upenn.edu/pepc/meaning/04/forum.html#coughlin>.

Conferences: "Rural Women's Religiosity, Modern Art and Third Republic Politics," *Politics and Propaganda Nineteenth-Century Studies Association Annual Conference*, Florida International University, Miami, 3-5 April 2008; "The Spectacle of Piety on the Brittany Coast," *Journeys of Expression VII: Celebrating the Edges of the World: Tourism and Festivals of the Coast and Sea*, University of Iceland, Reykjavík, February 29- March 1, 2008; "Cézanne in the Alps: The Accidental Tourist," *Top of Experience: The Art of Practice in the World of Tourism*, Interdisciplinary symposium and exhibition at the Lucerne School of Art and Design, 15 to 17 November, 2007; "Jean-François Millet and Mere Decoration," *High/Low. Nineteenth-century French Studies*, annual conference, Mobile Alabama, 18-20 October 2007; "Cézanne in the Alps: The Accidental Tourist," *Things That Move: The Material World of Tourism and Travel. Centre for Tourism and Cultural Change*, Leeds, UK 19-23 July 2007 (Published in conference proceedings); "The Widows' Walk: Mourning Culture on the Brittany Coast." *The Merry Widow: Rethinking Widowhood in History, Culture and Society*, The Centre for Research into Gender in Culture and Society at the University of Wales Swansea, UK, 7 - 9 July 2007; Chair: "Historical Session, Piety or Propaganda?" *Modern Religious Art in France*, College Art Association, 95th annual conference, New York, 16 February 2007; "The Widows' Walk: Representing Death and Mourning on the Brittany Coast," *Constructions of Death, Morning, and Memory*, WAPACC (Women Art Patrons and Collectors Conference), Woodcliff Lake, NJ, 28 October 2006 (published in conference proceedings); "Cézanne and Van Gogh's

Quarries: Wasted Landscapes as Modern Art" *AHRC Centre for Environmental History conference, Modernity and Waste*. University of St. Andrews, Scotland, UK, 16-17 June 2006.

Aruna D'Souza

M.A., 1994, Ph.D. 1999

Publications: *Cézanne's Bathers: Biography and the Erotics of Paint* (University Park, Pa.: Penn State University Press, 2008); "Feminist Time: A Conversation," *Grey Room* 31 (Spring 2008); "Déformation and Seduction: Van Dongen's Images of Women," in *Kees Van Dongen* (Monaco: Nouveau Musée National de Monaco, Montreal: Musée des Beaux-arts, 2008); "Unfinished Business," [review of Kirk Varnedoe, *Pictures of Nothing*, (Princeton: Princeton University Press, 2006)]. *Bookforum* (February/March 2007); Co-editor and introduction, with Tom McDonough, *The Invisible Flâneuse?: Men, Women and Public Space in 19th Century Paris* (Manchester and London: Manchester University Press, 2006); "Why the Impressionists Never Painted the Department Store," in *The Invisible Flâneuse? Men, Women, and Public Space in 19th century Paris* (Manchester and New York: Manchester University Press, 2006); "Measures of Difference [on Mona Hatoum]," in Rhea Anastas and Michael Brenson, eds., *A Witness to Her Art: Art and writings by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell and Eau de Cologne* (Annandale-on-Hudson, NY: Center for Curatorial Studies, Bard College, 2006); Review of Nina Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in his Culture* (Chicago and London: University of Chicago Press, 2003); CAA reviews, [http: caareviews.org/reviews/912, published by the College Art Association November 4, 2006]; "The Comeback Artist," [review of Carol

Armstrong, *Cézanne in the Studio: Still Life in Watercolor* (Los Angeles: Getty Publications, 2004), Nina Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in his Culture* (Chicago and London: University of Chicago Press, 2003), and Wayne Anderson, *Cézanne and the Eternal Feminine* (Cambridge: Cambridge University Press, 2005)] in *Bookforum* (February/March 2006).

Lectures and presentations at conferences: "Strange Bedfellows: Vallotton, Marriage and the Dreyfus Affair," on the panel "Ciphers and Cinders: Images of Women and Domesticity in the Visual Arts," *Nineteenth Century Studies Association Conference*, Florida International University, April 3-5, 2008; "Cézanne's Erotics of Paint," Smith College, Northampton, Mass., April 28, 2008; "Strange Bedfellows: Félix Vallotton, Marriage, and the Dreyfus Affair," Clark Lecture, Clark Art Institute, April 1, 2008; "Félix Vallotton and the Tyranny of Domestic Space," Keynote address at *Crossing the Boundaries*, Binghamton University, March 14, 2008; "Race, Ethnicity, Feminism and Curatorial Practice," Museum of Modern Art/Columbia University, Seminar on Feminist Practices and Art Institutions, February 29, 2008; Panelist for *Reconsidering Feminism: A Year in Review*, The Museum of Modern Art, November 20, 2007; Co-chair: "Globalism and its Discontents," *Annual Conference of the College Art Association*, New York City, February 2007; "Open Secrets: Intimacy between Street and Home in Late 19th Century Paris," Cornell University School of Architecture, "Under Construction: Works in Progress on Architecture and the Built Environment," October 17, 2007; Strange Bedfellows: Félix Vallotton, Marriage, and the Dreyfus Affair," *VizCult lecture series*, Binghamton University, September 19,

2007; "From Materialism to Matière," presented at a panel convened by Susan Sidlauskas, "What is there to say now about Cézanne?" *Annual Conference of the College Art Association*, Boston, February 2006; "Just (Not) Looking: The Department Store and the Visual Field in 19th Century Paris," *Silberberg Lecture series*, Institute of Fine Arts, New York University, February 10, 2006.

Exhibitions Curated: *eFEMera: The Art of Feminist Activism*, University Art Museum, Binghamton University, November 29, 2007-February 2, 2008. **Honors and Awards:** Mellon Visiting Professor, Department of Art History, University of California at Berkeley, 2008-2009; Clark Fellowship, Sterling and Francine Clark Art Institute, Williamstown, MA., Spring 2008; Library Research Grant, Getty Research Institute, Spring 2007; Dean's Research Semester Award, Binghamton University, Fall 2006.

Current Projects: *Open Secrets: Intimacy between the street and the home in the visual culture of late-19th century Paris* (book manuscript); Review of Petra ten-Doesschate Chu, *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture* (Princeton, NJ: Princeton University Press, 2007), *The Art Bulletin*, forthcoming 2008; "The Ethics of Code-Breaking," in a volume edited by D. Medina Lasansky on the cultural legacy of the Italian Renaissance (Periscope Press, forthcoming 2009).

Kristi Dahm

M.A. 2002, Certificate in Conservation 2002

Publications: *Watercolors by Winslow Homer: The Color of Light*, Martha Tedeschi with Kristi Dahm and contributions by Judith Walsh and Karen Huang, (New Haven and London: The Art Institute of Chicago/Yale University Press, 2008).

Presentations at conferences: Francesca

Casadio and Kristi Dahm, "Transcribing Nature on Paper: Effortless Complexity in Winslow Homer's Watercolors,"

Conservation Science 2007, Milan, Italy, May 10-11, 2007.

Alan P. Darr

M.A. 1975, Ph.D. 1980

Publications: "Recent Acquisitions (2000-2006) of European Sculpture and Decorative Arts at the Detroit Institute of Arts," co-authored with Brian Gallagher, *The Burlington Magazine* (June 2007), 449-456; "Two newly acquired sculptures by Rude and Rodin in the Detroit Institute of Arts," *La sculpture en Occident: Etudes offertes a Jean-René Gaborit* (Paris: Musée du Louvre, 2007), 273-283.

Lectures and presentations at conferences: "Donatello, Desiderio and his brothers, and Quattrocento Sculpture in pietra serena for a Boni Palace and elsewhere in Florence," *Desiderio da Settignano Conference*, co-sponsored by the Kunsthistorisches Institut, Villa I Tatti and Museo Nazionale del Bargello, Florence, Italy, May 10-12, 2007; "Pietro Torrigiani and his sculpture in Henrician England: sources and influences," *Henrici-Medici, Artistic Links between the Early Tudor Courts and Medicean Florence*, Villa I Tatti Conference, Florence, Italy, September 19-21, 2007; "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 28-29, 2006; "Camille Claudel and Rodin: Fateful Encounter," *Palm Beach International Art Fair and Conference*, Palm Beach, Florida, February 3, 2006; "Twenty-Five Years of Collecting European Ceramics at the Detroit Institute of Arts," *The International Ceramics Conference and Fair*, London, England, June 17, 2006; "Donatello and Terracotta Sculpture in

the Italian Renaissance," in celebration of the Kimbell Art Museum's 2006 acquisition of the *Borromeo Madonna*, attributed to Donatello, Fort Worth, TX, December 8, 2006.

Exhibitions: "Camille Claudel and Rodin: Fateful Encounter," The Detroit Institute of Arts, The Musée National des Beaux-arts du Quebec, Fondation Pierre Gianadda, Martigny, May 26, 2005 - June 15, 2006 (project director for the Detroit venue and member of the exhibition's international Scientific Committee).

Honors and Awards: "Cavaliere dell'Ordine della Stella della Solidarietà Italiana" (*Knight of the Order of the Star of Italian Fellowship*), awarded by the President of the Italian government for 25 years of work with Italian art and culture and contributions to the City of Detroit.

Project: 2006-2008: Collaborated on the complete renovation, reinstallation and reinterpretation of 82 medieval through early modern European art galleries of paintings, sculpture and decorative arts at the Detroit Institute of Arts, 2003-2008.

Andria Derstine

M.A. 1996, Ph.D. 2004

Exhibitions: *The Modern Landscape* (August 2007- ongoing); *European Drawings, 16th-19th Centuries* (September 2007-January 2008); *Running the Numbers: Photographs by Chris Jordan* (March - June 2008), all at the Allen Memorial Art Museum, Oberlin College.

Honors and Awards: Elected to the Souderton Area High School Hall of Fame, 2007.

Project: 2007: acquisition for the Allen Memorial Art Museum of François Bouche's painting, *Allegory of the Education of Louis XV* (1756).

Shelia Dillon

M.A. 1989, Ph.D. 1994

New Position: Associate Professor of Greek and Roman Art and Classical Studies, Duke University.

Publications: "Portraits of Women in the Early Hellenistic Period," in P. Schultz and R. von den Hoff eds., *Early Hellenistic Portraiture: Image, Style, Context* (Cambridge University Press, 2007), 63-83; *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles* (Cambridge, 2006); *Roman Portrait Statuary from Aphrodisias*, R.R.R. Smith (excavation and project director/editor), with S. Dillon, C.H. Hallett, J. Lenaghan and J.V. Voorhis; *Aphrodisias Excavations monograph series*, volume 2. (Phillip von Zabern, 2006); *Representations of War in Ancient Rome*, co-edited with K. Welch (Cambridge University Press, 2006).

Lectures and presentations at conferences: "Portraits and Politics: Honoring Generals in the Athenian Agora," Keynote Address, Johns Hopkins Classics Department Graduate Student Symposium, October 5, 2007. **Honors and Awards:** James R. Wiseman Book Award from the Archaeological Institute of America for Ancient Greek Portrait Sculpture, January 2008; National Endowment for the Humanities Faculty Fellowship, The Female Portrait in Greek Art and Society, 2005-2006.

Projects: *The Female Portrait in the Greek World*.

Eugene Dwyer

M.A. 1967, Ph. D. 1974

Publications: "The First Plaster Casts of the Pompeian Victims," in Thomas Dowson, ed., *Sculpture and Archaeology, Subject/Object: New Studies in Sculpture* (HMI/Ashgate, forthcoming); "Science or Morbid Curiosity: Giuseppe Fiorelli and the Last Days of Romantic Pompeii," in Victoria C. Gardner Coates and Jon L. Seydl, eds., *Antiquity Recovered: The Legacy of Pompeii and Herculaneum* (Los Angeles: J. Paul

Getty Museum, 2007), 171-188; "From Fragment to Icon: Stages in the Making and Exhibiting of the Casts of Pompeian Victims, 1863-1888," *Interpreting Ceramics*, 8 [http://www.uwic.ac.uk/icrc/issue008/articles/06.htm].

Lectures and presentations at

conferences: "A Presentation Copy of Hubert Goltzius's *Lebendige Bilder Gar Nach Aller Keysern* for Maximilian King of Bohemia," *The Renaissance Society of America Annual Meeting*, San Francisco, California, 23-25 March 2006.

Martha Easton

M.A. 1991, Ph.D. 2001

Publications: "The Wound of Christ, the Mouth of Hell: Appropriations and Inversions of Female Anatomy in the Later Middle Ages," in Susan L'Engle and Gerald B. Guest, eds., *Tributes to Jonathan J.G. Alexander: The Making and Meaning of Illuminated Medieval and Renaissance Manuscripts, Art and Architecture* (London/Turnhout, Harvey Miller Publishers, 2006), 395-414; "Eroticism in Art," in Margaret Schaus, ed., *Women and Gender in Medieval Europe: An Encyclopedia* (New York, Routledge, 2006).

Lectures and presentations at

conferences: "'Was It Good For You Too?' Eroticism in Medieval Art and Its Audiences," Center for Visual Culture, Bryn Mawr College, Bryn Mawr, Pennsylvania, November 28, 2007; "Images Gross and Sensible: Violence and Memory in Medieval Art" for the fourth annual symposium, *Memory in Medieval France*, International Medieval Society of Paris, Paris, France, June 2007; "'Was It Good For You, Too?' Medieval Erotic Art and Its Audiences," International Congress on Medieval Studies, Kalamazoo, Michigan, May 2006. "Girls Will Be Boys: Cross-Dressing and Other Gender Transformations in Medieval Hagiography and Romance," Humanities Symposium, Loyola College

in Maryland, Baltimore, Maryland, April 6, 2006.

Conferences: 2007 International Congress on Medieval Studies, Kalamazoo, Michigan; Co-organized and participated in roundtable for session "Whither Feminist Art History Now?" co-sponsored by the *Medieval Feminist Art History Project and the Society of the Study of Homosexuality in the Middle Ages* (May 2007).

Exhibitions: *Intimate Devotion: The Book of Hours in Medieval Religious Practice*, Rare Book Room, Canaday Library, Bryn Mawr College, January 31 – May 30, 2008; an exhibition organized by students in my seminar, "The Book of Hours and the Art of Devotion."

Carol Eliel

M.A. 1979, Ph.D. 1985

Exhibitions: *Lee Mullican: An Abundant Harvest of Sun*, LACMA, Los Angeles, November 10, 2005-February 20, 2006 and Grey Art Gallery, New York University, April 25-July 15, 2006. Catalogue distributed by DAP for LACMA; *SoCal: Southern California Art of the 1960s and 70s* from LACMA's Collection for LACMA, Los Angeles, August 19, 2007-March 30, 2008.

Projects: Currently working on a major exhibition provisionally titled *Cubes and Anarchy: Geometry in David Smith*, scheduled to open at LACMA in October 2010, with catalogue.

Holly Flora

M.A. 1998, Ph.D. 2005

New Position: Assistant Professor of Art History, Tulane University, appointed July 2007.

Publications: *The Art of Forgiveness: Images of the Prodigal Son*, exh. cat., Museum of Biblical Art, New York, Fall 2007. "The Charity of the Virgin Mary in Paris Bibliothèque Nationale Ms. ital. 115," with Arianna Pecorini Cignoni in *Studies in Iconography*,

vol. 1, forthcoming 2007;

"Requirements of Devout Contemplation: Text and Image for the Poor Clares in Trecento Pisa," *Gesta XLV/II* (2006), 61-76; *Cimabue and Early Italian Devotional Painting*, exh. cat., The Frick Collection, New York, 2006; *This Anguished World of Shadows: Rouault's Miserere et Guerre*, with Soo Yun Kang, exh. cat., Museum of Biblical Art, London: Dan Giles, 2006.

Lectures and presentations at

conferences: "The Unicorn's Garden: The Lore of Plants in Medieval Art," Saturday Lecture Series, The Cloisters Museum, New York, May 2008; "Women Wielding Knives: The Circumcision of the Christ Child by the Virgin in the Meditationes Vitae Christi," *Sewanee Medieval Colloquium*, April 2008; "The Art of Forgiveness: Images of the Prodigal Son," Museum of Biblical Art, January 2008; "The Art of Medieval Italy," Saturday Lecture Series, The Cloisters Museum, New York, November 2007; "Image, Imagination, and Devotion: Franciscan Art and the Origins of Renaissance Naturalism" Michael C. Brady Lecture, Saint Bonaventure University, November 2007; "Intricate Purity: Medieval Ivories," Saturday Lecture Series, The Cloisters Museum, New York, July 2007; "Illustrated Manuscripts of the Meditations on the Life of Christ," *Conference on Christian Iconography*, University of Rijeka, Croatia, May 2007; "Cimabue and the Imagination in Trecento Art," New York University, May 2007; "History, Monument, and Ritual in Ethiopia: A Curator's Journey," Museum of Biblical Art, New York, April 2007; "Late Medieval Devotional Art at the Cloisters," Saturday Lecture Series, The Cloisters Museum, New York, January 2007; "Monastic Gardens: Cloister Sculpture and the Symbolism of Nature," Saturday Lecture Series, The Cloisters Museum, New York, September 2007; "Women

and Franciscan Art in the Trecento,” *Conference on Theological Aesthetics*, Denver, May 2006; “Georges Rouault: Arbiter of Shadows,” Museum of Biblical Art, May 2006; “Text, Image, and Inscriptions in an Illustrated Manuscript of the *Meditationes Vitae Christi*,” *College Art Association*, February 2006; “Picturing the Bible in Romanesque Art,” Saturday Lecture Series, The Cloisters Museum, New York, February 2006.

Conferences: Organized “Performing and Presenting the Word: Medieval Bibles in Context,” Museum of Biblical Art and Columbia University Rare Book Library, May 2007; Organized “New Perspectives on Georges Rouault,” Museum of Biblical Art, May 2006.

Exhibitions: *The Art of Forgiveness: Images of the Prodigal Son*, Museum of Biblical Art, Fall 2007; *Angels of Light: Ethiopian Art from the Walters Art Museum*, Museum of Biblical Art, Spring 2007; *Cimabue and Early Italian Devotional Painting*, The Frick Collection, Fall 2006; *This Anguished World of Shadows: Georges Rouault’s Miserere et Guerre*, Museum of Biblical Art, Spring 2006; *Gilded Legacies: The Saint John’s Bible in Context*, Museum of Biblical Art, Fall 2006.

Honors and Awards: 2008 William Jewell College Alumni Association Alumna of the Year; 2007 Ignatius C. Brady Lecturer, Saint Bonaventure University.

Projects: A book based on my dissertation, *The Devout Belief of the Imagination: Gender and Devotion in an Illustrated Manuscript of the Meditationes Vitae Christi*, under contract with Brepols Academic Publishers (Turnhout, Belgium, forthcoming 2009); Exhibition with co-curator Lynn Ransom of the Free Library, Philadelphia, *Renaissance Art and the Devotional Imagination: Meditations on the Life of Christ*, Museum of Biblical Art, Summer/Fall 2010; Recipient of a

Kress Foundation *Old Masters in Context* planning grant.

Wayne Franits

Ph.D. 1987

Publications: *The Paintings of Hendrick ter Brugghen (1588-1629)*, co-authored with Leonard J. Slatkes, (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2007); *Pieter de Hooch: A Woman Preparing Bread and Butter for a Boy* (Los Angeles: The J. Paul Getty Museum, Getty Museum Studies of Art, 2006); “If the Shoe Fits: Courtship, Sex, and Society in an Unusual Painting by Gonzales Coques,” in A. Golahny, ed. et al, *His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias* (Amsterdam: Amsterdam University Press, 2006), 165-72.

Lectures and presentations at conferences: “A Gilded Cage in a Golden Age? Women in Seventeenth-Century Dutch Art,” *Robert Lee Humber Lecture Series*, North Carolina Museum of Art, Raleigh, NC, 30 April 2006.

Exhibitions: *Paper Arts in the Low Countries, ca. 1600 to ca. 1800*, Everson Museum of Art, Syracuse, NY, 2008.

Eric Frank

Ph.D. 1988

New Position: Vice-President for Academic Affairs, Dean of the College, Occidental College.

Aimee Froom

Ph.D. 2001

Publications: “Adorned Like a Rose: the Persian Connection in the Muraqqa for the Ottoman Sultan Murad III (Austrian National Library, Cod. Mixt. 313),” in L. Komaroff, ed., *Pearls from Water, Rubies from Stone: Studies in Islamic Art in Honour of Priscilla Soucek*, Part I, *Artibus Asiae*, LXVI, No. 2, 2006), 137-154; *Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection* (London,

2007); “A Kaleidoscope of Colours: Ceramics from the Islamic World,” *Transactions of the Oriental Ceramics Society*, 70, (2007), 85-88; forthcoming 2008).

Lectures: Victoria and Albert Museum, London, UK, 2006, 2007, 2008: lectures on Ottoman Art, Mughal Painting, Deccani Painting and Decorative Arts; Course on the Arts of Asia, British Museum, London, UK, 2006, 2007; Lectures on Ottoman and Qajar Art for Diploma Course in Asian Art, *Classical and Decorative Arts of the Islamic World*.

John Garton

M.A. 1998, Ph.D. 2003

Publications: *Grace and Grandeur: the Portraiture of Paolo Veronese* (Turnhout, Belgium & London: Brepols Publishing, 2008); Book reviews: Carol M.

Richardson, ed., *Locating Renaissance Art* (Volume Two in The Open University’s textbook series Renaissance Art Reconsidered) in *Renaissance Quarterly*, Spring 2008; “Marianne Koos’ Bildnisse des Begehrens: Das lyrische Männerporträt in der venezianischen Malerei des frühen 16. Jahrhunderts — Giorgione, Tizian und ihr Umkreis,” *Renaissance Quarterly* 54:4, Winter 2007.

Honors and Awards: Winner of the 2007 College Art Association Innovative Course Design Competition, sponsored by Art Historians Interested in Pedagogy and Technology.

E. Adina Gordon

M.A. 1981, Ph.D. 1998

Lectures and presentations at conferences: “Surprises on the Catalogue Raisonné Trail: Frederick W. MacMonnies’s Public and Private Sculpture Commissions,” *Catalogue Raisonné Scholars Association, Special Session, College Art Association Conference*, Dallas, February 21, 2008. **Conferences:** Chair, “Why Sculpture is Never Boring,” *Catalogue Raisonné*

Scholars Association, Special Session, College Art Association Conference, Dallas, February 21, 2008.

Michele Greet

Ph.D. 2004

Publications: *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920-1960*

(Penn State University Press, Refiguring Modernism Series, forthcoming 2009); "Manifestations of Masculinity: The Indigenous Body as a Site for Modernist Experimentation in Andean Art," *Brújula: revista interdisciplinaria sobre estudios latinoamericanos*. *Art and Encounters* 6, no. 1, (December 2007); "Pintar la nación indígena como una estrategia modernista en la obra de Eduardo Kingman," *Revista de Historia Procesos*, no. 25, Universidad Andina Simón Bolívar, (October 2007).

Lectures and presentations at conferences: "A Transhemispheric Vision of American Art: Ecuadorian Murals at the New School for Social Research," *American Studies Association Annual Conference*, Philadelphia, PA, 2007; "The Polarization of American Modernism at the 'American Art Today' Exhibition at the 1939 New York World's Fair," *College Art Association Annual Conference*, New York, 2007; "From Matta to Gego: Modes of Abstraction in Latin America," Art Museum of the Americas, Organization of American States, 2006; "'Freedom' Above All Else': Exhibiting Indigenism in the United States During and After World War II," Latin American Studies Association Annual Conference, San Juan, Puerto Rico, 2006.

Honors and Awards: Post-doctoral Research Fellowship at The Phillips Collection, 2008-2009; Fellow: Stone Summer Theory Institute, School of the Art Institute of Chicago, 2007; Summer Research Funding for Tenure-Track & Tenured Faculty, George Mason University, 2007; Hazel Junior Faculty

Award, George Mason University, 2006; Alan and Gwen Nelson Award, George Mason University, 2006.

Janet Grossman

M.A. 1989, Ph.D. 1995

New Position: Independent Scholar (Retiring March 28, 2008, as Associate Curator of Antiquities, The J. Paul Getty Museum).

Publications: "Renovation and Reinstallation: The Getty Villa Experience 1994-2005," in *Collection Management* (Istanbul: Yildiz Technical University Press, 2006), 77-96; "Introduction," co-authored with Kristin Kelly, in *Stories in Stone: Conserving Mosaics of Roman Africa, Masterpieces from the National Museums of Tunisia* (Los Angeles: J. Paul Getty Trust, 2006); "Review of J. Uzzi, *Children in the Visual Arts of Imperial Rome*," *Bryn Mawr Classical Review*, (07. 03. 2006); Review of F. Holt, *Into the Land of Bones: Alexander the Great in Afghanistan*, *The Classical Bulletin* 82.2, (2006), 268-269; "Review of S. Dillon and K. Welch, *Representations of War in Ancient Rome*," *American Journal of Archaeology* 111, (2007), 817-18; "Forever Young: an Investigation of the Depictions of Children on Classical Attic Funerary Monuments," in *Constructions of Childhood in Ancient Greece and Italy, Hesperia Supplement* 41 (Princeton: The American School of Classical Studies at Athens, 2007), 309-322; "Review of J. Corbelli, *The Art of Death in Graeco-Roman Egypt*," in *American Journal of Archaeology Online Reviews* 112.1, (January 2008), <http://ajaonline.org/onlinebookreviews>.

Lectures and presentations at conferences: "Sculptures from the Villa dei Papiri in Herculaneum," The J. Paul Getty Museum at Getty Villa, October 28, 2006; "Renovation and Reinstallation: The Getty Villa Experience 1994-2005," *Collection Management Seminar on Museums and*

Private Collections, Yildiz Technical University, Istanbul, Turkey, April 12-15, 2006; "The Villa dei Papiri as a House for Art," *Teacher Summer Institute*, J. Paul Getty Museum at the Villa, August 10, 2006; "Floor or Wall: Thoughts on the Display of Mosaics," The J. Paul Getty Museum at Getty Villa, November 11, 2006; "Armed Men Departing: Scenes from Greek Art," *The Art of Warfare*, Michael C. Carlos Museum, Emory University, January 27, 2007; "Omens and Symbols in Ancient Art," The J. Paul Getty Museum at Getty Villa, February 19, 2007; "Mosaics Through History," The J. Paul Getty Museum at Getty Villa, March 21, 2007; "Colonization and Trade on the Black Sea," *Teacher Summer Institute*, The J. Paul Getty Museum at Getty Villa, June 28, 2007; "Self-Representation in the Northern Black Sea Region," The J. Paul Getty Museum at Getty Villa, July 11, 2007; "Making the Whole Beautiful: Some Ideas about Color in Greek Art," *Third Annual Paul Rehak Symposium on Ancient Art*, University of Kansas, March 11, 2008. **Exhibitions:** *Antiquity and Photography: Early Views of Ancient Mediterranean Sites*, The J. Paul Getty Museum at Getty Villa, January 28-May 1, 2006; *Stories in Stone: Conserving Mosaics of Roman Africa, Masterpieces from the National Museums of Tunisia*, The J. Paul Getty Museum at Getty Villa, October 26, 2006-April 30, 2007; *Greeks on the Black Sea: Ancient Art from the Hermitage*, The J. Paul Getty Museum at Getty Villa, June 14-September 3, 2007.

Projects: Two books: *The Athenian Agora, Results of Excavations Conducted by the American School of Classical Studies at Athens*, and *Funerary Sculpture and Greek Sculpture: Catalogue of the Collections of The J. Paul Getty Museum at Getty Villa*.

Gerald Guest

M.A. 1991, Ph.D. 1998

Publications: "Narrative Cartographies: Mapping the Sacred in Gothic Stained Glass," *Res: Anthropology and Aesthetics* 53 (2008); "The Prodigal's Journey: Ideologies of Self and City in the Gothic Cathedral," *Speculum* 81 (2006), 35-75; *Tributes to Jonathan J.G. Alexander: The Making and Meaning of Illuminated Medieval & Renaissance Manuscripts, Art & Architecture*, co-editor with Susan L'Engle, (London: Brepols / Harvey Miller Publishers, 2006).

Susan Hapgood

Exhibition: *Slightly Unbalanced*, iCI, 2008 (traveling to 2010).

Conference: *The Exhibition as a Mode of Thinking*, 2008 CAA Annual Meeting.

Cynthia Harris-Pagano

M.A. 1967

Position: Instructor: Oil and Pastel Painting, Red Eft Gallery, Wurtsboro, New York; instructor, Atelier, Otisville Studio, NY.

Demonstrations: 2000-2008 annual pastel portrait demonstrations, Orange County Community College; *Pastel Portrait*, 2006 River Valley Art Association, Port Jervis, NY; *Pastel Portrait*, Sussex County Art Federation, Branchville, NJ.

Awards in Group Exhibitions: 2006 Connecticut Pastel Society Award at the 34th Annual Open Juried Exhibition of the Pastel Society of America, The National Arts Club, NYC; American Artists Professional League Award at The Ridgewood Art Institute 26th Annual Regional Open Juried Show, Ridgewood, NY.

Exhibitions: "Portraits, Still-Life, and Landscape Paintings," Cafe Roxanna, Port Jervis, NY, 2008.

Pamela Hatchfield

M.A. 1986, Certificate in Conservation 1986

Publications: "Selected case studies in the treatment and preservation of Middle Kingdom polychromed wood in the collections of the Museum of Fine Arts, Boston," co-authored with G. Ryan, in *Decorated Surfaces on Ancient Egyptian Objects: technology, deterioration and conservation* (Institute of Conservation, Cambridge, England, 2007); "Artists Using Architecture: Exploring the Relationship between Architecture, Installation Art and Conservation," *Index of the American Academy in Rome*, AAR, Rome, 2007; "Where Theory Meets Practice: The Treatment and Presentation of a Roman Floor Mosaic at the Museum of Fine Arts, Boston," co-authored with Tsu Mei-An, and Christine Kondoleon, *Proceedings, 9th Conference of the International Committee for the Conservation of Mosaics*, Tunisia, November, 2006.

Honors and Awards: Booth Family Rome Prize in Conservation and Historic Preservation

Projects: *Artists using Architecture: Exploring the Relationship Between Installation Art, Architecture and Conservation*.

Marsha Hill

Ph.D. 2000

Exhibition: *Gifts for the Gods*, The Metropolitan Museum of Art, New York, October 16, 2007 – February 18, 2008.

Publications: *Gifts for the Gods: Images from Egyptian Temples*, Marsha Hill and Deborah Schorsch, eds., exh. cat., The Metropolitan Museum, New York, 2007.

Valerie Hillings

M.A. 1995, Ph.D. 2002

Publications: "A Tale of Five Works: Loans from the Guggenheim Collection for Affinities," in *Affinities: New Acquisitions Deutsche Bank Collection*, exh. cat., Heidelberg: DG Medien, 2007, 70-79; "Exposing the Future:

Postwar and Contemporary Art at the Guggenheim," and "The *Guggenheim Collection: 1940s to Now*," in *Guggenheim Collection: 1940s to Now*, exh. cat., National Gallery of Victoria, Melbourne, Australia, 2007, 49-83 and 84-90.

Lectures and presentations at conferences: "From the Model to the Gallery: Guggenheim Collection: 1940s to Now," *Guggenheim Collection: 1940s to Now: New York-Venice-Bilbao-Berlin: A Symposium*, National Gallery of Victoria, Melbourne, Australia, 30 June 2007; "Concrete Territory: Geometric Art and Group Formation in Latin America and Europe, 1940s-1960s," *Re-Constructing Geometry: A Symposium on Latin American Abstract Art*, New York University, 5 October 2007.

Exhibitions: *Guggenheim Collection: 1940s to Now* (curator), National Gallery of Victoria, Melbourne, Australia, 30 June to 7 October 2007; *Modern Masters from the Guggenheim Collection* (curator), Guggenheim-Hermitage Museum, 27 July 2007-15 March 2008; *Foto: Modernity in Central Europe, 1918-1945* (curatorial coordinator), Solomon R. Guggenheim Museum, 12 October 2007-13 January 2008; *Jeff Wall: Exposure* (curatorial coordinator), Deutsche Guggenheim, 3 November 2007-20 January 2008.

Honors and Awards: Juror, Kandinsky Prize, 2007, Moscow, Russian Federation.

Mary Tavener Holmes

Ph.D. 1986

Publications: *Nicolas Lancret: Dance before a Fountain*, (Getty Museum Studies in the History of Art, 2006); *My Travels with Clara, with illustrations by Jon Cannell* (Getty Publications, 2007); *Französische Malerei I: Watteau, Lancret, Pater, Lajoue*, with Christoph Vogtherr, *Stiftung Preussische Schlosser und Garten Berlin-Brandenburg* (forthcoming).

Lecture: "Nicolas Lancret: Ile de

Cythere or Ile de France?" *Watteau and the fete galante*, Conference, Louvre, Paris, February 16, 2008.

William Hood

Ph.D. 1976

New Position: Visiting Professor, Columbia University. Retired from teaching at Oberlin College on December 31, 2007.

Laura Hoptman

M.A. 1986

New Position: Senior Curator, New Museum, New York.

Publications: *Strange Powers*, exh. cat., Creative Time, 2006; *Unmonumental: The Object in the 21st Century*, exh. cat., Phaidon and New Museum, 2007; *Collage: The Unmonumental Picture*, exh. cat., Mondadori and New Museum, 2007; *Tomma Abts*, exh. cat., Phaidon, and New Museum, 2008; *Elizabeth Peyton*, exh. cat., Phaidon and the New Museum, 2008.

Lectures and presentations at conferences: "Contemporary Abstraction," Cornell University, Department of Art and Art History, 2006; "Live Action Radical," *Performa*, New York University, 2007; "Curatorial Practice: Profession or Vocation?" ARCO, Madrid, 2008.

Exhibitions: *Strange Powers*, New York, Creative Time, 2006; *Unmonumental: An Exhibition in Four Parts*, New York, New Museum 2007; *Tomma Abts*, New York, New Museum, 2008; *Elizabeth Peyton*, New York, New Museum, 2008.

Honors and Awards: American Art Critics Award for best group exhibition outside New York; 54th Carnegie International Arttable Award for Women in the Arts.

Caroline Goldberg Igra

Ph.D. 1995

New Position: Assistant Professor, Beit Berl College.

Publications: "Constructing an Image:

The Development of La Vie Moderne in Third Republic Paris," *Zeitschrift für Kunstgeschichte* 69 (2006), 109-114; "Restoring Guillaume Coustou's Samuel Bernard to its Baroque Heritage: An argument for formal analysis," *Studi di Storia dell'Arte* 17 (2006), 1-12; "Conceiving the Child: British illustrator Kate Greenaway's determining influence on the graphic work of Mary Cassatt," *Aurora* 7 (2006), 19-34; "Framing the Present for Posterity: The Synergy of Early Photography and the Painted Cityscape in Third Republic Paris," *The Journal of Architecture*, 11 (November 2006), 559-568; "The Search for a Story: George Lukàcs' 'Narrate or Describe?' and the Parisian Cityscape," *Zeitschrift für Kunstgeschichte*, 71 (2007); "Servants to patronage, witnesses to change: Italian artists abroad and the modern cityscape," *Visual Resources* 23 (2007), 183-202.

Lectures and presentations at conferences: "The Individual Revealed: Narrative vs. Descriptive Cityscape in the twentieth century," *Art and the City*, University of Amsterdam, May 2006.

Ilona Katzew

Ph.D. 2000

New Position: Curator of Latin American Art, Los Angeles County Museum of Art

Publications: *Una visión del México del Siglo de las Luces. La codificación de Joaquín Antonio de Basarás* (Mexico City, Landucci, 2006); Race and Classification: *The Case of Mexican America*, co-editor with Susan Deans-Smith, (Stanford University Press, forthcoming); "That This Should be Published and Again in the Age of the Enlightenment: Eighteenth-Century Debates About the Indian Body in Colonial Mexico," in *Race and Classification: The Case of Mexican America*, (Stanford University Press, forthcoming); "Dossier: 'Inventing

Race' in Los Angeles," co-authored with Daniel J. Sherman in Daniel J. Sherman, ed., *Museums and Difference* (Bloomington and Indianapolis: Indiana University, Press, 2007), 289-329; "Stars in the Sea of the Church: The Image of the Indian in Eighteenth-Century New Spanish Painting," in *The Arts in Latin America, 1492-1820*, exh. cat., Philadelphia, Philadelphia Museum of Art, (2007), 336-348.

Lectures and presentations at conferences: Conferences organized or chaired: "La reivindicación criolla del indio en el Siglo de las Luces," *International Symposium on Purity of Blood in the Hispanic World*, Centro de Estudios Históricos, Colegio de México (Colmex), December 2007; "Eighteenth-Century Debates About the Origins of the Indians," *International Seminar of the History of the Atlantic World*, Harvard University, November 2007; "La formación de la colección de arte latinoamericano en LACMA," ArteBA, *International Conference on The Construction of Latin American Art in International Collections: Actions and Discourses*, Buenos Aires, May 2006; "White or Black?: Eighteenth-Century Portraits of Spotted Blacks in the Colonial World," Seminar: Race and Science in the Atlantic World, Early Modern Studies Institute, USC, November 2006; "White or Black: Eighteenth-Century Portraits of Albinism in the Colonial World," *Eighteenth Century Meetings*, University of California, Los Angeles, November 2006; "The Origins of the Indians and Spanish Colonial Painting," *International Symposium Tradition and Innovation in Spanish and Portuguese America*, Los Angeles County Museum of Art, October 2007; Commentator, *Interdisciplinary Symposium: The Power of Images: Images of Power in Colonial Latin America*, University of Pennsylvania and the Philadelphia Museum of Art, November 2006;

“Stars in the Sea of the Church: The Indian in Eighteenth-Century New Spanish Painting,” John Carter Brown Library, Brown University, August 2006; “White or Black? Eighteenth-Century Portraits of Albinism and the Colonial World,” *Conference: The Science of Race in the Long Eighteenth Century*, USC-Huntington Early Modern Studies Institute, April 2006; Commentator, Panel: *Material and Visual Culture as Historical Documentation: New Approaches to the History of Colonial Latin America*, American Historical Association, Philadelphia, January 2006. **Exhibitions:** Curator of Los Angeles venue of *The Arts in Latin America, 1492–1820* (organized with the Philadelphia Museum of Art in conjunction with the Los Angeles County Museum of Art and the Antiguo Colegio de San Ildefonso, Mexico City), August–October 2007.

Honors and Awards: NEH planning grant

Projects: Exhibition: *Contested Visions: The Image of the Indian in Colonial Mexico and Peru*, at the Los Angeles County Museum of Art, 2010-2011.

J. Edward Kidder

M.A. 1949, Ph.D. 1955

Publication: *Himiko and Japan's Elusive Chieftom of Yamatai* (University of Hawaii Press, 2007).

Honors and Awards: Celebrated in Tokyo on June 2, 2007 at the 25th anniversary of the opening of the ICU Hachiro Yuasa Memorial Museum with a lecture, forum, reception and retrospective exhibition, having served as its director until retirement in 1993, *Himiko and Japan's Elusive Chieftom of Yamatai*, was awarded a Choice Outstanding Academic Title for 2008.

Project: Reviewing and summarizing 36 years of archaeological work done in Japan and as head of the ICU Archaeology Research Center beginning in 1975 where I directed 15 excavations

for the Tokyo government, and subsequently received the Order of the Sacred Treasure; Gold Rays with Neck Ribbon from the Japanese emperor.

Victor Koshkin-Youritzin

M.A., 1967, Certificate in Museum Training, 1969

Positions: David Ross Boyd Professor of Art History, The University of Oklahoma, Norman; Vice-President, National Koussevitzky Recordings Society, Inc.

Publications: *Insights: The Portraiture of Charles Rushton*, co-authored with Charles Rushton, exh. cat., Oklahoma, Mabree-Gerrard Museum of Art, 2008; “Thomas Hart Benton’s *Bathers*,” in exh. cat., H. George, ed., *Selected Paintings and Sculpture from the Collection: Oklahoma City Museum of Art, Oklahoma City Museum of Art*, 2007; Wrote and narrated three video presentations on the paintings of Glenda Green that were produced by the Oklahoma Arts Council for the inaugural year-long exhibition of the Oklahoma State Art Collection in its new gallery in the Oklahoma Capitol, Oklahoma City, November 2007.

Exhibitions: Curator: *Insights: The Portraiture of Charles Rushton*, Goddard Center, Ardmore, OK, February 20–March 29, 2008; *Photography of the artist Harold Stevenson*, Gallery of the Oklahoma State Art Collection, Oklahoma Capitol, Oklahoma City, November 2007–November 2008.

Project: Photography acquired in 2007 by the Bibliotheque Nationale of France, Paris, The Strasbourg Museum of Modern and Contemporary Art, France and the Douglass Library of Rutgers University.

Carol Herselle Krinsky

M.A. 1960, Ph.D. 1965

Publications: Obituary for Phyllis Williams Lehmann (IFA), *Newsletter, Society of Architectural Historians*, 2006;

Brooklyn, Whitney, and Guggenheim Museum entries in *The Museum Experience* (Belmont, CA: Thomson-Wade, 2006); *Festschrift for Lucy Freeman Sandler*, co-editor with Kathryn A. Smith, (forthcoming); “Urban planning in Kazan, Tatarstan, Russia,” in *Vostochny Express* (June, 2006); edited first draft of *The Buildings of Missouri* (part of SAH Buildings of the U.S. series); “The Synagogues of Poznan,” *Polin* 20 (2007).

Lectures and presentations at conferences: “Understanding Manhattan,” Thiagarajar College of Engineering, Thirapakkundram, Madurai, January 2006; Seven lectures on aspects of American architecture, University of Architecture and Engineering, Kazan, Tatarstan, Russia, May 2006; “Gordon Bunshaft and SOM,” Gruzen-Samton architects; “The Baptist Page of the Turin-Milan Hours (and why Jan van Eyck didn’t paint it),” *Columbia Renaissance Seminar*, September 2006; Similar subject: College Art Association, February 2006; Lecture on synagogue architecture for docents, Eldridge Street Project, October 2006; “Architecture,” public lecture, Eldridge Street Project, April 2007; “SOM at Smith College,” *Advent of Modernism in the Pioneer Valley*, University of Massachusetts, Amherst, September 2007; “Liebeskind’s Jewish Museum in Berlin,” *International Congress on Jewish Architecture in Europe*, Braunschweig-Technische Universität, October 2007; “German Synagogue Architecture,” *Conference on German synagogues and digital reconstructions*, City University Graduate Center with Technische Universität, Darmstadt, October 2007; “The Physical Structure of Midtown Manhattan,” Juilliard School, October 2007; Conferences chaired: CAA session, February 2006 and SAH session, April 2006 (replaced original chairmen); Moderator: Design Awards Panel, American Institute of

Architects, New York Chapter, 2006.

Projects: Recently completed a book on the Turin-Milan Hours and Jan van Eyck's followers; preparing a projected volume in the SAH series on buildings of New York City.

Karen Kurczynski

M.A. 1998, Ph.D. 2005

New Position: Visiting Assistant Professor, Massachusetts College of Art.

Publications: "Expression as Vandalism: Asger Jorn's Modifications," *RES*, (forthcoming Spring 2008); "Fordrejet Udtryk [Detoured Expression]," *Billedkunst* 15, no. 3 (December 2007); Book review, "The Apotheosis of Eva Hesse," *Woman's Art Journal* 28, no. 2 (Fall/Winter 2007); "Interview with Jacqueline de Jong," *Cringo* 13 [Vienna artists' periodical] (2008).

Lectures and presentations at conferences: "Drawing is the New Painting," public lecture, Department of Art, Syracuse University, Oct. 10, 2007; "The Situationist Times: Art, Politics, and the Split in the International," *Expect Everything, Fear Nothing: Scandinavian Situationism in Perspective*, Copenhagen, March 2007.

Projects: Writing a monograph on Asger Jorn.

Anne Leader

M.A. 1995, Ph.D. 2000

Publications: Review of James R. Lindow, *The Renaissance Palace in Florence: Magnificence and Splendour in Fifteenth-Century Italy*, *Renaissance Quarterly* (forthcoming 2008); "Reassessing the murals in the Chiostro degli Aranci," *The Burlington Magazine* 149:1252 (July 2007), 460-70; "Technology and the Teaching of Art History," *Visual Resources Association Bulletin* 34: 2 (Summer 2007), 8-12; "Goya Paints Third of May 1808: Execution of the Citizens of Madrid," in John Powell, ed., *Great Events from History: The 19th Century, 1801-1900*.

4 vols. (Pasadena: Salem Press, 2007), 203-5; "May 15, 1863: Paris's Salon des Refusés Opens," in John Powell, ed., *Great Events from History: The 19th Century, 1801-1900*. 4 vols. (Pasadena: Salem Press, 2007), 1099-1101; "Michelangelo's Last Judgment: The Culmination of Papal Propaganda in the Sistine Chapel," *Studies in Iconography* 27 (2006), 103-56.

Lectures and presentations at conferences: "An Ideal Circle of Friends: Federico da Montefeltro's Cycle of Famous Men at Urbino," Renaissance Society of America, Chicago, 2008; "Look to the Book: Images of Authority at the Florentine Badia," Renaissance Society of America, Miami, 2007; "The Art of Devotion in Renaissance Europe," Casper College Humanities Festival and Demorest Lecture: *Renaissance Revisited*, 2007; "Cloister, Control, and Community: Art and Observance at the Florentine Badia," *College Art Association*, New York, 2007; "Claiming a City Corner: The Medieval Transformation of Piazza Sant'Apollinare, Florence," Society of Architectural Historians, Savannah, 2006.

Conference panel organized: "The Life of St. Benedict in Medieval and Renaissance Italy," Renaissance Society of America, Miami, 2007.

Honors and Awards: PSC-CUNY 38 Research Award, The City University of New York, 2007-2008; Faculty Fellowship Publications Program, Humanities Group, CUNY, Spring 2007; President's Professional Development Awards, The City College of New York, 2006, 2007; Scott Opler Endowment for Emerging Scholars Travel Stipend, for Society of Architectural Historians 59th Annual Meeting, Savannah, GA, April 26-30, 2006.

Roger Lipsey

M.A. 1966, Ph.D. 1974

Publications:

"Do I want a small painting? The correspondence of Thomas Merton and Ad Reinhardt: An Introduction and Commentary," *The Merton Annual* 18 (2005), 260-414 (pub. 2007); "Merton, Suzuki, Zen, Ink: Thomas Merton's Calligraphic Drawings in Context," in Bonnie Bowman Thurston, ed., *Merton & Buddhism: Wisdom, Emptiness & Everyday Mind* (Louisville: Fons Vitae, 2007), 137-175; *Angelic Mistakes: The Art of Thomas Merton* (Boston: Shambhala Publications, 2006).

Lectures and presentations at conferences: "In the Zen Garden of the Lord: Thomas Merton's Stone Garden," *biannual meeting of the International Thomas Merton Society*, Memphis, TN, June 2007.

Honors and Awards: The "Louie" presented by the International Thomas Merton Society for *Angelic Mistakes*, named the best book in Merton studies in the preceding two years, June 2007.

Projects: *Mr. Hammar skjöld: The Spirit in Public Life* (book in progress on the mind and methods of Dag Hammarskjöld).

Alisa Luxenberg

Ph.D. 1991

Publications: *The Galerie Espagnole and the Museo Nacional, 1835-1853: Saving Spanish Art, or The Politics of Patrimony* (Ashgate, April 2008); "Patrimony and Museum Politics in the 19th Century: The Louvre's Galerie Espagnole," *International Foundation for Art Research Journal* 9, 3/4 (2007); "La Galeria Española del Louvre (1838-1848): Etica de la adquisición, política de patrimonio," *Goya* (forthcoming 2008).

Lectures and presentations at conferences: "The Louvre's Galerie Espagnole (1838-1848) and the Politics of Acquisition," *The Unethical Art Museum*, College Art Association, New York, 2007.

Honors and Awards: 2007 publication

subvention from the Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities; another from the Willson Center for the Humanities and Arts, UGA; 2006 Research and Travel Grant, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities.

Natalia Majluf

M.A. 1990

Publications: "Los fabricantes de emblemas. Los símbolos nacionales en la transición republicana. Perú, 1820-1825," in Ramón Mujica, ed., *Visión y símbolos. Del virreinato criollo a la república peruana* (Lima: Banco de Crédito del Perú, 2006), 203-241; "Pattern Book of Nations: The Costume Book in Asia and Latin America, ca. 1800-1860," in *Reproducing Nations: The Costume Book in Asia and Latin America, ca. 1800-1860*, exh. cat., Americas Society, New York, 2006; "Sobre fotografía: Una autonomía esquivada," in Natalia Majluf and Jorge Villacorta, eds., *Sobre fotografía. Serie MALI fotografía 00*, Lima, Museo de Arte de Lima, 2006.

Exhibitions: *Reproducing Nations: Types and Costumes in Asia and Latin America, ca. 1800-1860*, Americas Society Art Gallery, New York, April – June 2006. *Sebastián Rodríguez Morococha*, with Ricardo Kusunoki, Museo de Arte de Lima, November 2007.

Honors and Awards: Visiting Fellow, Centre of Latin American Studies, Cambridge University, 2007; Getty Curatorial Research Fellowship 2005/2006.

Carol Mancusi-Ungaro

Publications: "A Sum of Corrections" in *Jasper Johns: An Allegory of Painting, 1955-1965*, National Gallery of Art (Washington, D.C. 2007); "The Rothko Chapel Paintings: A Personal Account" in *Image of the Not-Seen: Search for*

Understanding. The Rothko Chapel Art Series, The Rothko Chapel (Houston, 2007); "Marden's Materiality: The Monochromes" in *Plane Image: A Brice Marden Retrospective*, exh. cat., The Museum of Modern Art, New York, 2006.

Vivian Mann

Publications: "Printing, Patronage and Prayer: Art Historical Issues in Three Responsa," with Daniel D. Chazin, in *Images. A Journal of Jewish Art and Visual Culture* 1 (2007): 91-101; "Images of Jud Süß Oppenheimer, an Early Modern Jew," in M. Merback, ed., *Beyond the Yellow Badge: Anti-Judaism, Anti-Semitism and European Visual Culture before 1800*, (Leiden, 2008); "The Court Jew at the Met," *Metropolitan Museum Journal* (2008); "Recapturing the Past," *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*, exh. cat., Museum of American Folk Art, New York, 2007, 1-13; "Gold Embroidery from Spain to the Diaspora," in Nitza Behrooz Bar-Oz, ed., *Shimmering Gold. The Splendor of Gold Embroidered Textiles*, exh. cat. Eretz Israel Museum, Tel Aviv, 2007, 14-15, 26-9 (Hebrew); "A History of the Mezuzah," *A Kiss for the Mezuzah*, exh. cat., Philadelphia Museum of Jewish Art, Philadelphia, 2007; Entries on "Synagogue Architecture," "Jewish Art and Material Culture," "Micrography," "Jewish Clothing and Distinctive Dress," and "Wedding Rings," in Robert Bjork, ed., *Oxford Dictionary of the Middle Ages* (forthcoming); Entries on "Art in the Islamic World" and "Carpets," in Norman Stillman, ed., *Encyclopedia of Jews in the Islamic World* (in press); Review of Eva Frojmovic, ed., *Imagining the Self, Imagining the Other. Visual Representation and Jewish-Christian Dynamics in the Middle Ages and Early Modern Period* (Leiden, Boston, Cologne, 2002) in *Jewish Quarterly Review* 97, 3 (Summer, 2007): 104-09; Review of Katrin

Kogman-Appel, *Illuminated Haggadot from Medieval Spain. Biblical Imagery and the Passover Holiday* (University Park, PA: The Pennsylvania University Press, 2006) in *Speculum* (2008).

Lectures and presentations at conferences: "Behrend Lehmann, J. P. Morgan and the Met," *Jewish Patronage and Collecting— a Tribute to Western Culture*, University of Heidelberg, May-June 2007; "The Jewish Woman in Art," *Conference on the Jewish Woman*, Patrimonio de Aragón, Jaca, Spain, October, 2007; "Beakers of the Burial Society of Worms," *Jewish Consumption and Material Culture in the Early Modern Period*, University of Maryland, 2007; Commentator at colloquium, *Looking Jewish: Photography, Memory and the Sacred*, New York University, May, 2007; "The Problem of Definition and the Problem of Acceptance," Session: *Jewish Art and Visual Culture in the Academy*, Association of Jewish Studies, December, 2007.

Honors and Awards: Fellow, Hamad Bin Khalifa Symposium on Islamic Art: "Water in Islamic Art and Culture," Virginia Commonwealth University, Doha, Qatar, November, 2007.

Anna Marguerite McCann,

M.A. 1957

New Position: Visiting Scholar, American Academy in Rome (2007-2008)

Lectures and presentations at conferences: "Collaborative Research in Deep Water, Legal and Ethical Issues," Archaeological Institute of America Annual Meeting, Chicago, January 2008; "Underwater Archaeology: Exploring the Deep with SCUBA, Robots and Subs," AIA Memorial Lecture for Harry Rutledge, Knoxville, TN, March 11, 2008; "The Beginning of Deep Water Archaeology: Skerki Bank," Internet 2, Long Distance Learning, with Texas A&M University and New York University, April 2008.

Tom McDonough

M.A. 1993, Ph.D. 1998

Publications: *"The Beautiful Language of My Century": Reinventing the Language of Contestation in Postwar France* (Cambridge, MA and London: The MIT Press, Coll. "OCTOBER Books," 2007); *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris*, co-editor with Aruna D'Souza, (Manchester: Manchester University Press, Coll. "Critical Perspectives in Art History," 2006); "Calling from the Inside: Filmic Topologies of the Everyday," *Grey Room*, no. 26 (Winter 2007): 6-29.

Lectures, presentations and conferences: "The Use of History: Situating the Situationist International," *Expect Anything Fear Nothing: Seminar on the Situationist Movement in Scandinavia*, Folkets Hus, Copenhagen, 15-16 March 2007; Session co-chair with Aruna D'Souza: "Globalism and Its Discontents," *College Art Association annual conference*, New York, February 2006; "Contes capitalistes: Pierre Huyghe's Contemporary Fairy Tales," *The Art of Projection symposium*, Hamburger Bahnhof and Kino Arsenal, Berlin, October 2006; "Chronicle and Critique: Filming the Everyday in Paris, circa 1960," Graduate School of Design, Harvard University, March 2007.

Honors and awards: with Nancy Davenport, Arts Writers Grant, Creative Capital/Andy Warhol Foundation, 2007.

Leatrice Mendelsohn

M.A. 1968, Ph.D. 1978

Publications: "Mortal Combat: The Afterlife of a Battle Motif from Leonardo to Vasari," in *The Historical Eye: Essays on Italian Art in Honor of Andrew Ladis*, (forthcoming 2008); "Leonardo's Mirrors: Simultaneity, Sculpture, and the Spectre of Relativity" in *Acts of the Conference on Science and Art*, CEMERS, Binghamton University,

October, 18-20, 2004 (forthcoming 2008); "Bronzino in Pesaro and After: The Impact of Raphael and Raphaelism on Bronzino's Florentine Manner," in Henk Van Veen, ed., *The Translation of Raphael's Roman Style*, Conference proceedings, Groningen, the Netherlands, November 2002 (Leuven, Belgium: Peeters Publishers, 2007), 81-105; "Simultaneität und der paragone: Die Rechtfertigung der Kunst im Auge des Betrachters," (translated from the English by H.Preimesberger) in Ulrike Mueller Hofstede, Hannah Baader, Kristine Patz, and Nicola Suthor, eds., *Im Agon der Künste. Paragonales Denken, ästhetische Praxis und die Diversität der Sinne*, Acts of the Conference, Berlin, 19-22 February 2001 at the Freie Universität (Berlin: Fink Verlag, 2007), 294-335.

Lectures: "Charles V and the Loves of the Gods: Imperial Iconography and Italian Court Painting," Renaissance Society of America, Chicago, April 2008; "The Imperial Jupiter and the Malevolent Eros: Politics in the Court of Love," College Art Association Annual Convention, New York, 2007; Renaissance Society of America, Annual Convention, Miami, Florida, 2007; Co-Organizer and Chair of three sessions; "Presenter: 'The Paris Psalter: A Byzantine Substitute for Classical Painting in the Renaissance'," *Columbia Renaissance Forum*, "Jupiter and Eros at Court: The theme of the Loves of the Gods in North Italian decorative cycles," Columbia Faculty Club, 2007; "Mortal Combat: The Survival of a Battle Motif from Leonardo to Vasari," Symposium in Honor of Andrew Ladis, University of Georgia, Athens, GA, 2006.

Mary B. Moore

Ph.D. 1971

Publications: "Hoplites, Horses, and a Comic Chorus," *Metropolitan Museum of Art Journal* XLI (2006): 33-57; "Satyrs by the Berlin Painter and a New

Interpretation of his Namepiece," *Antike Kunst* XLIX (2006): 17-28; "Athens 803 and the Ekphora," *Antike Kunst* L, 9-23; "The Princeton Painter in New York," *Metropolitan Museum of Art Journal* XLIII (2008): 21-56.

Marsha Morton

Ph.D. 1986

Publications: "Spellbound: Klinger and the Psychology of Hypnosis, Nerves and the Unconscious Self," in *Max Klinger: Wege zur Neubewertung* (Leipzig: Museum der bildenden Künste, 2008); "Painted Sounds: Music in the Art of Max Beckmann," in Maria Makela and Rose-Carol Washton-Long, eds., *Of Truths Impossible to Put into Words: Max Beckmann Contextualized* (Munich: Peter Lang, 2008); "The Ethnographic Vision of Max Klinger," in Cordula Grewe, ed., *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft* (Washington D.C.: The German Historical Institute and Stuttgart: Franz Steiner Verlag, 2006); "The Face of Medicine: Doctors' Portraits at the University of Lund," *The Face of Medicine: Doctors' Portraits at Lund*, exh. cat., Lund, Sweden Kulturen, 2006.

Lectures: "Spellbound: Klinger and the Psychology of Hypnosis, Nerves and the Unconscious Self," *Max Klinger: Wege zur Neubewertung*, Museum der bildenden Künste Leipzig and the Institut für Kunstgeschichte der Universität Leipzig, May 2007; "Grotesque Tales: Max Klinger and the German Self," *German Studies Association Conference*, Pittsburgh, September 2006.

Conferences: Session Chair: "The Self Within: Art between Mesmer and Freud," *CAA Conference*, Dallas 2008.

Anita F. Moskowitz

M.A. 1971, Ph.D. 1978

New Position: Chairperson, Art Department, Stony Brook University, SUNY.

Publications: "Janson's Leaping Monkey: Monkey See Monkey Do," *Source. Notes in the History of Art* XXVI/3 (Spring 2007); "The Case of Giovanni Bastianini-II: A Hung Jury?," *artibus et historiae* (Fall 2006).

Lectures and presentations at conferences: "Dell' Anima Trasmigrata": Giovanni Bastianini and Desiderio da Settignano," *International conference on Desiderio da Settignano*, Kunsthistorisches Institut and Villa I Tatti, Florence, May 2007; "The Sculpture of Giovanni Bastianini: Masterpiece or Master Fraud?," *Daniel H. Silberberg Lecture*, Institute of Fine Arts, New York University, March 2007; "Biography of a Research Project: The 'Other' Italian Gothic Sculpture," Distinguished Lecture as Senior Kreitman Foundation Visiting Fellow: Ben Gurion University in the Negev, Beer Sheva, Israel, June 11, 2006; "Pulpit and Preacher: Stage and Performance in Late Medieval Italy," Research Workshop of the Israel Science Foundation: *Art, Liturgy, and Religious Cult in Late Antiquity and the Middle Ages*, Ben Gurion University in the Negev, Beer Sheva, Israel, June 12-14, 2006; "Bastianini in Context: The Delight of Deception – from Michelangelo's Amorino to Giovanni Duprè's Cofano," Annual Meeting of *Renaissance Society of America*, in session on "The Forging of Italian Renaissance Sculpture," San Francisco, March 2006; "A Leap of Imagination: Monkey See Monkey Do," *Annual Meeting of College Art Association*, in session entitled, "The Real Art History: Tales from the Trenches and Stories from the (Honest-to-Goodness) Crypts— Art Historians Doing Art History," Boston, February 2006.

Projects: Essay accompanying book of photographs on the facade reliefs of Orvieto Cathedral, Harvey Miller Press; Monograph and/or exhibition proposal on the 19th century-reception of the

Italian Renaissance and the sculpture of Giovanni Bastianini.

Jonathan Nelson

M.A. 1986, Ph.D. 1992

New Position: Chair, Art History Department, Syracuse University in Florence.

Publications: *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy*, co-editor and author with Richard J. Zeckhauser (Princeton: Princeton University Press, 2008, in press); *Leonardo e la reinvenzione della figura femminile: Leda, Lisa e Maria* (Florence: Giunti, 2007); "Putting Botticelli and Filippino in their Place: the Intended Height of Spalliera Paintings and Tondi," in Nicoletta Baldini, ed., *Invisible agli occhi. Atti della giornata di studio in ricordo di Lisa Venturini* (Florence: Fondazione Roberto Longhi, 2007), 53-63; "Il nuovo ruolo delle donne artiste," with Meghan Callahan in Stefano Zuffi, ed., *Storia dell'Arte*, vol. XI (Milan: Electa, 20 vols., 2006), 59-89; "Memorial Chapels in Churches: The Privatization and Transformation of Sacred Spaces," in Roger J. Crum and John T. Paoletti, eds., *Renaissance Florence. A Social History* (New York: Cambridge University Press, 2006), 353-375, 582-584; Review of Michelle O'Malley, *The Business of Art: Contracts and the Commissioning Process in Renaissance Italy* (New Haven: Yale University Press, 2005); Review of Evelyn Welch, *Shopping in the Renaissance. Consumer Cultures in Italy 1400–1600* (New Haven and London: Yale University Press, 2005) in *Oxford Art Journal* XXX. 3, (Autumn 2007): 512-515; Review of Alessandro Cecchi, *Botticelli*, (Milan, Motta, 2005) and Frank Zöllner, *Sandro Botticelli* (Munich: Prestel, 2005) in *Renaissance Quarterly* 60, 3 (Fall 2007): 915-918; Review of Cristina Acidini, *Michelangelo Scultore* (Milan: Motta, 2006) in *Renaissance Quarterly* 60, no.2 (Summer

2007): 539-540; Review of Jill Burke, *Changing Patrons. Social Identity and the Visual Arts in Renaissance Florence* (University Park, Pen.: Pennsylvania State University Press, 2004) in *The Burlington Magazine* CXLVIII (2006): 39-40.

Lectures: "Quality Control for Commissions: The Roles of Rejections and Replacements," *Renaissance Society of America*, 2008; "Leonardo da Vinci's Leda: Reinventing the Female Nude," *Renaissance Society of America Annual Meeting*, 2007; "A Framework for Calculating Commissions: Benefits, Costs, and Constraints," *Basel Renaissance Colloquium: New Perspectives on Patronage*, 2006; "Quality as signal: The economics of information applied to Italian Renaissance art," *Value, Production, Consumption and the Issue of Quality in Renaissance Italy*, London, 2006.

Elizabeth A. Pergam

Ph.D. 2001

Lectures and Presentations: "The Gilded Age: Gold-Ground Paintings in America," *Art, City, Spectacle: The 1857 Manchester Art-Treasures Exhibition Revisited*, November 9-10, 2007; "Provenance as Pedigree," *CAA Annual Conference*, February 20-23, 2008.

William Pressly

Ph.D. 1974

Publications: *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in Late-Eighteenth-Century British Art*, (University of Delaware Press, 2007)

Jennifer Casler Price

M.A. 1986, Certificate in Curatorial Studies 1990

Publications: "A Cambodian Masterpiece Restored," *Apollo Magazine* (October 2007): 58-63.

Lisa Rafanelli

M.A., 1989, Ph.D. 2004

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; "Thematizing Vision in the Renaissance: The Noli Me Tangere as a Metaphor for Art Making" in A. Sanger and S. Kulbrandstad Walken, eds., *Sense and the Senses in Early Modern Art and Cultural Practice* (forthcoming 2008); "To Touch or Not to Touch: The Noli Me Tangere and Incredulity of Thomas in Word and Image from Early Christianity to the Ottonian period," in *The Proceedings of the 2008 International Conference: Noli Me Tangere: Word, Image, Context*, Rome, 2008 (Peeters Publishers, forthcoming 2008-2009). **Conferences:** "To Touch or Not to Touch: The Noli Me Tangere and Incredulity of Thomas in Word and Image from Early Christianity to the Ottonian period," *International Conference: Noli Me Tangere: Word, Image, Context*, Academica Belgica, Rome, 2008; 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; "Thematizing Vision in the Renaissance: The Case of the Noli Me Tangere," *Renaissance Society of America Annual Conference*, San Francisco, March 23-25, 2006.

Beatrice Rehl

M.A. 1979; Ph.D. 1984

New Position: Publishing Director, Humanities, Cambridge University Press

Jason Rosenfeld

M.A. 1993, Ph.D. 1999

New Position: Associate Professor of Art History, Marymount Manhattan College

Publications: *John Everett Millais*, exh. cat., with Alison Smith, Van Gogh

Museum, Amsterdam, 2008 (English and Dutch editions); *Millais: A Sketch by Marion Harry Spielmann preceded by Thoughts on our Art of Today by John Everett Millais*, edited and with an introduction by Jason Rosenfeld (London: Pallas Athene, 2007); *Millais*, exh. cat. with Alison Smith, London: Tate Publishing, 2007; Review of Paul Barlow, *Time Present and Time Past: The Art of John Everett Millais* (London: Ashgate Press, 2005) in *Victorian Studies* (Fall 2007); Review of Jan Marsh, ed., *Black Victorians: Black People in British Art 1800-1900* (Aldershot: Lund Humphries, 2005) in *The World of Interiors* 26, no. 5 (May 2006): 37.

Lectures and presentations at conferences: "Millais's Jewish Patrons," *Millais, Hunt and Modern Life Symposium*, Tate Britain, London, England, November 30, 2007; *Curator's Talk*, "John Everett Millais in His Time and Ours," Tate Britain, London, England, September 28, 2007; "Greenery Galleries: John Everett Millais, Cecil Gordon Lawson and the Exhibited Landscape in the 1870s," *Opulence and Anxiety: Landscape Paintings from the Royal Academy of Arts Symposium*, Paul Mellon Centre, London, England, May 11, 2007; "Artists Talk on Art: Inspiration, Influence or Intrusion?," School of Visual Arts, dialogue with artist Melinda Camber Porter and Peter Trippi, editor of *Fine Art Connoisseur* magazine on how historical masterpieces affect art making now, November 17, 2006; "Hacking MoMA, or, the Conversational Object-Analysis Paper: The *ArtMobs* Podcasting Project," *College Art Association Conference* for College Art Association Education Committee Panel; "The Museum Connection: Bridging the Divide Between the Classroom and the Gallery," CAA meeting, Boston, February 24, 2006.

Exhibitions: *John Everett Millais: A Retrospective*, Tate Britain, London,

England, 6 September 2007 - 13 January 2008; Van Gogh Museum, Amsterdam, 15 February - 18 May 2008; Kitakyushu Municipal Museum of Art, Fukuoka: 7 June - 17 August 2008; The Bunkamura Museum of Art, Tokyo, 30 August - 26 October 2008 (co-curator with Alison Smith, Senior Curator, Tate Britain).

Deborah Rothschild

M.A. 1976, Ph.D. 1991

Publications: *Making It New: The Art and Style of Sara and Gerald Murphy*, exh. cat., University of California Press, Berkeley, 2007.

Lectures and presentations at conferences: "The Surface Is Part of the Depth," *A Place for Style in Everything*, Williams College, September 15, 2007; "The Making of "Making It New," First Family Lecture, Williams College, October 27, 2007; "Sara and Gerald Murphy" Boston Athenaeum, November 27, 2007; "Making It New" *Cosmopolitan Club*, New York, March 4, 2008; "What I Learned from Sara and Gerald Murphy," Yale University Art Gallery, April 11, 2008; A Conversation with Deborah Rothschild, Marion Seldes, and Amanda Vail, *National Arts Club*, New York, April 22, 2008.

Exhibitions: *Making It New: The Art and Style of Sara and Gerald Murphy*, Williams College Museum of Art, Williamstown, MA, Yale University Art Gallery, New Haven, CT., Dallas Museum of Art, Dallas, TX, 2007 - 2008.

Reagan Ruedig

M.A. 2004

New Position: Conservator, Building Conservation Associates, Inc.

Rebecca Rushfield

M.A. 1980

Conferences: Chair of session: "Abstract Expressionist Painting: Looking Closely," *College Art Association*

Annual Meeting, 2008; Coordinator of lunchtime workshop "Learning to Look: Abstract Expressionist Paintings."

Julie Saul

M.A. 1983

Exhibitions: "The Sweethearts of Mr. Bartlett," New York, Julie Saul Gallery, July – August 2007. Named Best Gallery Show of the Year by *New York Magazine*, December 2007 and Best Show of the Year by *Time Out*, December 2007.

Jeffrey Schrader

Ph.D. 2003

New Position: Assistant Professor, University of Colorado Denver

Publications: *La Virgen de Atocha: Los Austrias y las imágenes milagrosas*, trans. Teresa Sans and Fabián Chueca (Madrid: Ayuntamiento de Madrid, 2006); review of Andrés Úbeda de los Cobos, ed., *Paintings for the Planet King: Philip IV and the Buen Retiro Palace* (Madrid: Museo Nacional del Prado, in association with Paul Holberton Publishing, 2005), posted on *caa.reviews* on 5 July 2006; "The Standardization and Management of Digital Media for Instruction in the History of Art," *VRA Bulletin* 34 no.2 (Summer 2007): 5-7.

Lectures and presentations at conferences: "Goya and His View of Miraculous Imagery in the Disasters of War," *Society for Spanish and Portuguese Historical Studies annual meeting*, Miami Beach, April 2007; "Portraiture, Identity, and Marian Images in Colonial Latin America," *Midwest Art History Society annual conference*, Indianapolis, March 2007; "The House of Austria as a Source of Miraculous Images in Latin America," *Society for Spanish and Portuguese Historical Studies annual meeting*, Lexington, Kentucky, April 2006.

Paul Schwartzbaum

M.A. 1972; Certificate of Conservation 1972

Change in Position: Conservator and Technical Director for International Projects, Solomon R. Guggenheim Foundation.

Exhibitions: Conservator and technical consultant for the Solomon R. Guggenheim exhibitions: *Spanish Painting from El Greco to Picasso; America 300* for the venues in Beijing and Shanghai; *Guggenheim: The Collection* at the Art and Exhibition Hall of the Federal Republic of Germany in Bonn; and for the Peggy Guggenheim Collection exhibitions: *Lucio Fontana*, Venice/New York and *Barney and Beuys*. **Honors and Awards:** re-elected to the Executive Council of the IIC, the International Institute of Conservation. **Projects:** Team member for the ongoing restoration of the exterior of the Frank Lloyd Wright Solomon R. Guggenheim Museum building; team member developing the technical design of the future Frank Gehry-designed Solomon R. Guggenheim Museum in Abu Dhabi, the same function I performed for the Guggenheim Museum in Bilbao.

Harriet F. Senie

Ph.D. 1981

Publications: "Gendered in Stone: Women in New York City's Public Art," in Karen Frostig and Kathy A. Halamka, eds., *Blaze: Discourse on Art, Women and Feminism* (Cambridge Scholars Publishing, 2007); "Louise Nevelson's Public Art," in Brooke Kamin Rapaport, ed., *The Sculpture of Louise Nevelson* (The Jewish Museum and Yale University Press, 2007); "Art and Public Space," David Goldfield, ed., *Encyclopedia of American Urban History* (Sage Publications, 2007); "The Controversy that Wouldn't Die: *Tilted Arc* and the Triumph of Spectacle," *Sculpture* (June 2007); "Mourning in Protest: Spontaneous Memorials and the Sacralization of Public Space," in Jack Santino, ed., *Spontaneous Shrines*

and the Public Memorialization of Death (New York: Palgrave MacMillan, 2006), 41-49; "Engaging the Off-Campus Audience," *Public Art Review* (Spring/Summer 2006): 38-42.

Projects: I am starting a CAA-affiliated organization, Public Art Dialogue. The initial meeting was held in Dallas, February 2008. Book project tentatively titled, *Transforming American Memorials: Vietnam to 9/11*.

Thomai Serdari

M.A. 2001, Ph.D. 2005

New Position: Director of Research Collections, Department of Art History, New York University

Conferences: "Open Eyes and Open Mind: The Art History of Robert Rosenblum," New York University, October 13 and 14, 2006.

Sandra Sider

Publications: "Origins of American Art Quilts: Politics and Technology," *Proceedings of the Textile History Forum*, 2007; "NYC's Mood: Where Project Runway Shops," *Fiberarts* (January/February 2007); "Educating the Quilt Artist," *Fiberarts* (September/October 2007); "Arlé Sklar-Weinstein: Sheer Delight," *Fiberarts* (September/October 2007); juror's essay on quilt art in *Transformations 2007: Reverberations*, exh. cat., Studio Art Quilt Associates, 2007; *Pattern and Decoration: An Ideal Vision in American Art, 1975-1985*, <http://www.artcritical.com/sider/SSPatternDecoration.htm>.

Lectures: Organized and chaired panel: "Art Quilt Workshops: What's Art Got To Do With It?," *Traditions and Trajectories* (international symposium), International Quilt Study Center, University of Nebraska, Lincoln, March 2007; "Nativity Scenes in Venetian Quattrocento Painting," *Columbia Renaissance Seminar*, September 2007. **Exhibitions and Collections (as artist)** Stir Crazy cyanotype quilt acquired

for the permanent collection of the International Quilt Study Center, University of Nebraska, Lincoln; Penumbra #1: Summer Dance cyanotype quilt in juried Members' Exhibition: Visions Art Quilt Gallery, San Diego, fall 2007.

Exhibitions (Curatorial): Juror for California *Fibers, Visions*, Art Quilt Gallery, San Diego, Winter 2007.

Projects: Book-in-progress: *Contemporary American Quilt Art: Sources and Synergy* (University of Nebraska Press, forthcoming 2009).

Kathryn A. Smith

M.A., 1989; Ph.D. 1996

Publications: Kathryn A. Smith and Carol H. Krinsky, eds., *Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts*, (London and Turnhout: Harvey Miller Publishers, 2007); "Lucy Freeman Sandler: An Appreciation," in Kathryn A. Smith and Carol H. Krinsky, eds., *Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts*, (London and Turnhout: Harvey Miller Publishers, 2007); "Accident, Play and Invention: Three Infancy Miracles in the Holkham Bible Picture Book," in Gerald B. Guest and Susan L'Engle, eds., *Tributes to Jonathan Alexander: The Making and Meaning of Medieval & Renaissance Illuminated Manuscripts, Art & Architecture* (London and Turnhout: Harvey Miller Publishers, 2006), 357-69; "Books of Hours," in Susan Mosher Stuard, Thomas Izbicki and Margaret Schaus, eds., *Women and Gender in Medieval Europe: An Encyclopedia* (New York and London: Routledge, 2006), 89-92; review of Richard Marks, *Image and Devotion in Late Medieval England* in *The Art Bulletin* 88, no. 2 (2006): 396-9; review of Marie-Dominique Gauthier-Walter, *L'histoire de Joseph: Les fondements d'une iconographie et son développement dans l'art monumental français du XIII^e siècle* in *Speculum* 80, no. 2 (2006): 515-16.

Lectures and presentations at

conferences: "City and Court: Origins and Ownership of the Taymouth Hours," *34th Annual St. Louis Conference on Manuscript Studies*, Vatican Film Library, St. Louis University, October 12-13, 2007; "The Monk Who Crucified Himself: Literalism, Metaphor and the Imitation of Christ in the Fourteenth Century," Humanities Centre, University of Toronto, April 27, 2007; "The Monk Who Crucified Himself and the Imitation of Christ in the Fourteenth Century," *Border Zones: Art History in an Age of Visual Culture*, New York University, October 6, 2006; "Narrative and Interiority in the Taymouth Hours," *In Honor of Penelope D. Johnson II: Spiritual Partnerships and Shared Devotions across the Gender Divide*, 41st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 4-7, 2006; "Chivalric Narratives and Devotional Experience in the Taymouth Hours (London, British Library Yates Thompson MS 13)," *Secular and Sacred in Medieval Art: Bridging the Divide*, College Art Association, Boston, February 24, 2006.

Honors and Awards, 2006 and 2007:

Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship, The Metropolitan Museum of Art, 2007-8; Marquis *Who's Who in American Education; Who's Who of American Women*.

Projects: *The Taymouth Hours: Stories and the Construction of the Self in Late Medieval England*, The British Library Studies in Medieval Culture (London: The British Library Publications and Toronto: University of Toronto Press). Book in progress: *The Social Life of Illumination*; Joyce Coleman, Markus Cruse and Kathryn A. Smith, eds., *Medieval Texts and Cultures of Northern Europe* (Turnhout: Brepols), edited volume in progress.

Donna Stein

M.A. 1965

Publications: "The Art of Helen Lundeborg: Illuminating Portraits," *Woman's Art Journal* 27, no. 1 (Spring 2006/Summer 2006): 10-16; *Advancing the Moment: Recent Work by California Photographers*, exh. cat., Pasadena Museum of California Art, October 15, 2006 - January 7, 2007 (brochure published, 2006); Forthcoming publications in *Woman's Art Journal, Art and Antiques*.

Perrin Stein

M.A. 1986, Ph.D. 1997

Publications: *Gabriel de Saint-Aubin, 1724-1780*, exh. cat., The Frick Collection, New York, October 30, 2007 - January 27, 2008, and Musée du Louvre, Paris, February 28 - May 26, 2008, catalogue entries, nos. 14, 19, 24, 41, 42, 52a, 52b, 67, 69, and 71; "Fragonard in Naples: two rediscovered drawings," *Burlington Magazine* CXLIX, No. 1250 (May 2007): 305-08; "Les Chinoiseries de Boucher et leurs sources: l'art de l'appropriation," in Georges Brunel, ed., *Pagodes et dragons, Exotisme et fantaisie dans l'Europe rococo 1720-1770*, exh. cat., Musée Cernuschi, Paris, February 24 - June 17, 2007, 86-100; book review of David Mandrella, Hermann Mildener, Benjamin Peronnet, and Pierre Rosenberg, *From Callot to Greuze: French Drawings from Weimar*, (Berlin, 2005) in *Burlington Magazine* CXLVIII, No. 1238 (May 2006): 353.

Cecil Stiker

M.A. 1960, Ph.D. 1968

Publications: *With Y. Dogan Kuban, Kalenderhane in Istanbul: The Excavations, Vol. 2*, (Mainz: von Zabern, 2007). **Honors:** Eds. Judon J. Emerick and Deborah M. Deliyannis, *Festschrift: Archaeology in Architecture: Studies in Honor of Cecil L. Striker* (Mainz: von Zabern, 2006).

Joyce Hill Stoner

M.A. 1970, Certificate in Conservation 1973

New Position: Director, Preservation Studies Doctoral Program, UD.

Publications: "An Evolving Technique: N. C. Wyeth's Methods and Materials," in *N. C. Wyeth catalogue raisonné* (Scala, 2008); "Materials for Immateriality," in *Like Breath on Glass: Painting Softly from James McNeill Whistler through Arthur B. Davies*, in exh. cat., Clark Art Institute, Williamstown, MA, June 2008; "The Patriarch of Pop and the Prince of Realism: Andy Warhol and Jamie Wyeth in the 1970s," *Factory Work: Warhol, Wyeth, Basquiat* (University Press of New England, 2006), 30-65.

Lectures and presentations at conferences: "The Message of the Medium," in connection with the exhibition *Memory and Magic*, Philadelphia Museum of Art, April 1, 2006; "Documenting Ourselves: The First Thirty Years of the FAIC Oral History Project," *History of Conservation Lecture* for the conference of the Association of North American Graduate Programs in Conservation, at the Fogg Art Museum, April 27-28, 2007; "Conservation Goes Public," *IMLS Summit Connecting to Collection*, Smithsonian American Art Museum, June 27-28, 2007.

Exhibitions: *Factory Work: Warhol, Wyeth, Basquiat*. Guest Curator, Brandywine River Museum, McNay Museum in San Antonio, and Farnsworth Art Museum, Rockland, Maine, 2006-07.

Projects: With Rebecca Rushfield co-editing a 59-author 350,000-word book on Conservation of Easel Paintings for Butterworths/Elsevier forthcoming 2011.

Suzanne Stratton-Pruitt

Ph.D. 1983

New position: Belle Ribicoff

Distinguished Guest Lecturer in the History of Art, Vassar College, fall 2007.

Publication: "Imperial Designs: The Decoration of the Library of the Escorial," *Hispanic Research Journal* 8, no. 5 (December, 2007): 389-408.

Lectures and presentations at symposia: "South American Viceregal Paintings: Who Painted Them and What Were They For?," Tucson Museum of Art, Tucson, AR, January 19, 2007 and The Art Centre, University of Toronto, November 7, 2007; "The Immaculate Conception in Hispanic Art: Theme and Variations," The Meadows Museum, Southern Methodist University, Dallas, TX, May 8, 2007; "El arte virreinal hispanoamericano en las colecciones norteamericanas" in Quito, Ecuador. *Arte quiteño más allá de Quito. Simposio Internacional Quito 13-17 Agosto, 2007*; "Mementi Mori in the Andes," *10th Anniversary: The Colloquium on Spanish & Latin American Art and Visual Culture*, IFA, February 28, 2008; "Mementi Mori in the Andes," Belle Ribicoff Distinguished Guest Lecture, Vassar College, April 10, 2008; "Picturing the Monarchy in the Indies," *A Symposium in Honor of Jonathan Brown*, IFA, May 21-22, 2008.

Jaimee P. Uhlenbrock

Ph.D. 1978

New Position: Associate Curator of the Collections, Samuel Dorsky Museum of Art, SUNY, New Paltz

Publications: "Influssi stranieri nella coroplastica cirenaica," in *Cirene e la Cirenaica nell'antichità* (Atti del convegno internazionale di studi, Roma-Frascati, 18-21 December 1996), (2007), 719-741.

Lectures and presentations at conferences: "Tipi coroplastici di femmine in trono del V secolo a.C. del santuario extraurbano di Demetra e Persefone a Cirene," *XI Convegno Internazionale di Archeologia Cirenaica*, Urbino, 30 June - 2 July 2006; "A

new Herakles type and archaic, east Greek terracottas at the sanctuary of Demeter and Persephone at Cyrene," *International Conference on Greek and Roman Terracottas in the Eastern Mediterranean*, Izmir, June 2-6, 2007.

Conferences: Coroplastic Studies Interest Group, AIA Meeting, Chicago, January 5, 2008, Chai.

Projects: <http://www.cyrenaica-terracottas.org/>

Gertje Utley

M.A. 1983, Ph.D. 1997

Publications: "Mas Meninas: Through the Looking Glass, Repeatedly," in *Olvidando a Velázquez. Las Meninas*, exh. cat. Picasso Museum, Barcelona, Spain, May-September 2008; "Die Übermarionette: Egon Schiele's Private Codes," in Patricia Berman and Gertje Utley, eds., *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate Publishing, Ltd., 2008); Co-editor with Patricia Berman, *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate Publishing, Ltd., 2008).

Lectures: "Picasso: Master printer," Joslyn Art Museum, Omaha, 8 November 2005; "Picasso and Politics" Sakip Sabanci Museum, Istanbul, Turkey, 8 March 2006 in the context of the *Picasso in Istanbul* exhibition; "Picasso in the 1930's, politics and the USA connection," panel on *Picasso and American Art* for Whitney American Fellows, 8 November 2006; "Matisse, Léger, Le Corbusier and the Renewal of Christian Art and Architecture after World War II," Museum of Biblical Art, New York, 11 January 2007; "From Gauguin to Picasso and Serrano: The Uses and Misuses of Christian Iconography in Modern Art," Museum of Biblical Art, New York, 8 March 2007.

Exhibitions: Curator of *Mas Meninas: Variations on Velázquez's "Las Meninas" in Contemporary Art*, as part of the

exhibition *Olvidando a Velázquez. Las Meninas*, Picasso Museum, Barcelona, Spain, 15 May – 15 September 2008.

Alexander Vergara

Ph.D. 1994

Publication: *Patinir. Studies and Critical Catalogue*, exh. cat., A. Vergara, ed., Museo del Prado, Madrid, 2007.

Exhibition: *Curator of Patinir. The Invention of Landscape*, Museo del Prado, Madrid, July-September 2007.

Susan Mullin Vogel

Ph.D. 1977

Publication: “Des ombres sur la Seine: L’art africain, l’obscurité et le musée du quai Branly,” in *Le Debat* (Gallimard) no. 147, (November-December 2007): 178-192.

Film: *The Future of Mud: A Tale of Houses and Lives in Djenné*. Co-Production with the Musée National du Mali and Trevor Marchand, 58 min. Distributed by First Run / Icarus Films.

Lectures/ Presentations: “Mud and White Vinyl: ‘Truth’ and Fiction,” *Le Dialogue des cultures: Rencontres inaugurales du musée du quai Branly, Paris, 14th Triennial Meeting of the Arts Council of the African Studies Association*, Gainesville; “Shadows on the Seine: African Art, Darkness and the Quai Branly Museum,” Silberberg Lecture, Institute of Fine Arts, New York; “Visual Language: Presenting the Architecture of Djenné on Film” on the panel “(Im)possibilities of Representing Cultural Production in Postcolonial Africa,” *African Studies Annual Meeting*, New York.

Honors: Distinguished Service: Leadership Award of the Arts Council of the African Studies Association, granted every three years.

Patricia Waddy

Ph.D. 1973

Publications: “Palazzo Barberini alle Quattro Fontane,” in Christina

Strunck, ed., *Rom—Meisterwerke der Baukunst von der Antike bis Heute: Festgabe für Elisabeth Kieven*, (Petersberg [Germany]: Michael Imhof, 2007), 350-355; “Barberini Cardinals Need Places to Live,” in Lorenza Onori Mochi, Sebastian Schütze, and Francesco Solinas, eds., *I Barberini e la cultura Europea del seicento, Atti del convegno internazionale, Roma 7-11 dicembre 2004* (Rome: De Luca, 2007), 487-500; “Many Courts, Many Spaces,” in Malcolm Smuts, George Gorse, and Marcello Fantoni, eds., *The Politics of Space: Courts in Europe and the Mediterranean ca. 1500-1750, Proceedings of the Conference at the Huntington Library 26-27 January 2007*, (Rome: Bulzoni, 2008), in press.

Lectures and presentations at conferences: “Beyond the Façade: Maderno and the Design of Palaces,” *Carlo Maderno (1556-1629): Architect and Engineer in Baroque Rome*, Swiss Institute, Rome, 30 November—2 December 2006; “Many Courts, Many Spaces,” *The Politics of Space: Courts in Europe and the Mediterranean, ca. 1500-1700*, The Huntington Library, San Marino, CA, 25-27 January 2007; “Evidence, Etiquette, and Architecture in Seventeenth-Century Rome,” *Architecture and Ritual in Early Modern Europe: Interdisciplinary Strategies of Interpretation*, Princeton University, 31 March 2007; “The Del Bufalo Family at Piazza Colonna,” New York Chapter, Society of Architectural Historians, New York, 23 April 2007; “Where to Live? How to Live? Barberini Cardinals in Seventeenth-Century Rome,” Boston College, Boston, 13 April 2007.

Projects: *Between Palazzo and Casa: The Del Bufalo Family in the City of Rome*.

Stefanie Walker

M.A. 1987, Ph.D. 1994

New Position: Senior Program Officer, Division of Research Programs, National Endowment for the Humanities.

Publications: Two chapters on German Renaissance jewelry and *Das Kleinodienbuch der Herzogin Anna von Bayern (Cod.icon. 429)*, exh. cat., Bayerische Staatsbibliothek, Munich/Kindler Verlag: Berlin, 2008; *Fischer in Rom und die Künstlerfamilie Schor*, publication of the papers of the international symposium *Bernhard Fischer von Erlach: Ein Architekt für Europa*, organized by the Dommuseum, Salzburg, forthcoming in *Barockberichte* 50, 2008; “‘Ganz irregulär’ - Ein barocker Betstuhl aus Rom,” in *Barockberichte* 48/49 (2007): 154-161; “The sculptures of Christina of Sweden in the palaces Riario and Odescalchi in Rome,” in José María Luzón Nogué and Anne Christine Borgenstierna, eds., *Esculturaas para una reina/The Queen’s sculptures. The collection of Christina of Sweden*, exh. cat., Fundación Berndt Wistedt, Madrid, 2007, 40-56; “Das Festmahl für Maximilian von Bayern und seine Brüder 1593 in Rom: Eine Begegnung zwischen Formen des Zeremoniells,” in *Zeichen, Raum und Zeremoniell and den deutschen Höfen der frühen Neuzeit*. Rudolstädter Forschungen zur Residenzkultur, 2006, 123-134.

Lectures and presentations at conferences: “Die Schmuckminiaturen von Hans Mielich für Herzog Albrecht V. von Bayern,” Zentralinstitut für Kunstgeschichte, Munich, 2007; “A Royal Pretender in Rome: Livio Odescalchi and Christina of Sweden,” international workshop *Collecting and Dynastic Ambition*, Institute of Historical Research, University of London, London, 2006; “Fischer von Erlach in der Werkstatt von Johann Paul Schor,” international symposium *Bernhard Fischer von Erlach (1656-1723): Ein österreichischer Architekt in Europa*, Dommuseum, Salzburg, 2006. **Honors and Awards:** Craig Hugh Smyth Fellowship, Villa I Tatti, Florence, January - March 2006.

Jack Wasserman

Ph.D. 1961

New position: Professor emeritus, Temple University

Publications: *La Pietà di Michelangelo a Firenze* (Florence: Mandragora s.r.l., 2006); "Rethinking Leonardo da Vinci's Last Supper," *Artibus et historiae* 25, no. 55 (2007): 23-35.

Carolyn C. Wilson

M.A. 1970, Ph.D. 1977

Publications: "Some Further Evidence of St. Joseph's Cult in Renaissance Italy and Related St. Joseph Altarpieces," *Die Bedeutung des hl. Josef in der Heilsgeschichte. Akten des IX. Internationalen Symposions über den hl. Josef* (Kisslegg: FE-Medienverlag GmbH, 2006, 2 vols.), v. 2, 903-33; Review of Carl Brandon Strehlke, *Italian Paintings 1250-1450 in the John G. Johnson Collection and the Philadelphia Museum of Art*, (Philadelphia Museum of Art in association with the Pennsylvania State University Press, Philadelphia 2004) in *caa.reviews* (September 18, 2006); Review of Charlene Villaseñor Black, *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire* (Princeton University Press, 2005), *Catholic Historical Review*, 90 (July 2007): 652-55; Review of Jonathan Bober, ed., with Piero Boccardo, Franco Boggero, Clario Di Fabio, and Lauro Magnani, *Luca Cambiaso: 1527-1585*, exh. cat., Jack S. Blanton Museum, University of Texas at Austin, September 15, 2006 - January 14, 2007 (Silvana Editoriale: Cinisello Balsamo, 2006), *caa.reviews* (June 7, 2007); Review of Anne B. Barriault, Andrew Ladis, Norman E. Land and Jeryldene M. Wood, eds., *Reading Vasari*, (London and Athens, GA, 2005), *Sixteenth Century Journal*, 38:4 (2007): 1141-43.

Presentations: "What's in a Name? The Case for Renaissance Titles for Renaissance Art," *Renaissance Symposium*

in Honor of Lilian Armstrong, Wellesley College, Sept. 30, 2006; "The Louvre 'Madona...con Josep e tre angeli': in consideration of titles, texts, and the cult of St. Joseph," *Convegno Lorenzo Lotto nelle Marche*, Monte San Giusto, April 16, 2007.

Conference: Chair: "Italian Renaissance Art: Devotion and Patronage," *Midwest Art History Society Annual Conference*, Dallas, March 2006.

Bonnie Yochelson

M.A. 1979, Ph.D. 1985

Publications: Bonnie Yochelson and Daniel Czitrom, *Rediscovering Jacob Riis, Exposure Journalism and Photography in Turn-of-the-Century New York*. (New York: The New Press, 2008); *Looking for Work: Industrial Architecture in Columbia County*; Photographs by Anita Giraldo (Columbia County Historical Society, Kinderhook New York, 2007); *Helen M. Stummer: Rest In Peace*, exh. cat., Aljira, A Center for Contemporary Art, Newark, New Jersey, 2007.

Alice Sachs Zimet

M.A. 1974

Lectures and presentations at conferences: "Sponsorship Today: What Works? What Doesn't?," *National Arts Marketing Project Conference*, Miami, FL, *Arts & Business Council of New York*, New York, NY; "Corporate Sponsorship: New Trends, Hot Tips," *Arts & Culture Consultants Network: A Dance/NYC Roundtable*, New York, NY; US Department of State, Budapest, Hungary; *US Department of State*, St. Petersburg, Russia; *US Department of State*, Moscow, Russia; *Golden Mask Festival*, Moscow, Russia; "Sponsorship Today: What Works? What Doesn't?" *County Cultural Commission*, Fort Lauderdale, FL.

Conference: Chair: Annual Sponsorship Day, National Arts Marketing Conference (Americans for the Arts), Miami, Chicago, Los Angeles,

San Francisco, NYC, Houston, 2001-2008.

Honors and Awards: Appointment: Board of Directors, The Magnum Foundation; Reappointment: Collections Committee, Harvard University Art Museums

Projects: Adjunct Professor, Steinhardt School of Education, NYU Masters in Arts Administration Program.

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