



# Alumni

## NEWSLETTER

INSTITUTE OF FINE ARTS

### **NYU Appoints Patricia Rubin, Italian Renaissance Scholar, As New Director of the Institute of Fine Arts**



New York University President John Sexton and Provost David McLaughlin announced the appointment of Patricia Lee Rubin as the new Judy and Michael Steinhardt Director of the Institute of Fine Arts (IFA). Rubin's appointment becomes effective September 1, 2009.

Rubin is currently professor and deputy director of the Courtauld Institute of Art in London and the head of its Research Forum, one of the world's most highly regarded advanced research programs in art history. Her work there has been distinguished by an extensive, admired record of programming and publication, and by the involvement of graduate

students in key aspects of the Forum's operation.

David McLaughlin, NYU's Provost, has noted, "Dr. Rubin's lifelong commitment to studying and teaching from original works of art corresponds with the IFA's longtime leadership in its object-based methodologies. Moreover, her previous management expertise, together with her experience as a successful fund raiser, will help the IFA to continue its leadership role in defining the future of art history, archaeology, and conservation in today's challenging climate."

Rubin, an internationally acclaimed scholar of Italian Renaissance art and literature, began teaching at the Courtauld Institute in 1979, and was appointed deputy director and Head of the Research Forum in 2004. In 1997 she served as acting director of the Harvard University Center for Renaissance Studies in Florence (*Villa I Tatti*). She has also been visiting professor there and at the Kunsthistorisches Institut in Florence.

Rubin is the author of numerous books

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# From the Director

Michele Marincola

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With the happy occasion just marked of a newly graduated class of 15 PhDs, 33 MAs, and 4 MAs with Advanced Certificates of Conservation, I would like to express to you what a tremendous honor it has been to serve as the IFA's Interim Director during the 2008 – 2009 academic year. It has been a momentous year, one that bridges the superb legacy of Mariët Westermann's six-year tenure and the start of Patricia Rubin's leadership as the next Judy and Michael Steinhardt Director of the Institute of Fine Arts. I personally look forward to welcoming Pat to the Institute in the fall. It has also been a year in which economic realities, harsher than expected, have begun to bear down on the University and our nation's entire academic community.

In spite of today's economic challenges, it is important that we as a community remember our deep commitment to the Institute's tripartite mission: to train the next generation of art historians, archaeologists and conservators; advance research and scholarship; and serve as a premier public forum in our fields of

interest. I remain enormously grateful to Mariët whose keen attention to our mission during her tenure resulted in a rejuvenation, diversification and expansion of our faculty. Our outstanding faculty is a tremendous strength that underlies our standing as a top educational institution. Adding to this strength, in the fall we will welcome, in addition to Pat Rubin, recently appointed Assistant Professor Hsueh-man Shen, who specializes in Medieval China. We also look forward to the arrival of Professors Alex Potts and David Joselit who have been appointed as Varnedoe Visiting Professors during the 2009 – 2010 academic year.

This past year my faculty colleagues have been indispensable in identifying and recruiting Pat Rubin as the next Director of the Institute. One of my primary charges as Interim Director was aiding in the successful conclusion of the Director search, which was led by the Faculty Search Committee. I would like to thank my colleagues on the Committee, and especially Tom Crow as Chair, for their tireless efforts throughout this process. It is a testament to their superb work that our entire community is excited about Pat's arrival on September 1st. As our cover article attests, she brings to us an incredible wealth of experience and expertise, both academic and administrative. American by birth, Pat looks forward to returning to this side of "the pond" to lead the Institute, as well as teaching and mentoring our students. You will have the opportunity to meet her at a special welcome reception for alumni this fall, and I hope that many of you will be able to join us.

Last year was also busy and vibrant with an array of impressive public programs here at the Institute. Among them, an outstanding conference, *Front to Rear:*

*Architecture during World War II*, was co-hosted with the Canadian Centre for Architecture, Montréal, and Princeton University's School of Architecture, and held at the Institute on March 7th and 8th. The World War II era, often overlooked as a period of architectural significance, was addressed within the context of both building the "war machine" and the process of modernization in which the period ultimately played an important role. Participating scholars came from around the world and the conference, which was hailed as visionary and over-due in its undertaking of this neglected period in modern architectural history, was well attended and enthusiastically received by all. You can learn more in the article in this newsletter by Jean-Louis Cohen, the conference's scholarly director.

Another extraordinary moment came last December when the Institute was the recipient of a remarkable gift from one of our most generous donors, Sheldon Solow, to establish the Sheldon Solow Scholars Fund at the IFA. Over the next two years this fund will provide \$4 million in support of student fellowships at the Institute. For a fuller description of this extraordinary gift, please read Kathy Heins's article in this newsletter. We are all enormously grateful to Sheldon, not only for the depth of his giving, but also for his ardent belief in the importance of our mission as educators and in the promise of our deserving students.

Sheldon Solow's generosity could not have happened at a better moment, coming as it did at a dark point in the economic turmoil of late 2008. We are very fortunate that the IFA, now in its 76th year, is a robust institution with many strengths, including committed and thoughtful donors like Sheldon

# The Sheldon H. Solow Scholars Fund for IFA Fellowships

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By Kathleen M. Heins, Director of Development and Public Affairs

In December 2008, the IFA was enormously pleased to receive a gift of \$4 million in support of tuition fellowships from real estate developer, philanthropist, and IFA Life Trustee, Sheldon H. Solow. The gift, which created the **Sheldon Solow Scholars Fund**, was made in response to the economic crisis and was put to immediate use. Fifty-four IFA students were named Solow Scholars this spring.

We are very proud of our students who count among the strongest candidates in their fields in the country. Offering healthy fellowship packages is key to attracting and retaining our top student talent in today's highly competitive academic environment. In light of the recent economic crisis, the **Sheldon Solow Scholars Fund** is especially timely. As Judy Steinhardt, Chairman of the Board of the IFA, noted, "This gift could not have come at a better



Sheldon Solow Scholars Maryl Gensheimer and Joseph Ackley with IFA Life Trustee Sheldon Solow. Photo: Nita Roberts

moment. With these funds, the IFA will be able to provide more financial support to students than would be otherwise possible in these difficult times."

In addition to a highly successful career as a real estate developer, Mr. Solow has been an active patron of the arts and a philanthropist. He has been an IFA Trustee since 1987, serving as chairman of the Board of Trustees from 1993 to 2003 before being elected Emeritus Trustee in 2003. During his long involvement with the Institute,

Mr. Solow has been an extraordinary benefactor. He has endowed two professorships, the Sheldon H. Solow Professor in the History of Architecture and the Rosalie Solow Professor of Modern Art. He also donated to the Institute two floors at 3 East 78th to become part of the eagerly anticipated Sheldon Solow Library and Study Center, an innovative and much-needed expansion of the library.

We are very grateful to Mr. Solow for his belief in and support of our students.

## From the Director CONTINUED FROM PAGE 3

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Solow. Even so, the recent downturn in our national economy has signaled that "business as usual" is no longer possible, especially for academic institutions, like the IFA, that rely on endowment funds. In the last several months I have conferred extensively with the Institute faculty, my administrative colleagues downtown, and Provost David McLaughlin and his team, examining options that will ensure the continued strength of the Institute in the face of reduced funding capacity. We agree that cost saving steps are required

and we have moved to implement the following: reduction of certain services like the computer labs, which are now open fewer hours; freezing salaries for faculty and staff; not filling certain staff positions after resignations; and emphasizing the use of electronic media in order to reduce printing costs. We also recognize the need to increase our revenue base and have begun exploring new possibilities. And, although it is proving challenging, we strongly believe in the importance of preserving healthy financial support for the

Institute's students. We will continue to do everything we can to meet the needs of our hard-working and talented students.

Your help, especially during these trying times, is essential to our community and to sustaining our mission. Please continue to contribute as generously as you can. In addition, while we are focused on supporting our students through their training, we also want to help students and recent graduates who are seeking jobs in the current difficult employment market.

# A gift of 1 Million Dollars from the Levy Foundation for the Conservation Center

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By **Anuja Butala**, Assistant to the Chairman for Administration and Public Affairs, The Conservation Center

The Conservation Center at the Institute for Fine Arts is pleased to announce that it has received a five-year, \$1 million grant from The Levy Foundation to advance graduate training in archaeological conservation.

The grant creates fifteen Leon Levy Fellowships at the Institute to support promising students enrolled in the Center's four-year training program. It also establishes five Leon Levy Visiting Fellowships, which will be awarded to individuals specializing in the conservation of archaeological materials of the Ancient World from the western Mediterranean to China, to train at NYU, with its renowned faculty and



**Leon Levy Fellows Amy Tjong and Raina Chau work on a terra cotta krater in the labs of the Conservation Center. Photo: Kevin T. Martin**

unparalleled resources, for one academic year. Alma Bardho from Albania was selected the first Levy Visiting Fellow from among an extremely competitive group of applicants. We look forward to welcoming her to the Center in September.

“The material heritage of the Ancient World is vast, as are the conservation needs of archaeological materials and sites. Yet, there is a real lack of highly skilled archaeological conservators, in the U.S. and internationally, who are qualified to care for them,” said Michele Marincola, Interim Director at the Institute of Fine Arts and Sherman Fairchild Chairman of the Conservation Center. “There is a real concern that rapid urban growth and ambitious development schemes, in places like China, are endangering the survival of countless artifacts. With the additional resources that this gift provides, NYU hopes to make a global impact on this crisis, by nurturing conservators who are prepared to deal with the complex challenges involved in the preservation of archaeological sites and artifacts.”

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Consider assisting in networking to help them. Please contact Keith Kelly in our Academic Office at [keith.kelly@nyu.edu](mailto:keith.kelly@nyu.edu) with new job positions and he will make sure to post the information.

Change, both expected and unexpected, has been the predominant theme of this past year. As Chair of the Conservation Center I will remain involved in steering the Institute through these current difficulties. I look forward, however, to returning full time to the Conservation

Center and resuming my teaching responsibilities next fall. I would like to note that this past year would not have been possible without the support of my colleague Hannelore Roemich who has served as Acting Chair of the Conservation Center in my absence. She has graciously agreed to continue in that role next year when I take sabbatical in spring 2010 to work on a book concerning the conservation and treatment of medieval wooden sculpture. I am indebted to Hannelore for her immense help to me,

the IFA and the Conservation Center.

Finally, I would like to thank the Alumni Association for their hard work in producing this newsletter and their other programs, and also extend my gratitude to the entire Institute community for the support I received as Interim Director this past year – it has been a challenging and very enriching experience.

# The Conservation Center – the new look

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By Hannelore Roemich, Acting Chairman, The Conservation Center & Assistant Professor of Conservation Science

The façade of the Conservation Center was restored during summer 2008. Located at 14 East 78th Street, the building was constructed as a 5-story private home in 1886-1887. In 1917 the façade was replaced. NYU was able to acquire the property in 1964, mainly through the generosity of Doris Duke, who owned half of the building. For the first few years the IFA used the rooms for offices and faculty apartments. Later, the Hagop Kevorkian Fund awarded the IFA a grant for the remodeling the building, now named for the late Stephan Chan, the long time Chairman of the Board and Executive Vice President of the Kevorkian Fund. The aim of this enormous endeavor was to expand the Conservation Program, housed in the basement of the IFA Duke House since its establishment as the first academic training program in conservation in the US in 1960. The architectural integrity of the façade had to be maintained, but the interior needed to meet the

Center's requirement for space and light, for classrooms and lecture halls, for laboratory safety, and human comfort. The final design developed by Michael Forstl created an entirely new multi-level structure, linked to the façade by means of a glass-enclosed fire stairs and central atrium. Forstl also introduced the dome skylight and the three stepped-back roof terraces to gain space. The restoration of the façade

in summer 2008 was initiated due to emergency repair of the exterior walls of the building, but resulted as well in a thorough cleaning. Funding was provided by New York University.

In November 2008, the scaffolding came down and the Chan House's neo-classical façade once again proudly presents itself to the public.



The Conservation Center before and after restoration. Photos: Briana Feston and Kevin T. Martin

## New Director, Patricia Rubin CONTINUED FROM PAGE 1

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and articles, including: *Giorgio Vasari. Art and History* (Yale University Press, 1995), an influential reconsideration of the painter's art and writing which won the prestigious Eric Mitchell Prize, and *Images and Identity in Fifteenth-century Florence* (Yale University Press, 2007), an interdisciplinary exploration

of the social dynamics of images, among others. She has collaborated on a number of museum exhibitions in the United Kingdom and the United States, including *Renaissance Florence: The Art of the 1470s* at the National Gallery, London.

She received her BA, *summa cum laude* from Yale University in 1975, where she was elected to Phi Beta Kappa. She was awarded an MA with distinction from London University, Courtauld Institute of Art in 1978, and her PhD from Harvard University in 1986.

# Appointments for the Varnedoe Visiting Professorship

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Alex Potts and David Joselit will hold the Kirk Varnedoe Visiting Professorship at the Institute of Fine Arts during the 2009-2010 academic year. Our faculty and students are delighted that both candidates have accepted this appointment, particularly as each will initiate research in a new direction while at the Institute. Following the format of the professorship established two years ago, Alex and David will each teach seminars to our students and present a series of public lectures about their new work.

Alex Potts, Max Loehr Collegiate Professor of the History of Art at the

University of Michigan, will join us for the fall semester of 2009. His current work focuses on the artistic culture of postwar Europe and America, in particular the artistic response to and reaction against the consumerism of the mid-twentieth century. His past scholarly interests have ranged from Winckelmann's theories on beauty in ancient Greek and Roman art to modern sculpture. Alex's explorations of these genres were published in his *Flesh and the Ideal* and *The Sculptural Imagination*.

As curator, critic and academic, David Joselit, currently Chairman of

Yale University's Department of the History of Art, has examined modern art from the early twentieth century to the era of globalization and new media. His first publication *Infinite Regress: Marcel Duchamp 1910-1941*, considers the artist's work against the decline of the industrial period and the rise of the consumer culture. His most recent book, *Feedback: Television against Democracy*, explores how video artists and media activists have interacted with television since the 1960s. David also has a strong interest in gender, queer, and feminist studies. He assumes the Varnedoe professorship in the spring of 2010.

## Faculty Profile: Dr. Thelma K. Thomas

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by Gabriella Befani Canfield

IFA alumna Thelma K. Thomas was appointed Associate Professor of Early Christian and Byzantine Art in September 2007. The news was received with great joy by the entire IFA community cognizant of her contributions to redefining "the field of Byzantine studies through interdisciplinary work in art history, archaeology, anthropology, philology, and cultural and material history."

Her professional cursus can be best described as from the Institute, through the Institute, to the Institute. Thelma earned her BA in the History of Art at Bryn Mawr College (1980), where she had enrolled for a major in French. A course she took during



photo N.L. Roberts

her sophomore year with Professor Dale Kinney, who had studied at the Institute with Professor Richard Krautheimer, changed Thelma's course

of studies and shaped her involvement with the Institute. At Professor Kinney's suggestion, Thelma applied for her graduate studies to the Institute where she earned her MA and PhD in the History of Art (1982, 1990). Her dissertation on "Niche Decorations from the Tombs of Byzantine Egypt (Heracleopolis Magna and Oxyrhynchus, A.D.): Visions of the Afterlife," was written under the supervision of Professor Thomas Mathews. Professor Thomas joined the faculty of the University of Michigan in 1988. She also served as Associate Curator at the Kelsey Museum of Archaeology where she curated several scholarly exhibitions including one on the ancient kingdom of Nubia. In 1999 the University appointed her

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# From the Archives: Frederick Hartt (1914-1991)

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By Julie Shean

Italian Renaissance scholar Frederick Hartt received his master's degree from the Institute of Fine Arts in 1937 and his doctorate in 1950. Hartt, who attended Columbia University as an undergraduate, completed one year of graduate work at the Institute for Advanced Study at Princeton before transferring to the IFA in 1936. At the time, the Institute was located in a brownstone on East 83rd Street (before moving the following year to 17 East 80th Street, the Paul Warburg Estate). Hartt's early academic career was interrupted by World War II. In 1942, he served as a first Lieutenant in the U.S. Army as an aerial photograph interpreter stationed at San Severo. In a later interview, he would recount his emotional reaction when he first saw photographs of the destruction of the Eremitani Church of Sant'Agostino caused by the Allied aerial assaults on Padua on March 11, 1944. He was granted a transfer to Naples, and joined the commission to restore looted art, the Monuments, Fine Arts, and Archives (MFAA). In recognition of his wartime art-recovery efforts as one of the "Monuments Men," Hartt was awarded the Bronze Star. He published a book on his experiences, *Florentine Art Under Fire*, in 1949. After the war, Frederick Hartt returned to art history as a lecturer and acting director of the Art Museum at Smith College. In 1950, he completed his dissertation on Giulio Romano and the Palazzo del Tè at the Institute, advised by Walter Friedländer. After finishing his graduate work, he held many academic positions, most significantly at Washington University



in St. Louis; the University of Pennsylvania, where he was chairman of the art department from 1960 to 1965; and the University of Virginia, where he headed the art department from 1967 to 1976.

*The following is an excerpt from an interview with Frederick Hartt in which he discusses his experiences as a graduate student at the IFA. For many years, the Institute of Fine Arts has been recording oral histories with professors and students and preserving transcriptions of them in the archives. The History Committee of the IFA Alumni Association continues this tradition today, interviewing faculty and alumni in an effort to record eyewitness accounts of the institution's history. If you have any questions about this project or suggestions about people who you think should be included, please contact Julie Shean, shean@frick.org.*

*Excerpts from an interview with Frederick Hartt conducted by Milton*

*and Blanche Brown on March 11, 1990, Washington, D.C..*

BB: You were talking about the time before the Institute.

MB: At Princeton.

FH: My year at Princeton was very interesting, particularly the work with [Erwin] Panofsky, but I found that Princeton was very constricting, very old-fashioned, and I was not happy there, so Panofsky introduced me to Walter Cook, who was very happy to get a refugee from Princeton, and offered me a fellowship, and that summer I spent in Europe, my first trip to Europe, and of course my first visit to Italy. [That was in] 1936. And I fell in love with Italy, and decided that then and there I wanted to go into Italian art, so the Institute seemed ideal. There was [Richard] Offner, there was [Walter] Friedländer, there was [Martin] Weinberger, and I took courses with everybody I possibly could. I would have taken courses with [Rudolf Meyer] Riefstahl, of course, but that was the very sad year in which Riefstahl got blood poisoning and died.

BB: So you took courses in a variety of subjects, not just Italian art.

FH: Yes, not just Italian. In those days, I don't know whether it is still the case, one had one's major subject and then two minors. So one of my... one major subject would be contiguous with the minor, and the other wasn't supposed to be. So one of my majors was Italian Renaissance, my minor was Baroque in general (I don't think it

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was subdivided), and the other minor was Modern. Somehow there must have been a gap between Baroque and Modern; I don't know how they measured it then.

MB: Two centuries.

FH: Well, Modern in those days began with David. All modern courses, courses in modern art began with French Neoclassicism, because there wasn't that much of the twentieth-century... and the latest, hottest thing of course, was Salvador Dalí.

BB: The address at the Institute at that time was...?

FH: Was East 83rd Street, I can't remember the number—right off the corner of Madison. It was a brownstone, and the, let's see, one came into the simple ground floor apartment through the slide room, and then came one office, which also everybody walks through, and in that office all these great men had desks Walter Friedländer, and [Karl] Lehmann-Hartleben and Riefstahl.

MB: There was [Walter W. S.] Cook...

FH: Yeah and Cook's office was the bathroom, and...

BB: I remember it as being the kitchen.

FH: Well the files were in the bathtub, all the files... all of Cook's files were in the bathtub. But that was entered from his office, which was sort of an extension of the bathroom. And

then there was one seminar room, and Walter Friedländer, who then I think was what seemed to me the immeasurable age of sixty-three, was giving a Caravaggio seminar, and he said, we will have this seminar as a cocktail hour at five o'clock. And you then referred to this as a cocktail seminar. And I naively expected some refreshments, but they were only intellectual, and those were very considerable.

BB: Would you like to talk a little bit about the nature of the courses, the methodology of the professors, the ideas that were floating around in those days?

MB: Or the other students? What did you think about the whole place when you came from Princeton?

FH: I loved it. It was so informal, so unpretentious. The minds were obviously great. Lehmann, of course, was a man of towering intellectual ability, almost but not quite enough to seduce me into going into [...] art. But I was in that 83rd Street Institute only for the year 1936-1937. And I had a seminar with Panofsky, so I was getting the best of Princeton [and the IFA], and this was given at the Metropolitan. In fact, the lecture courses were largely given... were all given at the Metropolitan. ... Offner gave me marvelous training in seeing. Offner used to sit next to the projectionist and pick out from his enormous mass of cases of three and one-half by four and one-quarter slides, and select two slides and hand them back to the projectionist without looking, "And now let's have these

two slides, please." Then he would look in his cards and say, now Miss Jones, would you please comment on these two slides. And so it would go for an hour. Well, this was stylistic analysis with a vengeance. But the slides might be two crucifixes. What were the crucifixes for? Were they altar crucifixes? Were they hanging crucifixes? What religious movements gave rise to the demand for such images? Never a word. It was always in a beautiful vacuum of painteresque appreciation, understanding, stylistic analysis... perhaps one might call it the minor side of the Institute, perhaps not, because we have to be careful not to judge the art history of the 1930s in terms of the 1980s and 1990s. The discipline has changed beyond recognition. And the spirit, the ideas of the passion for the works of art, and in the case of Panofsky, the immense extra artistic learning that went into the interpretation of iconography were matters to which I owe a lifelong debt.

BB: Was there stimulation amongst the... between the students, as well as between the students and the faculty?

FH: Oh yes, the students discussed faculty ideas, and their own, a great deal of student discussion. Of course it's awfully difficult to remember in detail things which are really now so very long ago...

... Well, there are some things come back with great vividness, particularly the famous story of Walter Friedländer between the two doors of the old Institute. I was told this, I did not witness it. He stopped to talk with two students, of course, blocking the

## From the Archives: Frederick Hartt (1914-1991) CONTINUED

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narrow space between these two huge bronze doors, people coming in and out, and Friedländer talking with his usual charm. Then when they're about to leave, he said, "Excuse me, but would you tell me, when you saw me, when you met me here, was I going out or was I coming in?" and they said, "You were coming in, Dr. Friedländer." He said, "Ah, then I have had my lunch."

BB: How was the Institute in those days in relation to job getting? Did they help you get your first job?

FH: Yes. Pa Cook said, "Fred, there are two jobs, one is Richmond Museum, and the other is Janson's successor at St. Louis." Well, I'd never been to St.

Louis, I'd never been to Richmond either, and I thought of being an assistant to Leslie Cheek... I went out to Washington University, where my basic salary was four thousand dollars, then for five hundred more I took care of the University collections, and for four hundred and fifty dollars more I gave a night course for two semesters so I found myself giving five courses. I still managed to work every afternoon or every evening from five to seven in my office... and time on Saturdays. I got through a couple of articles, and continued my scholarly work.

BB: What else would you like to say about the Institute? Summary impressions? Did it give you what you wanted? How would you characterize it?

FH: I think it gave me everything I wanted at the time, everything I knew I wanted... What the Institute gave me particularly that Princeton could never give, I can only describe it as vision. There were so many different points of view from the exact aestheticism of Offner on the one hand, to the immense humanistic discipline of Panofsky, to the really grand ideas of Lehmann, that it was just a superb place to live and work in.

The complete interview is preserved in the oral history archives of the IFA. Photograph from the Monuments Men Foundation web site <http://www.monumentsmenfoundation.org>.

## Faculty Profile: Dr. Thelma K. Thomas CONTINUED FROM PAGE 7

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Associate Dean of Graduate Studies in the Horace H. Rackman School of Graduate Studies.

Professor Thomas' publications include *Late Antique Egyptian Funerary Sculpture: Images for this World and the Next* (Princeton University Press, 2000), major catalogue essays for the Metropolitan Museum's landmark exhibitions of Byzantine art in 1997 and 2004, and numerous articles and essays: "Coptic and Byzantine Textiles Found in Egypt: Corpora, Collections and Scholarly Perspectives," in *Egypt and the Byzantine World* (2006); "Clothing Fit for a Divine Rider:

Heron's Military Costume in Wall-Paintings from Roman-period Karanis," in *Riding Costume in Egypt: Origin and Appearance*; "Arts of Christian Communities in the Medieval Middle East," in *Byzantium: Faith and Power, 1261-1557* (2004). She co-edited with Elizabeth Sears *Reading Medieval Images: The Art Historian and the Object* (University of Michigan Press, 2002).

Professor Thomas offered her Inaugural Lecture, on "Clothing Bodies, Dressing Souls, Making Monks: Some Aspects of Early Christian Monastic Habits in Egypt,"

at the IFA on February 12, 2009 to a full house.

Thelma remembers her years at the Institute with great fondness and is particularly grateful to the "Dissertation Support Group" and its core members: Helen Evans, Pat Berman, Leslie Bussis-Tait, and Tru Helms. Alumni who attended the Institute in the 1980s along with her remember her sense of humor, the generosity in sharing her knowledge, and especially the sunny disposition that she now brings to the IFA as a member of the faculty.

# Forms of Seeing

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Forms of Seeing is a standing forum of students from both the Institute of Fine Arts and NYU's Graduate School of Arts and Science that meets for monthly discussions of work in progress, which culminate in a symposium at the IFA. The

Forum is co-chaired by the Director of the IFA and the Dean of GSAS and is generously supported by the IFA Alumni Association the NYU's Office of the Provost. Participants are engaged in the study of seeing from a wide variety of disciplinary

vantages, including anthropology, archaeology, art history, cinema studies, history, literary history, neural science, philosophy, psychology, and visual culture studies. Participants are selected for one academic year.

## Artists at the Institute: A Lecture Series

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By Joshua Shirkey

Artists at the Institute was founded in 1983 under the auspices of Kirk Varnedoe. Since then, this student-organized lecture series has brought a diverse range of distinguished speakers to the IFA, including some of the most significant artists—both established and emerging—working today. The lectures are open to the public, but are conceived primarily for the Institute community, with the goal of fostering discussion and scholarship about contemporary art among our students, faculty, and supporters. The program generally hosts four speakers each academic year.

This year's series was co-organized by two third-year students, Rachel Federman and Joshua Shirkey. The inaugural lecture was given in November by Doris Salcedo, a native and resident of Bogotá, Colombia, and one of the most prominent

sculptors of her generation. Salcedo talked about the philosophical and ethical aspects of her work, in which she modifies found everyday objects such as furniture and clothing to symbolize the human costs of political violence. In January, Matthew Ritchie, who works with a hybrid of painting, sculpture, installation, and multimedia art, discussed his engagement with scientific systems of knowledge, and the repercussions of our society's newfound capacity to translate all existence into information. Ritchie's work is as much about mythology as it is physics; in his view, the two are much the same thing.

Marlene McCarty's February lecture surveyed her career from her early activist public art to her recent large-scale drawings. McCarty explained the formal continuities throughout her work, and how those considerations intersect with her themes of violence, sexuality, and family relations. Her

presentation was especially rich in images: by projecting slides of her rarely-seen preliminary sketches on the walls, McCarty turned the IFA's lecture room into an installation piece of sorts. In this year's final lecture in April, Jonathan Horowitz discussed the overlap of the personal and political in his work. Given our current media-saturated reality, any artistic engagement with the political must necessarily deal with the media. For Horowitz, a member of a generation of artists raised on Pop Art, this connection further encompasses a deeply ambivalent relationship to popular culture.

*Beginning in the fall of 2009, the mailing list for the Artists at the Institute series will be electronic. Members of the IFA community who would like to receive email announcements about upcoming artists' talks should send a message to [christina.s@nyu.edu](mailto:christina.s@nyu.edu).*

# The Walter S. Cook Lecture

By Phyllis Tuchman

The annual Walter W.S. Cook Lecture, named for the IFA's first director, has been a fixture on the schedule of alumni since 1967 when it was inaugurated by Millard Meiss. This year's honoree, Christine Smith, the Robert C. and Marion K. Weinberg Professor of Architectural History at Harvard University, addressed the topic "Leon Battista Alberti: Old and New." Quattrocento Italy is particularly dear to Professor Smith, who published a groundbreaking book on this period in 1992. Her dissertation at the Institute concerned the Baptistery of Pisa.

"Old Alberti" turned out not to be the theorist in his old age, but rather, the way he was viewed back in the days when Professor Smith first studied him at the IFA. Alberti was, as Professor Smith recalled, "a rather forbidding authority figure." What you needed to know was recorded in his treatise, *On the Art of Building*. "Of course, since I first read him during the 1968 student protest," the lecturer pointed out, "rules and authority were not in general attractive to me."

Much later, Professor Smith realized her initial assumptions regarding Alberti studies were off the mark. Once new questions were posed, they were not dull. As she put it, "By the 1980s, the new state of scholarship in Renaissance architecture had made many of the old truths seem questionable, and new truths were in short supply." Approaching Alberti

differently, Professor Smith "became convinced that Early Renaissance architectural theory and practice has to be understood on its own terms, and that it's essentially different from the High and Late Renaissance."

These days, Alberti is approached from a variety of interdisciplinary vantage points. New interpretations regarding, say, beauty and ornament "now emphasize optical values rather than intellectual ideas." According to Professor Smith, "This new Alberti is pragmatic...concerned with what is useful here and now, and therefore with direct experience and with novelty. Diminished... is the importance given to Alberti's dependence on Vitruvius." When

Alberti completed the top half of Santa Maria Novella in Florence, his design was "an extended meditation on the relation of old and new." And, after the Pope moved to the uncomfortable Vatican Palace, rather than rebuilding "existing rooms, [they] were improved and assigned new functions." The new modified the old.

Professor Smith suggested that Alberti, in reflecting on what should be done for Old St. Peter's, approached the task as an engineering, more than a stylistic, problem. He amended what was there rather than introducing something new for its own sake. And she concluded: "This was my theme tonight: the past is a positive agent in shaping the future."



Carol Krinsky, Anita Moskowitz, Christine Smith, Beth Holman, Yvonne Elet, Pepe Karmel.  
Photo N. L. Roberts

# Exploring History's White Spots

## A Symposium on Architecture During World War II

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By Jean-Louis Cohen

During the weekend of March 7 and 8, 2009, the Institute of Fine Arts hosted a conference entitled "Front to Rear: Architecture and Planning during World War II." Organized in cooperation with the Canadian Centre for Architecture and Princeton University's School of Architecture, the event convened twenty speakers, half a dozen moderators, and an alert audience of 150 attendees over the two days.

The conference was prepared under the scholarly direction of Jean-Louis Cohen by Anna Jozefacka and Susan Schafer, both doctoral students at the IFA. The panels were moderated by Jeffrey Diefendorf (New Hampshire University), Hartmut Frank (Hafen-City Universität Hamburg), Antoine Picon (Harvard University), and Anthony Vidler (Cooper Union), and Joan Ockman presented concluding remarks. Contributors came from very diverse horizons: Lucia Allais, Josep Avilés, Alicia Imperiale, Joy Knoblauch, and Enrique Ramirez from Princeton; Anna Jozefacka, Ioanna Theodoropoulou, and Anna Vallye from New York; Carola Hein from Bryn Mawr; Eeva-Liisa Pelkonen from New Haven; Paul B. Jaskot from Chicago; Roberto Zancan from Montreal; Maristella Casciato from

Rome; Marina Dmitrieva-Einhorn and Roland May from Germany; Benoît Jacquet from Kyoto; Pieter Uyttenhove from Ghent; and Vladimír Šlapeta from Brno.

The event was an intermediary stage in a research project undertaken by Jean-Louis Cohen in the 1990s and focused on what remains an unwritten chapter in most modern architecture history textbooks: the architecture designed and built during the Second World War, a period which all too often is considered a void between peaceful periods of active architectural production. Yet, as the papers presented on a series of themes have shown, it corresponded to an intense body of experience, which took place in all the nations at war, from Japan to the United States, passing through Russia, Germany, France, Italy, Spain and England. The papers considered hitherto undocumented contributions by architects or designers including Paul Bonatz, Friedrich Tamms, Constantinos Doxiadis, Berthold Lubetkin, László Moholy-Nagy, Konrad Wachsmann, Henry van de Velde, Giuseppe Pagano, Kenzo Tange, Alvar Aalto, and Andrei Burov.

Seen through the architectural activities that took place in diverse geographical locations between the

bombings of Guernica in 1937 and Hiroshima in 1945, the war appeared to be a key moment in the process of modernization. Issues raised by the preparation for the conflict, the total mobilization of territories and cities and their eventual occupation, destruction, and reconstruction were discussed in the broader framework of twentieth-century history. The writings, the designs, and the buildings of the architects considered in the papers clarified the understanding of war preparation in terms of new forms of infrastructure and management, and of engagement in the development of offensive and defensive tactics. The direct engagement of enrolled architects in the armed conflict on the front lines, within occupied territories, or on the home front was also dealt with. Finally, wartime policies for the preparation of peacetime reconstruction, and commemorative architectural monuments imagined by all sides were discussed.

As a preparation for an exhibition to be held in 2010, the Canadian Centre of Architecture will produce an e-publication featuring the contributions. In the meantime, videos of selected lectures from the conference are available on [vimeo.com/ifa](http://vimeo.com/ifa).

# Lecture in Memory of Anne-Marie Sankovitch

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By Gabriella Befani Canfield

On Thursday, April 7, 2009, the Institute of Fine Arts hosted the first Lecture in Memory of Anne-Marie Sankovitch to celebrate her life (1958-2005) and commemorate her achievements in the history of architecture. Anne-Marie received her MA and PhD from the Institute of Fine Arts and wrote her dissertation on the sixteenth-century Church of St. Eustache in Paris under the supervision of Professor Marvin Trachtenberg. Subsequently she was appointed a Research Associate in the Theory and History of Architecture at the Institute. To celebrate her memory, family, friends and colleagues have created a memorial fund to support special events such as this one, as well as the study and research in architectural history at the Institute of Fine Arts.

The speaker, Henri Zerner, Professor of History of Art and Architecture at Harvard University, was introduced by Professor Alexander Nagel who pointed out the scholarly ties between Anne-Marie and Professor Zerner and the lasting impression their work had on him. He remembered attending, many years ago, Zerner's lecture at Harvard, on the "interplay of architectural languages" in the Church of St. Eustache and reading Anne-Marie's 1998 *Art Bulletin* article in which she approached the study of the same church as "a case study for basic methodological questions in the history of architecture." Zerner's seminal work *L'art de la Renaissance en France: l'invention du classicisme*, published in 1996, was reviewed by Anne-Marie in the *Art Bulletin* in 2000: a review that Zerner relishes as it showed a clear understanding of his thesis as well as

adding new perceptions to the material.

Professor Zerner's lecture, "Jean Fouquet, or How to Become a French Painter," presented Fouquet's artistic reputation as a case study of changing evaluation of the artist's oeuvre. Fouquet, who during his lifetime received commissions from the most prominent courtiers in France and from the Pope in Italy, and whom Vasari placed among the great painters of his era, fell soon after his death into neglect. Only in the mid-nineteenth century was Fouquet brought again into the limelight by G.F. Waagen. Later historians such as Otto Pacht and Charles Sterling have significantly contributed to our understanding and appreciation of the artist and his times. The lecture was very well attended and ended with a lively question and answer period.

## Anne-Marie Sankovitch (1958-2005)

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By Julie Saul

I have noticed that when you befriend someone at a relatively young age you remember many little details about

them that are not retained with those acquaintances made at a later time in your life. Because Anne-Marie and I met in the Modern room at the Institute in 1980, I remember everything about her- her seminar topics, wardrobe and what she made for dinner when she had her new boyfriend over. I don't remember the names of her cats; but recall the lovely blue dress she was wearing when we had Thanksgiving together in 1981, when she gave thanks for being smart and beautiful. Anne-Marie had an unforgettable slightly European lilt in

her voice that still rings in my ears. I remember so much about her time in Paris working on her dissertation even though I was not even there. Her letters and postcards were very funny and filled with colorful observations, such as how the French would always sit on the outside seat of the bus so you had to crawl over them. I still have the annotated list of restaurants she compiled for me after her stay on the Quai Voltaire.

Beyond the memory of details and experiences there is also the intimacy of

# Party to celebrate the launch of *A Fine Regard: Essays in Honor of Kirk Varnedoe*

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By Patricia Berman



Anne Umland, Roxana Marcoci, Patricia Berman,  
Robert Storr, Elyn Zimmerman, Gertje Utley,  
and Pepe Karmel.  
Photo: © Timothy Greenfield-Sanders

On March 9, 2009, the Institute of Fine Arts hosted a party to celebrate the publication of *A Fine Regard: Essays in Honor of Kirk Varnedoe*. The book, edited by Patricia G. Berman and Gertje R. Utley, brings together writings by Varnedoe's PhD students, and by several colleagues that mirror and amplify Varnedoe's gifts as a teacher and mentor. Robert Rosenblum, Robert Storr, Mariët Westermann, Patricia G. Berman, Elizabeth C. Childs (PhD Columbia University), Michelle Facos, Roni Feinstein, Alison de Lima Greene, Pepe Karmel, Robert S. Lubar, Roxana Marcoci, John Pultz, Anna Swinbourne, Carol Forman Tabler, Anne Umland, Gertje R. Utley, Chad Alan Weinard, Jeffrey Weiss, Bonnie Yochelson, Joan Pachner, and Lynn Zelevansky contributed essays to the volume, and current IFA student Beth Merfish provided a bibliography of Varnedoe's writings. Many of the

authors were present at the party. *A Fine Regard* is based on a symposium in Varnedoe's honor held at the Institute of Fine Arts in November 2004. The book party gave the participants the opportunity to reflect upon Varnedoe's contributions to the IFA community, and to his legacy. Judy Steinhardt, Elyn Zimmerman, Gertje Utley, and Patricia Berman recalled Varnedoe's vital presence in their addresses to the gathering, as well as remembering Emily Spiegel, who supported the symposium and the book, and professor and friend Robert Rosenblum. In addition to Emily and Jerry Spiegel, the book was made possible by the support of Jo Carole and Ronald S. Lauder, Agnes Gund, Alice T. Friedman, and the Grace Slack McNeil Chair at Wellesley College. *A Fine Regard: Essays in Honor of Kirk Varnedoe* (Ashgate Press, 2008) is available through <http://www.ashgate.com>.

a long close friendship, which is harder to describe. I am lucky to have so many of these times permanently impressed in my psyche—particularly the many magical weekends and holidays spent in Bellport and shared with friends. For a seemingly reticent woman Anne-Marie had an enormous passion for the things that were important to her. Commitment to Marvin and her extended family are the most obvious, and the strength of her love for Marvin carried them through many transitional years. When you were a friend of Anne-Marie it was for good. When a friend

had a tough time, a new romance, or challenge she was right on top of it, welcoming this new event into her lexicon of priorities and concerns.

Anne-Marie attacked any project with a laser focus. In her academic work and intellectual pursuits she was relentless—able to disappear for days and even weeks at a time into a project, tackling ideas with the intensity of a surgeon. A collage for Marvin's birthday, a Scrabble game, the scrutiny of the September Vogue, and the hours spent playing with a nephew—all addressed with

extreme concentration.

The authenticity of the elegance and grace with which Anne-Marie carried herself were particularly apparent in the last months of her life when she so shockingly became mortally ill. Up until the end she made recommendations of books, articles and lipstick colors written in her distinctive spidery hand. Anne-Marie can never be replaced in the lives of those she touched but the strength of her character, intellect and beauty will stay with us for the rest of our lives.

# IFA at CAA

By Marc Cincone, Development and Alumni Affairs Associate

The 2009 Annual CAA Conference in Los Angeles from February 25th to the 28th was billed as “four days of nonstop art and lively discussions.” The IFA contributed to the excitement with a strong showing of faculty, students, and alumni. Everyone had a great time participating in the sessions, socializing, and networking at the Annual IFA Alumni Reunion Luncheon, as well as touring Los Angeles’ art sites.

Not surprisingly, IFA contributions to the conference were many. Two IFA faculty members participated in the 8th Annual Distinguished Scholar Session Honoring Svetlana Alpers, “Painting/Problems/Possibilities.” Mariët Westermann chaired this event, where an innovative approach invited participants to speak extemporaneously à la Alpers on possibilities derived from problems presented through a series of images. Thomas Crow was among the scholars who contributed.

Karen Leader, a recent IFA alumna, who studied with Linda Nochlin, was joined by Mary Morton of the J. Paul Getty Museum in presenting



“Courbet: A Reappraisal”. In light of the 2008 Courbet retrospective at The Metropolitan Museum of Art, this provocative talk was well timed and well received.

Of course, among the highlights of the conference was the Institute’s Annual Alumni Reunion. More than forty alumni attended the luncheon representing a wide range of graduating classes, as well as far-flung places across the U.S., Asia, and Europe. On Interim Director Michele D. Marincola’s behalf,

Mariët Westermann welcomed the guests and provided an update on IFA events and news.

As always, CAA is a Mecca for meeting and mingling with colleagues and peers from across the country and around the world. Los Angeles, rich in museums and openings, provided great opportunities for bringing everyone together to enjoy art. Next year’s conference will be held in the “Windy City” of Chicago. We look forward to seeing you all there!



Graduation ceremony  
at the IFA, May 12, 2009

## Danny's Farewell Party

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The IFA community marked the retirement of Danny Dennehy after 31 years of service with a grand party on the afternoon of April 30, 2009. Interim Director Michele D. Marincola and IFA AA President Suzanne Stratton-Pruitt thanked Danny for his devotion to the IFA and, in particular, his remarkable memory for names. Jonathan Brown, who was director of the IFA when

Danny came on board, reflected the opinion of everyone present most concisely: "We want him back." Members of the faculty, students, and several generations of IFA alumni mingled and chatted, all of them happy to wish Danny a well deserved and enjoyable retirement, though he will be greatly missed.



Danny's guests in IFA lobby. Photos: N.L. Roberts



Danny and Michele Marincola



Danny, Brenda Shrobe and James McCredie

# In Memoriam: Olga Raggio

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By Ian Wardropper

Olga Raggio, formerly Chairman of the department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art and Adjunct Professor of Fine Arts at the Institute of Fine Arts, died of cancer on January 24, 2009. Throughout her nearly sixty-year career at the Museum, she exemplified the scholar-curator.

Dr. Raggio was born in Rome to a Russian mother and Italian father. This background led to fluency in several languages including English, French, German, and Spanish, besides Italian and Russian. After taking a diploma from the Vatican Library School in 1947 and a PhD from the Faculty of Letters at the University of Rome in 1949, she moved to New York in 1950. That year she obtained a Fulbright Fellowship to Columbia University as well as a

position as Junior Research Fellow at the Metropolitan Museum. At the Met she steadily climbed the curatorial ladder, becoming an assistant curator in 1954, full curator in 1968, and department Chairman from 1971 until 2001, when she became Distinguished Research Curator. She retired from the Museum on December 31, 2008, shortly before her death.

As a scholar, Dr. Raggio was recognized for her studies on Renaissance and Baroque sculpture, authoring notable articles on Alessandro Algardi and Gianlorenzo Bernini. Nonetheless, some of her most important contributions were extended articles or books on a single decorative work or architectural complex, including the Vélez Blanco Patio, following its installation in 1964; the chapel of the Bastie d'Urfé (*Revue de l'Art*, 1972); and the magisterial two-volume study with Antoine Wilmering, *The Gubbio Studiolo and its Conservation* (Metropolitan Museum of Art, 1999). Her range of knowledge positioned her as the ideal curator to organize path-breaking exhibitions drawn from European collections then difficult for Americans to access. In a busy seven-year period these included *The Splendor of*

*Dresden: Five Centuries of Art Collecting* (1978), *Treasures from the Kremlin* (1979), *The Vatican Collections: The Papacy and Art* (1983), and she co-organized *Liechtenstein: the Princely Collections* (1985). Alongside these international traveling exhibitions, she oversaw the installation and publication of important private collections given to the Museum, including those of Judge Untermeyer and Jack and Belle Linsky. During her tenure she was responsible for numerous acquisitions at the Museum and planned the installation of most of the department's current galleries.

From 1964 she also taught at the Institute of Fine Arts. Her courses often intersected with personal interests, such as Alessandro Algardi, and with her study of works of art at the Museum, such as Italian Renaissance bronzes or the Studiolo. Her passion for art and her rigorous scholarship inspired two generations of students to pursue careers in museums or universities. Combining teaching with scholarship and curatorial work, her distinguished career served several fields in art history and indelibly marked the Museum to which she devoted her life.

# IFA ALUMNI ASSOCIATION 2008 SUMMER STIPENDS

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by **Keith Kelly**, Administrator,  
Academic Office

Contributions to the IFA Alumni Association help support the Walter S. Cook Lecture, the CAA Reunions, and the Newsletter. Alumni funding also combines with that of the Rosenwald and Altman funds to assist the current generation of students. Thanks to the generosity of our alumni and the enormous response to our 75th Anniversary Alumni Challenge, in 2008 we were able to award more than \$23,000 in assistance to nine students. The Summer Stipends provided travel and research grants for students to advance their dissertations. Alumni Charles Little, Miriam Basilio, and Sabine Rewald, working in conjunction with the Institute's Fellowship Committee, selected the grantees. For the first time, the Alumni were able to fund all of the applications proposed to them by the Fellowship Committee. This is how those students used their stipends:

**Jamieson Donati** undertook an analysis of architectural remains within the agoras at Megalopolis and Sparta for his dissertation, "Towards an Agora: The Spatial and Architectural Development of Greek Civic Space in the Peloponnese," for Clemente Marconi. Jamie was able to situate the agoras in their relationship to the surrounding topography and to make an examination of the associated deposits and small finds.

**Vanessa Davidson** says, "Please give my most sincere thanks to the Alumni Association that enabled me to travel to Argentina and Uruguay

to conduct foundational, exploratory research for my dissertation, 'Conceptual Art and Politics in 1970s Argentina, Brazil and Uruguay,' for Edward Sullivan and Robert Lubar, and that will assist me invaluablely when I embark on my Fulbright-Hayes grant for 2008-09. I spent three weeks in La Plata scouting out the archive where I will be doing the majority of my research in Argentina, and I also found housing for my Fulbright period. I then spent three weeks in Montevideo, Uruguay, where I met with the artist whose work I will be investigating, and where I began to consult his archives. Your assistance is very much appreciated."

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**"Your generous support of my travel, which has greatly enhanced my studies and has provided invaluable firsthand experience essential to my development as a scholar even as it reinforced my strong desire to study modern architecture."**

**– Genevieve Hendricks**

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**Lindsay Harris** utilized the support of the Alumni Association to complete the research for several major aspects of her dissertation, "Reframing the Vernacular: Photography, Architecture and the Construction of Italian Modernism 1911-1951," for Jean-

Louis Cohen. In Rome she completed research of the Pasolini Dali'Onda Family archives and was permitted to study the original, glass-plate negatives from which Pasolini's photographs at the 1921 Rome exhibition were printed. In Siena, she studied in the archives of Arturo Viligiardi and in Bergamo, consulted the archives of Luigi Angelini. Both of these architects had drawings of Italy's rustic architecture shown at the 1921 exhibition.

**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.

**Genevieve Hendricks** pursued dissertation topic exploration in and around Paris. She is working with Jean-Louis Cohen to frame a dissertation on Le Corbusier's French constructions. She visited Villa Planeix, the Cité de Refuge, Atelier Ozenfant, Pavillon Suisse, Pavillon du Brésil, Villas la Roche-Jeanneret, Immeuble et Appartement de Le Corbusier, Villa Cook, Villa Stein, and Villa Savoye. Genevieve thanks the Alumni Association for "your generous support of my travel, which has greatly enhanced my studies and has provided invaluable firsthand experience essential to my development as a scholar even as it reinforced my strong desire to study modern architecture."

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**“Please give my most sincere thanks to the Alumni Association that enabled me to travel to Argentina and Uruguay to conduct foundational, exploratory research for my dissertation...”**  
— Vanessa Davidson

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**Matthew Israel** spent two months in California advancing the research for his dissertation, “Towards a Greater Understanding of Antiwar Art in the United States during the Vietnam War,” for Robert Storr. In Los Angeles, Matt consulted the unique UCLA visual archives of Vietnam-era antiwar protest, and the papers of Allan Kaprow, Irving Sandler, and Carolee Schneemann at the Getty. He also contacted and interviewed relevant artists, critics, curators, and historians. In San Francisco, he worked in the archives of art and ephemera relating to 1960s California antiwar protests at UC Berkeley.

**Danielle Johnson** says, “The support of the Alumni Association allowed me to continue working on my, ‘Salvador Dalí and René Magritte, 1928-36,’ for Robert Lubar. I worked in Los Angeles in the archives of the Getty Library collection, which is very strong in the area of Belgian Surrealism.” While in LA, she had the opportunity to view Magritte’s painting *La Trahison des images* (*Ceci n’est pas*

*une pipe*), 1929 at LACMA. This painting will form an integral part of her comparison of her two artists’ use of language. “I thank the alumni for selecting my project and for their generous support.”

**Abby Kornfeld** spent her summer in London researching her dissertation, “Out of the Margins: Toward a Reassessment of Medieval Jewish Aesthetic Production,” for Jonathan Alexander. Not only was Abby able to spend weeks carefully examining every folio of the so-called Barcelona Haggadah manuscript, central to her dissertation, she was also able to see many other related contemporary manuscripts, some never published. “Having the opportunity to study the colors, lines, surfacescape, and overall aesthetic of the manuscripts was incredible,” says Abby, who thanks the Alumni Association for its generosity.

**Rosemarie Trentinella** traveled to southern Italy for several weeks to conduct preliminary dissertation research on “Ancient Roman Villas in Calabria, Basilicata and Puglia,” for Katherine Welch. Rosemarie’s goal for the trip was to identify a selection of villa sites that will form the basis for comparative study, as well as to identify and explore major questions regarding their architectural form, decoration, and periods of occupation. “I not only met with professionals in the field who can help me gain access to materials, but I also visited villa sites I had not seen before. This familiarity will be vital to me as I begin my research, and I could not have gained it without the support of the Alumni Association.”

**Derek Weiler** traveled to Berlin to meet with Heinz-Klaus Metzger, one of the most prominent supporters and collaborators of John Cage in Germany. Working with Robert Storr and Jeffrey Weiss, Derek is currently writing his dissertation, “John Cage and Mel Bochner.” Metzger was intimately involved with the Darmstädter Ferienkurse für Neue Musik where he met Cage in 1958 and became one of his main collaborators, publishing the “Kölner Manifest” in 1960. He continued working with Cage as late as 1987 when he commissioned “Europeas 1 & 2” from Cage. “Thanks to the Alumni Association, I was able to engage in thought-provoking discussions about aesthetic theory with one of the leading thinkers of his generation, and gain a deeper understanding of the complex intersections of European and American artistic practice after the war,” Derek reports.

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**“I not only met with professionals in the field who can help me gain access to materials, but I also visited villa sites I had not seen before. This familiarity will be vital to me as I begin my research, and I could not have gained it without the support of the Alumni Association”**  
— Rosemarie Trentinella

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# Fellowships awarded to IFA students from outside sources

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Once again, Institute of Fine Arts students have competed successfully for fellowships awarded by national and international organizations. For the 2008-09 academic year, twenty-nine students won a total of thirty-four awards. For the 2009-10 academic year, thirty students have received thirty-three awards to date. Here is a selection of the prestigious fellowships garnered by IFA students. Congratulations to all!

## 2008-09

### Daniel Belasco

Samuel H. Kress Foundation Pre-Doctoral Rome Prize, The American Academy in Rome

### Carolina Carrasco

Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

### Cathleen Chaffee

Fulbright Fellowship to Belgium

### Vanessa Davidson

Fulbright-Hays Doctoral Dissertation Research Abroad award to Argentina and Brazil

### Mailan Doquang

Dissertation Completion Fellowship, Andrew W. Mellon/American Council of Learned Societies

### Elizabeth Feery

Hagop Kevorkian Fellowship in Ancient Near Eastern Art, The Metropolitan Museum of Art

### Erik Gustafson

Samuel H. Kress Foundation Predoctoral Rome Prize, The American Academy in Rome

### Yumiko Kamada

Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

### Lorraine Karafel

Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship, The Metropolitan Museum of Art

### Joan Kee

Andrew Mellon Fellowship at CASVA National Gallery of Art

### Yulin Lee

Lim Pen-Yuan Foundation Fellowship

### Rebecca Long

Allen Whitehill Clowes Fellowship, The Indianapolis Museum of Art.

### Michele Matteini

Ittleson Fellowship at CASVA National Gallery of Art

### Abby McEwen

J. Clawson Mills Fellowship, The Metropolitan Museum of Art

### Sarah Montross

Elsie Van Dyck Dewitt Scholarship, Vassar College

### Kathryn Moore

Jack Kent Cooke Foundation Fellowship

### Elizabeth Nogrady

Moore Curatorial Fellowship, Morgan Library and Museum

### Alexandra Suda

Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

### Alison Strauber

Theodore Rousseau Fellowship, The Metropolitan Museum of Art and Graduate Fellowship for Study or Research in Belgium, Belgian American Educational Foundation

### Christopher Wayner

Curatorial Internship, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

## 2009-10

### Mark Abbe

Dissertation Research Travel Fellowship, Samuel H. Kress Foundation

### Jennifer Babcock

Hagop Kevorkian Curatorial Fellowship, The Metropolitan Museum of Art

### Andaleeb Banta

Sylvan C. Coleman and Pamela Coleman Memorial Fellowship, The Metropolitan Museum of Art

### Esther Bell

Theodore Rousseau Fellowship, The Metropolitan Museum of Art

### Lindsay Harris

Joan and Stanford Alexander Award, Museum of Fine Arts, Houston

### Keely Heuer

The Bothmer Fellowship, The Metropolitan Museum of Art

### Lauren Jacobi

Dissertation Completion Fellowship, Andrew W. Mellon/American Council of Learned Societies

### Yumiko Kamada

Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

### Lauren Kinnee

Frank Brown/Samuel H. Kress Foundation/Helen M. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize, The American Academy in Rome

### Abigail Kornfeld

Chester Dale Fellowship, The Metropolitan Museum of Art

### Kathryn Moore

Samuel H. Kress Foundation Pre-Doctoral Rome Prize, The American Academy in Rome

### Nicole Myers

Theodore Rousseau Fellowship, The Metropolitan Museum of Art

### Judith Noorman

Theodore Fousseau Fellowship, The Metropolitan Museum of Art

### Mary Patton

Andrew W. Mellon Conservation Fellowship, The Metropolitan Museum of Art

### AnnMarie Perl

Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

### Anna Serotta

Andrew W. Mellon Conservation Fellowship, The Metropolitan Museum of Art

### Alexandra Suda

Andrew W. Mellon Fellowship, The Metropolitan Museum of Art

### Lori Waxman

Arts Writers Grant, The Warhol Foundation/Creative Capital

### Derek Weiler

Chester Dale Fellowship, The Metropolitan Museum of Art

# IFA DISSERTATIONS COMPLETED IN 2008

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**Daniel Belasco**, “Between the Waves: Feminist Positions in American Art, 1949-62” (Linda Nochlin)

**Rosina Buckland**, “Traveling Bunjin to Imperial Household Artists: Taki Katei (1880-1901) and Transformation of Literati in Late Nineteenth-Century Japan” (Melanie Trede/Jonathan Hay)

**Ogru Dalgic**, “Late Antique Floor Mosaics of Constantinople prior to the Great Palace” (Thomas Mathews)

**Erika Dolphin**, “Archbishop Francisco Jiménez de Cisneros and the Decoration of the Chapter Room and Mozarabic Chapel in Toledo Cathedral” (Jonathan Brown)

**Elena Drakaki**, “Hard Stone Seals from Late Bronze Age Burials of the Greek Mainland: A Contextual and Historical Approach to the Study of their Ownership” (Günter Kopcke)

**Jason Earle**, “Trade and Culture in the Cycladic Islands during the Late Bronze Age” (Günter Kopcke)

**Yassana Croizat-Glazer**, “Fashioning Femininity: Beauty, Royalty and the Rhetoric of Gender at Fontainebleau” (Colin Eisler)

**Joshua Glazer**, “From Dossale to Macchina: The Silver Altar of Saint John the Baptist and its Symbolic Function in Florence” (Marvin Trachtenberg)

**Lois Granato**, “Ludovico Gonzaga, Barbara of Brandenburg, Andrea Mantegna, the Audience Room in the Castle in Mantua, Imagery of Virtue, Rulership, and Destiny” (Kathleen Weil-Garris Brandt)

**Joan Kee**, “Points, Lines, Encounters, Worlds: Tansaekhwa and the Formation of Contemporary Korean Art” (Jonathan Hay)

**Lynda Klich**, “Revolution and Utopia: *Estridentismo* and the Visual Arts, 1921-27” (Robert Lubar/Edward Sullivan)

**Juliana Kreinik**, “The Canvas and the Camera in Weimar Germany: A New Objectivity in Painting and Photography of the 1920s” (Robert Lubar)

**Ariane Lourie**, “Mass-Produced Aura: Thonet and the Market for Modern Design, 1930-1953” (Jean-Louis Cohen)

**Alison Manges Nogueira**, “Portraits of the Visconti and the Sforza Image and propaganda in Milan, c. 1300-1500” (Jonathan Alexander)

**Adela Oppenheim**, “Aspects of the Pyramid Temple of Senwosret III at Dahshur: The Pharaoh and Deities” (David O’Connor)

**Eric Ramirez-Weaver**, “Carolingian Innovation and Observation in the Paintings and Star Catalogs of Madrid, Biblioteca Nacional, MS. 3307” (Jonathan Alexander)

**Ariel Plotekm**, “Allegory in the Age of Realism: Monumental Sculpture in France 1848-1880” (Linda Nochlin)

**Rangsook Yoon**, “Albrecht Dürer, The Printmaker and Self-Publisher: His Formative Years up to the Publication of the Apocalypse of 1498” (Colin Eisler)

**Daniel Savoy**, “Water Myth in Early Modern Venice” (Marvin Trachtenberg)

**Allison Unruh**, “Aspiring to la vie galante: Reincarnations to Rococo in Second Empire France” (Linda Nochlin)

# IFA Dissertation Proposals Approved in 2008

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**Nora Burnett**, “Para-realism and the Sculpture of Rachel Whiteread” (Linda Nochlin)

**Lauren Cannady**, “Owing to Nature and Art: The Garden Landscape and Decorative Painting in Eighteenth-Century French *Pavillons de Plaisance*” (Thomas Crow)

**Luis Castaneda**, “The Twilight of the ‘Miracle’: The Politics of Architecture in Mexico, 1953-1968” (Edward. Sullivan/ Jean-Louis Cohen)

**Ross Finocchio**, “Henry Clay Frick, the Collector” (Jonathan Brown)

**Sarah Graff**, “The Iconography of Humbaba/Huwawa in its Ancient Near Eastern Context: Cultural Dialogues, Transformations, and Visual Multiplicities” (Katherine Welch)

**Daniel Hart**, “Sculpture as Paradigm: Picasso in the Boisgeloup Years” (Robert Lubar)

# FACULTY NEWS

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## **Jonathan J. G. Alexander**

**Publications:** “Mansueta Asinella’. An Unusual Image of a Book Presentation to Marguerite of France, Duchesse de Savoie (1523-74),” in *Tributes to Lucy Freeman Sandler*, eds. Kathryn A. Smith and Carol H. Krinsky (London: Turnhout/Harvey Miller Publishers, 2007), 386-95; “Facing the Middle Ages: Concluding Remarks,” *Gesta*, 46/2 (2007): 193-7; “A Book of Hours from Ferrara now in the Peterborough Museum and Art Gallery, England,” *Rivista di Storia della Miniatura*, 12 (2008): 17-22.

### **Lectures and Presentations at**

**Conferences:** 1. ‘The Collections and the Collectors’, 2. ‘Illuminated Choral Manuscripts of the Italian Renaissance’, 3. ‘Patrons and Portraits in Renaissance Manuscripts,’ “Italian Renaissance Illumination at the British Library,” The Panizzi Lectures, The British Library, London, January 8, 10, 14, 2008; “Scale and Size in Art: Some Remarks on the Relations between Manuscript Illuminators and Monumental Painters in Italy in the Quattrocento and the Cinquecento,” Villa La Pietra, Florence, March 18, 2008.

## **Beryl Barr-Sharrar**

**Position:** Adjunct Professor of Fine Arts, Institute of Fine Arts

**Publications:** *The Derveni Krater: Masterpiece of Classical Greek Metalwork*. (Princeton: The American School of Classical Studies at Athens, 2008); “Metalwork in Macedonia Before and During the Reign of Philip II,” in *Ancient Macedonia VII. Papers of the 7th International Symposium on Ancient Macedonia* (Thessaloniki: The Institute of Balkan Studies, 2007), 485-498; “A Plakettenvase from Ancient Messene,” in *Essays in Honor of Ioannis Touratsoglou* (Athens, 2009), 40-51.

**Lectures:** “New Observations on the Derveni Krater and its Macedonian Context,” at the Alexander Onassis Cultural Center, New York City (co-sponsored by the Archaeological Institute of America) April 3, 2008; at The J. Paul Getty Museum, Los Angeles, April 17, 2008; at The American School of Classical Studies at Athens, May 20, and at the Archaeological Museum of Thessaloniki, May 22, 2008.

**Awards:** National Endowment for the Humanities Grant, 2008; Samuel H. Kress Foundation Grant, 2007.

**Projects:** A book on Hellenistic metalwork: gold, silver and bronze; a book on Greek bronze vessels, Archaic to late Hellenistic; an introductory guide to Greek art in bronze.

## **Jonathan Brown**

**Publications:** *Collected Writings on Velázquez* (Yale University Press and Centro de Estudios Europa Hispana, 2008).

**Conferences:** Symposium in Honor of Jonathan Brown, “The Hispanic World of Jonathan Brown,” Institute of Fine Arts and The Frick Collection, May 21-22, 2008; Symposium in Honor of Jonathan Brown, “Collecting Spanish Art: Spain’s Golden Age and America’s Gilded Age,” November 21-22, 2008, Center for the History of Collecting in America, The Frick Collection.

**Honors and Awards:** Sorolla Medal, Hispanic Society of America, October 2, 2008.

## **Keith Christiansen**

**Publications:** “The Metropolitan’s Duccio,” *Apollo* CLXV, no. 540 (2007): 40-47; “Duccio and the Origins of Western Painting,” *Metropolitan Museum of Art Bulletin* LXVI, n. 1, pp. 3-55; “Why Mantegna Matters,” *The New*

*Republic* (December 31, 2008): 27-32; *Poussin and Nature: Arcadian Visions* (co-editor and author of essay, exh. cat., Museo de Bellas Artes, Bilbao / The Metropolitan Museum of Art, New York, 2007).

### **Lectures and Presentations at**

**Conferences:** *Poussin and Nature*, Josephine von Henneberg Lecture at Boston College, Fall 2008; *The Genius of Mantegna*, Musée du Louvre, Paris, Fall 2008.

**Exhibitions:** *Annibale Carracci* (member of Comitato Scientifico), Museo Civico, Bologna / Chiostro del Bramante, Rome, September 2006-May 2007; *Poussin and Nature: Arcadian Visions*, Museo de Bellas Artes, Bilbao / The Metropolitan Museum of Art, New York, 2007-2008.

**Honors and Awards:** Transatlantic Award 2007 for contributions to relations between Italy and the USA in Art and Culture, given by the American Chamber of Commerce in Italy; AICA 2007-08 USA Awards to *Poussin and Nature* for “Best Historical Show,” second place.

## **Jonathan Hay**

**Publications:** *Sensuous Surfaces: The Decorative Object in Early Modern China*, forthcoming from Reaktion Books, June 2009; Luo Ping: *The Encounter with the Interior Beyond*, forthcoming in Kim Karlsson, ed., Luo Ping (Zurich: Museum Rietberg, 2009); “Travellers in Snow-Covered Mountains: A Reassessment,” in *Orientalism* 39, 7 (October 2008); “Wen Zhengming’s Aesthetic of Disjunction,” in *The History of Painting in East Asia: Essays on Scholarly Method* (Taipei: Rock Publishing International, 2008), 331-362; “The Value of Forgery,” in *Res: Anthropology and Aesthetics* 53/54 (Spring and Autumn, 2008): 5-19; “Double Modernity, Para-Modernity,” in

*Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*, eds. Terry Smith, Okwui Ewenzor, and Nancy Condee (Duke University Press, 2008); *Shitao: Qingchu Zhongguo de huihua yu xiandaixing* (Taipei: Rock Publishing International, 2008). Chinese translation of *Shitao: Painting and Modernity in Early Qing China*, with a new preface; "Chinese Photography and Advertising in Late Nineteenth-Century Shanghai," in *Visual Culture in Shanghai, 1850s to 1930s*, ed. Jason Chi-sheng Kuo (Washington, DC: New Academia Press, 2007), 95-119; "Interventions: The Mediating Work of Art" and "Interventions: The Author Replies" *Art Bulletin* 89, 3 (Fall 2007): 435-459; 496-501.

## Robert Lubar

**Publications:** "Small Paintings on Copper and Masonite," "Paintings on Masonite," "Still Life with Old Shoe," in *Joan Miró: Painting and Anti-Painting* (exh. cat., New York: The Museum of Modern Art, 2008), 182-219; 228-231; "Running with the Ball: Robert Delaunay, Pierre de Coubertin and Rugby Football in France," in *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate Press, 2008), 134-153; "Picasso, *Las Meninas*, and the Advent of Cubism," in *Oblidant Velázquez. Las Meninas* (exh. cat., Barcelona: Museu Picasso, 2008), 76-89. **Lectures:** "Miró's Challenge to Painting: A Dialogue with Picasso, 1924-28," The Museum of Modern Art, New York, January 10, 2009; Keynote lecture, "El llegat artístic de Joan Miró," Fundació Joan Miró, Barcelona, November 25, 2008; "Joan Miró: Sign and Structure, 1921-1941," The Pera Museum, Istanbul, Turkey, June 4, 2008; "Picasso's Dark Mirror," symposium *The Hispanic World of Jonathan Brown*, The Institute of Fine Arts, New York

University, New York, May 22, 2008; "Les Desfiguracions de Miró," Fundació Joan Miró, Barcelona, November 15, 2008; "Art and Urbanism in the City of Bombs," The American Philosophical Society, Philadelphia, April 28, 2007; Co-organizer of symposium *Barcelona and Modernity*, New York University, New York, King Juan Carlos I Center, March 19, 2007; "The Spanish Tradition?," The Solomon R. Guggenheim Museum, New York, February 23, 2007; Session Chair: *Reframing Modernism*, The College Art Association of America, New York, February 19, 2007.

## Alexander Nagel

**New Position:** Professor of Fine Arts, Institute of Fine Arts, New York University

**Publications:** "What Counted as an Antiquity in the Renaissance?" in *Renaissance Medievalisms* (Toronto: Centre for Reformation and Renaissance Studies, 2009), 53-74 (Co-author: Christopher Wood.); "Icons and Early Modern Portraits," in *El Retrato en el Renacimiento*, ed. Miguel Falomir (Madrid: Museo del Prado, 2008); "Moses/Zeus Ammon," in *Andrea Briosco, Master of Bronze*, ed. Denise Allen (New York: Frick Museum, 2008); "Authorship and Image-making in the Monument to Giotto in Florence Cathedral," *Res: Anthropology and Aesthetics* 53-54 (2008): 143-151; "Stephen Andrews 1997-2007," *Canadian Art*, 24 (2007); "Image Magic," *Cabinet Magazine*, 26 (2007); "From the Vault: Preview of Jacopo Tintoretto at the Prado," *Artforum*, 45 (2007): 109-110.

## Lectures and Presentations at

**Conferences:** "Adventures in retroactivity in the Renaissance," *Mal'occhio: Looking Awry at the Renaissance*, London, Courtauld Research Forum, November 29, 2008; "Soft iconoclasm: Some

forms of the image debate in Italy in the 1530s," *Forms of Faith: Reform and Sixteenth-Century Italian Culture*, International Conference at University of Leeds, March 30-31, 2007; "Christian art that is no longer," Renaissance Society of America Conference, New York, March 23, 2007.

**Conferences:** Session organizer: *Subject as Aporia in Renaissance Art*, Renaissance Society of America Conference, Miami, March 23, 2007. Co-organizer: Lorenzo Pericolo.

**Honors and Awards:** Senior Fellowship, Wissenschaftskolleg zu Berlin, 2007-8.

**Current Projects:** *Controversions of Renaissance Art*, forthcoming (Chicago University Press); *Anachronic Renaissance*, co-author Christopher Wood, forthcoming (Zone Books)

## Hannelore Roemich

**Position:** Acting Chairman, Associate Professor of Conservation Science, Conservation Center

**Publications:** H. Roemich, F. Zanini, K. Wittstadt, C. Mueller-Weinitschke, N. Sodini: "Degradation phenomena on historic glass: non-destructive characterization by Synchrotron radiation," in *Proceedings from ART2008*, 9th international conference on non-destructive investigation and microanalysis for the diagnostics and conservation of cultural and environmental heritage (Jerusalem, Israel: 2008), published on CD; F. Mees, E. Cornelis, P. Jacobs, M. T. Doménech Cárbo, H. Roemich: "Microfocus X-ray computed tomography analysis of corroded glass objects," *Engineering Geology* 103 (2009): 93-99; N. Carmona, K. Nawroth, H. Roemich: "New sol-gel based consolidants for paint on stained glass windows," Presented at an International Glass Congress in Valencia,

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Spain and submitted for publication in a special issue of the *Journal of Cultural Heritage*.

**Presentations:** 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* in Jerusalem (IL), May 25-30, 2008; Roemich, H.: "Preparing to bridge the gap – interdisciplinary training for scientists and conservators engaged in cultural heritage," *ESOF (EuroScience Open Forums)*, Barcelona, Spain, 20 July

2008; Roemich, H.: "Assessment and monitoring lighting conditions in museums," Special Seminar at the Smithsonian Museum Conservation Institute, Suitland MD, 21 February 2008; Roemich, H.: "The surface and beyond: new insights in old glass". *PITTCON, International conference and expo on analytics*, New Orleans, 2 March 2008; Roemich, H.: "Funding and collaborative research in Europe: general policies and selected examples" (invited). *Productive Affinities: Successful Collaborations Between Museums and Academia*, the Art Institute of Chicago and Northwestern University, Chicago,

October 29 through 31, 2008; Roemich H.: "Stained Glass, Archaeological Glass and Environmental Monitoring with Glass Sensors." Buffalo State College Art Conservation Department (seminar for conservation students), Buffalo, NY, 14 November 2008.

**Conferences:** ART2008, 9th international conference on non-destructive investigation and microanalysis for the diagnostics and conservation of cultural and environmental heritage, Jerusalem, Israel, May 25-30, 2008, member of the international advisory board.

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## Dissertation Proposals, 2008 CONTINUED FROM PAGE 22

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**Amanda Herrin**, "Picturing Origins: Visual Exegesis in Northern European Art from Bosch to Brueghel" (Mariet Westermann)

**Maile Hutterer**, "Broken Outlines and Structural Exhibitionism: The Flying Buttress as Aesthetic Choice in Medieval France" (Marvin Trachtenberg)

**Matthew Israel**, "Towards a Greater Understanding of Antiwar Art in America during the Vietnam War" (Robert Storr)

**Heather Kopleff**, "A Community in Stone: The Cenotaph Stelae of Abydos" (David O'Connor)

**Matthew Levy**, "Abstract Painting after the Minimalist Critiques, 1966-75" (Robert Storr)

**Sarah Madole**, "Reception and Diffusion of Funerary Imagery on Sarcophagi in Local Contexts in Asia Minor" (Katherine Welch)

**Kathryn Moore**, "Italian Copies of Holy Land Architecture: The Illustrated Versions of Niccolò da Poggibonsi's *Libro d'Oltramare*" (Marvin Trachtenberg)

**Nicole Myers**, "Courbet's Nudes: Realism and the Rococo Revival" (Linda Nochlin)

**Judith Noorman**, "Painting the Impossible: A Monograph on Jacob van Loo (1614-1670), Painter of Nudes and Erotic Scenes of Everyday Life" (Mariet Westermann)

**Jeremy Ott**, "Mortuary Practices in Late Antique Corinth" (Katherine Welch/Thelma Thomas)

**Paulina Pobocha**, "Intents and Accidents: The Work of Gabriel Orozco" (Robert Storr/Robert Lubar)

**Alexander Rich**, "Guy Pène du Bois: The Cultural Legacy of an Artist and Critic" (Linda Nochlin)

**Alexandra Suda**, "The Making of *Girona Martyrology* and the Cult of Saints in Late Medieval Bohemia" (Jonathan Alexander)

**Rosemarie Trentinella**, "The Roman Villa in South Italy: Elite Residence, Center for Production" (Katherine Welch)

**Julia Valiela**, "Identity and Ideals: Problems in Sculptural Busts of Women in Renaissance Italy" (Kathleen Weil-Garris Brandt)

**Lori Waxman**, "A Few Steps in a Revolution of Everyday Life: Walking with the Surrealists, the Situationist International, and Fluxus" (Robert Storr)

**Shannon Wearing**, "The Artistic Patronage of the First Court-Kings of Aragón-Catalonia (1150-1196)" (Jonathan Alexander)

# ALUMNI NEWS

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## **Candace Adelson**

MA 1974, PhD 1990

### **Mailing Address:**

Tennessee State Museum,  
505 Deaderick Street,  
Nashville, TN 37243-1120

### **Email Address:**

Candace.Adelson@state.tn.us

### **Web site:** www.tnmuseum.org

**Publications:** Review of Koenraad Brosens et al., ed. Christa C. Mayer Thurman.

*European Tapestries in the Art Institute of Chicago* (The Art Institute of Chicago/Yale University Press, New Haven and London, 2008), in *Burlington Magazine* [in course of publication]; *Bagels & Barbeque: The Jewish Experience in Tennessee*, exh. guide, Tennessee State Museum, Nashville, 2007.

**Conferences:** Chair/moderator, final session: *Tapestry in the Baroque: Threads of Splendor*, symposium, The Metropolitan Museum of Art, 20–21 October 2007;

Chair/moderator: textile session: *Renaissance Society of America, Annual Meeting*, Los Angeles, March 19–21, 2009

**Exhibitions:** State project manager and lead author, traveling exhibition, *Bagels & Barbeque: The Jewish Experience in Tennessee*, Tennessee State Museum and more than twelve other Tennessee venues, November 2007–2010.

## **Patrick Amsellem**

MA 2000, PhD 2007

### **Mailing Address:**

315 Seventh Avenue 19A,  
New York, NY 10001

### **Email Address:**

patrick.amsellem@nyu.edu

**New Position:** Associate Curator of Photography, Brooklyn Museum

**Publications:** *Jesper Just: Romantic Delusions* (New York: Brooklyn Museum of Art, 2008); “Spiders and Cells: Louise Bourgeois’ Experiential Architecture,” *Louise Bourgeois. Maman*, ed. Marika Wachtmeister, (Stockholm: Atlantis, 2007); “A Real and Imagined Winter,” *Photo-Eye* (Winter 2007).

## **Lectures and Presentations at Conferences:**

“Experimental Commemoration: Site-specificity, Interactivity, and Monumentality,” *Flower Tower: Symposium on Locational Identity*, Stavanger, Norway, December 2007; “Spiders and Cells: Louise Bourgeois’ Experiential Architecture,” *Louise Bourgeois, Maman*, The Wanås Foundation, Wanås, Sweden, March 2007.

**Exhibitions:** *Jesper Just: Romantic Delusions*, 2008–2009, Brooklyn Museum; *21: Selections of Contemporary Art from the Brooklyn Museum*, 2008, (co-curator); *Goodbye Coney Island?*, Brooklyn Museum, 2007.

## **Michaël J. Amy**

MA 1989, PhD 1997

**Publications:** *Michaël Borremans: Whistling a Happy Tune* (Ghent, Ludion: 2008);

“Jan Fabre at the Louvre,” in *Sculpture* 28, 1 (January-February 2009); “Folkert de Jong, Thousand Years Business as Usual,” in *Art China* 2-3 (2009); “Confronting the Grotesque: A Conversation with Folkert de Jong,” in *Sculpture*, 27, 5 (June 2008); (Nathan Slate Joseph: Pure Pigment, Constructed Form,” in *Sculpture* 27, 7 (September 2008); “Measuring the Clouds: A Conversation with Jan Fabre, (2004)” reprinted in *Conversations on Sculpture*, eds. Glenn Harper and Twylene Moyer (Seattle: University of Washington Press, 2007).

**Project:** *Hiroshi Senju* (Milan, Skira, 2009).

## **Andaleeb Badie Banta**

MA 1999, PhD 2007

### **Mailing Address:**

34-15 74<sup>th</sup> Street, #2F,  
Jackson Heights, NY 11372

### **Email Address:**

andaleeb.banta@nyu.edu

**New Position:** 2008–present: Visiting Assistant Professor of the History of Art, Amherst College, Amherst, MA; 2008: Adjunct Assistant Professor, City College of New York, City University of New York; 2007–2008: Curatorial Assistant, Department of Drawings and Prints, the

Morgan Library and Museum, New York; 2007: The John Rewald Visiting Lecturer in Art History, The Graduate Center, City University of New York.

**Publications:** “A Commission Gone Awry: Bernardo Strozzi’s Frescoes in the Palazzo Lomellino, Genoa,” *Festschrift for Jonathan Brown*, forthcoming (Summer 2009); “Trials and tribulations: new documentary evidence for Bernardo Strozzi in Genoa, ca. 1626–1630,” *Burlington Magazine*, CLI (2009): 14–18; Contributor, *The Thaw Collection of Master Drawings: Acquisitions since 2002*, ed. R. Eitel-Porte (New York, 2009); Contributor, *Tales and Travels: Drawings recently acquired on the Sunny Crawford von Bülow Fund*, ed. K. Stuart et al. (New York, 2007).

## **Lectures and Presentations at**

**Conferences:** “The Case of Strozzi’s Secularization,” *Renaissance Society of America Annual Conference*, 2009.

**Conferences:** Organizer, “Genoa I and II: New Research on the Artistic Culture of Early Modern Genoa” (double session), *Renaissance Society of America Annual Conference*, 2009.

**Honors and Awards:** 2007: Moore Curatorial Fellowship in Prints and Drawings, the Morgan Library and Museum.

**Projects:** Transforming my dissertation into a book provisionally titled, “Between Sacred and Profane: Bernardo Strozzi in Genoa and Venice.”

## **William Barcham**

MA 1966, PhD 1974

### **Mailing Address:**

218 Harrison Avenue,  
Highland Park, NJ 08904

### **Email Address:**

williambarcham@gmail.com

**Publications:** *Rosalba Carriera e Anton Maria Zanetti tra Venezia e Parigi nella prima metà del secolo XVIII*, forthcoming (2009); “Bernardino da Feltre, the Monte di Pietà and the Man of Sorrows: Activist, Microcredit and Logo,” co-authored

with C. Puglisi, in *artibus et historiae* 57 (2008): 35-63; "Il Caso Cornaro," in *Il collezionismo d'arte a Venezia. Il Seicento*, eds. Linda Borean and Stefania Mason (Venice, 2007), 183-201.

**Lectures and Presentations at Conferences:** "L'iconografia della solidarietà," "La metamorfosi dell'Imago pietatis a Padova nel Quattrocento," Centro del Monte di Pietà, Bologna, Italy; May 2009; "Remembering Cardinal Federico in the Cornaro Chapel," Renaissance Society of America, Los Angeles CA, March 2009; "The Franciscans and the Man of Sorrows: Its Probable Propagators, Its Prominent Patrons," Franciscan Art History Conference, Denver, CO, May 2008; "The King's Body and the Man of Sorrows: The Coronation Book of Charles V of France," 43rd International Congress on Medieval Studies, Kalamazoo, MI, May 2008.

**Kim de Beaumont**

MA 1975, PhD 1998

**Mailing Address:**

914 Wynnewood Road, Apt. 2T, Pelham Manor, NY 10803

**Email Address:**

kimdebeaumont@hotmail.com

**New Position:** Adjunct Professor, Hunter College, City University of New York (graduate and undergraduate courses in eighteenth- and nineteenth-century European art); Adjunct Professor, New York University-School of Continuing Professional Studies ("Paris as seen by great French painters")

**Publications:** "Reconsidering Gabriel de Saint-Aubin: The Biographical Context for His Scenes of Paris" and thirty-three catalogue entries in *Gabriel de Saint-Aubin (1724-1780)* (New York: The Frick Collection, October 30, 2007 to January 27, 2008 and Paris: Musée du Louvre, February 21 to May 26, 2008); "Gabriel de Saint-Aubin (1724-1780)," *The Frick Collection Members' Magazine* (Fall 2007): 4-9; biographical notice on Gabriel de Saint-Aubin and two catalogue entries for

the forthcoming exhibition *Watteau and Music*, scheduled to open at The Metropolitan Museum of Art in September 2009.

**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 in French to the Alliance Française of Greenwich, Connecticut on January 8, 2008); "Caught in the Web of Gabriel de Saint-Aubin," concluding talk on *Gabriel de Saint-Aubin (1724-1780) Study Day*, The Frick Collection, January 22, 2008; "Gabriel de Saint-Aubin (1724-1780)," Prix et Bourses ceremony, Alliance Française of Greenwich, May 7, 2008; "Gustave Courbet (1819-1877)," museum gallery talk (in French) to Advanced Placement French students of the Brunswick School, Greenwich, Connecticut; "Jean-Honoré Fragonard et Hubert Robert," delivered in French to the Alliance Française of Greenwich, Connecticut on January 27, 2009; "The Saint-Aubins at Home at Waddesdon Manor," forthcoming symposium on Charles-Germain de Saint-Aubin's *Livre de Caricatures*, Waddesdon Manor, England, July 17-18, 2009.

**Projects:** Planning stages of monograph and catalogue raisonné on Gabriel de Saint-Aubin (1724-1780).

**Patricia Berman**

MA 1980, PhD 1989

**Mailing Address:**

Dept. of Art, Jewett Arts Center, Wellesley College, Wellesley, MA 02481

**Email Address:**

pberman@wellesley.edu

**Publications:** Patricia G. Berman and Gertje R. Utley, eds., *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate Publishers, 2008); "Dionysus with Tan Lines: Edvard Munch's Discursive Skin," in Berman and Utley, *A Fine Regard* (as per last citation), 68-85; "The Many

Lives of Edvard Munch," in Gerd Woll et. al, *Edvard Munch: Catalogue Raisonné* (Oslo: Cappelen Damm Forlag, Thames & Hudson, London, and Munch-Museet, 2008); "The Urban Sublime and the Making of the Modern Artist," in *Munch blir Munch, 1880-1893* (exh. cat.), ed. Mai-Britt Guleng and Karen Lerheim (Oslo: Munch Museum, 2008); "The Aula Sketches," in *Kunst fra 100 rom - verk fra Universitetet i Oslos kunstsamling* (exh. cat.), ed. Ulla Uberg (Oslo: Universitetet i Oslo, 2008); and "Edvard Munch: Bathing Women," "Evening on Karl Johan Street," and "Women in three Stages," in *Edvard Munch: Paintings and Prints* (Oslo: Galerie Kaare Berntsen, forthcoming 2008).

**Lectures and Presentations at**

**Conferences:** "Scandinavian Landscape Painting," American-Scandinavian Foundation, N.Y., October 2008; "Symbolism and the Popular Cultures of Medicine," International Society for the Study of European Ideas, Helsinki, Finland, July 2008; "Munch and Holder," Symposium: Ferdinand Hodler, Bern Kunstmuseum, Switzerland, April 2008. **Conferences:** Edvard Munch and the Modern Tradition, Scandinavia House, New York, November 2008.

**Honors and Awards:** Pinanski Prize for Excellence in Teaching, Wellesley College, 2008.

**Martina Milla Bernad**

MA 1992

**Mailing Address:**

Moscou 34, 3-1, 08005 Barcelona, Spain

**Email Address:** martinamilla@hotmail.com

**New Position:** Coordinator of Programs and Projects at Fundació Joan Miró, Barcelona, Spain

**Exhibitions:** (all at Fundació Joan Miró, Barcelona): *Red Aside: Chinese Contemporary Art from the Sigg Collection*; *Olafur Eliasson: The Nature of Things*; *American Modern: Works from the Corcoran Gallery of Art*; *Kiki Smith: Her Memory*

**Laurel Bestock**

PhD 2007

**Mailing Address:**

115 Keene St., Providence, RI 02906

**Email Address:**

laurel\_bestock@brown.edu

**New Position:** Assistant Professor, Brown University, Department of Egyptology and Ancient Western Asian Studies and Joukowsky Institute for Archaeology and the Ancient World

**Olga Bush**

PhD 2006

**Mailing Address:**

151 College Ave. Apt. 2, Poughkeepsie, NY 12603

**Email Address:** olgabush@yahoo.com

**Publications:** "A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra," *11<sup>th</sup> Biennial Symposium of the Textile Society of America*, Proceedings, Honolulu, Hawaii, 2008, (forthcoming, 2009); "The Writing on the Wall: Reading the Decoration of the Alhambra," *Muqarnas*, 26 (forthcoming, 2009).

**Lectures and Presentations at Conferences:**

"The Construction of Ceremonial Space in the Alhambra: The Case of the Façade of Comares in the Cuarto Dorado," *96<sup>th</sup> Annual College Art Association*, Dallas, 2008; "Recontextualizing Medieval Muslim Architecture: Perspectives on the Minaret of the Great Mosque of Samarra and on the Alhambra in the 21<sup>st</sup> century," State University of New York at New Paltz, 2008; "A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra," *11<sup>th</sup> Biennial Symposium of the Textile Society of America*, Honolulu, Hawai'i, 2008; "Muwashshah: Sketching a Transmedial Approach to the Nasrid Arts," Fellows Colloquium, The Metropolitan Museum of Art, 2009; "Of Tents and Times in the Fourteenth-Century Alhambra," *Renaissance Society of America*, Los Angeles, 2009.

**Honors and Awards:** Sylvan and Pamela Coleman Research Fellow, Islamic Department, The Metropolitan Museum of Art (2008-2009); nomination for the Textile Society of America Founding Presidents Award (2008).

**Andrew Butterfield**

MA 1985, PhD 1992

**Mailing Address:**

Pleasantville, NY 10570

**Email Address:**

abutterfield@andrewbutterfield.com

**Current Position:** President, Andrew Butterfield Fine Arts, LLC

**Recent Publications:** "Sacred furor: Riccio & antiquity," *The New Criterion* (March 2009): 15-19; "Sacred, Earthy & Sublime," *The New York Review of Books* (January 15, 2008): 14-18; "The Genius of George Inness," *The New York Review of Books*, (September 15, 2008): 8-10; "The Magical Painting of Poussin," *The New York Review of Books* (April 17, 2008): 18-22; "Recreating Picasso," *The New York Review of Books* (December 20, 2007): 12-16; "The Laughing Boy and the Invention of Sculpture," *The New Republic* (September 24, 2007): 36-41; "Art and Innovation in Ghiberti's Gates of Paradise," in Gary Radke, (ed.), *The Gates of Paradise*, exh. cat. The High Museum, Atlanta, The Art Institute of Chicago, and The Metropolitan Museum of Art, 2007, pp. 16-41; "Brush with Genius," *The New York Review of Books* (April 26, 2007): 10-14; Review of Dario Covi, *Andrea del Verrocchio. Life and Work*, Florence, 2005, in *The Burlington Magazine* 149 (January 2007): 44.

**Recent Lectures:** "Riccio and the Art of Inspiration," The Frick Collection, January 17, 2009; "Lorenzo Ghiberti and the Gates of Paradise," Columbia University, November 20, 2008; "Lorenzo Ghiberti's Art and Innovation," Seattle Art Museum, March 26, 2008; "Summation and Closing Remarks," *The Gates of Paradise, Lorenzo Ghiberti's Renaissance Masterpiece: A*

*Symposium*, The Metropolitan Museum of Art, November 16, 2007; "Art and Innovation in Ghiberti's Gates of Paradise," Art Institute of Chicago, September 6, 2007; "The Competition Panels of Lorenzo Ghiberti and Filippo Brunelleschi," Old Masters' Society, Art Institute of Chicago, September 6, 2007.

**Projects:** forthcoming articles on Andrea Sansovino; Venetian painting; the state of the museum in America; contemporary photography.

**Walter Cahn**

PhD 1967

**Mailing Address:**

151 Linden Street,  
New Haven, CT 06511

**Email Address:**

walter.cahn@yale.edu

**Honors and Awards:** C. Hourihane, ed., *Romanesque Art and Thought in the Twelfth Century. Essays in Honor of Walter Cahn* (The Index of Christian Art, Occasional Papers, X), Princeton, 2008.

**Andrew J. Clark**

MA 1973, PhD 1992

**Mailing Address:**

5063 Gloria Ave., Encino, CA 91436

**Email Address:**

andrew.jay.clark@gmail.com

**Jason Earle**

MA 2001, PhD 2008

**Mailing Address:**

108 S. Portland Avenue, #2D, Brooklyn, NY 11217

**Email Address:** jason.earle@nyu.edu

**New Position:** Research Associate, The Institute for Aegean Prehistory

**Lectures and Presentations at**

**Conferences:** "Reevaluating Mycenaean Trade from a Cycladic Perspective," *110th Annual Meeting of the Archaeological Institute of America*, Philadelphia, January 8-11, 2009.

**Honors and Awards:** 2009 Research Grant from the Institute for Aegean Prehistory

**Exhibitions:** “Late Bronze Age Plain Wares from the 1974–77 Excavations at Phylakopi on Melos,” Melos, Greece, May–July 2009.

**Marianne Eaton-Krauss**

MA 1970, PhD 1978

**Mailing Address:**

Riehlstr. 2, 14057 Berlin, Germany

**Publications: monographs:** with Gawdat Gabra, *The Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo* (Cairo and New York: American University Press in Cairo, 2006); with Gawdat Gabra, *The Illustrated Guide to the Coptic Museum and Churches of Old Cairo* (Cairo and New York: American University Press in Cairo, 2007); *The Thrones, Chairs, Stools, and Footstools from the Tomb of Tutankhamun* (Oxford: The Griffith Institute, 2008); **contributions to catalogues:** “The Sydney Goddess”, in *Egyptian Art in the Nicholson Museum, Sydney* (K. N. Sowada and B. G. Ockinga, eds.; Sydney: Mediterranean Archaeology, 2006), 91-96; 37 catalogue entries in *The Pharaohs. Treasures of Ancient Egypt* (bilingual exhibition catalogue, Arabic and English; Bahrain: Bahrain Cultural and National Heritage Sector 2007); essays and numerous catalogue entries in *Isis and the Feathered Serpent. Pharaonic Egypt/ Pre-Hispanic Mexico* (bilingual exhibition catalogue, Spanish and English; Monterrey and Mexico City: Monterrey Forum 2007); “L’art de la période post-amarnienne,” in *Akhénaton et Néfertiti. Soleil et ombres des pharaons* (exhibition catalogue; Geneva and Milan: Musée d’art et d’histoire and Silvana Editoriale 2008), 120-27; **obituary:** “Henry George Fischer”, *Zeitschrift für ägyptische Sprache und Altertumskunde* 134 (2007): 5-7; **reviews:** A. Grimm and H. Schlögl, *Das thebanische Grab Nr. 136 und der Beginn der Amarnazeit. Bibliotheca Orientalis* 63 (2006): 24-28; C. Wedel, *Nofretete und das Geheimnis von Amarna: Egyptian Archaeology* 30 (2007), 42; M. Gabolde, *Akhenaton – du mystère à la*

*lumière: Egyptian Archaeology* 30 (2007): 42-43; Fran Weatherhead, *Amarna Palace Paintings in Orientalia* 77 (2008): 111-15; D. P. Silvermann, H. W. Wegner, and J. Houser Wegner, *Akhenaten and Tutankhamun: Revolution and Restoration: Egyptian Archaeology* (2008): 41; **articles:** “The Head of a Shabti of Queen Tiye in Chicago,” *Orientalia* 75 (2006): 84-90; “The Art of TT 100, the Tomb of the Vizier Rekhmire,” *Bulletin of the Egyptological Seminar* 17 (Studies in Honor of James F. Romano; 2007): 61-65; “Troni di faraone”, *Pharaon. Alla scoperta dell’antico Egitto* 4:1 (2008): 22-32; “Seats of Power: The Thrones of Tutankhamun”, *KMT. A Modern Journal of Ancient Egypt* 19:2 (summer 2008): 18-33; “An Offering Table Scene in The Art Institute, Chicago,” *Göttinger Miszellen* 219 (2008): 19-24; “Recent exhibition catalogues – some comments and corrections,” *Göttinger Miszellen* 220 (2009): 119-123; “Embalming Caches,” *Journal of Egyptian Archaeology* 94 (2008): 288-93; “Tutanchamun,” online at www.WiBiLex.de; “The Location of Inscriptions on Statues of the Old Kingdom,” *Sitting beside Lepsius. Studies dedicated to Jaromir Malek* (Leuven: Peeters, in press; to appear in summer/autumn 2009); “Some Coptic Reliefs purportedly from Coptos,” *Proceedings of the Naqqada Symposium on Monasticism, February 2008* (Cairo and New York: American University Press in Cairo, in press).

**Yvonne Elet**

MA 1995, PhD 2007

**Mailing Address:**

18 Old Silvermine Place, Poughkeepsie, NY 12603

**Email Address:** yvelet@vassar.edu

**New Position:** Assistant Professor of Renaissance and Baroque Art History, Vassar College

**Lectures and Presentations at**

**Conferences:** “Villa Madama as the embodiment of Raphael’s late multimedia

ensemble,” *The Renaissance Society of America Annual Meeting*, Los Angeles, March 19-21, 2009; “The roads to Rome: topography and ideology at the Medici papal *hospitium*,” invited lecture for *Wesleyan Renaissance Colloquium*, March 5, 2008; “Siting the Medici papal *hospitium*: topography, ideology, and ceremonial at Villa Madama,” *The Renaissance Society of America Annual Meeting*, Chicago, April 3-5, 2008; “Rhetorical visuality in early modern Rome: text and the genesis of Raphael’s Villa Madama,” *The Society for Textual Scholarship International Conference*, New York, March, 2007.

**Conferences organized or chaired:** Co-organizer with Cammy Brothers and Ann Huppert of two panels on “Bridging boundaries between media in Renaissance Art” and Chair for one session, *The Renaissance Society of America Annual Meeting*, Los Angeles, March 19-21, 2009; Chair, “Musical Text” (session on music, performance, and textual criticism), *The Society for Textual Scholarship International Conference*, New York, March, 2007.

**Honors and Awards:** J. Paul Getty Postdoctoral Research Fellowship in the History of Art and the Humanities, 2008-2009; IFA nomination for Dean’s Outstanding Dissertation Prize, 2007.

**Projects:** Raphael’s Villa Madama in Rome (monograph in progress); The revival of stucco all’antica in early modern Europe.

**Roni Feinstein**

PhD 1990

**Mailing Address:**

10 Side Hill Road, Westport, CT 06880.

**Email Address:** roni@blaustein.com

**Exhibitions:** *Circa 1958: Breaking Ground in American Art*, Ackland Art Museum, University of North Carolina, Chapel Hill, 2008.

**Theresa Flanigan**

MA 1999, PhD 2006

**Mailing Address:**

Art Department,  
The College of Saint Rose,  
432 Western Avenue,  
Albany, NY 12203-1490

**Email Address:**

flanigat@strose.edu

**Position:** Assistant Professor

**Publications:** Review of Pina Ragionieri, *Michelangelo: The Man and the Myth*. Syracuse University Art Galleries, Syracuse, NY, in association with University of Pennsylvania Press, 2008. *caa.reviews*, February 25, 2009; "The Ponte Vecchio and the Art of Urban Planning in Late Medieval Florence," *Gesta* 47 no. 1 (2008): 1-15; "Nuns and Property: The Role of the Abbess of Santa Felicita in the Development of the Florentine Oltrarno in the Eleventh Century," in *Italian Art, Society, and Politics: A Festschrift for Rab Hatfield*, eds. Barbara Deimling, Jonathan K. Nelson, and Gary M. Radke (Syracuse, NY: Syracuse University Press, 2007), 11-32.

**Gregory Galligan**

MA 1998, PhD 2007

**Mailing Address:**

610 East 20<sup>th</sup> Street, #8D,  
New York, NY 10009

**Email Address:**

gregory.galligan@gmail.com

**New Position:** Independent Curator;  
Contributing Editor

**Publications:** "Rirkrit Tiravanija and Relational Aesthetics," *ArtAsiaPacific* 63 (May/June, 2009): n.p.; Artist catalogue entries for *American Views: Landscape Paintings from the Collection of the Parrish Art Museum* (exh. cat., Parrish Art Museum, Fall 2009); "Morgan Russell," *Cézanne and American Modernism* (exh. cat., Montclair Art Museum, The Baltimore Museum of Art, and the Phoenix Art Museum, 2009-2010); "Richard Artschwager: David Nolan," *Art in America* 97, no. 1 (February

2009): 129; "Report from Bangkok," essay on the art world of Bangkok, Thailand, *Art in America*, work-in-progress for Fall 2009 (projected) publication; "Transcultural Reflections: The Third Mind," Essays/Perspective, *ArtAsiaPacific* 62 (March/April, 2009); "Pouran Jinchi," review of retrospective at Art Projects International, New York, *ArtAsiaPacific* 62 (March/April 2009); "Fang Lijun," review of recent work, Arario Gallery, New York, *Art in America* (upcoming Winter-Spring 2009); "Brian Rutenberg," review of recent work, Forum Gallery, New York, *Art in America* (upcoming Winter-Spring, 2009); "Andro Wekua: Barbara Gladstone," *Art in America* 96, no. 10 (November 2008): 192; "Charles Green Shaw: Archives of American Art, Michael Rosenfeld, and D. Wigmore," *Art in America* 96, no. 8 (September 2008): 165-66; *East End Stories*, 50 artist entries for museum web site feature Parrish Art Museum; see <http://artists.parrishart.org/>; "Architecture in Script: From Without Boundary to Archive Fever," *ArtAsiaPacific* 58 (May/June 2008): 122-29; "Nasreen Mohamedi Reconsidered," *ArtAsiaPacific* 53 (May/June 2007): 102-07; "Thakon Khao sad: *Between*," *ArtAsiaPacific* 53 (May/June 2007): 121-22.

**Exhibitions:** *The Third Mind: American Artists Contemplate Asia, 1860-1989*

(Research Consultant), Solomon R. Guggenheim Museum, New York, 2009; *Morgan Russell & His Modern Mentors* (Guest Curator), Montclair Art Museum, 2008; *New York Cool: Painting & Sculpture from the NYU Art Collection* (contributing editor, writer), Grey Art Gallery, NYU, 2008.

**Honors and Awards:** Fulbright Fellow to Thailand, 2009-2010.

**Projects:** *The Cube in the Kaleidoscope: American Cubism Before the New York School* (book-in-progress).

**Deborah A. Goldberg**

MA 1990, PhD 2000

**Mailing Address:**

10 East End Avenue, #6F,  
New York, NY 10075

**Email Address:**

deborahgoldberg@rcn.com

**Publications:** Co-editor and introduction, with Alexandra Keiser, *Alexander Archipenko Revisited: An International Perspective* (Bearsville, NY: The Archipenko Foundation, 2008); "Modeling Light": Alexander Archipenko's Plexiglas Sculptures," in *Alexander Archipenko Revisited: An International Perspective* (Bearsville, NY: The Archipenko Foundation, 2008).

**Lecture:** "Surrealist Sculpture: The Uncanny and the Biomorph," The Bruce Museum, Greenwich, Connecticut, March 2009.

**Eleanor H. Goodman**

PhD 2001

**Mailing Address:** Penn State Press, 820  
N. University Drive, USB I, Suite C,  
University Park, PA 16802

**Email Address:** egoodman@psu.edu

**Web site:**

<http://www.psupress.org/index.html>

**New Position:** Executive Editor for Art and Humanities

**Alison de Lima Greene**

MA 1981

**Mailing Address:**

Museum of Fine Arts, Houston,  
P.O. Box 6826, Houston, TX 77265

**Email Address:** agreene@mfah.org

**Publications:** "360° in the Sun," *Hello Meth Lab in the Sun* (Marfa, Texas: Ballroom Marfa, 2009); "Dario Robleto: Oh Those Voices with Mirrors (Actions 1996-1998)," *Gulf Coast: A Journal of Literature and Fine Art* 22, no. 2 (Summer/Fall, 2009): 153-162; "Ellsworth Kelly and the Large Wall," *A Fine Regard: Essays in Honor of Kirk Varnedoe* (London: Ashgate, 2008), 264-77; *Core: Artists and*

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*Critics in Residence*, co-author with Joseph Havel, Layne Relyea, Thomas Lawson, et al. (Houston: The Museum of Fine Arts, Houston, 2008).

**Exhibitions:** *Amy Blakemore: Photographs 1988-2008*, Museum of Fine Arts, Houston, 2009; *9th Northwest Biennial* (co-curator), Tacoma Art Museum, 2009; *Color into Light: Selections from the MFAH Collection*, Museum of Fine Arts, Houston, 2008-09; *Learning by Doing: 25 Years of the Core Program at the Museum of Fine Arts*, Houston, Museum of Fine Arts, Houston, 2008; *Nan Goldin: Stories Retold*, Museum of Fine Arts, Houston, Fall-Winter 2007-2008; *Kara Walker and Vasco Araújo: Reconstruction*, Museum of Fine Arts, Houston, 2007; *RED HOT – Asian Art Today from the Chaney Family Collection*, Museum of Fine Arts, Houston, 2007.

**Projects:** Trustee, Association of Art Museum Curators

#### **Michele Greet**

PhD 2004

#### **Mailing Address:**

Assistant Professor of Art History,  
Department of History and Art History,  
MS 3G1, 4400 University Dr., George  
Mason University, Fairfax, VA 22030

**Email Address:** mgreet@gmu.edu

**Publications:** *Beyond National Identity: Indigenism in Andean Art, 1920-1960* (Penn State University Press, Refiguring Modernism Series, forthcoming fall 2009); "From Indigenism to Surrealism: Camilo Egas in New York, 1927-1946," *Nexus: New York, 1900-1945: Encounters In The Modern Metropolis* (exh. cat. El Museo del Barrio, forthcoming fall 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*, Universidad Andina

Simón Bolívar, no. 25 (October 2007).

#### **Lectures and Presentations at Conferences:**

"Transatlantic Encounters: Latin American Artists in Paris between the Wars," guest lecture at The Phillips Collection, 2009; "Art in the Andean World of Oswaldo Guayasamín," guest lecture at the Schmidt Center Gallery, Florida Atlantic University, 2008; "Oswaldo Guayasamín: Negotiating Between Continuity and Change," gallery talk at the Art Museum of the Americas, Organization of American States, 2008; *The Life and Art of Oswaldo Guayasamín*, Academic Panel, Georgetown University, 2008; "Opposing Indigenism: Guayasamín's Troubled Relationship to a Controversial Trend," *Visual Culture Symposium: Intended to Provoke: Social Action in Visual Culture[s]*, George Mason University; "Images of Anguish: Social Protest in Modern Ecuadorian Art," *American Studies Association Annual Conference*, Philadelphia, PA, 2007; "A Transhemispheric Vision of American Art: Ecuadorian Murals at the New School for Social Research," *College Art Association Annual Conference*, New York, NY, 2007.

**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.

#### **Angela F. Howard**

MA 1976, PhD 1982

#### **Mailing Address:**

142 West End Avenue, Apt. 23 N, New York, NY 10023

#### **Email Address:**

angelahoward@nyc.rr.com

**Position:** Tenured (1992) Professor of Asian Art, Rutgers, The State University of NJ

**Publications:** "Pluralism of Styles in Sixth-Century China: A Reaffirmation of Indian Models," *Ars Orientalis* 35 (2008): 67-96.

#### **Lectures and Presentations at Conferences:**

"Shandong Art and the Southern Style," *Chinese Buddhist Art: New Discoveries and Perspectives* symposium, The University of Sydney, Australia, August 2008.

**Honors and awards:** ACLS, American Research in the Humanities in China Fellowship, April 2008.

#### **J. Edward Kidder**

MA 1949, PhD 1955

#### **Mailing Address:**

PO Box 568, 509 Sam Brown Ln,  
Crossnore, NC 28616

**Email Address:** jekidder@skybest.com

**Position:** Professor emeritus, International Christian University, Tokyo, Litt.D, L.H.D.

**Publications:** "Reviving the Burning Question: the Horyuji Fires and its Reconstruction;" "Yakushi, Shaka, the 747 Inventory, and the Cult of Prince Shotoku," in *Horyuji Reconsidered*, ed. Dorothy Wong (Newcastle: Cambridge Scholars Publishing, 2008), 5-25, 99-129.

#### **Laurie A. Kilker**

MA 2004

**New Position:** PhD in History of Art from The Ohio State University conferred March 22, 2009.

#### **Lynda Klich**

PhD 2008

#### **Mailing Address:**

365 W. 25<sup>th</sup> Street, Apt. 13D,  
New York, NY 10001

**Email Address:** lklich@nyc.rr.com

**Honors and awards:** Association for Latin American Art Dissertation Award for "Revolution and Utopia: *Estridentismo* and the Visual Arts, 1921-27."

**Vasif Kortun**

MA 1985, All But Dissertation Status

**Mailing Address:** Platform Garanti, Contemporary Art Center, Istiklal Cad. No: 115A, Beyoglu, Istanbul, 34430, Turkey

**Email Address:** vasifk@garanti.com.tr

**Web site:** <http://www.anibellek.org/>

**Position:** Director, Platform Garanti Contemporary Art Center

**Publications:** "Column," *XXI Magazine* (October, 2008); "Column," *XXI Magazine* (May, 2008); "Column," *XXI Magazine* (March, 2008); Interview: in *Networked Cultures, Parallel Architectures and the Politics of Space* (London, 2008); Text in *Shift and Change: Locating Korean Art Now* (SSamzie Space, Seoul, South Korea, 2008); Untitled text in *Una nave pirata per immaginare la Biennale di Venezia del terzo millennio, 2008*; "Hüseyin Bahri Alptekin, 1957-2007," *Arts AsiaPacific* (March - April, 2008).

**Lectures and Presentations at**

**Conferences:** 2009 moderated panel for *Contemporary Art from the Middle East* symposium, Tate Modern, London, 2008; panelist for *Outskirts: Reflections on Current Artistic Practices Found Outside the Centre*, Montehermoso, Vitoria-Gasteiz, Spain; panelist for *Asian Art Museum Directors Forum*, Tokyo; Lecture: "From One to Another," *Istanbul Biennial 2005 & The Taipei Biennial 2008*, Taipei Fine Arts Museum; panelist for *What Game Shall We Play Today? Cultural Diversity and the Activities of the New Art Centers*, Tokyo Wonder Site and the Goethe Institute, Tokyo; panelist for *Cultural Question Time*, Pera Museum, Istanbul; panelist for *Landmark Exhibitions Symposium*, Tate Modern, London; panelist for *From Curatorial Theory to Curatorial Practices*, Festival Arte Contemporanea, Faenza, Italy; panelist for *Red Thread Conversations, Open Labyrinth*, 11th Istanbul Biennial; panelist for *MiArt*, Milano; panelist for *Nuope Project*, Platform Garanti CAC, Istanbul; lecture for the Common Guild, Glasgow.

**Exhibitions:** *Socially Disorganized*, The Experimental Art Foundation, Adelaide, Australia; *Ha za vu zu*, Les Ateliers Internationaux, Frac des Pays de la Loire, France; Co-curator, *6th Taipei Biennial*, Taipei, Taiwan.

**Victor Koshkin-Youritzin**

MA 1967, Certificate in Museum Training 1969

**Mailing Address:**

1721 Oakwood Drive, Norman, OK 73069.

**Email Address:** vky@ou.edu

**Current position:** David Ross Boyd Professor of Art History, University of Oklahoma, Norman, OK.

**Publications:** Victor Koshkin-Youritzin and Charles R. Rushton, *Insights: The Portraiture of Charles R. Rushton* (Shawnee: The Mabee-Gerrer Museum of Art, 2008); Victor Koshkin-Youritzin, "Fresh Perspectives on Serge Koussevitzky--Victor Koshkin-Youritzin Interview with Kermit Moore," on-line *Journal of the Koussevitzky Recordings Society*, 1-34, 2008 ([www.koussevitzky.net](http://www.koussevitzky.net)).

**Lectures:** "Tchelitchew," Fred Jones Jr. Museum of Art, University of Oklahoma, 2008; "Sergei Eisenstein's *Potemkin* and *Alexander Nevsky*," Fred Jones Jr. Museum of Art, University of Oklahoma, 2008.; "Tchelitchew," Charles B. Goddard Center, Ardmore, OK 2008; "Degas," Charles B. Goddard Center, Ardmore, OK, 2008. **Exhibition curated:** *The Portraiture of Charles R. Rushton*, Charles B. Goddard Center, Ardmore, OK, February 20-March 29, 2008.

**Exhibition:** My photo-portrait of artist Harold Stevenson was exhibited throughout 2008 in *The Inaugural Exhibition*, Betty Price Gallery of the Oklahoma State Art Collection, Oklahoma Capitol, Oklahoma City, OK.

**Honors:** My photography was acquired by the Smithsonian Institution's National Museum of American History, Washington, D.C., 2008 (4 photographs)

and by the Bibliothèque Municipale à Vocation Regionale de Nice, France, 2008 (1 photograph).

**Anne Leader**

MA 1995, PhD 2000

**Mailing Address:**

Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy

**Email Address:**

anneleader@gmail.com

**Publications:** Review of *The Renaissance Palace in Florence: Magnificence and Splendour in Fifteenth-Century Italy* by James R. Lindow, *Renaissance Quarterly* 61, no. 2 (Summer 2008): 530-2; Review of "The Gates of Paradise. Lorenzo Ghiberti's Renaissance Masterpiece: A Symposium" (The Metropolitan Museum of Art, New York: November 16, 2007) in *caa. reviews* (April 9, 2008), doi: 10.3202/caa.reviews.2008.32, <http://www.caareviews.org/reviews/1103>; Review of *The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece*, by Gary M. Radke, ed., *caa. reviews* (April 9, 2008), doi: 10.3202/caa.reviews.2008.33, <http://www.caareviews.org/reviews/1102>; "Reassessing the murals in the Chiostrò degli Aranci," *The Burlington Magazine* 149, no.1252 (July 2007): 460-70; "Technology and the Teaching of Art History," *Visual Resources Association Bulletin*, guest edited by Jenni M. Rodda, 34, no. 2 (Summer 2007): 8-12; "Goya Paints *Third of May 1808: Execution of the Citizens of Madrid*" and "May 15, 1863: Paris's Salon des Refusés Opens," in *Great Events from History: The 19<sup>th</sup> Century, 1801-1900*, 4 vols., ed. John Powell (Pasadena: Salem Press, 2007), 203-5 and 1099-1101.

**Lectures and Presentations at**

**Conferences:** "An Ideal Circle of Friends: Federico da Montefeltro's Cycle of Famous Men at Urbino," *Renaissance Society of America*, 2008; "Look to the Book: Images of Authority at the Florentine Badia," *Renaissance Society of America*, 2007; "Cloister, Control, and Community: Art

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and Observance at the Florentine Badia,” *College Art Association*, 2007; “The Art of Devotion in Renaissance Europe,” *Casper College Humanities Festival and Demorest Lecture: Renaissance Revisited*.

**Conferences:** “The Life of St. Benedict in Medieval and Renaissance Italy,” *Renaissance Society of America*, 2007.

**Honors and Awards:** Lila Wallace – Reader’s Digest Endowment Fund Lecture Program, 2008-2009, Villa I Tatti, The Harvard University Center for Renaissance Studies; Samuel H. Kress Foundation Publication Grant, 2008 for *Reforming the Florentine Badia: Art and Observance in a Renaissance Monastery* (Indiana University Press, forthcoming); PSC-CUNY 39 Research Award, University Committee on Research Awards, 2008-2009; PSC-CUNY 38 Research Award, University Committee on Research Awards, 2007-2008; Faculty Fellowship Publications Program, Humanities Group, Office of Compliance and Diversity, CUNY, 2007.

**Projects:** Burial Practices in Renaissance Florence

### **Constance Lowenthal**

MA 1969, PhD 1976

**Mailing Address:**

21-15 34<sup>th</sup> Avenue,  
Long Island City, NY 11106

**Email Address:** cl@lowenthal-inc.com

**Publications:** “The Good Carver Conrad,” review of Conrat Meit exhibition at the Bayerisches Nationalmuseum, Munich, *Apollo Magazine* (March 2007).

**Lectures and Presentations at**

**Conferences:** “The Meaning and Complexity of Provenance in Art-Recovery Cases,” Lexis/Nexis with ABA Section on Int’l Law, “Restitution: Current Issues in Holocaust-Era Art Cases,” Greenwich, CT, June 2008.

### **Areli Marina**

PhD 2004

**Mailing Address:** 404 S. Willis Avenue,  
Champaign, IL 61821

**Email Address:** amarina@illinois.edu

**Current Position:** Assistant Professor, History and Preservation Program, School of Architecture, University of Illinois

**Publications:** Review of *De la ‘Cité de Dieu’ au ‘Palais du Pape’: Les résidences pontificales dans la seconde moitié du XIIIe siècle (1254–1304)* by Pierre-Yves Le Pogam, *Speculum* 84, no. 1 (January 2009): 178-179.

**Lectures and Presentations at**

**Conferences:** “Movimenti di Piazza: Spectacle, Surveillance, and Insurrection in Parma’s Civic Squares,” *International Congress on Medieval Studies*, Kalamazoo, MI, May 2007; “Saint Peter’s Venetian Square,” *Innenraum und Außenraum: Wie formt der Platz die Stadt?*, Kunsthistorisches Institut, Florence, Italy, November 2008; “The Magnificent Builder,” *From Magnificat to Magnificence: The Aesthetics of Grandeur*, Program of Medieval Studies, University of Illinois, Champaign, IL, April 2008; “The Campo of San Pietro di Castello in Venice from the Myth to the Margins,” *Renaissance Society of America*, Chicago, April 2008.

**Conference sessions organized and chaired:** “Buildings through Time: the Afterlives of Medieval Buildings,” *Society of Architectural Historians*, Pasadena, April 2009; “Mimesis and Medieval Architecture,” *Society of Architectural Historians*, Cincinnati, April 2008.

**Honors and Awards:** Gladys Krieble Delmas Foundation Grant for Study in Venice and the Veneto, 2007; University of Illinois, Campus Research Board, Humanities Released Time, Fall 2008 (deferred); University of Illinois, List of Teachers Ranked as Excellent, 2007-2008; Getty Foundation Non-Residential Postdoctoral Fellowship in Art History, 2008-2009.

**Projects:** *The Italian Piazza Transformed: Parma’s City Center in the Communal Age*. Book manuscript under review at university press; Research in progress, new book project: *Sanctified in Water, Sealed in Stone: The Italian Baptistry from 1000 to 1500*.

### **Charles McClendon**

MA 1971, PhD 1978

**Mailing Address:**

Department of Fine Arts, MS 028,  
Brandeis University,  
Waltham, MA 02454

**Email Address:**

mcclendon@brandeis.edu

**New Position:** Sidney and Ellen Wien Professor in the History of Art

**Honors and Awards:** 2008 Haskins Medal of the Medieval Academy of America for *The Origins of Medieval Architecture: Building in Europe, A.D. 600-900* (New Haven and London: Yale University Press, 2005).

### **Justine Moeckli**

MA 2005

**Mailing Address:** Rue Saint-Joseph 12,  
CH-1227 Carouge, Switzerland

**Email Address:** jbm246@nyu.edu

**New Position:** Assistant Curator, Musée d’art et d’histoire, Geneva, Switzerland.

**Lectures and presentations at conferences:** “Jacques-Emile Blanche and The Bloomsbury Group,” *XII<sup>e</sup> colloque de la relève suisse en histoire de l’art*, Fribourg, 17-18 October 2008.

**Project:** Exhibition *Corot in Switzerland*, Musée d’art et d’histoire, Geneva, Switzerland, Fall 2010 (co-curator with Paul Lang, chief curator, Musée d’art et d’histoire).

### **Laura Morowitz**

PhD 1996

**Mailing Address:**

Wagner College, 1 Campus Road, Staten Island, NY 10301

**Email Address:** lmorowit@wagner.edu

**New Position:** Promoted to Professor of Art History

**Publications:** With Laurie Albanese, *The Miracles of Prato* (William Morrow, 2009); “The Cathedral of Commerce: French Gothic Architecture and Wanamaker’s Department Store” in *Medieval Art and Architecture after the Middle Ages*,

eds. Janet Marquardt and Alyce Jordan (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009); "Munkácsky, Wanamaker and the Depiction of Christ," *Art Bulletin* (forthcoming June 2009).

**Honors and Awards:** Faculty Service Award; *Miracles of Prato* chosen as March Indiebound Pick.

## Marsha Morton

PhD 1986

### Mailing Address:

Department of Art History,  
Pratt Institute,  
200 Willoughby Ave.,  
Brooklyn, NY 11205

**Email Address:** mortonml@aol.com

**Publications:** "Nature and Soul: Austrian Responses to Ernst Haeckel's Evolutionary Monism," in *Darwin: Art and the Search for Origins*, curated by Pamela Kort (exh. cat. Frankfurt: Schirn Kunsthalle, 2009); "From Monera to Man: Haeckel, Darwinism, and Nineteenth-Century German Art," in *The Art of Evolution: Darwin, Darwinisms and Visual Culture*, ed. Barbara Larson and Fae Brauer (University Press of New England: forthcoming Spring 2009).

**Lectures/Conference Presentations:** "Max Klinger and the Unconscious," delivered at the conference of the *International Society for the Study of European Ideas* in the session "Art and Psychology," chaired by Michelle Facos, Helsinki, Finland, July 2008; "Nature and Soul: Austrian Responses to Ernst Haeckel's Evolutionary Monism," presented at the symposium for the exhibition *Darwin: Art and the Search for Origins*, Schirn Kunsthalle, Frankfurt, June 2008; Session Chair, "The Self Within: Art between Mesmer and Freud," CAA conference, Dallas, 2008.

## Jonathan Nelson

MA 1986, PhD 1992

**Mailing Address:** Syracuse University in Florence, Piazza Savonarola, 15, Florence, Italy, 50132

**Email Address:** jknelson@syr.fi.it

**New Position:** Syracuse University in Florence, Art History Department Chair, since 2007; acting academic director, Fall 2009

**Publications:** *Plautilla Nelli (1524-1588): The Painter-Prioress of Renaissance Florence*, ed. Jonathan K. Nelson (Florence: Syracuse University Press, 2008); Jonathan K. Nelson - Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy* (Princeton: Princeton University Press, 2008); *Leonardo e la reinvenzione della figura femminile: Leda, Lisa e Maria, Lettura vinciana XLVI* (Florence: Giunti, 2007); "The Battle of the Female Nudes: Leonardo, Michelangelo, Titian," in *Erotic Art in Renaissance Italy*, (acts of conference, Tokyo, 2008), ed. Michiaki Koshikawa (Tokyo, National Museum of Western Art: in press); "Putting Botticelli and Filippino in their Place: the Intended Height of Spalliera Paintings and Tondi," in *Invisible agli occhi. Atti della giornata di studio in ricordo di Lisa Venturini*, ed. Nicoletta Baldini (Florence, Fondazione Roberto Longhi: 2007), 53-63.; book review: Michelle O'Malley, *The Business of Art: Contracts and the Commissioning Process in Renaissance Italy* (New Haven: Yale University Press, 2005); and 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, no. 3 (Autumn 2007): 512-515.; book review: Alessandro Cecchi, *Botticelli* (Milan: Motta, 2005) and Frank Zöllner, *Sandro Botticelli* (Munich: Prestel, 2005), in *Renaissance Quarterly* 60, no. 3 (Fall 2007): 915-918.; book review: Cristina Acidini, *Michelangelo Scultore* (Milan: Motta, 2006), in *Renaissance Quarterly* 60, no. 2 (Summer 2007): 539-540.

**Lectures:** "What is a Botticelli? Questions of Authorship in Collaborations with Filippino," Herbert Horne's *Botticelli. The Scholar and the Painter*, international

conference, Florence, Villa I Tatti, Syracuse University, Horne Foundation, October 9-11, 2008 (acts forthcoming, from Syracuse University Press); "Quality Control for Commissions: The Potential for Rejection or Replacement," presented with Richard Zeckhauser, *Renaissance Society of America Annual Meeting*, Chicago, April 2008.; "Leonardo da Vinci's Leda: Reinventing the Female Nude," *Renaissance Society of America Annual Meeting*, Miami, March 2007.

**Projects:** Exhibition Co-curator, "Robert Mapplethorpe: Perfection in Form," Galleria dell'Accademia, Florence, May 26-September 25, 2009; monograph on Sandro Botticelli.

## Kyunghee Pyun (Choi)

MA 1999, PhD 2004

### Mailing Address:

249 East 48<sup>th</sup> Street, # 8B,  
New York, NY 10017-1516

**Email Address:** khc204@yahoo.com

**New Position:** Visiting Assistant Professor, Department of History of Art and Design, Pratt Institute, Brooklyn, NY (since 2007); Adjunct Professor, Department of Art, Hunter College, CUNY (2009)

**Publications:** "Foundation Legends in the Illuminated Missal of Saint-Denis: Interplay of Liturgy, Hagiography, and Chronicle." *Viator* 39, no. 2 (2008): 143-192.

**Lectures and Presentations at Conferences:** "Yearning for the Exotic?: Some Reflections on Asian Art Collectors in the US, 1870-1920," *New England Conference for the Association of Asian Studies* held at the University of New Hampshire, Durham, 3-5 October 2007.

**Projects:** Edited with Anna Russakoff (IFA alumna PhD 2005), *Jean Pucell, A Medieval Artist: Innovation and Collaboration in Manuscript Painting* (Turnhout: Brepols, under contract & forthcoming in 2011): collected essays

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**Curtis Roberts**

MA 1979

**Mailing Address:**

602 Sugartown Road,

Berwyn, PA 19312;

27 Pepperidge Road,

Tuxedo Park, NY 10987

**Email Address:** ccjroberts@gmail.com

**New Position:** Partner, Outlier

Entertainment Partners

**Projects:** Launched full-service entertainment business affairs and publicity/marketing firm concentrating on contract drafting/negotiation; film/video/music licensing; marketing/publicity; clearance services; technology and software.

**Betsy Rosasco**

MA 1971, PhD 1980

**Mailing Address:**

203 East 72<sup>nd</sup> Street,

New York, NY 10021

**Email Address:**

brosasco@princeton.edu

**Publications:** “Christoffer Wilhelm Eckersberg’s *Ulysses Fleeing the Cave of Polyphemus*: A Painting by a Danish Student of Jacques-Louis David in 1812,” *Record of the Princeton University Art Museum*, 65 (2006): 22-47, published 2007; “Two French Royal Sculpture Gardens: The Orangerie of Versailles and the Jardin Haut of Marly,” *Collecting Sculpture in Early Modern Europe*, Nicholas Penny and Eike D. Schmidt, eds. (Washington, D.C.: 2008, *Studies in the History of Art* 47): 300-21.

**David Sokol**

MA 1966, PhD 1970

**Mailing Address:**

222 North Marion Street,

Oak Park, IL 60302

**Email Address:** dmsokol@uic.edu

**Position:** Serve on the Plan Commission of Oak Park, Illinois, and on the Illinois Historic Sites Advisory Council.

**Publications:** *Otto Neumann: His Life and Work* (Chicago: Prologue Press,

2007, xiv); *The Noble Room: Frank Lloyd Wright’s Unity Temple* (Chicago, Top Five Books: November, 2008); “Introduction. ‘What is American Art?’” in *Searching for America: Essays on Art and Architecture* (Newcastle: Cambridge Scholars Press, 2006), 1-6.

**Bill Travis**

PhD 1994

**Email Address:** wjtravis@yahoo.com

**Web site:** www.billtravisphoto.com

**Publications:** *Parks and Gardens in Lazio: A Meditation* (Rome: Mercanti, 2008, bilingual edition: *Una Meditazione: Parchi e giardini nel Lazio*)

**Projects:** Monograph on “Dreamers” (fifty alternative-process photographs by Bill Travis, with brief introductory text)

**Nadia Tscherny**

PhD 1986

**Mailing Address:**

238 East 72 Street,

New York, NY 10021

**Email Address:**

NTscherny@gmail.com

**Publication:** “Beautiful People: Elizabeth Peyton,” *Art in America* (February 2009).

**Lectures:** “Portrait as Subject: A Contemporary Romance with the Genre,” CAA Annual Conference, February, 2009.

**Gertje Utley**

MA 1983, PhD 1997

**Mailing Address:**

19 East 88<sup>th</sup> Street,

New York, NY 10128

**Email Address:** gutley@rcn.com

**Publications:** “Más Meninas: Through the Looking Glass, Repeatedly,” in *Oblidant Velázquez. Las Meninas*, exh. cat. Museu Picasso, 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 of *A Fine Regard: Essays in*

*Honor of Kirk Varnedoe* (London: Ashgate Publishing, Ltd., 2008).

**Lectures:** “Matisse, Léger, Le Corbusier and the Renewal of Christian Art and Architecture after World War II” at the 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” at the Museum of Biblical Art, New York, 8 March 2007; “‘Why drag in Velázquez?’: Las Meninas’ progeny in the age of appropriation,” seminar, *Oblidant Velázquez: Las Meninas*, Museu Picasso, September 2008.

**Exhibitions:** Curator of *Más Meninas: Variations on Velázquez’s “Las Meninas” in Contemporary Art*, as part of the exhibition *Oblidant Velázquez: Las Meninas*, Museu Picasso, Barcelona, Spain, 15 May – 15 September 2008.

**Marina Vidas**

MA 1987, PhD 1997

**Mailing Address:**

Research Department,

The Royal Library, Copenhagen, Postboks 2149, 1016 Copenhagen, Denmark

**Email Address:** mvi@kb.dk

**Publications:** “Elizabeth of Bosnia, Queen of Hungary, and the Tomb-Shrine of Saint Simeon in Zadar: Power and Relics in Fourteenth-Century Dalmatia,” *Studies in Iconography*, 29 (2008): 136-175.

**Honors and Awards:** Carlsberg Foundation Fellowship 2007-8; Danish National Endowment for the Humanities 2008-9

**Carolyn C. Wilson**

MA 1970, PhD 1977

**Mailing Address:**

2222 Goldsmith St.,

Houston, TX 77030-1119

**Email Address:**

carolyncwilson@alum.wellesley.edu

**Publications:** “Giovanni Bellini e il dipinto d’altare. Solennità dell’intento, ‘pietà’ necessaria e devozione assoluta: la Natività e la Trasfigurazione,” *Giovanni Bellini*

(exh. cat. Rome, Scuderie del Quirinale, 30 September 2008- 11 January 2009, Cinisello Balsamo, Milan: 2008), 116-129; "Giovanni Bellini: Segnender Christus," in Anne Auber ed., *Gemälde und Skulpturen* (exh. cat., Galerie Hans, Hamburg, December 2008 no. 9), 32-37; five entries in Edward J. Olszewski, *A Corpus of Drawings in Midwestern Collections: Sixteenth-Century Italian Drawings*, 2 vols. (Turnhout, 2008), 42-44, nos. 36-38 (Bassano family, attributed); 197-199, no. 159 (Cesare Franchi, il Pollino); 302-303, no. 244 (Bartolomeo Passarotti); review of *Reading Vasari*, ed. Anne B. Barriault, Andrew Ladis, Norman E. Land and Jeryldene M. Wood (London and Athens, GA: 2005), *Sixteenth Century Journal* XXXVIII, no. 4 (Winter 2007): 1141-1143; review of Charlene Villaseñor Black, *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire* (Princeton University Press, 2005) in *Catholic Historical Review* (July 2007): 652-655.

**Presentations:** "Joseph as Mary's Champion: The Distinctive Connection between the 'Madonna del Giglio,' 'Compagnia di San Giuseppe,' and Church of San Giuseppe in Florence," in *Taking to the Streets: The Theatre of Public Piety*,

Chair: Tina Waldeier Bizzarro, College Art Association, Los Angeles, February 26, 2009; "The Louvre "Madonna...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

**Exhibition:** Member, Comitato Scientifico: "Giovanni Bellini," Rome, Scuderie del Quirinale, September 2008-January 2009.

### **Roberta Wue**

MA 1988, PhD 2001

#### **Mailing Address:**

Department of Art History,  
79 Humanities Instructional Building,  
University of California,  
Irvine, CA 92697-2785

**Email Address:** rwue@uci.edu

**Web site:** [http://www.faculty.uci.edu/profile.cfm?faculty\\_id=5567](http://www.faculty.uci.edu/profile.cfm?faculty_id=5567)

**New Position:** Assistant Professor,  
University of California, Irvine

**Publications:** "Selling the Artist: Advertising, Art and Audience in Later Nineteenth Century Shanghai" *Art Bulletin* (forthcoming, December 2009); "Deliberate Looks: Ren Bonian's 1888 Album of Women," in Jason Kuo, ed.,

*Visual Culture in Shanghai 1850-1930* (Washington, DC: New Academia Publishing, 2007), 55-77.

### **Suzanne S. Zuber**

Attended MA program 2001-2002

#### **Mailing Address:**

Herderstr.8, 49078 Osnabrück, Germany

#### **Email Address:**

Suzanne\_s\_zuber@yahoo.de

**Position:** Research associate, Felix

Nussbaum Haus and Remarque Friedenszentrum, Osnabrück, freelance translator and editor (German, English), museum educator

**Exhibitions:** *Modigliani Beyond the Myth*; *Max Liebermann: From Realism to Impressionism*; *Sarah Bernhardt: the Art of High Drama*; *Sammelbilder*; and *Die verborgene Spur: jüdische Wege durch die Moderne*.

**Honors and Awards:** Best exhibition and catalogue, 2006, Victorian Society New York, for *Sarah Bernhardt: the Art of High Drama*

**Current project:** Researching the art collection of Erich Maria Remarque (author of *Im Westen nichts Neues* (All Quiet on the Western Front))

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