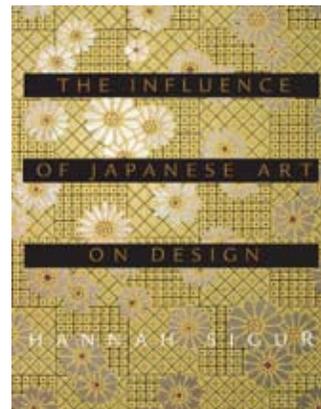
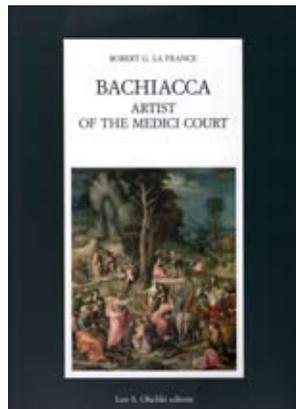
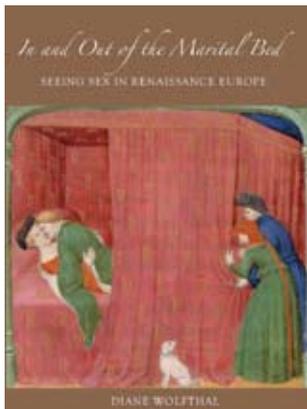
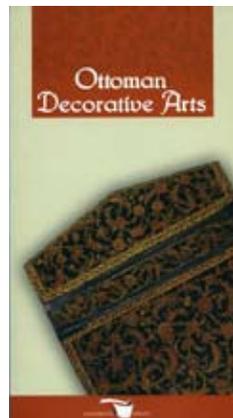
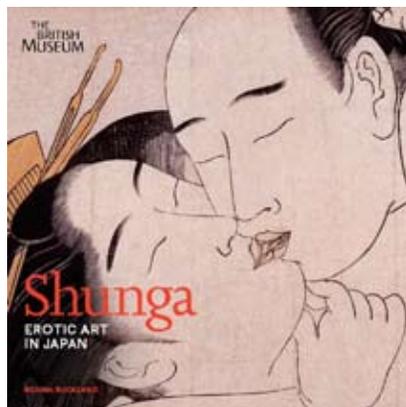
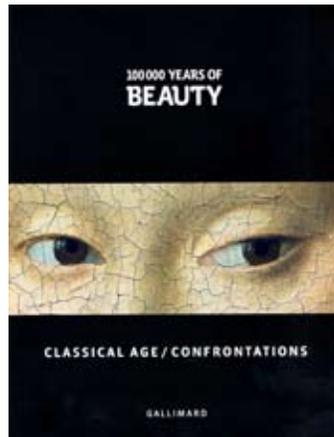
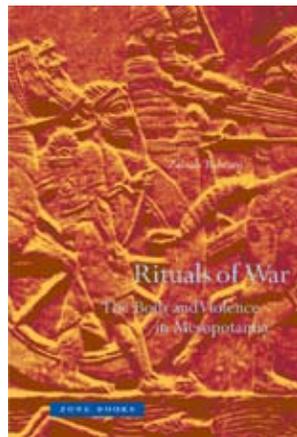
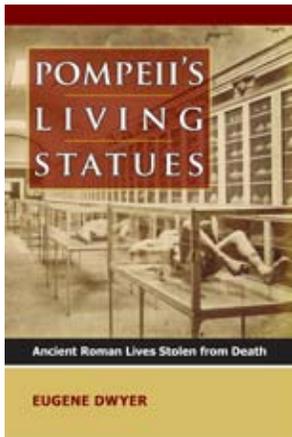


# Alumni

## NEWSLETTER

INSTITUTE OF FINE ARTS



## Contents

From the Director . . . . . 3

New Faculty . . . . . 5

Honors: Philippe de Montebello and Thomas Mathews . . . . . 6

We're on Facebook . . . . . 7

**Alumni Voices**

    Surrealism and a Parrot named Cacaloo . . . . . 8

    Eternal Returns . . . . . 9

    From Kalamazoo to Herstonceux . . . . . 9

    Applied Art History . . . . . 10

**In Memoriam**

    Dietrich von Bothmer . . . . . 11

    James Wood . . . . . 12

    Gerrit Lansing . . . . . 12

Colin Eisler Symposium . . . . . 13

Jonathan Alexander Retires . . . 13

Conferred PhDs . . . . . 13

Summer Stipends . . . . . 14

Commencement 2010 . . . . . 15

Outside Fellowships . . . . . 16

Faculty Updates . . . . . 17

Alumni Updates . . . . . 19

Alumni Donors . . . . . 34

# Institute of Fine Arts Alumni Association

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Marie Tanner  
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### Term ending April 1, 2012

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Suzanne Deal Booth  
Marcia Early Brocklebank  
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Pepe Karmel  
Carol Krinsky  
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Anita Moskowitz

### CAA Reunion

Mary Tavener Holmes

### Nominating Committee

Robert Lubar, *Chair*



# From the Director

Patricia Rubin



It is with great sadness that I open this letter with news of Gerrit Lansing's death on July 27. Gerrit (PhD '99) was the President of our IFA Alumni Association and a long-time member of the Connoisseurs Circle Executive Committee. Gerrit was also the long-serving President and Chairman of Independent Curators International (iCI), an organization dedicated to promoting creative and innovative ways of exhibiting, curating, and contextualizing contemporary art. Gerrit's profound enthusiasm for the arts, his thoughtful manner and quiet dignity were generously put to the service of the Institute and he will be greatly missed.

Even though I do not share the honor of being an IFA alumna, I can now proudly claim to have graduated from being an Institute novice to a second year student of its culture and community. And what a rich and exciting first year it has been! And how quickly it has gone! It is my pleasure to recollect some of the highlights of the year, from orientation to graduation.

On my first day at school, which was September 1, I started with breakfast at the Conservation Center to meet the new students there and ended by giving my welcoming remarks to the entire incoming student body (before, of course, adjourning for the traditional pizza party). Though I felt far less oriented than the new students – who had already toured the building – it was easy to speak with respect of the history of the IFA and of its deep commitment to teaching and to research that

promotes the rigorous critical, technical and historical understanding of works of art and that offers unparalleled opportunities for close study of those works and for thinking about them in diverse and exciting ways. In the course of the day I also met with the executive of the Graduate Student Association to plan our regular meetings and with the members of the faculty Futures Committee. The first meeting helped me to gain insight into student concerns and interests, which I regularly reported to the faculty throughout the year. The second focused on the implementation of the new M.A. and Ph.D.

As an endowment-based institution, the IFA felt the shock of the economic crisis with great force. Under the superb stewardship of Michele Marcincola, the Institute's Interim Director, the IFA faced the challenges constructively and creatively. In the case of our degrees, it was decided to restructure the program to create a two-year self-funded M.A. designed for students who have a developed interest in the visual arts, and who wish to undertake advanced study without making a commitment to a multi-year doctoral program. The Ph.D. will now be an entry level degree, funded for up to six years. The new structure is intended in part to stabilize the IFA's financial planning, but more importantly it will allow for a better focus on student progression through the degrees and on specific research needs. As part of the concern for mentoring students, the position of Director of Masters Studies was established, and we are all grateful to Rob Lubar for accepting this role.

October's highlight was the appointment of Robert Slifkin as Assistant Professor in Modern and Contemporary Art. His arrival adds to the IFA's remarkable strengths in Modern and Contemporary Art. The 2009-2010 academic year had particular intensity in that field, with two Kirk Varnedoe Visiting Professors – Professor Alex Potts from the University of Michigan in the autumn and Professor David Joselit from Yale University in the spring. In the coming year we look forward to welcoming Professor Wu Hung from the University of Chicago in spring 2011, when he will teach and lecture on contemporary Chinese art. October was also important as the month when I attended my first meetings of the

executive committees of the Connoisseurs Circle (chaired by Stephen Beckwith) and the Alumni Association (chaired by Gerrit Lansing) – the two groups that represent our most loyal supporters, whose generosity and involvement is key to helping the IFA advance its aims. One of my first lessons about the IFA was the remarkable extent and influence of the Institute's network of graduates. As I met you, the alumni, at almost every turn – in New York, in Los Angeles, in Chicago, in London and in Florence, it became very clear that it was important for me, for the IFA and for the world to know more about you. To that end, as you know, we are working on updating and upgrading our alumni data so that we will be able to be in touch with you and boast about you more often and more effectively. With the support of Anne Ehrenkranz (IFA, '83) and her husband Joel, the participation of Cathy Brawer (IFA, '66), and the assistance of student interns Katie Josephson and Ross Finocchio we are rapidly enhancing our database. We thank those of you who have answered the request for current information about your achievements and activities and urge all of you to tell us about yourselves.

In November I made my first presentation to the IFA's Board. It was one of many occasions during those first months when I was able to express my gratitude for the extraordinary warmth of the IFA's welcome. I was also able to express my admiration for the Institute's pre-eminence in its constituent fields of art history, archaeology and conservation, while insisting that we must not be complacent and that we must engage in a rigorous review of the IFA's place in the contemporary world of advanced research and graduate teaching in art history, archaeology, and conservation. I also noted that we had begun to focus on issues of strategic planning which would help us to define that place and to secure it through the necessary fundraising. The IFA is fortunate in its Board, and blessed by the energy, dedication, and gracious good humor of its chair, Judy Steinhardt.

Celebrations in December included being able to applaud Barry Flood's fascinating inaugural lecture, *All that Glitters: Image and Ornament in Early Islam*, which was the first of three in

*continued*

## From the Director CONTINUED

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the academic year. In the spring we were able to toast Alexander Nagel and Clemente Marconi, this outstanding series of professorial lectures demonstrates the intellectual variety and dynamism of the IFA's faculty. The Christmas party brought the autumn academic season to end with traditional good cheer.

In January, with the new year, we embarked on the great adventure of our new admissions processes, with dedicated M.A. and Ph.D. admissions committees. We received 160 applications for the M.A., and I am pleased to report that we have fifty-two students in the incoming class. There were 239 applications for the Ph.D. We had seven places to offer and have an entering group that is diverse in origin and academic interests. We have reserved five funded places for currently registered students. At present we have scholarship funding for twelve doctoral students. Our goal is to secure funding for fifteen entering doctoral students. The Conservation Center had the rewarding, if complex task, of making a selection of seven students for the incoming class out of 41, which is the Center's fiftieth anniversary class. The Center will be holding two days of celebration on October 15 and 16, with visits, discussion panels, and parties and looks forward to welcoming back many of its graduates.

In February we were snowbound, but luckily

the weather broke just in time for me to get to Chicago to meet some of you at the alumni reunion at CAA. For your calendars: remember that the 2011 annual meeting of the College Art Association is in New York, February 9-12. The alumni reception will be at the Institute on February 10 at 6:00, which is a special day for the IFA, because that afternoon Jonathan Brown will be the honoree of the 2011 Distinguished Scholar Session, from 2:30 to 5:00 at the New York Hilton. There will be a series of papers inspired by Jonathan's multiple interests and scholarly achievements. I look forward to meeting you here.

In March we received the exciting news that the Andrew W. Mellon Foundation awarded us \$1,523, 000 for a three- to four-year project to examine the state of advanced research in art history, archaeology and conservation. This will involve working groups, conferences, and consultations, and will include the appointment of postdoctoral fellows and visiting professors. Above all it confirms the IFA's ability to take on leadership in those fields and its aim to be a force in their future.

April is the month of the annual symposium co-organized and co-hosted by the IFA and The Frick Collection. The IFA student coordinators Amy Raffel and Kate Holohan did a superb job, with the day at the Institute running

smoothly and with great congeniality. This year Anooradha Siddiqi represented the IFA, with a lecture on "Stateless Architecture."

May arrived with unexpected speed. As I took the podium to congratulate our graduates, it seemed only yesterday that I was greeting new students. It was a great honor to be able to shake hands with our 32 new MAs and 17 new PhDs, well aware of the exceptional work they had done and impressed by the range of their research interests, from pre-history to post-modern and beyond.

Though school ended, so to speak, work continues for all of the IFA community – as students and faculty pursue research projects or take on summer tasks. The building staff sees to necessary renovations, the Finance Office closes the budget year, the Development Office is forwarding our preparations for a major fundraising campaign, and the Academic Office, Library, Visual Resources and Computer Services get ready for the start of the coming academic year. And, of course, the Alumni Association has been very busy putting together the Newsletter. Special thanks are owed to the Newsletter's editor, Phyllis Tuchman, as is heartfelt gratitude to the Alumni Association and to you, the IFA alumni, for your dedication and generosity in supporting the Institute.

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## 2010 Alumni Directory: Respond by October 15th!

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We need your assistance in updating the IFA Alumni Directory and our records. Please go to [www.ifa.nyu.edu](http://www.ifa.nyu.edu) by **October 15th, 2010**, to complete the Alumni Survey. To date, we have heard from more than 600 of you! The

directory will be accessible only to IFA alumni via a password-protected page on our website. We hope it will help alumni stay in touch with friends and professional colleagues. We greatly appreciate your help!

# New Faculty

## Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

Began teaching fall 2009

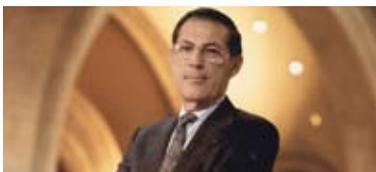
**MA:** Institute of Fine Arts

**Most recent position:**

Director, The Metropolitan Museum of Art

**Other appointments:** Scholar in residence, Prado Museum; Special Advisor for the visual arts, NYU Abu Dhabi

**Sample courses:** *The Multiple Lives of the Work of Art, The History and Meaning of Museums, Issues of Cultural Property*



## Alexander Nagel

Professor of Fine Arts

Began teaching at IFA fall 2009

**PhD:** Harvard University

**Most recent position:** Associate

Professor and Canada Research

Chair, University of Toronto;

Andrew Mellon Professor at the National Gallery's Center for Advanced Study in the Visual Art, 2004 – 2006

**Selected publications:** *Anachronic Renaissance* (Zone Books, 2010),

*Michelangelo and the Reform of Art* (Cambridge University Press, 2000)

**Sample courses:** *Renaissance Art in Question, The Exhibition Industry, Art Before and After Modernity*



## Hsueh-man Shen

Assistant Professor of Fine Arts

Begins teaching at IFA fall 2010

**PhD:** University of Oxford

**Most recent position:** Lecturer,

University of Edinburgh and

Senior Curator of Chinese Art,

National Museums of Scotland

**Selected publications:** *Gilded Splendor: Treasures of China's Liao Empire*

(907-1125) (New York: Asia Society, 2006), "Funerary and religious

practices in medieval China" in *Academia Sinica Series of New Chinese*

*History* (Taipei: Academia Sinica, 2008)

**Sample courses:** *China Unearthed, Art in China at the End of the First*

*Millennium, Adorning the Three Jewels of Buddhism*



## Robert Slifkin

Assistant Professor of Fine Arts

Begins teaching at IFA fall 2010

**PhD:** Yale University

**Most recent position:** Assistant

Professor of Art and Humanities,

Reed College

**Selected publications:** *Out of Time: Philip Guston's Return to Figuration*

*and the Crisis in the Humanities* (forthcoming), *Stairs: An Architectural*

*Source Book*, with Michael Lewis (New York: W.W. Norton & Co.,

forthcoming 2010), "Butterfly Money: James Whistler as the Invisible

Man" in *James McNeill Whistler in Context: Essays from the Whistler*

*Symposium, University of Glasgow, 2003* (Washington: Smithsonian

Institution, 2008)

**Sample courses:** *Photography and Facticity, Contemporary Art and the*

*Plight of Publicity, Simulation, Repetition, Appropriation*



Save The Date

### The Walter W.S. Cook Lecture

Thursday, October 7th at 6:00 pm

Presented by Gary Radke (PhD '80)

*"As will please the ladies": Planning Choirs, Kitchens, and Latrines in Fifteenth-Century Venetian Convents*

### Symposium on Medieval and Renaissance Architecture in Honor of Marvin Trachtenberg

Saturday, November 6th beginning at 10am

### The Annual IFA Alumni Reunion

Thursday, February 10th at 6pm (during CAA)

### Conservation Center 50th Anniversary Celebration

October 15-16, 2010

For more details, go to [www.ifa.nyu.edu](http://www.ifa.nyu.edu)

# Philippe de Montebello

## Awarded a 2009 National Humanities Medal

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In February 2010, Philippe de Montebello was awarded a National Humanities Medal for his vision in bringing great art to an international public and his leadership in revitalizing the Metropolitan Museum of Art, and for fostering arts appreciation among people of all ages.



Philippe de Montebello with President Obama

# Festschrift in Honor of Professor Thomas Mathews (PhD '70)

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In November 2009, Professor Thomas Mathews was presented with a copy of the Festschrift, *Anathemata Eortika: Studies in Honor of Thomas F. Mathews*. (Mainz, Philipp von Zabern).



Left to right: Veronica Kalas, Örgü Dalgıç, Sarah Brooks, Edmund Ryder, Helen C. Evans, Joseph D. Alchermes, Thelma K. Thomas, Jennifer L. Ball, and Rima E. Smine.  
Photograph by Craig Feder.

# We're on Facebook!!

by Phyllis Tuchman (IFA '73)

The IFA's wonderful website now provides access to two spectacular Facebook pages. One is chockablock with the latest news of what's going on at the Duke mansion at 1 East 78th Street. You'll learn about lectures being given and faculty appointments and recent awards and grants to members of the IFA community. The other page is reserved for us— alumni far and wide.

For those of a certain age, Facebook probably sounds like the anti-Taurogo. Our younger colleagues, though, must be thinking, "It's about time." And they're right. You won't believe what an astonishing resource this is. Way better than Taurogos!

You'll find more detailed news about our colleagues and friends than the listings in the newsletter. Accompanied by photographs and text, these are more upfront and personal. Consider, say, Susan Taylor. Last spring, she was named director of the New Orleans Museum of Art. The Alum Facebook linked to the Times-Picayune article about her new position. Or, when the Nelson-Atkins Museum in Kansas City opened new Egyptian galleries last May, the alumni page posted a piece from a KC website about Robert Cohon and his latest installation. There also were entries about: Kathaerine Schwab's research drawings of Parthenon sculptures now on permanent display in the new Acropolis Museum in Athens; an announcement of a lecture Timothy Rub, director and CEO of the Philadelphia Museum of Art was soon to deliver; and advance notice of a symposium devoted to Art, Music, and Spectacle in the Age of Rubens that Anna Knap organized at the Harvard Art Museum. Videos of lectures at the IFA and elsewhere as well as articles you may have published or posted can be accessed from the Facebook page. From our newsletter, we know the titles of your recent articles and reviews. Now we can read them from links you submit directly to the alumni office.



Have you noticed we haven't included in this Newsletter a recap of the two Kirk Varnedoe lecture series given this past academic year by Alex Potts and by David Joselit? You can see and hear them for yourself on both the IFA website and Facebook. Tap the arrow above the photographs of the two professors, and listen to their talks and watch their PowerPoint images in the comfort of your own home or office.

At Facebook, you'll also find important Save the Date notices. These days, there's one for lectures in honor of Marvin Trachtenberg on

Saturday, November 6, 2010.

To access the website, go to: IFA.NYU.edu. Or Google Institute of Fine Arts, New York University. From the IFA's home page, use the alumni tab on the blue bar to get to Facebook. You also can join Facebook. If the alumni office has your e-mail, which allows them to remind you of last minute events and invitations, you can access Facebook directly from their correspondence. However you get there, you'll find yourself in nirvana.

by Suzanne Deal Booth (IFA '84)

In the fall of 1980, I moved to New York to study art history and art conservation at the Institute of Fine Arts. I lived a few blocks away from the IFA, on East 73rd Street, in the 5-story townhouse of Dominique de Menil, the French-born, Houston-based arts patron and advocate for humanitarian causes. My memory of her is quite clear. With her slight frame and greyish-blond hair pulled back, she was discreet, simple, elegant and intense. There was absolutely nothing frivolous about her. She was 60 years my senior.

My small studio opened onto a Max Ernst sculpture garden. However, because I had access to the rest of her home, I felt a part of the household of Mrs. D—my nickname for Dominique—and Jacqueline, her French housekeeper, and a surprisingly garrulous, French-speaking parrot named Cacaloo. There was a Victor Brauner painting above my bed and a bright yellow Mark Rothko painting in the dining room. It was an eclectic environment, as Mrs. D collected unusual objects. She particularly loved the Surrealists. At times she left items on my bed that I found when I returned home from class. They would always be useful things that Mrs. D had noticed I needed: supplies, blankets, art books. One cold day, a white furry coat, which at first glance looked like an abominable snowman, was lying on the bed. Another time a used electric/correcting typewriter—what heaven - the most sophisticated office tool of that era—was on my work desk. My mentor - Mrs. D - gracefully, and without asking, made sure that I had everything I needed for my studies.



Walter Hopps, Suzanne Deal Booth and Dominique de Menil.



The author in front of the de Menils' Mark Rothko, "No. 10," 1957.

While I was an undergraduate at Rice University, Mrs. D hired me as a part-time student assistant in her home office in Houston. When I became interested in pursuing art conservation as a career, she was very encouraging. As a result, after graduation, an internship at the Kimbell Art Museum, and my being accepted to the IFA, Mrs. D insisted that I live at her home in New York.

New York was intoxicating - from stimulating IFA classes, research and writing, to spending valuable moments with Mrs. D. Through her I met art historians, writers, and curators. Dominique Bozo, then Director of the Centre Pompidou, was often a visitor as was Walter Hopps, Director of the Menil Collection. At times I would help her move works of art around the house. She would explain why certain pieces worked better with others, pointing out how they played off each other in complementary ways. "Dynamic relationships exist between works of art, even in the empty spaces between them", she would say. Mrs. D provided me with a stress-free, subsidized two-year experience, but more than this, we shared many special moments, when Mrs. D imparted her insights about the power of art and objects, whether it was a sublime Cycladic vase, an exquisite Renaissance panel or a Jasper Johns painting.

I was not the only one to travel this path with Dominique de Menil, though I may have been one of the last. I got to know some of the others, including Fred Hughes, a fellow Texan. Fred was then Andy Warhol's business manager who basically ran the Factory and was a primary force behind the founding of "Interview" Magazine. Also through Mrs. D, I met the light

and space artist James Turrell, and became his assistant on the first skyspace that he created at P.S.1 in Queens. Susan Barnes was another one of Mrs. D's protégées who had been at the IFA prior to 1980, studying Flemish art in the PhD program under the tutelage of Professor Haverkamp Begemann.

My two graduate thesis advisors were Professor Kirk Varnedoe for research on the early works of Georgia O'Keeffe and the great American landscape tradition, and Professor Harry Bober for a technical study of Late Medieval metal ware. At the conservation center, I benefited from Professor Larry Majewski's encouragement and became interested in the conservation of contemporary art. When Walter Hopps was in New York, we would spend hours discussing my thesis topics and this influenced the direction my research took. In turn, this prompted wonderful discussions and further research with Professor Varnedoe. These encounters were indirectly made possible by my connection with Mrs. D. and through her graciousness, generosity, and vision.



The author in the conservation studios at Centre Pompidou, Paris 1983. Photos by S. D. Booth

Dominique de Menil's personal legacy is an amazing one, as her legions of colleagues, admirers, students, and protégés will attest. But for me the importance of our relationship went beyond having a mentor who believed in me. It was about being part of the special landscape she inhabited.

By Shelley Rice (MA '75)

In 1975, I finished my Master's Degree and left the Institute of Fine Arts in order to pursue a degree in the history of photography at Princeton University with Peter Bunnell. My desire to study photography made the change of schools imperative, since there was no specialist in this then obscure field teaching at the IFA. Exactly 30 years later, my TA in the downtown NYU Art History Department, Karen Hellmann, left the Institute after her M.A. for the same reason. This time, Karen transferred to the Graduate Center of the City University of New York, which had an excellent photo history program developed by the scholar Geoffrey Batchen. After stints at the Brooklyn Museum and the Getty, Karen has now completed her degree.

What's wrong with this picture? Why is history repeating itself? Photography has come a long way in the art world since 1975, but its marginal status within the Institute has remained essentially unchanged (*that is, until recent changes: see note below*).

From my point of view, the irony is that I came back to New York University on a mission a long time ago. Since 1982, I have been teaching the history, theory and contemporary practice of photography to undergraduates

downtown. I have helped to shape coherent photo programs in both the Department of Photography and Imaging (TSOA) and the Art History Department (CAS). In fact, NYU offers a plethora of courses in this by now burgeoning field: in the art history and the photography departments, in the Media and Communications program in Steinhardt, in the Journalism and Anthropology departments, and in the Gallatin School, among others. Well-known scholars like Deb Willis, Ulrich Baer, Fred Ritchin and Nicholas Mirzoeff are active members of the downtown faculty, and share students, colloquia, and research projects with each other (and younger faculty also active in the field) often. It is fair to say that any student wishing to study photographic history and theory would have a hard time finding a school with more available talent and resources than New York University.

Unfortunately, the Iron Curtain separating uptown from downtown makes it hard for IFA students to take advantage of these intellectual riches. Often information about classes on Washington Square Park is not made available at the Institute; sometimes relevant courses are offered for undergraduate credit only, making it difficult for well-known professors to meet or mentor uptown graduate students. I have found that interested pupils often take the plunge (and the subway) downtown to audit classes outside

of the IFA's in-house offerings, and ask CAS faculty for guidance and support. But there is no way for them to shape these balkanized bits of information into a coherent and dynamic PhD program without a well-connected and flexible mentor within the Institute – and/or someone specializing in photography downtown who could be given the authority to advise students, read theses and supervise special curriculum needs. This is a case where stronger lines of affiliation between the Institute and faculty from other departments could go a long way toward turning a very retro disadvantage into a major advantage – one that might have a big impact on the teaching of modern and contemporary art throughout the university, and make the IFA a draw (not a drag) for students interested in photography, media and imaging.

*Author's Note: This essay was written early in 2010, and in the past academic term there have been serious efforts to better integrate photographic history into the IFA curriculum – and to more closely align the opportunities of the uptown and downtown campuses. The hiring of Professor Slifkin, the scheduling of more cross-listed courses between the IFA and CAS, and the hosting of a major conference on photographic archives in the spring of 2011: these are steps in the direction of a change that can ultimately enrich the teaching of modern art history throughout the University.*

## From Kalamazoo to Herstmonceux

by Marcia Early Brocklebank (IFA '63)

The Institute of Fine Arts kick started my career from the moment Prof. Colin Eisler suggested working for Annemarie Pope at the Smithsonian Institution Travelling Exhibition Service in summer 1962. I had left Smith with a major in art history under Henry Russell-Hightcock and I was enrolled in the museum studies course at the IFA. My IFA training had been so good that with utter confidence I moved to Washington organized the first exhibition of Old Master Drawings from Chatsworth, edited the catalogue, wrote the press release and got into trouble with Carter

Brown who said the National Gallery did its own publicity!

I had the good luck to work with Philippe de Montebello in the IFA museum internship program at the Met in the Department of European Paintings under the tutelage of the legendary curator and charmer, Ted Rousseau. One day when Philippe, Ted and I were descending the steep front steps of the Met, Ted said to Philippe, what do you carry to work every day in that black brief case (we were students after all). He opened it and out fell the remains of his sandwich lunch.

The experience of working in the Met as an

intern was unforgettable; one had access to all the stores with one's own key which you left behind at the end of the day. We ceaselessly catalogued the paintings; attribution, title, dimensions, provenance and references became a litany.

One day Mr. Rousseau said you should apply for the Finley Fellowship from the National Gallery, you will get it. With a lot of help from him, I made an application and had a terrifying interview at the Gallery with John Walker and two Trustees. They showed me a late 18th century miniature of a woman and asked who painted it. I had absolutely no idea and looking

by Vivian Ebersman (IFA '66)

At the institute, I wrote my master's these on a 19th Century French collector of early Italian art with Colin Eisler and afterwards worked on Ridolfo Ghirlandajo with Craig Smyth. After I completed my Orals, I became an adjunct instructor, first at Fordham University and then at Lehman College. I left teaching to work in the developing field of new media, joining North American Phillip Corporation as a Manager of Program Development for videodiscs. During these years I produced several interactive videodiscs, notably Vincent van Gogh: a Portrait in Two Parts, the first of its kind. From Phillips, I moved to sales and management at 3M, working on videodiscs and CD Roms. When the group moved to another company founded by 3M, the division was folded. I was out of work.

For the past twelve years I have been Director of Art Expertise at AXA Art Insurance Corporation, a specialty underwriting company. AXA Art only insures fine art and collectibles. Although the American company has less than 40 employees, we are part of a larger global group with offices in Europe, the UK and Asia. My job is structured around four main business needs: 1) Expertise; 2) risk management;

3) marketing; and 4) sales development.

All of these areas draw on my knowledge of art history and the art market as well as a working familiarity with the players in the art world, past and present. Such players represent museums, scholars, dealers, collectors, appraisers, conservators, critics, writers, and other communities.

What I do is evaluate risks in concert with underwriters and claims managers. In insurance terms, underwriters are the people who receive requests for insurance from insurance brokers. Underwriters look at the associated physical conditions of a risk. They also keep the broker relationship alive and well. Where is the risk located? What protection is there from fire? Earthquake? Hurricane? What is the security protocol? I look over the same risk to understand the contents and the valuations. I try to spot anomalies that might suggest possible fraud or careless collection management. I am the one to decline the endless requests to insure the newly discovered Raphael, Guercino, Michelangelo, Caravaggio (a perennial favorite) by culling through the wax stamped papers of authenticity and supposed scholarship. Knowing which of my former colleagues to call for answers,

information, or confirmation is central to a good outcome.

The appraisal courses I took at NYU-SCPS before starting this job enable me to spot an appraisal that is not accurate and to ask appropriate questions. Valuations are central to running the business: they determine the amount of premium and the payout for a claim. Overvaluations are as common and as useless as under-valuations.

One of the highlights of the past few years involved my participation in the creation and development of the Ad Reinhardt Conservation Project partnership with the Guggenheim and Museum of Modern Art Conservation Centers. What started out as the donation of an unsalvageable black on black late painting for research purposes turned into an unprecedented exploration of an experimental treatment method, applied directly to a damaged, but still historically significant, painting.

Next week I will speak to my granddaughter's fourth grade class about Leonardo. They cannot understand why anyone thinks the Mona Lisa is beautiful. Art history can lead one in unexpected directions.

## From Kalamazoo to Herstmonceux CONTINUED

back I think it was a bit of a trick. Well could it be Goya, they asked? I said firmly yes, and got the grant. However, I see it wasn't in the exhibition of Goya's portraits at the National Gallery in 2002! The prize offered 2 1/2 years of travel, open doors to all academic institutions and libraries and fully paid expenses plus best of all, a welcome at I Tatti with lunch. The idea was to return to the Gallery after the fellowship and become a curator; they made it clear that never having given this grant to a woman, I had better toe the line.

My thesis was to make a mid 20th century census of 14th, 15th and 16th century Italian paintings still in private collections in Great

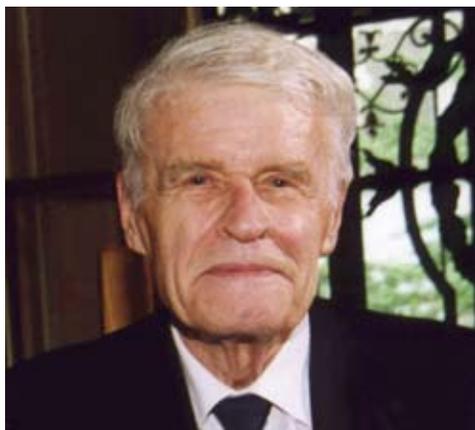
Britain. Like Gustav Waagen, I travelled everywhere in England, Wales and Scotland, from one stately home to the next, never staying in a hotel and unable to believe my luck. My letters about the eccentricity of my generous hosts would make a book in itself. I had never been to England, though I had spent my Junior year abroad in Florence, studied under the great Roberto Longhi, was fluent in Italian and knew my way around Europe, thanks to Professors Krautheimer, Lotz and Offner. England was waking from wartime austerity in the sixties and swinging London was the place to be. I finished the four volume list of privately owned Italian Renaissance paintings, carefully cataloguing each one as I had done at the

Met, often with the help of the owners private archives and illustrating them with my tiny Minox camera. When Christies and Sotheby's heard about this goldmine, they pounced, keen to borrow or buy the list from me at any price. Of course the National Gallery said no. I should have submitted it for a PhD, but by then I was married and living in a 70 room Tudor stately home in Suffolk to which Pevsner had devoted a page and a half, describing it as 'one of the loveliest houses of its date in England' (Henry VII)...four centred arches, blank tracery in the spandrels, stepped brick gables, moulded friezes, plaster quoins, double hammer beams et al. It was a long way from my childhood in Kalamazoo and my MA

# In Memoriam: Dietrich von Bothmer

by Jasper Gaunt (IFA '02)

Future generations will count fortunate those lucky enough to have studied archaeology at the Institute of Fine Arts during the last forty years. Dietrich von Bothmer, though relatively seldom a visitor to Duke House during these years, was a commanding, volcanic presence. His seminars on Greek vase-painting stood apart, both in their setting and, far more importantly, for their use of original works of art. Classes were conducted at his office in The Metropolitan Museum of Art. There, his professional life was laid out: rows of filing cabinets that housed his incomparable photographic archive of Greek vases; shelves of ring-binders with manuscript notes on antiquities taken in museums, private collections and dealers' galleries around the world; yards of boxes filled with off-prints; a working library. Large desks were strewn with new books, pot shards newly glued in bowls of sand, current research projects, mounted photographs and private correspondence, much of it splendidly outspoken. Here too were glimpses of his private life: photographs of his family, an abiding presence in his conversation: cards and pictures drawn by Bernard and Maria as children, and of a dynasty of Yorkshire terriers towards all of whom he felt touchingly sentimental. Here were some of his own finely



composed paintings, started in Berlin in Erich Heckel's studio. Most telling, however, were notes from his wife, Joyce. It is to her as much as to Dietrich that all his students are indebted: she provided the outer orbit within which alone his work could move.

His seminars were modeled on his exposure to the teaching at Oxford of his legendary mentor, Sir John Beazley. His method of teaching was, he insisted, that of Socratic interrogation. Some found traces of enhanced techniques, but what he relished above all was the cut and thrust of brisk conversation. Students would sit around the table as mounted photographs and actual antiquities were passed around in small trays.

These resources alone were unsurpassed, the physical contact with the pottery electrifying. But this paled in comparison with the discussions that he initiated between long puffs on one unfiltered Camel cigarette after another. From these scraps students were taught to recognize the clues that would enable basic questions to be answered. What was the shape? The date? The subject? And most important of all, who was the painter? Thus we were led without formality so suddenly, so deeply, into Greek art.

Dietrich's extraordinary sensitivity in recognizing style and hence artistic individuality, and the precision this required, were matchless. His sovereign, undisputed command of his field was long recognized in Europe, particularly at Oxford (he was an honorary Fellow at Wadham) and in Paris, where was elected to the Académie Française. More recently, he was awarded honorary doctorates at the University of Trier, and, belatedly, at Emory. He was strikingly handsome, with unforgettable blue eyes and the most beautiful hands. His memory often seemed prodigious, but it was not the mechanical memory of a prodigy, but ruminative: the memory of a humanist, and the essence of this truly great teacher.

Alumni  
Voices

thesis on Craftsman prairie houses!

After my children went to school, I again worked for Dr Pope, becoming the UK representative of the Washington based International Exhibitions Foundation. We led the way with distinguished travelling art exhibitions combined with scholarly catalogues destined to live on long after the exhibition. Now I represent its successor, Art Services International, as a kind of scout. We are still best known for our exhibitions of Old Master drawings, 18th and 19th century painting and Chinese porcelain. I walk into a British museum Director's office and say, 'OK, what part of your collection do you want better

known in America? We will pay.' The effect is electrifying. This works best with small museums which have neither the time nor money to get their material better known and in some cases, even catalogued. And for the private collector, I offer a route to recognition and scholarship. Once, after spending years trying to see an important, learned Anglo-Persian collector, I finally succeeded and at the first meeting he simply said, you can have everything and gave me a kiss to boot.

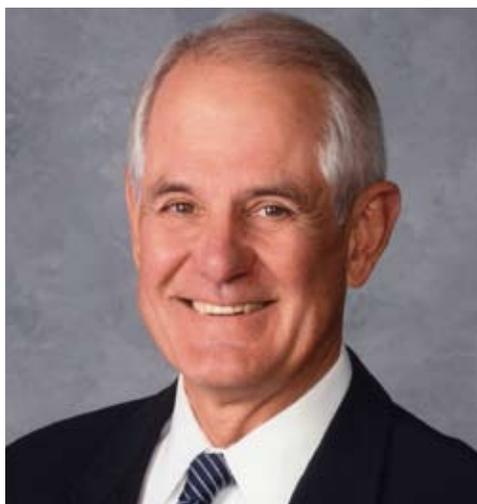
Architecture is still my first love and I am on the Architectural Advisory Committee of the World Monuments Fund Britain and a former Board member of the Royal Oak

Foundation, the American arm of the British National Trust. Recently, my husband and I have done the English thing and handed over the ancestral home to our eldest son and moved to a dower house on the place. It is a small Georgian mill on the river Brett in the heart of Constable country. The miller, one Abram Constable, was the painter's generous protector and younger brother. I guess one could say my very surroundings combine painting and architecture, like my life. I owe a great debt of gratitude to NYU.

# In Memoriam: James N. Wood

by Tom Freudenheim (IFA '66)

*Editor's Note: James Nowell Wood (IFA '66) passed away in June, 2010. He was a member of the Institute's Board of Trustees from since 2006. That same year, Mr. Wood was appointed President and CEO of the J. Paul Getty Trust. Prior to that, he served as Director and President of the Art Institute of Chicago for twenty five years. He also spent five years as Director of the St. Louis Art Museum. In addition to serving on the Boards of the Sterling and Francine Clark Art Institute, the Harvard University Art Museums, and the Museum of the Rhode Island School of Design, Wood was also president of the Board of the Pulitzer Foundation for the Arts.*



Jim Wood and I (and our wives) were long acquainted with one another – probably since student days at the IFA, although when you know someone for so long, it's often difficult to remember just how you met. What sticks in my mind most vividly is that I was excited when Jim was at the Albright-Knox Art Gallery, since having a friend at my hometown museum gave me a sense of confidence in what was going on there. Despite the museum's deserved reputation for its superb collections of world-class works, Jim was engaged with the local art scene and was one of the first museum people to recognize the work of Buffalo photographer, Milton Rogovin, whose reputation subsequently soared. I visited once while Jim was at the St. Louis Art Museum, where he also made an indelible mark not only on its collections but even publishing a book about the museum's Hardy, Holzman, Pfeiffer architectural additions to its famous original Cass Gilbert building.

But for me Jim's directorial prowess really came into its own at the Art Institute of Chicago, which he led for over a quarter century. I loved sending him fan mail about how the Art

Institute had become the most visitor-friendly and genuinely interesting museum in America. There wasn't a field covered by the museum that didn't benefit from Jim's astute sensibility, and it really showed. Labeling was radically improved and made both more accessible and more interesting, which changed the way in which one understood the extraordinary collections. That collections focus was very much Jim's strong suit, and he often spoke publicly about its central importance in an age when blockbuster attention tended to be the defining criterion of a museum director's tenure. Sure, the Midwest is friendlier than New York, so one always feels more welcomed in museums there. But under Jim's direction this was combined with a kind of intelligent slant that spoke of deep respect for museum visitors, not just friendliness, and emphasized the critical role that the Art Institute's own holdings played in the community he served. It's also important to note that the recent, much celebrated, Renzo Piano expansion of the Art Institute was begun under Jim's leadership. He is often cited in leading his museum in what was later on referred to as the "split the baby" compromise

of 1998, following the much-publicized dispute over a Nazi-era looted painting – the first such settlement for an American museum. Although the legal fees nearly bankrupted the litigating family, their spokesman later referred to the settlement as "an agreement made in heaven."

I was confounded by Jim's being willing to take on the presidency of the J. Paul Getty Trust in 2006; after all, his purchase of a kayak had been made public, as a signal of how he was going to spend his retirement at his Rhode Island home. But for the Getty it proved a clever choice of a respected and seasoned leader at an especially critical moment in the Getty's history. While he surely had plans in the works that were yet to materialize, Jim was already making a difference throughout the complex Getty organization, nimbly handling a challenge we never thought would afflict the Getty: diminished endowment resources.

And yet, when I think of Jim Wood the person (not just the art historian, museum director, colleague), something else entirely comes to mind: he was a gentleman. That's such a strange word to describe someone these days. But Jim exuded gentlemanliness, good manners, courtliness without pretense – all with that lovely New England accent, quiet manner and wry smile. He may have been a significant member of the so-called Williams Mafia, having studied at Williams College, but no one ever was less a mafioso! He wasn't mimicking the model of the previous generation of museum directors, known for a style that was often seen as haughty. Jim Wood created his own unique style, and the memory of that special persona will remain with those of us who respected him and called him a friend and colleague. All of us IFA'ers share in the deep sense of grief over Jim's untimely passing, and send condolences to his wife, Emese and their two daughters.

# In Memoriam: Gerrit Lansing

This past July, the IFA community was deeply saddened to hear the news of Gerrit Lansing's passing. A dear friend and alumnus (PhD '99), Gerrit was an important presence at the Institute, serving as the President of the Alumni

Association, and as a longtime member on the Connoisseur's Circle Executive Committee.

We extend our deepest sympathies to his wife Suydam, and his family.



Gerrit Lansing and his wife Suydam Rosengarten Lansing.

## A Symposium in Honor of Colin Eisler

In March 2010, the Institute hosted a symposium entitled *Tout art s'apprend par art*. The symposium honored the fiftieth year of Professor Colin Eisler's career at the Institute of Fine Arts.



Left to right: Jai A. Imbrey, George A. Wanklyn, Ian Wardropper, Roger S. Wieck, Gregory Hedberg, Yassana Croizat-Glazer, Joshua Glazer, Anne Poulet, Bannon McHenry, Colin Eisler, Jonathan Brown, Naomi Miller, Suzanne Boorsch

## Jonathan Alexander Retires

In May 2010, the IFA community gathered to celebrate the career of Professor Jonathan Alexander.



Jonathan Alexander raises a glass at his retirement party.

## Doctors of Philosophy conferred in 2009-2010

### Julianna Bark

“Jean-Etienne Liotard: The Genevan Years (1757 – 1789)”

Sponsor: Mariët Westermann

### Jamieson Donati

“Towards an Agora: The Spatial and Architectural Development of Greek Commercial and Civic Space in the Peloponnese II”

Sponsor: Clemente Marconi

### Lindsey Harris

“Picturing the ‘Primitive’: Photography, Architecture, and the Construction of Italian Modernism, 1911 – 1936”

Sponsor: Jean-Louis Cohen

### Anne Hrychuk

“From Fornix to Arcus: The Origins, Development and Imperial Transformation of the Freestanding Roman Arch (196 BCE to 54 CE)”

Sponsor: Katherine Welch

### Lorraine Karafel

“Raphael's *all'antica* Tapestries for Pope Leo X: Art, Culture, and Politics in Early Sixteenth-Century Rome”

Sponsor: Colin Eisler

### Alicia Lubowski

“The Picture of Nature: Alexander von Humboldt and the Tropical American Landscape”

Sponsor: Edward Sullivan

### Emanuele Lugli

“*Pietre di paragone*: The Production of Spatial Order in the Twelfth-Century Lombard City”

Sponsor: Marvin Trachtenberg

### Michelle Marlari

“The Osiris Temple at Abydos: An Archaeological Investigation of the Architecture and Decorative Elements of Two Temples”

Sponsor: David O'Connor

### Abigail McEwen

“The Practice and Politics of Cuban Abstraction, c. 1952-1963”

Sponsor: Edward Sullivan

### Elizabeth Nogrady

“Abraham Bloemaert (1566 – 1651) the ‘Netherlandish Academy’ and Artistic Collaboration in seventeenth-century Utrecht”

Sponsor: Mariët Westermann

### Tricia Paik

“Ellsworth Kelly: The New York Years, 1954 - 1969”

Sponsor: Robert Lubar

### Marcelle Polednik

“History in the Making: Sigmar Polke and Photography”

Sponsor: Robert Lubar

### Margaret Samu

“The Female Nude in Nineteenth-Century Russian Art: A Study in Assimilation and Resistance”

Sponsor: Linda Nochlin

### Eve Straussman-Pflanzer

“Felsine Pittrici: The Women Artist of Early Modern Bologna”

Sponsor: Linda Nochlin

### Lori Waxman

“A Few Steps towards a Revolution of Everyday Life: Walking with the Surrealists, the Situationist International, and Fluxus”

Sponsor: Thomas Crow

### Karen Zieve

“Painting between the Lines: Eugène Delacroix, Orientalism, and other Histories”

Sponsor: Linda Nochlin

# IFA ALUMNI ASSOCIATION: 2009 Summer Stipends

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by Keith Kelly

Contributions to the IFA Alumni Association help support the Walter S. Cook lecture, the CAA reunions, fellowships, and the Newsletter, but a portion of alumni funding in tandem with the Rosenwald and Altman funds also assists the current generation of students. During 2009, the generosity of alumni allowed us to support stipends for travel and research grants to the tune of \$10,900. The students used the grants for dissertation research, to polish their language skills, and for other special projects. The Alumni Grants Committee comprised of Charles Little, Elizabeth Parker, Sabine Rewald, and Miriam Basilio work in conjunction with the Institute's Fellowship Committee. They selected eight grantees all of whom graciously proffered their thanks.

**Andrea Bell**, a dissertation level doctoral candidate, "French Artists in Rome: An Examination of Eighteenth-Century Drawing Albums," working with Thomas Crow. "During the summer, on the suggestion of Louis Marchesano of the Getty Research Institute, I travelled to Paris and Rennes to gather information critical to formulating my dissertation topic. Of particular importance was the opportunity to visit the Musée des beaux-arts de Rennes where a great number of albums made by Jean German Drouais, mostly unpublished, are located. In the absence of reproductions of these albums, I could not frame my dissertation topic. I was also able to speak with curators in Rennes and visit other archives in Paris. While in France, I substantially improved my French."

**Michael Chagnon**, a dissertation level doctoral candidate, "Pictures from a Shrine City: Illustrated Manuscript Production in Mashhad, 1620-1660," working with Priscilla Soucek. "In July, I spent ten days at the Chester Beatty Library in Dublin examining a manuscript central to my dissertation, Pers. MS. 299, an illustrated Divan (collected poems) of the 14th century poet Hafiz. This work is of particular importance for me as it contains approximately 500 illustrations attributed to two of four artists thought to have worked in Mashhad. During this trip I was able to locate a previously unrecorded signature on one of the illustrated

pages; to discern at least three distinct artists' hands where only two had been recognized by scholars; and to compose a list of diagnostics for describing the different artists' styles. I also continued to record the text included in this copy of the manuscript, including several important variants to the poems. During the evenings, I drafted my findings, which served as the basis for a dissertation chapter that I was then writing."

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**"I had a one-on-one tutorial with Professor Qianshen Bai concerned with deciphering cursive calligraphy and seal-script seal impressions."**

— Lihong Liu

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**Ross Finocchio**, a dissertation level doctoral candidate, "Henry Clay Frick: the Collector" working with Jonathan Brown. "At the archives of the Getty Research Institute in Los Angeles, I examined the account books of Arthur Tooth and Sons, a gallery with branches in Paris, London, and New York, from which Frick bought a number of important works between 1895 and 1900. These include Frick's first Rembrandt (later reattributed to a follower), his first example by J.M.W. Turner and two major canvasses from the French portraitist and history painter, Dagnon-Bouveret. Frick's communications with the gallery are archived in the Frick Family Papers, but the internal records of this firm provided much deeper insight on their dealings with Frick and other prominent American collectors of the same period."

**Lihong Liu**, a dissertation level doctoral candidate, "A Known World: The Pictorial Construction of Place in the Art of Shen Zhou, Wen Zhengming, and Lu Zhi," working with Jonathan Hay. "At Boston University, I had a one-on-one tutorial with Professor Qianshen Bai concerned with deciphering cursive

calligraphy and seal-script seal impressions. I was introduced to the history of scripts and how to use reference books and did substantial research on locating primary sources in the Yen-ching Library at Harvard. I started to learn about Chinese scroll paintings and the rules of the design of the seals. I became acquainted with how to reconstruct a pre-modern collection through the collector's use of seals, cataloguing and remounting practices. I practiced reading cursive calligraphy of various functions, including private letters, inscriptions and colophons on scroll paintings and stylized words in writings and images. I also became familiar with the formulas of the texts and the ways of writing them in calligraphy, as well as the protocols of dating, using titles, and naming the recipients and the writer himself. All of this was extremely helpful because the literati painters themselves are great calligraphers. Both the skills of deciphering seal-script seal impressions and reading cursive calligraphy helps me with not only studying the artistic values in their in their own right, but also with authenticating the paintings associated with them.

**Jessica Pace**, a first year Conservation student specializing in the preservation and treatment of archaeological materials. "I traveled to the Yermonisos Island archaeological expedition in Cyprus where I interned on my first excavation. I learned the techniques of surveying and field walking, the principles of stratigraphic excavation and the proper usage of the level and laser theodolite. I became better versed at differentiating pottery from the Byzantine, Late Hellenistic and Chalcolithic periods. Our biggest find of the season was a very large fragmented pythos; and one of the most exciting and challenging parts of my experience was juggling the logistics of finding proper space and tools for the assembly of a vessel almost as large as myself."

**Maggie Popkin**, a dissertation level doctoral candidate, "The Triumphal Route in Republican and Imperial Rome: Architecture, Experience, and Roman Identities," working with Katherine Welch. "I was able to spend four and a half weeks working at the American excavations, conducted by the IFA, at the Sanctuary of the Great Gods on Samothrace. Another student and I were responsible

# Commencement 2010

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In May 2010, the Institute's Commencement Ceremony took place at the James B. Duke House. We were proud to confer 17 Doctors of Philosophy and 32 Masters of the Arts. Congratulations to our graduates!



Patricia Rubin with IFA graduate Tricia Paik



IFA graduates Tricia Paik, Anne Hrychuk, Alicia Lubowski

## 2009 Summer Stipends CONTINUED

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for writing about the history, archaeology, architecture, and significance of the monuments for a grant proposal to the European Union on behalf of the site. This research proved invaluable for my knowledge of Hellenistic architecture. I was also able to work with two architects on site and with a visiting digital cartographer to familiarize myself with technologies such as Rhine (three-dimensional digital modeling), GigaPan photography (which creates very high-resolution digital images of panoramic views), and various map-making software such as Arc Map. This experience provides me with a strong base (as well as good colleagues to whom I can turn for advice in the future) in the technologies I hope to use to map the triumphal route in Rome for my dissertation.”

**Anooradha Siddiqi**, a dissertation level doctoral candidate, “The United Nations Refugee Agency and the Architecture of the Camp,” working with Jean-Louis Cohen. “I scoped out material for my dissertation, developing secondary research around the broad topic of architecture as it pertains to refugees and the concept of statelessness. My work on the historical intersections of architecture

and human rights will address aesthetic issues embedded in Article 25 of the Universal Declaration of Human Rights, which declares the human right to adequate housing. I also plan to address innovations in architecture and urbanism occasioned by mass flight and the use of art/architecture by refugees and states in exile for identity creation. Additionally, I visited two institutions in Bangalore, India, to develop a case study from the nearby region of Kushal Nagara, one of the primary resettlement locations of Tibetan refugees, and a major center for the production of an art and architecture associate with Tibetan exile. In Bangalore, I established contact with the Centre for the Study of Culture and Society, an avant-garde academic institution that has sponsored

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**“This research proved invaluable for my knowledge of Hellenistic architecture.”**  
– Maggie Popkin

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important recent scholarship on South Asian culture and urbanism. I also established a relationship with a private collection titled Art, Resources, Teaching, whose holdings include rare materials on the subjects of my study. Its founder, noted art historian Annapurna Garimella, offered enormously valuable assistance.”

**Elizabeth Williams**, a dissertation level doctoral candidate, “Private Jewelry, Public Bodies: Women and Adornment in the Eastern Mediterranean (6th-10th c. C.E),” working with Finbarr Barry Flood and Thelma Thomas. “I took a course at the Nederlands Instituut voor Academische Studies in Damascus, organized by the faculty of Leiden University. The program focused on religious interactions in Syria, a topic central to my studies in the art of medieval eastern Mediterranean. The course united an international group of specialists with students who came to Damascus to examine firsthand the communal spirit of religious life in the middle ages. We discovered that the sharing of sacred space and practices was not only a medieval phenomenon, but rather one which continues to shape Syrian religious experiences in the present day.”

# IFA students who have won outside fellowships for 2009-2010

Here is a selectin of prestigious fellowships garnered by IFA students, Congratulations to all!

## **The American Academy in Rome**

Erik Gustafson, Samuel H. Kress Foundation Pre-Doctoral Prize  
Lauren Kinnee, Frank Brown/Samuel H. Kress Foundation/Helen M. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize  
Kathryn Moore, Samuel H. Kress Foundation Pre-Doctoral Rome Prize

## **The American School of Classical Studies in Athens**

Lauren Kinnee, The Solow Dissertation Research Fellowship

## **Andrew W. Mellon/American Council of Learned Societies**

Lauren Jacobi, Dissertation Completion

## **The Denver Art Museum**

Michael Brown, Mayer Curatorial Fellowship

## **Fulbright Scholarship**

Pinar Gokpinar

## **The Guggenheim Fellowship**

Amy Raffel, Curatorial Internship

## **The Metropolitan Museum of Art**

Jennifer Babcock, Hagop Kevorkian Fellowship  
Esther Bell, Theodore Rousseau Fellowship  
Keely Heuer, The Dietrich von Bothmer Fellowship  
Yumiko Kamada, Jane and Morgan Whitney Fellowship  
Lorraine Karafel, Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship  
Abigail Kornfeld, Chester Dale Fellowship  
Abby McEwen, J. Clawson Mills Fellowship  
Nicole Myers, Theodore Rousseau Fellowship  
Judith Noorman, Theodore Rousseau Fellowship  
Patrick Salland, William Kelly Simpson Summer Internship  
Sasha Suda, Andrew W. Mellon Fellowship  
Derek Weiler, Chester Dale Fellowship

## **Morgan Library and Museum**

Elizabeth Nogrady, Moore Curatorial Fellowship

## **The National Gallery of Art**

Grace Johnstone, Summer Intern  
Liam Considine, Summer Intern

## **Vassar College**

Sarah Montross, Louise Hart Van Loon Fellowship

## **The Warhol Foundation Fellowship**

Lori Waxman

## **Whitney Museum of Art**

Liam Considine, Helena Rubinstien Fellow for Critical Studies

## **The American Research Center in Sofia**

Jeremy Ott, Graduate Fellowship

## **The Dutch Institute in Florence**

Lauren Jacobi, Research Fellowship

## **The Indianapolis Museum of Art**

Rebecca Long, Allen Whitehill Clowes Fellowship

## **Lim Pen-Yuan Foundation Fellowship**

Yulin Lee

## **Memorial Foundation for Jewish Culture Fellowship**

Abigail Kornfeld

## **Museum of Fine Arts, Houston**

Lindsay Harris, Joan and Stanford Alexander Award

## **The New-York Historical Society**

Jason Vrooman, Curatorial Internship

### **The Walter W.S. Cook Lecture**

Thursday, October 7th at 6:00 pm  
Presented by Gary Radke (PhD '80)  
*"As will please the ladies": Planning Choirs, Kitchens, and Latrines in Fifteenth-Century Venetian Convents*

### **Symposium on Medieval and Renaissance Architecture in Honor of Marvin Trachtenberg**

Saturday, November 6th beginning at 10am

### **The Annual IFA Alumni Reunion**

Thursday, February 10th at 6pm (during CAA)

### **Conservation Center 50th Anniversary Celebration**

October 15-16, 2010

For more details, go to [www.ifa.nyu.edu](http://www.ifa.nyu.edu)

# FACULTY UPDATES

## Jonathan Alexander

**Publications:** “Two English Fifteenth-Century Manuscripts in the Biblioteca Estense with illuminations attributable to the ‘Caesar Master,’” in *Tributes to Kathleen L. Scott. English Medieval Manuscripts: Readers, Makers and Illuminators*, ed. Marlene Villalobos Hennessy, London: Harvey Miller Publishers, 2009; 1997 book on the Towneley Lectionary, illuminated by Giulio Clovio, translated into Italian and published by Cosimo Panini, Modena, 2008, as *Il Lezionario Farnese: Towneley lectionary: manoscritto 91, New York, The New York Public Library, Astor, Lenox e Tilden Foundations: commentario*; “Italian Renaissance Illumination,” Yale University Press (forthcoming).  
**Lectures:** “Drawings in the Medieval Manuscript,” Metropolitan Museum New York, 2009; “Kunstgeschichte ohne Namen: Problems of Attribution in Book Illumination in Venice and Padua,” *Renaissance Manuscript Illumination in Venice and the Veneto*, Renaissance Society of America, Venice, 2010.

## Jonathan Brown

**Exhibitions:** co-curator with Lisa Banner (IFA alum) and Susan Grace Galassi (IFA alum), *The Spanish Manner: Drawings from Ribera to Goya*, The Frick Collection, 2010; Curator, *La pintura de los Reinos*, Museo del Prado/Palacio Real, Madrid, 2010-2011.

**Publications:** “A Restored Velazquez, A Velazquez Restored,” in *Velazquez Rediscovered*, Metropolitan Museum of Art, 2009; “Floating in Space” (drawing by Goya), *Art News*, 2010.

**Awards and Honors:** Elected Honorary Member, Phi Beta Kappa, Alpha Chapter of New Hampshire (Dartmouth College); Essays in Honor of JB, 2010, Institute of Fine Arts.

## Jean-Louis Cohen

**Mailing Address:** 1 East 78<sup>th</sup> Street, New York, NY 10075

**Email address:** jlc2@nyu.edu

**Publications:** Books: *France ou Allemagne? Un livre inédit de Le Corbusier*, Paris, Éditions de la Maison des sciences de l’homme, 2009; en allemand: *Frankreich oder Deutschland? Ein ungeschriebenes Buch von Le Corbusier*, Berlin, Munich, Deutscher Kunstverlag, 2010. New York, Paris, Citadelles & Mazenod, 2008; “The Man with a Hundred Faces”, introduction à *Le Corbusier, Le Grand*, Londres, New York, Phaidon, 2008; trad. de Le Corbusier, *Vers une architecture*, éd. de 1924; “Unser Kunde is unser Herr: Le Corbusier trifft Bat’a,” in Winfried Nerdinger, dir., *Zlín; Modellstadt der Moderne*, Berlin, Jovis Verlag, 2009; “La vallée de la Bièvre, visite avec Alexandre Chemetoff,” in Alexandre Chemetoff, *Visites*, Paris, Archibooks, 2009; “Le Corbusier y el segundo impulso de lo moderno en Francia,” in Juan Calatrava, dir., *Doblando el Ángulo recto. 7 ensayos en torno a Le Corbusier*, Madrid, Ediciones Arte y Estética,

2009; “La recherche architecturale et le tournant de 1980,” in Dominique Amouroux, dir., *Le livre de l’École nationale supérieure d’architecture de Nantes*, Gollion, inFolio, 2009; “De la fondation à l’invention urbaine,” *L’Axe majeur. Cergy-Pontoise*, Paris, Beaux-Arts éditions, 2009; “Paris Seen by Hegemann: Classicism, Reform, and Bad Taste,” in Charles C. Bohl et Jean-François Lejeune, dir., *Sitte, Hegemann and the Metropolis. Modern Civic Art and International Exchanges*, Londres, New York, Routledge, 2009; “Ecochard Michel, Laprade Albert, Le Corbusier, Perret Auguste, Prost Henri,” in François Pouillon, dir., *Dictionnaire des orientalistes de langue française*, Paris, Institut d’étude de l’Islam et des sociétés du monde musulman, Karthala, 2008; “Paris importe: urbanisme made in Germany,” in Thierry Baudouin, François Laisney, Annie Téraide, dir., *Paris, Alchimies d’une métropole*, Paris, Editions Recherches, 2008; “Metropolis in the Mirror: Planning Regional New York and Paris,” in Donald Albrecht, dir., *Paris/New York. Design, Fashion, Culture 1925-1940*, New York, The Monacelli Press, 2008; “John Lautner’s Luxuriant Tectonics,” in Nicholas Olsberg, dir., *Between Earth and Heaven: The Architecture of John Lautner*, Los Angeles, Hammer Museum, New York, Rizzoli, 2008; “Moments suspendus: le voyage aérien et les métaphores volantes,” in Marc Bédarida, Claude Prelorenzo, dir., *Le Corbusier, moments biographiques*, Paris, Éditions de la Villette, 2008;

**Lectures and Presentations at Conferences:** Conferences: Répondant, “L’architecture du palais de justice: une rétrospective franco-américaine, 1992-2002,” Université de Paris I, Harvard University, Institut national d’histoire de l’art, 2009; “Du futurisme au néo-réalisme: les architectes modernes devant l’Italie,” colloque “Dalla percezione alla restituzione: l’Italia degli artisti e degli architetti stranieri nel XX secolo,” Académie de France, Rome, 2009; “Front to Rear: Architecture and Planning During World War I,” conception et direction du colloque, Institute of Fine Arts, New York University, Centre canadien d’architecture, université de Princeton, New York, 2009; Intervention à la table ronde Paris/New York: “Expositions, Worlds Fairs and the International Exchange of Ideas in the Early 20th Century,” Maison française, New York University, 2009; Intervention au colloque “Le ragioni del Museo. Temi, pratiche e attori,” Comitato nazionale per il centenario della fondazione della Società Olivetti, Ministero per i beni e le attività culturali, Ivrea, 2008; “Infiniment neuve, infiniment fraîche, l’architecture de Los Angeles vue d’Europe,” colloque “Pour une poétique du détour, rencontre autour d’André Corboz,” Institut national d’histoire de l’art, Paris, 2008; Participation à la table ronde “‘Das Berliner Schloss?’ Between Construction, Deconstruction and Reconstruction,” Deutsches Haus et Center for European and Mediterranean Studies, New York University, 2008; “Hypocrite

Borrowings: Soviet Americanisms 1945-1970,” colloque *Cold War Culture*, Victoria & Albert Museum, Londres, 2008; “Grenoble 1974: Eurocommunism Meets Urbanism,” colloque “Rethinking Theory, Space, and Production: Henri Lefebvre Today,” Delft University of Technology, 2008; Membre du comité scientifique du colloque *Solid States: Changing Time for Concrete, The Second Columbia Conference on Architecture, Engineering, and Materials*, Columbia University, New York, 2008, et modération du panel “The Scale of Practice: Global Practice/Global Client;” “Los Angeles, Capital of Lautner’s Americas,” keynote address, *Against Reason: John Lautner and Postwar Architecture*, Hammer Museum, Getty Research Institute, Los Angeles, 2008; Organisation du séminaire *London/Paris-Paris/Londres*, Institut national d’histoire de l’art, Paris, 2008 et intervention “Le ‘Grand Paris’ et l’exemple de Londres;” Participation à la table ronde “La colline de Ronchamp est-elle sacrée,” Cité de l’architecture et du patrimoine, 2008; “L’Œuvre complète de Le Corbusier et Pierre Jeanneret, document ou fiction?,” colloque “Le livre et l’architecte,” École nationale supérieure d’architecture de Paris-Belleville, Institut national d’histoire de l’art, 2008; Participation à la table ronde conclusive du colloque “Return Emigrations: Architectural Cross-Currents in Post-War Germany and America,” Columbia University, New York, 2008.

**Lectures:** “Beyond Modernism in African Cities,” Rusty Bernstein Memorial Lecture, School of Architecture and Planning, University of the Witwatersrand, Johannesburg, 2009; “Le Corbusier’s *Toward an Architecture*,” New York University, Abu Dhabi Institute, Abu Dhabi, 2009; “Marianne, Germania and Eupalinos: Architecture in the French/German Relationship,” Getty Research Institute, Los Angeles, 2009; “The Boundary as Threshold,” cycle de conférences “Fuzzy Boundaries,” Department of Architecture and Urban Design, University of California, Los Angeles, 2009; “New York e gli architetti europei: dal modello al campo giochi,” Master di storia dell’architettura, Università di Roma Tre, 2009; “Le Corbusier: latest news from the front,” Maison française, American Institute of Architects, New York, 2009; “Le Corbusier: the lyricism of architecture in the machine age,” Barbican Centre, Londres, 2009; “Architecture between front and rear: designing World War II,” Taubman College of Architecture and Urban Planning, University of Michigan, Ann Arbor, 2009; “Toward the greater Paris: planning the region since 1920,” Berlage Institute, Rotterdam, 2009; “Writing a History of 20th Century Architecture: Questions and Methods,” séminaire, Northwestern University, Evanston, Ill., 2008; Exposé à l’occasion de l’inauguration de l’exposition *In der Wüste der Moderne, koloniale Planung und danach*, Haus der Kulturen der Welt, Berlin, 2008; “Architektur in Uniform: entwerfen und bauen

für den Zweiten Weltkrieg,” Fakultät Architektur, Institut für Baugeschichte, Architekturtheorie und Denkmalpflege, Technische Universität Dresden, Dresden, 2008; “Writing a History of 20th Century Architecture: Questions and Methods,” Simpson Center for the Humanities, University of Washington, Seattle, 2008; “Architettura dal 1980, dal Postmoderno all’Ipermoderno,” Università Roma Tre, Rome, 2008; “L’architecture de New York: délire et dollar,” Maison de l’architecture des pays de Loire, Nantes, 2008; “Los Angeles: l’automobile, plus long chemin entre le tramway et le metro,” Club ville et aménagement, 2008; “Encore une? Écrire une histoire de l’architecture du XXe siècle,” Maison de l’architecture Rhône-Alpes, Villeurbanne, 2008; “Scholarship or Politics? Architectural History and the Risks of Autonomy,” Keynote address à la rencontre annuelle de la Society of Architectural Historians, Cincinnati, 2008; “Paris and the French State: Representation and Control,” Max Weber lecture series, “Power and Architecture: The Construction of Capitals,” Deutsches Haus et Center for European and Mediterranean Studies, New York University, 2008; “Le Corbusier’s *Toward an Architecture*: From the Bildungsroman to the Manifesto,” Los Angeles, Getty Research Institute, 2008; School of Architecture, University of Miami, 2008; “Regards croisés sur les stratégies de développement urbain à Paris et à Berlin au 20<sup>e</sup> siècle,” introduction à la Journée de formation à destination des élus parisiens “Paris-Berlin, villes durables? Echanges et réflexions autour des initiatives berlinoises et parisiennes,” 2008.

**Conferences:** (organized or chaired): Organization of the symposium “Front to Rear: Architecture and Planning During World War I,” Institute of Fine Arts, New York University, Centre canadien d’architecture, université de Princeton, New York, 2009; Conduite scientifique de la rencontre “Paris Métropoles en miroir; L’Île de France comme région métropolitaine,” Institut d’études avancées, Paris, 2008.

**Honors and Awards:** Getty Visiting Scholar, Getty Research Institute, Los Angeles, California, Spring 2009.

**Projects:** Exhibition: *Architecture in Uniform: Designing and Building for World War Two*, Centre Canadien d’Architecture, Montréal et Nederlands Architectuurinstituut, Rotterdam, 2011 (curator); Exhibition: *Interférences à travers le Rhin, l’architecture entre France et Allemagne*, Musée d’art moderne et contemporain, Strasbourg, 2012 (curator with Hartmut Frank).

## Philippe de Montebello

**Awards and Honors:** Received the 2009 National Humanities Medal awarded by President Barack Obama.

## Finbarr Barry Flood

**Publications:** Books, 2009: *Objects of Translation: Material Culture and Medieval ‘Hindu-Muslim’ Encounter* (Princeton, Princeton University Press); *Objects of Translation: Material Culture and Medieval ‘Hindu-Muslim’ Encounter* (Delhi, Permanent Black). Articles and Essays, 2009: “Masons and Mobility: Indic Elements in Twelfth-century Afghan Stone-carving,” in Anna Filigenzi & Roberta Giunta, eds., *Fifty Years of Research in the Heart of Eurasia*, Istituto Italiano per l’Africa et l’Oriente, Rome, 2009; “La communauté imaginaire,” *Qantara*, 73; “An Ambiguous Aesthetic: Crusader Spolia in Ayyubid Jerusalem,” in Sylvia Auld & Robert Hillenbrand, eds., *Ayyubid Jerusalem*, World of Islam Festival Trust, London; “Islamic Identities and Islamic Art: Inscribing the Qur’an in Twelfth-Century Afghanistan,” in Elizabeth Cropper, ed., *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century* (Studies in the History of Art Series) National Gallery of Art (Washington, D.C.). Review Articles, 2009: “Review of Oleg Grabar, *The Dome of the Rock*” (Cambridge, Mass., 2006), *Journal of Palestine Studies*, 38/4.

**Invited Lectures and Papers:** 2010: “All that Glitters: Ornamentation, Animation, and Islam’s ‘Image Problem,’” Elizabeth and Todd Warnock Lecture, Art History Department, Northwestern University. “All that Glitters: Image and Ornament in Early Islam,” Institute for Advanced Study & Department of Art and Archaeology, Princeton University. “All that Glitters: Image and Ornament in Early Islam,” Aga Khan Program for Islamic Architecture, Department of the History of Art and Architecture, Harvard University. “Between Hair Extensions and Tattoos: The Status of the Image in Islam,” presented in the series Fusions in the History of Art, Department of Art History, University of Delaware. “Rethinking the Real: Islamic Theology as a Source for Image Theory,” History of Art Department, Johns Hopkins University, Baltimore, 2009; “From King of the Mountains to the Second Alexander: Going Global in Medieval Afghanistan,” Wilkinson Lecture, Metropolitan Museum of Art, New York.

**Conference Panels and Workshops:** 2009: Discussant for “Middle Eastern Art in Translation: A Conversation with Critics, Artists and Curators,” a panel discussion at the Hagop Kevorkian Center, New York University

## Jonathan Hay:

**Publications:** *Sensuous Surfaces: The Decorative Object in Early Modern China*, Reaktion Books: 2009; “Luo Ping: The Encounter with the Interior Beyond.” In *Eccentric Visions: the Worlds of Luo Ping*, edited by Kim Karlsson. Zurich, Museum Rietberg, 2009.

## Alexander Nagel

MA 1996, PhD 2004

### Email address:

an43@nyu.edu

### Publications:

Books: *Anachronic Renaissance* (Co-author Christopher Wood), New York: Zone Books, 2010; *Subject as Aporia in Early Modern Art* (Co-edited with Lorenzo Pericolo), Aldershot, Ashgate Press, 2010.

### Lectures and Presentations at Conferences:

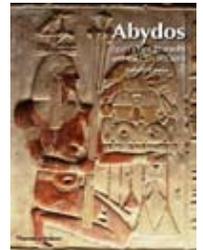
“Report on Some Discoveries of 1492,” invited lecture, Center for Medieval and Renaissance Studies, UCLA, 2010; “What does a portrait want?” invited lecture, Cabinet Space, New York; 2009; “Towards a typology of gibberish,” invited lecture, Department of the History of Art, University of Pennsylvania; 2009; “Non-site-specificity: Robert Smithson and the Holy Land,” *College Art Association Conference*; Los Angeles, 2009. Conferences (organized or chaired): 2010, Professor Nagel will be running a working group entitled “The Reformation in a Global Context” at the Institut National de l’Histoire de l’Art in Paris. Participants include Finbarr Barry Flood, Alessandro Russo, and Olivier Christin.

**Projects:** Books: *The Controversy of Renaissance Art* (forthcoming, Chicago University Press); *Medieval Modern* (under contract, Thames and Hudson).

## David O’Connor

### Publication:

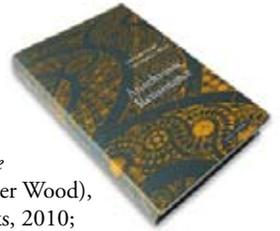
*Abydos: Egypt’s First Pharaohs and the Cult of Osiris*, Thames & Hudson, 2009.



## Marvin Trachtenberg

### Publication:

*Building-in-time from Giotto to Alberti and Modern Oblivion*, Yale University Press, 2010.



# ALUMNI UPDATES

*Editors note: This year, we organized alumni updates by field of interest rather than alphabetically by last name. We hope this new format will allow readers to discover alumni achievements within their own fields with relative ease.*

Conservation .....	19
Asian Art .....	19
Islamic Art .....	20
Ancient Near Eastern, Greek & Roman Art ..	21
Early Christian to Medieval Art .....	21
Renaissance to 18th Century Art .....	23
19th Century, Modern & Contemporary Art .	28

## Conservation

### Victoria Janssen

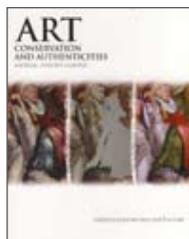
MA 1975, Conservation Certificate 1976  
**Mailing Address:** 1668 Whiteside Road, Cleveland, Nova Scotia B0E 1J0 Canada  
**Email Address:** victorijanssen@gmail.com  
**Latest Position:** Freelance Art History  
**Project:** Researching and writing *The Art of Carol Janeway: ceramics and paintings*. Always looking for Janeway tiles, many of which were sold at Georg Jensen Inc., 1940's.

### Will Shank

Conservation, MA 1981, Conservation Certificate, 1982  
**Mailing Address:** Calle Ample 17-19, Principal 2, 08002 Barcelona, Spain  
**Email Address:** willshank@earthlink.net  
**Awards:** Conservation Advocacy Award, 2010, from the American Institute for the Conservation of Artistic and Historic Works for his role as co-founder and co-chir of Rescue Public Murals, an Initiative of Heritage Preservation in Washington, D.C.

### Joyce Hill Stoner

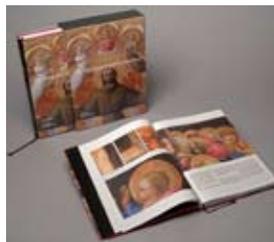
MA, 1970; certificate in conservation in 1973 (PhD in Art History, UD, 1995)  
**Current Position:** Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture, University of Delaware  
**Lecture:** "Degrees of Authenticity," University of Delaware, 2009.  
**Publications:** "Delivered keynote address, conference at the University of Glasgow, and published as: "Degrees of authenticity in the



discourse between the original artist and the viewer" in *Art: Conservation and Authenticities, material, concept, context*, edited by Erma Hermens and Tina Fiske, 2009, Archetype books; Report author (rapporteur) for the Salzburg Global Seminar on "Connecting To The World's Collections: Making The Case For The Conservation And Preservation Of Our Cultural Heritage," 2009, posted online.

### Serena Urry

Conservation, Certificate in Conservation, 1989  
**Mailing Address:** 276 East Palmer St., Detroit, MI 48202  
**Email Address:** urrys@hotmail.com



**Publications:** "Technical Evidence for the Construction of the Predella of Sassetta's Borgo San Sepolcro Altarpiece in the Panels of the *Passion of Christ* in the Detroit Institute of Arts" *Sassetta: The Borgo San Sepolcro Altarpiece*, ed. Machtelt Israëls, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, and Primavera Press, Leiden, 2009.  
**Lectures:** "Technical Examination and Treatment of Three Panels of a predella by Sassetta" American Institute for Conservation, 38<sup>th</sup> annual meeting, Milwaukee, WI, 2010.

### Joanne Klaar Walker

IFA/Conservation Center, 2005  
**Email Address:** jkklar22@hotmail.com  
**Latest Position:** William R. Leisher Memorial Fellow in the Research and Treatment of Modern Paintings, National Gallery of Art  
**Publications:** "Textural Techniques in Diego Rivera's Cubist Paintings in Diego Rivera, *The Cubist Portraits 1913-1917*, exhibition catalogue, Dallas, Meadows Museum, SMU, 2009.



## Asian Art

### Rosina Buckland

Japanese art history, PhD 2008  
**Email Address:** rosina.buckland@gmail.com  
**Latest Position:** Senior Curator (Japan), Dept of World Cultures, National Museum of Scotland  
**Publications:** *Shunga: Erotic Art in Japan*, British Museum Press, autumn 2010.



### Patricia Eichenbaum Karetzky

Asian Art MA, PhD 1979  
**Mailing Address:** 150 East 69<sup>th</sup> St # 10N, NY, NY 10021  
**Email Address:** Karetzky@bard.edu  
**Website:** Karetzky.com

**Latest Position:** O. Munsterberg Chair of Asian Art, Bard College; Assoc. Prof., Lehman College  
**Publications:** Articles, *Medieval Chinese Art: "Images of the Immortal in Ancient Chinese Art," The Proceedings of International Conference of Taoism on Mt. Tiantai and Zhejiang*, Zhejiang Ancient Art Publ., 2008; "Empress Wu, Maitreya and Xuanzang," *New Delhi Conference on Xuanzang and the Silk Road*, New Delhi: National Museum, Delhi: Indira Gandhi National Center for the Arts, 2008; "The Evolution of the Image of Xian in the Han," *Daoist Art History*, Xi'an Art Academy of Art, 2008; "The East West Transmission of the Wine Ewer," *Kristi*, New Delhi, 2008; Articles, *Contemporary Chinese Art: "New Works, New Directions in the Art of Yang Jinsong," Yishu*, v.7, 2008; "Xu Yong: Photographer of the Vanishing Past and the Emerging Future of China," *Yishu*, v.7, 2008; "Conroy Sanderson: Two Heads are Better than One," *Yishu*, v.8, 2009; "Cui Guotai, "Rust Never Sleeps", *Yishu*, v.8, 2009.

**Papers Presented At Meetings:** "Regional Style and The Role of Scriptures in the Evolution of Buddhist Art During the Medieval Period," Chinese Buddhist Art: New Dimensions and Perspectives, University of Sydney, Australia, 2008; "Tang Buddhist Metropolitan Style," T'ang Studies: The Next Twenty-five Years, University of Albany, SUNY, 2009; "The Evolution of the Image of the Divine in Daoist Art," Fifth International Daoist Studies Conference, Mt Wudang Hubei, 2009; "Contemporary Christian Art," Sixth International Conference of Asian Studies 6, Daejeon, Korea, 2009.

**Projects:** Curatorial: 2009 *Xun Dao Searching for the Spiritual in Chinese Contemporary Art*, Frederieke Taylor Gallery, NYC.

### Diana P. Rowan

Buddhist Sculpture, PhD 1997  
**Mailing Address:** 1140 Fifth Avenue, New York, NY 10128  
**Email Address:** dprowan@nyc.rr.com  
**Latest Position:** Contractual Lecture, The Metropolitan Museum of Art  
**Publication:** Contributor to the catalogue [3 of 22 entries], *Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collection at Columbia University* (Columbia University in the City of New York, Miriam and Ira D. Wallach Art Gallery, 2008)

# ALUMNI UPDATES CONTINUED

## Asian Art continued

### Hannah Sigur

Japanese Art History,  
ABD 1994

#### Mailing Address:

1821 San Ramon Avenue,  
Berkeley, CA 94707

#### Email Address:

[hannah.sigur@gmail.com](mailto:hannah.sigur@gmail.com)

**Website:** [www.linkedin.com](http://www.linkedin.com),  
[www.academia.edu](http://www.academia.edu)

**Latest Position:** Adjunct Lecturer, Art Department, San Francisco State University 2003-current; Adjunct lecturer, Art History, University of California, Davis 2003-current.

**Publications:** *The Influence of Japanese Art on Design* (Gibbs Smith, 2008).

**Current Project:** Writing a chapter on the World's Columbian Exposition of 1893 for the newest edition of *Events that Changed America in the 19th Century*, by John Findling (ABC-Clio/Greenwood Press), forthcoming later this year or early 2011, and with Dr. Findling will present at the PCA/ACA annual meeting in St. Louis at the end of March.

**Lectures:** "From Japanese to Japonese to Modern: Wallpaper Design 1876-1915" Smithsonian-Corcoran MA Program in the Decorative Arts, 2010; "A Pure Invention" Victorian Society of America Newport Summer School, 2009; "Japanese and Japonese in a Collection." Utah Museum of Art, 2009; "Japan at the International Expositions: 'Art' and Politics in the Gilded Age" Popular Culture Association/American Culture Association Annual Meeting, New Orleans, LA, 2009; Various book-related presentations, 2008-2009: Fine Arts Museums of San Francisco, Asian Art Museum of San Francisco, Mechanics Institute, San Francisco; Maymont House, Richmond Virginia; San Diego Society of Appraisers; The George Washington University, Washington, DC; Savannah College of Art & Design; Berkeley Architectural Heritage Association.

## Islamic Art

### Sussan Babaie

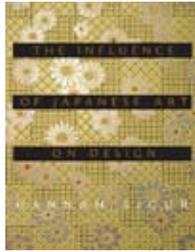
Islamic, PhD 1994

**Mailing Address:** 3000 Hunting Valley Drive, Ann Arbor, MI 48104

**Email Address:** [sbabaie@mac.com](mailto:sbabaie@mac.com)

**Last & New Positions:** Getty Visiting Scholar, Getty Research Institute, 2008-2009; Fulbright Regional Scholar, Egypt and Syria, 2009-2010; Allianz Visiting Professor, History of the Arts, University of Munich, 2010-2011

**Publications:** "The Safavid Empire of Persia: 'The Padshah of the Inhabited Quarter of the Globe,' in *The Great Empires of Asia*, edited by Jim Masselos (Thames and Hudson, 2010); "Visual Vestiges of Travel: Persian Windows on European Weaknesses," *Journal of Early Modern History* 13 (2009);



"Painting as Performance," Essay for the catalogue of exhibition of works by Reza Derakhshani, Leila Taghinia-Milani Heller Gallery, New York, 2009; *Isfahan and its Palaces: Statecraft, Shi'ism and the Architecture of Conviviality in Early Modern Iran* Edinburgh: University of Edinburgh Press, 2008.

**Awards:** Middle East Studies Association, Houshang Pourshariati Iranian Studies Book Award for 2009 best book on an Iranian subject *Isfahan and its Palaces: Statecraft, Shi'ism and the Architecture of Conviviality in Early Modern Iran* Edinburgh: University of Edinburgh Press, 2008; Tom and Patricia Kennedy Residential Fellowship, School of Art and Art History, University of South Florida, Tampa, Florida, 2011.

#### Lectures and Presentations at Conferences:

2010: "Domestic Architecture and Social History of Cosmopolitanism in the Middle East: Cairo, Isfahan and Aleppo (17<sup>th</sup>-18<sup>th</sup> c)," at the Supreme Council of Antiquities, Cairo, Egypt; "Signs of Architectural Personhood in 15<sup>th</sup>-century Persianate World," in two-part panel entitled "The Visibility of the Architect across Cultures," at the Renaissance Society of America Annual Conference, Venice, Italy; "Where is the Modern in Post-Modern?" and other problems in contemporary arts from the Middle East," American University in Beirut, Beirut, Lebanon; 2009: "Sacred Sites of Kingship: Rethinking the Architectural Plan of Safavid Isfahan," British Museum, London, UK; "Anxious Historiographies of 'Islamic' Art," organizer of workshop and lecture, Getty Research Institute, Los Angeles; "Of Architecture and Kingship; from the Achaemenids to the Pahlavis," panel co-chair and co-organizer, College Art Association: Los Angeles, CA

**Current Projects:** Co-edited book and chapter contribution, *Persian kingship and architecture: Strategies of power in Iran from the Achaemenids to the Pahlavis* (accepted for publication by I. B. Tauris, scheduled 2012); *On the Architectural Mnemonics of the Metropole in the Middle East* book-length, trans-regional study of domestic architecture and decoration focusing on mercantile networks and cosmopolitan communities in 17<sup>th</sup> and early 18<sup>th</sup> centuries Aleppo, Damascus, Cairo and Isfahan; Series of essays on contemporary art from the Middle East concerning new global marketability, missing modernisms and the problems of history with a focus on Iran but also thinking about Egypt, Syria and Lebanon. First installment accepted for publication by the *Getty Research Journal*.

### Olga Bush

Islamic Art and Architecture, PhD 2006

**Mailing Address:** 151 College Ave. Apt. 2, Poughkeepsie, NY 12603

**Email Address:** [olbush@vassar.edu](mailto:olbush@vassar.edu)

**New Position:** Adjunct Assistant Professor of Islamic Art and Architecture, Department of Art, Vassar College; 2010-13 Newsletter Editor,

Historians of Islamic Art Association.

**Publications:** "The Writing on the Wall: Reading the Decoration of the Alhambra," *Muqarnas*, 26, 2009; "A Poem is a Robe and a Castle: Inscripting Verses on Textiles and Architecture in the Alhambra," *11<sup>th</sup> Biennial Symposium of the Textile Society of America*, Proceedings, Honolulu, Hawai'i, 2009; "Designs Always Polychromed or Gilded: The Aesthetics of Color in the Alhambra," *And Diverse are Their Hues: Color in Islamic Art and Culture*, Proceedings of the 3<sup>rd</sup> Biennial Hamad bin Khalifa Symposium on Islamic Art, Cordoba, Spain, forthcoming, New Haven: Yale University Press, 2010; Entries for the catalog of Islamic Art at the Metropolitan Museum of Art, forthcoming, 2011.

#### Lectures and Presentations at Conferences:

"Designs Always Polychromed or Gilded: The Aesthetics of Color in the Alhambra," "And Diverse are Their Hues: Color in Islamic Art and Culture," Proceedings of the 3<sup>rd</sup> Biennial Hamad bin Khalifa Symposium on Islamic Art, Cordoba, Spain, 2009. **Projects:** Monograph in progress on the Alhambra; essay on the Royal Chapel in the Cathedral of Córdoba, Spain.

### Tom Freudenheim

Islamic Art, MA 1966

**Mailing Address:** 1200 Fifth Avenue, Apt. 5B; New York, New York 10128

**Email Address:** [Tom@Freudenheim.com](mailto:Tom@Freudenheim.com)

**Projects:** President, Board, American Federation of Arts and serves on several other boards; Fellow, Goodenough College, London; Wall Street Journal art critic, columnist

**Curator:** The Museum Journal

### Aysin Yoltar-Yildirim

Islamic Art, MA 1994, PhD 2002

**Mailing Address:** 12 Robinson Street, Apt. 21, Cambridge, MA 02138

**Email Address:** [ayoltar@yahoo.com](mailto:ayoltar@yahoo.com)

**Latest Position:** Independent Scholar

**Publications:** *Ottoman Decorative Arts*, Ankara

2009; "Seljuk Carpets and Julius Harry Löytved-Hardegg: A German consul in Konya in the early 20<sup>th</sup> century." *Thirteenth International Congress of Turkish Art (Proceedings)*, Eds. G. Dávid and I. Gerelyes, Hungarian National Museum, Budapest.

**Honors and Awards:** Barakat

Trust Grant for a combined art history and conservation project (with IFA conservation alumnus P. Hepworth).

**Projects:** Endowment deeds of Ottoman royal women at the Ankara Vakıflar Museum.



## Ancient Near Eastern, Greek & Roman Art

### Zainab Bahrani

Ancient Near Eastern Art,  
PhD 1989

**Mailing Address:** Department  
of Art History, Columbia  
University, 826 Schermerhorn  
Hall, 1190 Amsterdam Avenue,  
New York, NY 10027

**Email Address:**

zb2101@columbia.edu

**Latest Position:** Edith Porada Professor of Art  
History and Archaeology, Columbia University,  
New York

**Publications:** *Rituals of War: the body and violence  
in Mesopotamia*. New York Zone Books, 2008.

**Honors and Awards:** 2009, Awarded The  
American Historical Association's James Henry  
Breasted Book Prize for her latest book, *Rituals of  
War*; elected to the Slade Professorship in the Fine  
Arts, Oxford, 2010-2011.



### Beryl Barr-Sharrar

Greek and Roman,  
MA 1972, PhD 1980

**Mailing Address:**

311 East 72<sup>nd</sup> Street,  
New York, NY 10021

**Email Address:**

bbsharrar@aol.com /  
bbs5@nyu.edu

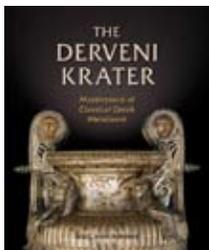
**Latest Position:**

Adjunct Professor of Fine Arts, Institute of Fine  
Arts

**Recent Publications:** Articles: "A Plakettensvase  
from Ancient Messene," in *KEPMATIA: Essays in  
Honor of Ioannis Touratsoglou*. Athens, 2009; "A  
Classical Greek Bronze Situla with Figurative Relief  
in the Museum of Fine Arts, Boston" (with Richard  
Newman) in *Materials and Manufacturing Processes*,  
24, London 2009; Encyclopedia Entry: "The  
Derveni Krater," *Oxford Encyclopedia of Ancient  
Greece and Rome*, 2010.

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

**Projects:** Invited paper on the marble maenad  
in Dresden for the International Conference on  
Skopas of Paros, Paros (Greece), 2010; a book  
on Hellenistic luxury metalwork: gold, silver and  
bronze; a book on Greek bronze vessels, Archaic to  
late Hellenistic; an introductory guide to Greek art  
in bronze.



### Beth Cohen

Greek and Roman Art, MA 1970, PhD 1977

**Mailing Address:** 425 E 86th St., Apt. 4C, New  
York, NY 10028-6491

**Latest Position:** Museum Review Editor, *The  
American Journal of Archaeology*, 2007-2010

**Publications:** "New Light on a Master Bronze  
from Etruria: Exhibition review of *The Chimaera  
of Arezzo* at the Getty Villa of the J. Paul Getty  
Museum," *American Journal of Archaeology* 114,  
forthcoming, 2010 at www.ajaonline.org; Articles  
in the *Encyclopedia of Ancient Greece and Rome*,  
Oxford University Press, 2009: "Ancient Painting;"  
"Vase Painters.;" "Antiquities Belonging to the  
City of Paris: The Reinstallation of Greek and  
Roman Antiquities in the Petit Palais, Musée des  
Beaux-Arts de la Ville de Paris," *American Journal of  
Archaeology* 112, 2008; "Museum Reviews Editorial  
Statement," *American Journal of Archaeology* 112,  
2008; "The Colors of Clay: Combining Special  
Techniques on Athenian Vases," in Kenneth  
Lapatin ed., *Papers on Special Techniques in Athenian  
Vases*, Los Angeles, The J. Paul Getty Museum,  
2008; Art consultant for Sarah B. Pomeroy, Stanley  
M. Burstein, Walter Donlan and Jennifer Tolbert  
Roberts, *Ancient Greece: A Political, Social, and  
Cultural History*, 2nd ed., Oxford University Press,  
New York and Oxford, 2008.

**Lectures:** "Jewelry and the Construction of  
Female Identity in Athenian Art," International  
Colloquium: *Pratiques politiques et culturelles du  
vêtement: s'habiller et se déshabiller en Grèce et à  
Rome*, Institut national d'histoire de l'art (INHA),  
Paris, 2009.

### Eugene Dwyer

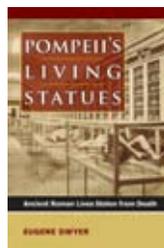
Roman Art, MA 1967

**Publications:** *Pompeii's Living  
Statues: Ancient Roman Lives  
Stolen from Death*.

Ann Arbor: University of  
Michigan Press, 2010;

"Pompeii versus Herculaneum,"  
in Carol Mattusch (Ed.),

*Rediscovering the Ancient World  
on the Bay of Naples*, Pompeii and the Roman  
Villa: Art and Culture around the Bay of Naples,  
Washington, National Gallery of Art, 2008 -2009,  
forthcoming.



### Katherine Schwab

Ancient Greek Art, PhD 1988

**Mailing Address:** 153 Hunyadi Avenue, Fairfield,  
CT 06824

**Email Address:** kaschwab@fairfield.edu

**Publications:** Chap. 7: "New Evidence in  
Parthenon East Metope 14," *Structure, Image,  
Ornament: Architectural Sculpture of the Greek  
World*, ed. R. von den Hoff and P. Schultz, David  
Brown Books/Oxbow Books, 2009; "Creative  
Intentions, Truth and Archaeology," *The Creative  
Photograph in Archaeology*, ed. C. Antoniadis,

Athens, Benaki Museum, 2009.

**Lectures and Presentations at Conferences:**

"Creative Intentions, Truth, and Archaeology,"  
Symposium on *The Creative Photograph in  
Archaeology* exhibition, at the Benaki Museum  
(2008) and at Fairfield University 2007; "Looking  
Past the Myths in the Parthenon Metopes,"  
*Parthenon Sculpture, Parthenon Project Japan 2007-  
2009*, Tsukuba University, Tsukuba-City, Japan,  
2008.

**Conferences:** Organizer, Symposium on "The  
Creative Photograph in Archaeology," in  
conjunction with an exhibition of the same name,  
at Fairfield University, 2007.

**Exhibitions:** *Parthenon East and North Metope  
drawings* (scans of 26 drawings), permanent  
installation, Parthenon Gallery, Acropolis Museum,  
since June 2009, <http://tinyurl.com/yb87m4w>; "An  
Archaeologist's Eye: Photographs and Parthenon  
Drawings of Katherine Schwab," Lukacs Gallery,  
Fairfield University, Fairfield, CT, 2009.

<http://blog.fairfield.edu/cas/?p=169>.

**Projects:** "Caryatid Hairstyling Project" and DVD,  
project director, 2009.

<http://www.fairfield.edu/caryatid>

## Early Christian to Medieval Art

### Jennifer Ball

Early Christian and Byzantine Art, 1994-2001

**Mailing Address:** 552 Riverside Drive #3K NY,  
NY 10027

**Email Address:** jball@brooklyn.cuny.edu

**Latest Position:** Associate Professor Brooklyn  
College and the Graduate Center, CUNY

**Publications:** "The Missing Link: Filling the Gap  
in the Evolution of Medieval Domestic Looms," in  
*Anayemata Evtika: Early Christian, Byzantine and  
Armenian Studies in Honor of Thomas F. Mathews*  
(Mainz: Philipp von Zabern GmbH, 2009).

### Ena Heller

Medieval/Renaissance, MA 1991, PhD 1997

**Mailing Address:** 64 Linwood Road, New  
Rochelle, NY 10804

**Email Address:** eheller@mobia.org

**Latest Position:** Director, Museum of Biblical Art  
(MOBIA)

**Publications:** *Perspectives on Medieval Art: Learning  
through Looking*, contributing editor, Giles Ltd. &  
MOBIA, 2010; "Sibling Rivalry: Martha and Mary  
of Bethany," in *From the Margins II: Women of the  
New Testament and their Afterlives*, eds. Christopher  
C. Rowland and Christine E. Joyes, Sheffield  
Phoenix Press, 2009; *Tobi Kahn: Sacred Spaces of the  
21<sup>st</sup> Century*, contributing editor, exhibition catalog,  
Giles Ltd & MOBIA, 2009; "Bibles, Midrashim,  
and Medieval Tales: The Artistic Journey of  
Potiphar's Wife," in *From the Margins I: Women of  
the Hebrew Bible and their Afterlives*, eds. Peter S.  
Hawkins and Lesleigh Cushing-Stahlberg, Sheffield

# ALUMNI UPDATES CONTINUED

## Early Christian to Medieval Art continued

Phoenix Press, 2009; "From the Trenches of the Museum of Biblical Art" in *Re-Enchantment*, eds. James Elkins and David Morgan, Routledge, 2009.  
**Lectures:** "Patronage: Why Giving to the Arts Matters," at the IAM Conference, New York, 2009;  
**Honors and Awards:** 2010 American Academy of Religion award in Religion and the Arts.

### Vivian Mann

Western Medieval Art, PhD, 1977

**Mailing Address:** Graduate School, Jewish Theological Seminary, 3080 Broadway, New York, New York 10027

**Email Address:** vimann@jtsa.edu

**Position:** Director, Masters Program in Jewish Art  
**Publications:** *review, Katrin Kogman-Appel, Illuminated Haggadot from Medieval Spain. Biblical Imagery and the Passover Holiday, Speculum, 83, 2008;* entry, "East European Ceremonial Art," *The YIVO Encyclopedia of Jews in Eastern Europe*, ed. Gershon D. Hundert, New Haven, 2008; Author and Editor: *Uneasy Communion: Jews, Christians and Alkarpieces in Medieval Spain* (London: 2010), exhibition curated for MOBLA, New York; entries, "Art" and "Carpets," *Encyclopedia of the Jews in the Islamic World*, ed. Norman Stillman (Leiden: Brill, 2010); entry, "East European Ceremonial Art," *The YIVO Encyclopedia of Jews in Eastern Europe*, ed. Gershon D. Hundert, New Haven, 2009.

**Lectures:** "Jewish Art and Visual Culture: A Century of Academic Achievement," Jewish Art in Context: The Role and Meaning of Artifacts and Visual Images, Tel Aviv University, 2008; "Imagining the Temple in Late Medieval Spanish Altarpieces," The Temple of Jerusalem: From Moses to the Messiah, Yeshiva University, 2008; "A New View of Spanish Haggadot Illustrations: their Meaning and Art Historical Context," Conference on Jewish Art, Bar-Ilan University, 2008; "Fatimid Manuscripts in Hebrew and Arabic," Spaces & Visions: Historians of Islamic Art Association, 2008; "Two Become One: the Uses and Significance of Double Cups in the High Middle Ages," *Treasured Possession: Jews and Christian in a Medieval City*, Metropolitan Museum of Art, 2008; "Italian' Jewish Marriage Rings from Central Europe," Association of Jewish Studies, 2008; "Unknown Jewish Artists of the Middle Ages," Symposium: American Sephardi Federation, 2009.  
Honor: Elected Fellow of the American Academy of Jewish Research

### Areli Marina

Romanesque Art, Gothic Art, Italian Art 1300-1500, PhD 2004

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

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

**Latest 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, 2009; "The Baptistery of Parma," in Katherine L. Jansen, Joanna Drell, and Frances Andrews, eds., *Medieval Italy: Texts in Translation* Philadelphia: University of Pennsylvania Press, 2009.

### Lectures and Presentations at Conferences:

"The Italian Baptistery after the Year 1000: Myths, Misconceptions, and New Perspectives," annual meeting of the Society of Architectural Historians, Chicago, 2010; "Saint Peter's Venetian Square," *Innenraum und Außenraum: Wie formt der Platz die Stadt?*, Kunsthistorisches Institut, Florence, Italy, 2008. Conference sessions organized and chaired: "Buildings through Time: the Afterlives of Medieval Buildings," Society of Architectural Historians, Pasadena, 2009.

**Honors and Awards:** University of Illinois, Campus Research Board, Humanities Released Time, Fall 2008 (declined); University of Illinois, List of Teachers Ranked as Excellent, 2007-2009; Getty Foundation Non-Residential Postdoctoral Fellowship in Art History, 2008-2009; Hewlett Research Travel Grant, Summer 2010; Villa I Tatti Fellowship, Harvard Center for Italian Renaissance Studies, 2010-2011.

**Projects:** *The Italian Piazza Transformed: Parma's City Center in the Communal Age*. Book manuscript under contract with Pennsylvania State University Press; Research in progress, new book project: *Sanctified in Water, Sealed in Stone: The Italian Baptistery from 1000 to 1500*.

### Lucy Freeman Sandler

Romanesque and Gothic Art, PhD 1964

**Mailing Address:** 60 East 8th St. Apt. 19E, New York, NY 10003

**Email Address:** lucy.sandler@nyu.edu

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

**Publications:** Books: *Studies in Manuscript Illumination, 1200-1400*, London, 2008; *The Psalter of Robert de Lisle, Commentary on the Facsimile Edition*, Stuttgart, 2009; Articles: "The Weingarten 'Lectionarium matutinale' in St. Petersburg and New York," in *Romanesque Art and Thought in the Twelfth Century*, University Park, PA, 2008; "The Last Bohun Hours and Psalter," in *Tributes to Kathleen L. Scott, English Medieval Manuscripts: Readers, Makers and Illuminators*, edited by M. Hennessy, Turnhout, 2009; "Gone Fishing: Angling in the Fitzwilliam Bohun Psalter," in *Signs and Symbols, Proceedings of the 2006 Harlaxton Symposium*, edited by J. Cherry and A. Payne, Harlaxton Medieval Studies, XVIII, Donington, 2009.

**Honors and Awards:** Recipient of Festschrift: *Tributes to Lucy Freeman Sandler, Studies in Illuminated Manuscripts*, edited by K. A. Smith and

C. H. Krinsky, London, 2007.

**Projects:** Co-Editor, *Studies in Iconography*, 2009-; Member, International Advisory Committee, 2012 "Royal" exhibition, British Library, 2009-; Member, Visiting Committee, Department of Manuscripts, Pierpont Morgan Library and Museum, 2009-; Forthcoming publication: collected essays on the illuminated manuscripts of the Bohun family and monograph on the Psalter and Hours of Humphrey de Bohun, London, British Library MS Egerton 3277, London, British Library, forthcoming, 2012.

### Kathryn A. Smith

Medieval, MA 1989, PhD 1996

**Mailing Address:** New York University, Department of Art History, Silver Center 303, 100 Washington Square East, New York, NY 10003-6688

**Email Address:** kathryn.smith@nyu.edu

**Website:** <http://as.nyu.edu/object/KathrynSmith.html> (NYU Faculty Profile, Arts & Science); <http://arthistory.as.nyu.edu/object/KathrynSmith.html> (Department of Art History).

**Latest Position:** Associate Professor, Department of Art History, NYU

**Publications:** "Book, Body and the Construction of the Self in the Taymouth Hours," in *Negotiating Community and Difference in Medieval Europe: Gender, Power, Patronage, and the Authority of Religion in Latin Christendom*, ed. by Katherine Allen Smith and Scott Wells Leiden, Brill, 2009; "Chivalric Narratives and Devotional Experience in the Taymouth Hours," in *Negotiating Sacred and Secular in Medieval Art: Christianity, Islam, and Buddhism*, ed. by Alicia Walker and Amanda Luyster Aldershott, Hants., UK and Burlington, VT, Ashgate, 2009; review, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. by Conrad Rudolph, *caa.reviews*, 2008, <http://www.caareviews.org/reviews/1188>; excerpted in *The Art History Newsletter* as "Whither Medieval Art History?" November 24, 2008. <http://arthistorynewsletter.com/blog/>; review, Lucy Freeman Sandler, *Studies in Manuscript Illumination, 1200-1400*, in *Manuscripta* 54 (2010); forthcoming.

**Lectures:** "The Giffards of South Newington and their Artistic and Religious Patronage," South Newington Festival and Symposium 2010, Church of St. Peter ad Vincula, South Newington, UK, 2010; "The Monk Who Crucified Himself," Liminal Spaces: A Symposium in Honor of Pamela Sheingorn, Index of Christian Art, Princeton University, 2009; "Songs of the Self: The Illustration of the Psalms in the Taymouth Hours and the Construction of the Royal Female Self in Late Medieval England," J. Paul Getty Museum, Los Angeles CA, 2009; "A Book Fit for a Princess," Museum of Biblical Art, New York NY, 2008; "The Taymouth Hours: Stories and the Construction of the Royal Female Self in Late Medieval England,"

Bryn Mawr College, 2008; "City Artists, Courty Art: Shaping the Taymouth Hours in Early Fourteenth-Century England," 2008 Fellows Colloquia, The Metropolitan Museum of Art, New York NY, 2008; "Motion and Emotion: The Art of Liturgical Procession and Medieval Devotion," The Cloisters Museum of the Metropolitan Museum of Art, 2008.

**Conferences and Panels:** Book Launch for *Negotiating Community and Difference in Medieval Europe: Gender, Power, Patronage and the Authority of Religion in Latin Christendom*, ed. by Katherine Allen Smith and Scott Wells Leiden, Brill, 2009, co-sponsored by The Humanities Initiative and the Medieval Renaissance Center, NYU, 2010. Presenter; *Practical Knowledge*, MARC Spring Conference, New York University, 2009. Session chair; *Remembering the Crusades: Myth, Image, and Identity*, 28<sup>th</sup> Annual Conference of the Center for Medieval Studies, Fordham University, New York, 2008. Session chair, "The Commemorative Image." **Honors and Awards:** Humanities Initiative, New York University, award for team-taught course (with Fiona Griffiths, Department of History), "Women and the Book: Scribes, Artists, and Readers from Late Antiquity through the Fourteenth Century" (awarded 2009-10; to be taught Fall 2010); Golden Dozen Award for Excellence in Undergraduate Teaching, College of Arts and Science, New York University, 2009.

**Projects:** Book in-progress: *The Taymouth Hours: Stories and the Construction of the Self in Late Medieval England*, The British Library Studies in Medieval Culture London, The British Library Publications and Toronto, University of Toronto Press; Edited volume in-progress: with Joyce Coleman and Markus Cruse, *The Social Life of Illumination: Manuscripts, Images, and Communities in the Late Middle Ages, Medieval Texts and Cultures of Northern Europe* Turnhout, Brepols; Several articles in-progress on medieval manuscript illumination and the roles of images in late medieval religion.

#### Martin Werner

Medieval Art, PhD 1967

**Email Address:** mwerner@temple.edu

**Latest Position:** Emeritus Professor, Temple University

337 Gerard Ave., Elkins Park, Pa. 10927

**Latest Project:** Lecture, "The Binding of the Stonyhurst Gospel of St John and St John," Conference on Insular and Anglo-Saxon Art and Thought in the Early Medieval Period sponsored by the Index of Christian Art, Princeton University, Tuesday, 2010, to be published in the next volume of *The Index of Christian Art, Occasional Papers*.

## Renaissance to 18th Century Art

#### Michaël J. Amy

Renaissance, MA 1989, PhD 1997

**Mailing Address:** College of Imaging Arts & Sciences, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623

**Email Address:** Michael\_Amy35@hotmail.com

**Website:** www.michaelamy.com

**Latest Position:** Associate Professor of the History of Art, College of Imaging Arts & Sciences, Rochester Institute of Technology

**Publications:** Rachel Baum and Michaël Amy, *Hiroshi Senju*, Milan, Skira, 2009; "Daguerreotypes by Southworth & Hawes convey mid-19<sup>th</sup>-century America through its luminaries and ordinary citizens," (2006) reprinted in *The Weight of Photography. Photography: History, Theory and Criticism. Introductory Readings*, Johan Swinnen and Luc Deneulin editors, Brussels, Academic and Scientific Publishers, 2010; "The Call of the Wild," in *Jan Fabre, Chapters I-XVIII, Waxes & Bronzes*, Paris, Guy Pieters Gallery, 2010 (also published, by this publisher, in French and Dutch);

"Testing the Limits," in *Folkert de Jong, Circle of Trust, Selected Works 2001-2009*, Amsterdam and Groningen, Black Cat Publishing and Groninger Museum, 2009, pp.84-88 (exhibition catalogue, Groninger Museum, 2009 – 2010); Robert Sagerman, Torino, Ermanno Tedeschi Gallery, 2009; "Seizing the Chaos of Life: A Conversation with Peter Buggenhout," in *Sculpture*, 28, 2009, reprinted in Dutch by the Museum Dhondt-Dhaenens in Deurle, Belgium; "De chaos van het leven vatten: een gesprek met Peter Buggenhout," in *Museum Doordacht* 8, 2009.

**Lectures:** "Making Sense of Chaos," Visual Arts Department, Bowdoin College, Brunswick, Maine, 2009; Thoughts on Robert Sagerman's exhibition of paintings: "On and On: Inquiries into Indeterminacy," Margaret Thatcher Projects, New York, 2009.

#### Andaleeb Badiee Banta

Renaissance and Baroque European art, MA 1999, PhD 2007

**Mailing Address:** 3415 74th Street, Apt 2F, Jackson Heights, NY 11372

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

**Latest Position:** Assistant Curator of Old Master Prints, National Gallery of Art,

**Publications:** "A Commission Gone Awry: Bernardo Strozzi's Frescoes in the Palazzo Lomellino, Genoa" in *Spain, Europe, and the Americas: Essays in Honor of Jonathan Brown*, ed. S. Schroth, forthcoming; "Trials and tribulations: new documentary evidence for Bernardo Strozzi in Genoa, ca. 1626-1630," *The Burlington Magazine*,

151, 2009.

**Lectures:** "Bernardo Strozzi: A Tale of Two Cities," Art in the Stacks Lecture Series, The New York Public Library, 2010; "*Il Prete Genovese*: Bernardo Strozzi in Venice," The Spring Fellows Colloquium, The Metropolitan Museum of Art, 2010; "*Meisterstiche* as Masterpieces: The Prints of Albrecht Dürer, Lucas van Leyden, and Hendrick Goltzius at the Mead," The Mead Art Museum, Amherst College, 2009; "The Case of Strozzi's Secularization," Renaissance Society of America Annual Conference, Los Angeles, 2009.

**Honors and Awards:** 2011 The Gladys Kriebel Delmas Foundation Grant for Independent Research in Venice; 2009-2010 Sylvan C. Coleman and Pamela Coleman Memorial Fellowship, The Metropolitan Museum of Art.

**Projects:** Currently working on a book, *Bernardo Strozzi: Between Sacred and Profane in Early Seventeenth-Century Genoa and Venice*.

#### Ronni Baer

17<sup>th</sup>-century Dutch art,

MA Oct 1981,

PhD May 1990

**Mailing Address:**

Museum of Fine Arts,  
465 Huntington Avenue,  
Boston, MA 02115

**Email Address:**

rbaer@mfa.org

**Website:** www.mfa.org

**Latest Position:** William and Ann Elfers Senior Curator of European Painting, Museum of Fine Arts, Boston

**Publications:** (with Sarah Schroth) *El Greco to Velázquez: Art during the Reign of Philip III*, Museum of Fine Arts, Boston, 2008.

**Lectures:** "Meléndez and the Still Life Tradition," Museum of Fine Arts, Boston, 2010; "Luis Meléndez: More than Meets the Eye," Devens lecture, Museum of Fine Arts, Boston, 2010;

"Behind the Scenes: The Making of El Greco to Velázquez," Art Institute of Chicago, 2009 and Boca Raton Museum of Art, Boca Raton, 2008.

**Honors and Awards:** *Encomienda de la Orden de Isabel la Católica* (Knight-Commander of the Order of Isabella the Catholic) awarded by King Juan Carlos I of Spain, 2008.

**Projects:** Currently preparing an exhibition of Western still lifes from the MFA collections for travel to Asia in 2011 and an international loan exhibition focused on the depiction of the various classes in 17<sup>th</sup>-century Dutch painting.

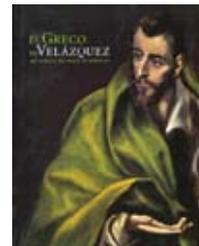
#### William Barcham

Italian Baroque Art, PhD 1974

**Mailing Address:** 218 Harrison Avenue, Highland Park, NJ 08904

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

**Latest Position:** Professor, History of Art, Fashion Institute of Technology, SUNY



# ALUMNI UPDATES CONTINUED

## Renaissance to 18th Century Art continued

**Publications:** “Private Images for Public Spaces: Religious Art in Eighteenth-Century Venice,” in *Venice in the Age of Canaletto*, exh. cat., Sarasota FL and Memphis TN, 2009-2010, Munich, London and New York, 2009; “Rosalba Carriera e Anton Maria Zanetti tra Venezia e Parigi nella prima metà del secolo XVIII,” in *Rosalba Carriera 1673-1757*, Verona, 2009; “Bernardino da Feltre, the Monte di Pietà and the *Man of Sorrows*: Activist, Microcredit and Logo,” co-authored with C. Puglisi, *artibus et historiae* 57, 2008.

**Lectures:** Universidad de los Andes, Bogota, Colombia: “The Franciscans and the Man of Sorrows: Its Probable Propagators, Its Prominent Patrons,” 2009; Convegno, Bologna, Italy: “La Trasformazione del *Christo passo* in un emblema urbano a Padova nel Quattrocento,” 2009; Renaissance Society of America, Los Angeles CA: “Remembering Cardinal Federico in the Cornaro Chapel,” 2009; Franciscan Art History Conference, Denver CO: “The Franciscans and the Man of Sorrows: Its Probable Propagators, Its Prominent Patrons,” 2008; 43<sup>rd</sup> International congress on Medieval Studies, Kalamazoo MI: “The King’s Body and the *Man of Sorrows*: The Coronation Book of Charles V of France,” 2008.

**Projects:** co-curator, exhibition, *Passion in Venice*, Museum of Biblical Art, 2011.

### Alan Phipps Darr

Renaissance and Baroque, MA 1975, PhD 1980

**Mailing Address:** Detroit Institute of Arts, 5200 Woodward Ave., Detroit MI 48202

**Latest Position:** Head of the European Paintings, Sculpture and Decorative Arts Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts, Detroit Institute of Arts

**Publications:** Accepted for publication: “Donatello, Desiderio and Geri da Settignano, and Sculpture in Pietra Serena for a Boni Palace and Elsewhere in Florence: A Reassessment,” *The Proceedings of the International Conference on Desiderio da Settignano*, conference held Villa I Tatti and Kunsthistorisches Institute, Florence, 2007, forthcoming 2010; “Virtuoso Carving: Three Eighteenth-Century British Portrait Sculptures by Le Marchand, Roubiliac, and Chaffers,” *Bulletin of the Detroit Institute of Arts*, v. 83, Number 1/4, 2009; “Pietro Torrigiani and His Sculpture in Henrician England: Sources and Influences,” in *Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence*, Villa I Tatti, Florence, and the Paul Mellon Centre, London, conference held 2007, Yale University Press, forthcoming 2011; “The Return of the Prodigal Son by Antonio Montauti” (“El Regresso del hijo prodigo”) in *Brillos en Bronce: colecciones de Reyes*, Exh. Cat. Palacio Real, Madrid, 2009-2010, cat. No 87; “Discoveries: A Courtly Seventeenth-Century Amber and Ivory Casket,” *The Magazine Antiques*, Vol. CLXXVI, 2009; “A 19<sup>th</sup> century

Royal Sèvres ‘Déjeuner Chinois Réticulé’: An important New Acquisition at the Detroit Institute of Arts,” *French Porcelain Society Journal*, Volume IV, for the French Porcelain Society Symposium in honor of Tamara Preaud, held 2009, forthcoming publication for 2010-2011.

**Honors and Awards:** “Cavaliere dell’Ordine della Stella della Solidarietà Italiana,” awarded an Italian knighthood by the President of the Italian government for over 25 years of work with Italian art and culture and contributions to the City of Detroit; “Mentor of the Year – 2008,” awarded by the University of Michigan – Dearborn Provost and Vice Chancellor for role in mentoring and advising undergraduate curatorial interns.

**Projects:** Continued research on Pietro Torrigiani and Italian sculptors in Renaissance England; Italian maiolica and porcelain; European Renaissance to Modern Sculpture, Kunstkammer works of art, French 18th century decorative arts, and European Art Ceramics 1870-1920.

### Wayne Franits

Seventeenth and Eighteenth-Century Art, PhD 1987

**Mailing Address:** Department of Art and Music Histories;

Syracuse University;

Suite 308 Bowne Hall;

Syracuse, NY 13244-1200

**Email Address:** wfranit@syr.edu

**Website:** <http://finearts.syr.edu/franitsbio.htm>

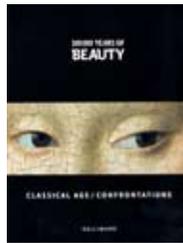
**Latest Position:** Professor of Art History, Syracuse University

**Publications:** “La muse dans tous ses états/ The Muse in All Her Finery,” in *10000 Annes de beauté/ 10000 Years of Beauty*, Paris, Editions Babylone, 2009; “Laboratorium Utrecht. Baburen, Honthorst und Terbrugghen im künstlerischen Austausch,” in exhib. cat. *Caravaggio in Holland: Musik und Genre bei Caravaggio und den Utrechter Caravaggisten*, Frankfurt, Staedel Museum, 2009; *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution*, London/New Haven, Yale University Press, paperback ed., 2008.

**Lectures:** “Conference Respondent,” *City Limits: Urban Identity, Specialisation and Autonomy in Seventeenth-Century Dutch Art*, 2009, Dublin.

**Honors and Awards:** National Endowment for the Humanities Summer Stipend 2010.

**Projects:** Monograph on the 17<sup>th</sup> century Dutch painter, Dirck van Baburen; Book-length study on prostitution in 17<sup>th</sup> century Dutch art; Forthcoming essay, “Gabriel Metsu and the Art of Luxury,” for an international exhibition on that artist, opening in Dublin, 2010; essay on genre painting in 17<sup>th</sup>-century Europe for the forthcoming book, *A Companion to Renaissance and Baroque Art*, to be published by Wiley-Blackwell Publishers; forthcoming book on Vermeer with Phaidon Press Limited.



### Vicki Goldberg

Renaissance, MA 1966

**Mailing Address:** 217 Thorndike St., apt. 108, Cambridge, MA 02141

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

**Publications:** Book introductions, 2008: Paul Fusco, *Robert Kennedy: Funeral Train*, Aperture; Jian Jiang (published in China); Ernesto Bazan, Bazan Photos; *Doubleless: Photography of Chang Chien-Chi*, National Museum of Singapore; Jeffrey Aaronson, *Borderland*, Zurich, Galerie Kashya Hidebrand; Joyce Tenneson: *A Life in Photography 1968-2008*, Little Brown; 2009: *At the Still Point*, Cinubia; *Tenneson and Cameron*, Portland Museum of Art; Nick Brandt, *A Shadow Falls*, Abrams; Jungjin Lee, Wind, Aperture.

### Gregory Hedberg

Renaissance MA 1973, PhD 1980

**Lectures:** “New Insights into Degas’ Creative Process in Sculpture,” Institute of Fine Arts symposium on French Art in honor of Professor Colin Eisler, 2010.

**Publications:** “Degas’ *The Little Dancer, Aged Fourteen*, The Unknown First Version,” in *The Complete Sculptures of Edgar Degas*, Herakleidon Museum, Athens, 2009.

### Richard Hennessy

Italian Renaissance art, 1963-65

**Mailing Address:** 1845 First Avenue, New York, New York 10028

**Website:** [www.richardhennessy.org](http://www.richardhennessy.org)

**Latest Position:** Painter

**Exhibitions:** Solo show, Carrie Haddad Gallery, Hudson, New York

**Lectures:** “You Can’t Break the Rules if You’re Not in the Game,” New York Studio School, 2007

**Publications:** “Nicolas Poussin’s Self-Portraits,” *The Siennese Shredder*, 2009; “A Conversation with Carter Ratcliff,” *The Siennese Shredder*, 2008 (posted on website).

**Awards:** Pollock-Krasner Foundation grant, 2008.

### Isabelle Hyman

Renaissance (mainly architecture), MA 1966, PhD 1968

**Mailing Address:** 1125 Park Avenue, Apt. 10B, New York, N.Y. 10128

**Email Address:** Isabelle.Hyman@nyu.edu

**Latest Position:** Professor, Department of Art History, New York University. Currently Professor Emerita

**Lectures:** Society of Architectural Historians, Annual Meeting, Cincinnati, 2008, “Modernist Enlightenment in the Suburbs: Marcel Breuer — His Schools, Factories, Libraries and Churches;” Georgia Tech College of Architecture, Atlanta, Georgia, 2008, “The Importance of Marcel Breuer at Mid-Century;” Villa I Tatti, Florence: Harvard University Center for Italian Renaissance Studies,

2009, Conference: Bernard Berenson at Fifty. "Bernard Berenson and Archer Huntington ....the man we most wanted to meet." (To be published in the forthcoming Proceedings of the Conference.); Interview by Jonathan Lerner in *Metropolis Magazine*, 2009, regarding Marcel Breuer's Central Library Building in Atlanta.

**Projects:** After concentrating on Italian Renaissance architecture, my main field of interest at the IFA, I have branched out into twentieth century architecture, particularly the work of Marcel Breuer and mid-century modernism.

**Robert G. La France**  
Italian Renaissance Art,  
PhD 2002

**Website:**

www.robertglafrance.com

**Latest Position:** Curator of Pre-Modern Art, Krannert Art Museum, University of Illinois at Urbana-Champaign

**Publications:** *Bacchiacca:*

*Artist of the Medici Court*, Florence, Olschki, 2008.

**Honors and Awards:** Hanna Kiel Fellow 2009-10, The Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Settignano (Florence), Italy.

**Current Project:** Preparing a monograph on the artist Timoteo Viti and the art of Urbino in the 16<sup>th</sup> century.

**Marilyn Aronberg Lavin**

Italian Renaissance Art, PhD 1973

**Mailing Address:** 56 Maxwell Lane, Princeton, NJ 08540

**Email Address:** mlavin@ias.edu

**Website:** <http://projects.ias.edu/pierotruecross>

**Latest Position:** Independent scholar

**Publications:** In 2005 a colloquium was held at the IFA to celebrate my 80<sup>th</sup> birthday. Papers published in: *Medieval Renaissance Baroque: A Cat's Cradle in Honor of Marilyn Aronberg Lavin*. Eds. Jack Freiberg and David A. Levine, Italica Press, Studies in Art and History, 2009. Three of the fifteen friends and colleagues who present tributes and essays to Lavin have degrees from the Institute: Nicola Courtright [IFA], Amherst College; Jack Freiberg [IFA], University of Florida; Debra Pincus [IFA], Washington, DC.

**Anne Leader**

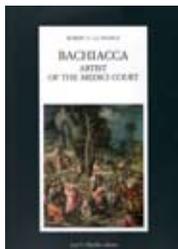
Italian Renaissance, MA 1995, PhD 2000

**Mailing Address:** 820 W. Marietta St. NW, Apt. 1463, Atlanta, GA 30318

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

**Latest Position:** Professor, Savannah College of Art and Design, Atlanta

**Publications:** "Mazzoni and Begarelli. Modena." *The Burlington Magazine* 151, (2009); "Fra Angelico. Florence and Rome." *The Burlington Magazine* 151, 2009



**Lectures:** "Reforming the Florentine Badia: Art and Observance in a Renaissance Monastery," The British Institute of Florence, 2009; "An Ideal Circle of Friends: Federico da Montefeltro's Cycle of Famous Men at Urbino," Renaissance Society of America Annual Meeting, Chicago, 2008.

**Honors/Awards:** Rush H. Kress Fellow, Villa I Tatti, The Harvard University Center For Italian Renaissance Studies, 2008-2009; Samuel H. Kress Foundation, Publication Grant, 2008.

**Liliana Leopardi**

Italian Renaissance, PhD 2007

**Mailing Address:** 6135 Rayann Ct., Riverside, CA 92504

**Email Address:** ll348@nyu.edu

**Latest Position:** Assistant Professor, Chapman University

**Publications:** "Necessarium ad Condecentium sui Status." New Criteria for Assessing the *Ornato* in Crivelli's Paintings," in *New Studies on Old Masters: Essays in Renaissance Art in Honor of Colin Eisler*, University of Toronto Press, 2010; "Semiotics and Pedagogy: Teaching Visual Thinking to Studio, Graphic Design and Art History Students" in the *International Journal of the Arts in Society*, V.4, 2009; "Bibliography of Italian Language Studies on Early Modern Women," *Early Modern Women: An Interdisciplinary Journal*, v. IV, 2009; "La Madonna della Passione," in *Castelvecchio Museum Catalogue*, Verona, 2009.

**Conference Papers:** "Carlo Crivelli: Vernacular or Hybrid Visual Language?" College Art Association, Chicago, IL, 2010; "Semiotics and Pedagogy: Teaching Visual Thinking to Studio Graphic Design and Art History Students," International Conference on the Arts in Society, Venice, 2009; "Ornament, Ritual and Performativity in Carlo Crivelli's Paintings," International Medieval Conference, University of Michigan, Kalamazoo, 2009; "Fetishism and the Neoplatonic Gaze in the Hypnerotomachia Poliphili – Renaissance Society of America, Los Angeles, 2009; "Come le immagini scolpite nelle pietre si dica avere effetto: Imagining Masculinity Through The Magical Power of Images on Carved Gems," College Arts Association, Dallas, 2008.

**Lectures:** 2009: "Renaissance Courtly Culture," Lecture delivered to Town and Gown; "Art and Love in Renaissance Culture," Lecture delivered to Chapman Parent's Day; "Islamic and Greek Art," a series of lectures delivered during a trip organized by Chapman University to Turkey and Greece – Trustees and Donors Circle; "Hagia Sophia: Icons and Iconoclasm," delivered to the Donors and Trustees, Chapman University; "Schliemann and the Discovery of Troy: between myth and fact," delivered to the Board of Trustees, Chapman University; "Fetishism in the Hypnerotomachia Poliphili," Television Interview for cable show "Dialogue with Doti and Dodge" on Chapman's University cable channel, filmed

earlier, aired 2009; 2008: "Time and its perception in the Renaissance," Chapman Chancellor Interdisciplinary Breakfast; "Renaissance Florence," Chapman's Alumni Circle; "Renaissance Art at the Uffizi," Louisiana State University study Abroad Program, Florence; "Flower and Fruit Symbolism in Renaissance Images of the Virgin and Child," the John Hopkins Odyssey Lecture Series; "Renaissance Culture in 15<sup>th</sup> century Italy," Board of Trustees, Chapman University.

**Projects:** Currently working on "Magic Masculinity: Imaging Learned Masculinity in Venetian Visual Culture."

**Jay Levenson**

Renaissance, MA 1973  
PhD 1978

**Mailing Address:**

Museum of Modern Art,  
11 West 53<sup>rd</sup> St.,  
New York, NY 10019

**Email Address:**

[jay\\_levenson@moma.org](mailto:jay_levenson@moma.org)

**Latest Position:** Director,  
International Program



**Deborah Lipton**

Italian Renaissance, MA1969 (Columbia), PhD 1974 (IFA)

**Mailing address:** 200 East 36<sup>th</sup> Street, 14D, New York, New York 10016

**Email address:** [deborah.newyork@gmail.com](mailto:deborah.newyork@gmail.com)

**Latest position:** Major Gifts Officer, The Cooper Union for the Advancement of Science and Art

**Elizabeth Helman Minchilli**

Renaissance MA Feb 1986

**Mailing Address:** Via Baccina 59,  
00184 Rome Italy

**Websites:** [www.elizabethminchilli.com](http://www.elizabethminchilli.com);  
[www.1bookpress.com](http://www.1bookpress.com)

Contributes to over forty publications, including Architectural Digest, Town & Country, New York Times, Food & Wine, etc. Topics include art, design, architecture, travel and food. Author of six books, including most recent, *Italian Rustic* (Artisan, 2009). Just launched custom publishing company, One Book Press. Chair, Friends of the American Academy in Rome.

**Priscilla Elkow Muller**

Hispanic Art 16th-20th centuries,  
MA 1959, PhD 1963

**Mailing address:** The Hispanic Society of America,  
613 West 155 Street, New York NY 10021

**Email Address:** [pribob@earthlink.net](mailto:pribob@earthlink.net)

**Latest position:** Curator Emerita of the Museum,  
The Hispanic Society of America

**Publications:** 2008-2009: "Letters," Master Drawings, XLVI-1, 2008; "Sobre la supervivencia de los preciados dibujos de Antonio del Castillo y Saavedra," in *Benito Navarrete Prieto and Fuensanta*

# ALUMNI UPDATES CONTINUED

## Renaissance to 18th Century Art continued

*García de la Torre*, Antonio del Castillo [1616-1668], Dibujos, Catálogo razonado, exh. cat., Santander (Fundación Marcelino Botín); "Visiones sobre la joyería española," in *Jesús Rivas Carmona*, coord., Estudios de platería, San Eloy 2009, Murcia, Universidad de Murcia, 2009.

**Lectures:** 2008-2009: "Visiones sobre la joyería española," Curso de Orfebrería San Eloy 2008, Universidad de Murcia, 2008.

**Honors and Awards:** XII Distinció Honorífica, Associació Cultural Centelles i Riusech, Oliva, 2007.

### Jonathan Nelson

Italian Renaissance, MA, 1986, PhD, 1992

**Mailing address:** via Matteotti, 42, Fiesole (FI) Italy 50014

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

**Latest position:** Chair, Art History Department, Syracuse University in Florence

**Publications:** *Robert Mapplethorpe: Perfection in Form*, ed. Franca Falletti-Jonathan K. Nelson, exhibition catalogue, Galleria dell'Accademia, Florence, New York, teNeues, 2009; *Plautilla Nelli (1524-1588): The Painter-Prioresse of Renaissance Florence*, ed. Jonathan K. Nelson, Florence, Syracuse University Press, 2008; *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy*, co-authored with Richard J. Zeckhauser, Princeton, Princeton University Press, 2008; "Botticelli and Filippino," in *Virtù d'amore. Pittura nuziale nel Quattrocento fiorentino*, ed. Daniela Parenti, exhibition catalogue, Florence, 2010, Florence, Giunti, 2010, in press; "The Battle of the Female Nudes: Leonardo vs. Michelangelo (and Titian)," in *L'arte erotica del Rinascimento*, (acts of conference, Tokyo, 2008), ed. Michiaki Koshikawa, Tokyo, National Museum of Western Art; "'Botticelli' or 'Filippino'? How to Define Authorship in a Renaissance Workshop," in *Sandro Botticelli and Herbert Horne: New Research*, ed. Rab Hatfield, Florence, Syracuse University Press, 2009; "The New Sacristy Sculptures: Sixteenth-Century Historiography And Reception," in *San Lorenzo. Architecture, Liturgy, and Art in a Florentine Religious Community*, ed. Robert W. Gaston - Louis A. Waldman, Florence, Villa I Tatti, (in preparation).

**Lectures:** "Michelangelo's *Night* in the Cinquecento," Renaissance Society of America Annual Meeting, Villa I Tatti sponsored session, 2010; "Quality Control for Commissions: The Potential for Rejection or Replacement," presented with Richard Zeckhauser, Renaissance Society of America Annual Meeting, Chicago, 2008.

**Projects:** Filippino Lippi, Botticelli, Michelangelo, Dissatisfied Patrons and Quality Control

### Catherine Puglisi

Italian Baroque Art, PhD 1983

**Mailing Address:** 218 Harrison Avenue, Highland Park, NJ 08904

**Email Address:** cpuglisi@rci.rutgers.edu

**Latest Position:** Professor and Chairperson, Department of Art History, Rutgers, The State University

**Publications:** "Bernardino da Feltre, the Monte di Pietà and the Man of Sorrows: Activist, Microcredit and Logo," co-authored with W. Barcham, *artibus et historiae* 57, 2008.

**Lectures:** CAA, Chicago, Convener and Chair, "Caravaggio at 400 at Beyond," 2010; Chicago, Art Institute, Old Master's Society, "Pictures of Astounding Naturalism: Caravaggio and His Contemporaries in Chicago," 2009; Universidad de los Andes, Bogota, Colombia, "From Object of Desire to Object of Devotion: St John the Baptist in Caravaggio's Art," 2009; Renaissance Society of America, Los Angeles, CA, "Caravaggio's Soliloquies and Narrative Modes in Early Baroque Rome," 2009; Washington, DC, Symposium, Caravaggio and the Knights Of Malta: a 400-Year Perspective, "Maltese Export/Florentine Import: Caravaggio's Sleeping Cupid," 2008; Kalamazoo, MI, 43rd International Congress on Medieval Studies, "Fifteenth-Century Sacrament Tabernacles on Veneto Back Roads," 2008.

**Projects:** Co-curator of exhibition at the Museum of Biblical Art, *Passion in Venice*, 2011.

### Lisa Rafanelli

Italian Renaissance, PhD 2004

**Latest Position:** Tenured Associate Professor, 2009. Chairperson, Department of Art History, Manhattanville College, 2009.

**Recent Publications:** "Thematizing Vision in the Renaissance: The *Noli Me Tangere* as a Metaphor for Art Making," Chapter 10, *Sense and the Senses in Early Modern Art and Cultural Practice*, A. Sanger and S. Kulbrandstad Walken, eds., Ashgate (forthcoming 2010); "Sense and Sensibilities: A Feminist Reading of Titian's *Noli Me Tangere* (1509-1515)," *Critica d'Arte* 35/36 (2009).

**Recent Conferences:** Session chair and organizer, "Consuming the Renaissance in Popular Culture," College Art Association 97<sup>th</sup> Annual Conference, Chicago, 2010; "Michelangelo's *Noli Me Tangere* for Vittoria Colonna as a Signifier of the Changing Status of Women in Renaissance Italy," International Conference: *Noli Me Tangere* in Interdisciplinary Perspective (Katholieke Universiteit, Leuven, 2009)

### Annie Sarabia

Northern Renaissance, MA 1988

**Email Address:**

asarabia@firstcitycapitalmanagement.com

**Latest Position:** Chief Compliance Officer, First City Capital Management, Inc. 136 Habersham St., Savannah, GA. 31401

Website: firstcitycapitalmanagement.com

### Daniel Savoy

Italian Renaissance Art and Architecture, PhD 2008

**Mailing Address:** 340 East 93rd Street, #25D, New York, NY 10128

**E-mail Address:** daniel.savoy@manhattan.edu

**Latest Position:** Assistant Professor of Art History, Manhattan College, Riverdale, NY

**Publications:** "Venice from the Water: Navigating Architecture and Myth in a Renaissance City" (under final contract with Yale University Press, London); "Le iscrizioni sulla facciata di San Michele in Isola," *Arte Veneta* 65, 2008.

**Next Lecture:** "The Floating Palaces of Renaissance Venice," A Symposium on Medieval and Renaissance Architecture in Honor of Marvin Trachtenberg, IFA, 2010

### Sarah Schroth

Art in Italy, France and Spain from 16th-18th centuries; primarily Spanish Baroque art. PhD 1990

**Mailing address:**

Nasher Museum of Art at Duke University, 2001 Campus Dr., Durham, N.C, 27705

**Email Address:** sarah.schroth@duke.edu

**Website:** www.nasher.duke.edu

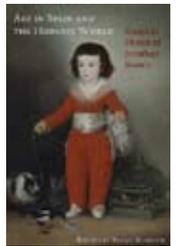
**Latest position:** Nancy Hanks Senior Curator, Nasher Museum of Art at Duke University

**Publications:** Editor, *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, Paul Holberton Publishing, London, 2010; *El Greco to Velázquez: Art during the Reign of Philip III*, Museum of Fine Arts, Boston, 2008 (with Ronni Baer; see Baer for image of catalogue cover); "Looking at Art: Apocalypse When?" *Art News*, 2008.

**Recent lectures:** "Matching Text and Image in Archival Research," keynote address for 4th biannual conference of the Early Modern Image and Text Society, Hilton Head, S.C., 2010; "Picasso and the Allure of Language," Nasher Museum of Art, 2009; "The Historical and Religious Context in 17th Century Spain," Nasher Museum, 2008; "Patronage and Style at the Court of Philip III," Nasher Museum of Art at Duke University, 2008

**Honors and Awards:** *Encomienda de la Orden de Isabel la Católica* (Knight-Commander of the Order of Isabella the Catholic) awarded by King Juan Carlos I of Spain, 2008; Duke University Presidential Meritorious Award, 2008.

**Projects:** Currently teaching an undergraduate course at Duke and acting as coordinating curator for the exhibition, *Vorticists: Rebel Artists in London and New York 1914-1918*, co-organized by the Nasher, Peggy Guggenheim Collection and Tate Britain.



**Sheila Schwartz**

Renaissance, PhD 1975

**Mailing Address:** 75 East End Ave. #4K, New York, NY 10028**Email Address:** sschwartz10@nyc.rr.com**Latest Position:** Executive Director, The Saul Steinberg Foundation**Website:** www.saulsteinbergfoundation.org**Lauren Soth**

Italian Renaissance, MA 1962, PhD 1970

**Mailing Address:** 210 Union St, Northfield, MN 55057**Email Address:** lsoth@carleton.edu**Latest Position:** Retired from Carleton College.**Marie Tanner**

Renaissance, PhD 1976

**Email Address:**

marietanner@yahoo.com

**Publications:** *Jerusalem on the Hill: Rome and the Vision of St. Peter's in the Renaissance.* Turnhout: Harvey Miller, 2009.**Carolyn C. Wilson**

Italian and Northern Renaissance, MA 1970, PhD 1977

**Mailing Address:** 2222 Goldsmith St., Houston, TX 77030-1119**Email Address:** carolyncwilson@alum.wellesley.edu**Latest Position:** Visiting Faculty, University of Houston, July 2009 (Architecture in Venice)

**Publications:** "Lorenzo Lotto and the Pictorial Crafting of St. Joseph as a Figure of Cult," *Atti del Convegno di Studi*, Casa Editrice Giunti, Florence, 2009; "Giovanni Bellini e il dipinto d'altare. Solennità dell'intento, 'pietà' necessaria e devozione assoluta: la Natività e la Trasfigurazione," *Giovanni Bellini*, exhibition catalogue, Rome, Scuderie del Quirinale, 2008-2009, Cinisello Balsamo, Milan, 2008; "Giovanni Bellini: Segnender Christus," no. 9, in Anne Auber ed., *Gemälde und Skulpturen*, exhibition catalogue, Galerie Hans, Hamburg, 2008; Five entries in Edward J. Olszewski, *A Corpus of Drawings in Midwestern Collections: Sixteenth-Century Italian Drawings*, 2 vols, Turnhout, 2008: nos. 36-38 (Bassano family, attributed), no. 159 (Cesare Franchi, il Pollino), no. 244 (Bartolomeo Passarotti).



**Presentations:** "Sanctus Joseph Nutritor Domini: A Triptych Attributed to Jan Gossaert Considered as Evidence of Early Hapsburg Embrace of St. Joseph's Cult," Święty Józef - Patron na nasze czasy. X Międzynarodowego Kongresu Józefologicznego,

Kalisz: Centrum Józefologiczne; "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," College Art Association meetings, Los Angeles, 2009.

**Projects:** 2006-09 Member, Comitato Scientifico: "Giovanni Bellini," Rome, Scuderie del Quirinale, 2008-2009; Organizer of 6 sessions on Giovanni Bellini, Renaissance Society of America annual meeting, Venice, 2010; "St. Joseph in Early Cinquecento Emilia: A Little-known Panel by Girolamo Mazzola Bedoli and New 'Readings' of Two Drawings by Parmigianino," in Sessions in Honor of Colin Eisler, IFA, 2010.

**Diane Wolfthal**

Northern Renaissance, PhD 1983

**Mailing Address:**

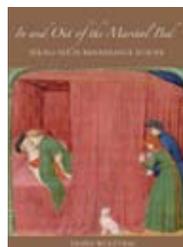
5427 Carew St., Houston, TX 77096

**Email Address:**

dianewolfthal@yahoo.com

**Website:** http://arthistory.rice.edu/content.aspx?id=402**Latest Position:** David and Caroline Minter Chair in the Humanities, Professor of Art History, and Chair, Department of Art History, Rice University

**Publications:** In Press: *In and Out of the Marital Bed: Seeing Sex in Renaissance Art*, Yale University Press, forthcoming June 2010; *Money, Morality, and Culture in Late Medieval and Early Modern Europe*, co-edited with Juliann Vitullo (Ashgate, forthcoming 2010). Also co-authored, "Trading Values: Negotiating Masculinity in Early Modern Europe," with Juliann Vitullo; founding co-editor, *Early Modern Women: An Interdisciplinary Journal*; series editor [with Madeline Caviness, Eva Frojmovic (Managing Editor), and Catherine Harding], *Visualizing the Middle Ages* Leiden, Brill; "La Donna alla finestra: Desiderio sessuale lecito e illecito nell'Italia rinascimentale," in *Sesso nel Rinascimento: pratica, perversione, punizione* Florence, Casa Editrice Le Lettere, 2009; "Yiddish Book Illustration," in *The Cambridge Dictionary of Jewish History, Religion, and Culture*, ed. Judith R. Baskin (Cambridge UP). In Progress: *New Studies on Old Masters: Essays in Renaissance Art in Honor of Colin Eisler*, co-edited with John Garton, accepted for publication by the Centre for Reformation and Renaissance Studies at the University of Toronto; "Religious Devotion, Aristocratic Status, and Crusading Fervor in Rogier van der Weyden's *Diptych of Philippe de Croÿ*," *Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège: Early Netherlandish Paintings in Los Angeles*, co-authored with Catherine Metzger. Brussels, Centre d'étude de la peinture du quinzième siècle dans les Pays-Bas méridionaux et la principauté de Liège.



**Lectures:** "The First Wives Club: Remembering Serial Spouses in the Middle Ages," Plenary talk, Conference on Gender, Time and Memory in the Middle Ages, Swansea University, UK, 2011; "The Sexuality of the Medieval Comb," Conference on Medieval Sexuality, UCLA Center for Medieval and Renaissance Studies, 2009; "In and Out of the Marital Bed: Picturing Marital Sex from the Arnolfini to Elizabeth Vernon, Countess of Southampton," University of New Mexico 2010, University of Houston 2009, Trinity University 2008; "Complicating Medieval Anti-Semitism: Christian Images that Condemn Violence against Jews," Crossing Borders: Visualizing Jewish/Christian and Jewish/Muslim Relations in Medieval and Early Modern Times. Rice University, 2010; "Looking for Love in the Window in Northern European Art," Renaissance Society of America Conference, 2010; "The Sexuality of the Medieval Comb" Session to honor Pamela Sheingorn, International Congress on Medieval Studies, Kalamazoo, 2010; "Ill-Fated Pregnancies: Representing Infanticide in Renaissance Europe," Renaissance Society of America conference, 2009; "The Rhetoric of Peace in Italian Renaissance Imagery," The Rhetoric of Peace Conference, Center for Religion and Conflict, Arizona State University, 2008; "Sin or Sensuous Pleasure? Real and Imagined Spaces in a Full-Page Nude for a Book of Hours," International Congress on Medieval Studies, Kalamazoo, 2008; "Pennies from Heaven: Men, Money, and Morality in Northern Renaissance Art," College Art Association conference, 2008; "Some Repercussions of Technical Studies: Politics and Status in Rogier van der Weyden's *Diptych of Philippe de Croÿ*," Renaissance Society of America conference, 2008.

**Conference And Symposium Organizer:** Crossing Borders: Visualizing Jewish/Christian and Jewish/Muslim Relations in Medieval and Early Modern Times, Rice University (international conference), 2010; The Rhetoric of Peace, Project on Peace Studies, Center for Religion and Conflict, Arizona State University, 2008.

**Honors and Awards:** Samuel H. Kress Foundation, Art in Europe in Context Grant, 2007-2009, 2006 (travel grant); 2009 Mentor Stipend, Focus Europe Award, Rice University.

**Eric Zafran**

Renaissance, MA 1969, PhD 1973

**Mailing Address:** Wadsworth Atheneum, 600 Main St., Hartford, CT 06103**Email Address:**

eric.zafran@wadsworthatheneum.org

**Latest Position:** Susan Morse Hilles Curator of European Art, Wadsworth Atheneum, Hartford

**Exhibitions:** *Rembrandt's People*, 2009-2010; *Reunited Masterpieces: From Adam and Eve to George and Martha*, 2010.

## 19th Century, Modern and Contemporary Art

### Patrick Amsellem

Modern and contemporary art and architecture, MA 2000, PhD 2007

**Mailing Address:** 315 Seventh Avenue 19A, New York, NY 10001

**Email Address:** patrick.amsellem@nyu.edu

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

**Publications:** *Jesper Just: Romantic Delusions*, 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*, 2007.

### Lectures and Presentations at Conferences:

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

**Exhibitions:** *Extended Family*, 2009-2010, Brooklyn Museum (co-curator); *Jesper Just: Romantic Delusions*, 2008-2009, Brooklyn Museum; *21: Selections of Contemporary Art from the Brooklyn Museum*, 2008-2009, (co-curator); *Goodbye Coney Island?*, 2007, Brooklyn Museum.

### Miriam Basilio

Modern, MA PhD 1995

**E-Mail Address:** Miriam.Basilio@nyu.edu

**Latest Position:** Assistant Prof. of Art History and Museum Studies, NYU

**Honors and Awards:** NYU Goddard Junior Faculty Fellowship for fall 2010.

**Projects:** currently completing first book, *Visual Propaganda, Exhibitions, and the Spanish Civil War* and writing second, *The Evolving Torpedo: Displaying Latin American Art at The Museum of Modern Art, 1945-2004*.

**Forthcoming Articles:** "Picasso's Sueño y Mentira de Franco: A Response to Franco's Propaganda" in *Picasso, Viñetas de batalla* Barcelona, Museu Picasso, forthcoming; "The Duke of Alba's Palace in Madrid, 1936," (short entry) Robert Capa's Mexican Suitcase New York, International Center of Photography, forthcoming.

### Selected Conference Panels and Lectures:

"Cultures for Display: Practices of Exhibiting Non-Western and Latin American Contemporary Art," CAA, Los Angeles, 2009, panel co-chair with Dr. Francesca Dal Lago; Participant, panel discussion with photographer Milagros de la Torre, International Center of Photography, programming for ICP's Triennial exhibition, "Dress Codes," King Juan Carlos I of Spain Center, NYU, 2009; Collecting and Display as Art History: The Case of Latin America a joint Museum Studies/IFA course,

co-taught Spring 2009 with Edward J. Sullivan at the IFA.

### Mary Weaver Chapin

Modern Art, 1750–present, MA 1995, PhD 2002

### Mailing Address:

Milwaukee Art Museum, 700 N. Art Museum Drive, Milwaukee, WI 53202

### Email Address:

mary.chapin@mam.org

**Website:** www.mam.org

**Latest Position:** Associate Curator of Prints & Drawings

**Publications:** Mary Weaver Chapin. *The Prints of Warrington Colescott: A Catalogue Raisonné, 1948-2008*. The University of Wisconsin Press and the Milwaukee Art Museum, 2010; Annette Dixon, Mary Weaver Chapin, Jill Devonyer, Richard Kendall, and Florence Valdès-Forain. *The Dancer: Degas, Forain, and Toulouse-Lautrec*. Portland Art Museum, 2008.

**Lectures:** "A Night on the Town with Toulouse-Lautrec," Kimbell Art Museum, 2008; "Dancing with Toulouse-Lautrec," Portland Art Museum, 2008.

**Projects:** Curating exhibition *Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America*, Milwaukee Art Museum, 2008–09; preparing catalogue raisonné of the prints of Warrington Colescott, accompanied by a major retrospective, 2010; upcoming exhibition, *Prints of Sam Francis*; French and German poster design; and an exhibition of German graphics commemorating the commencement of World War I.

### Janie Cohen

Modern, MA 1985

### Latest Position:

Director, Robert Hull Fleming Museum University of Vermont, 61 Colchester Ave., Burlington VT 05405

### Email Address:

Janie.Cohen@uvm.edu

**Website:** www.flemingmuseum.org

**Publications:** *Architectural Improvisation: A History of Vermont's Design/Build Movement 1964-1977*.

Janie Cohen ed. Lebanon, New Hampshire: University Press of New England, 2008.

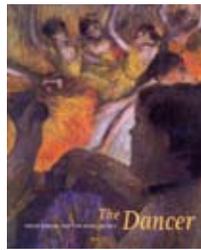
**Lectures:** "Rembrandt's Hand in Picasso's Late Work," Print Associates Symposium, Museum of Modern Art, 2010.

**Exhibition Projects:** *Picture Yourself: The Photobooth in America, 1926 – 2010*. 2010, Robert Hull Fleming Museum, University of Vermont.

### Andria Derstine

Art of the 19<sup>th</sup> Century, MA, 1996, PhD 2004

**Mailing Address:** Allen Memorial Art Museum,



Oberlin College, 87 North Main St., Oberlin, OH 44074

**Email Address:** Andria.Derstine@oberlin.edu

**Latest Position:** Curator of collections and curator of European & American art

**Publications:** "Recent Research on Jean-Marc Nattier's Portrait of a Woman as a Vestal Virgin," *Bulletin of the Detroit Institute of Arts*, v. 83, 2009

**Lectures:** "Aux Barricades! French Protest Posters from May '68," Cleveland, Case Western Reserve Univ., 2008; "Side by Side: Oberlin's Masterworks at the Met," Metropolitan Museum of Art, 2010

**Exhibitions:** co-curator, *Side by Side: Oberlin's Masterworks at the Met*, Metropolitan Museum of Art, 2010 and The Phillips Collection, 2010-2011; co-curator, *AMAM Paintings, Sculptures and Miniatures* at the Cleveland Museum of Art, 2009-2011; *Out of Line: 20<sup>th</sup> Century Drawings from the AMAM*, Allen Memorial Art Museum, Oberlin College, 2009; *Aux Barricades! French Protest Posters from May '68*, Allen Memorial Art Museum, Oberlin College, 2008; *Andy Warhol: Prints, Paintings, and Photographs*, Allen Memorial Art Museum, Oberlin College, 2008.

### Carol Eliel

Modern, MA 1979, PhD 1985

**Mailing Address:** Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036

**Email Address:** celiel@lacma.org

**Latest position:** Curator of Modern Art, LACMA

**Publications:** *Cubes and Anarchy: Geometry in David Smith*, with additional contributions by Anne M. Wagner, Christopher Bedford, and Alex Potts, Los Angeles County Museum of Art, forthcoming 2011; "Dynamism and Quiet Whispers: Conversations with Mark Bradford," in Wexner Center for the Arts, *Mark Bradford: You're Nobody ('Til Somebody Kills You)*, New Haven and London, Yale University Press, 2010; "The Simplest yet Most Complex of Realities: The Paintings of Roy Thurston," essay in *Roy Thurston*, Zurich, 2008.

**Lectures:** "Ferus Gallery," panel discussion participant, in conjunction with Art Los Angeles Contemporary (art fair), Los Angeles, 2010; "Ed Ruscha, John Baldessari and the West Coast Art Scene of the 1960s," panel discussion participant, Royal Academy of Arts, London, 2009; "Henri Matisse: Armchair Artist or Subtle Subversive?" Templeton Distinguished Lecture, University of Southern California, Los Angeles, 2009; Co-chair, of CAA session, "Cubes and Anarchy: David Smith, Geometry, and Mid-Century Sculpture," CAA annual meeting, 2009.

**Projects:** recent exhibition organized for LACMA: *Alfonso Ossorio*, 2009; *SoCal: Southern California Art of the 1960s and 70s from LACMA's Collection*, 2007-8.

**Michele Greet**

Modern Latin American and European Art, 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:** Journal articles and essays; "From Indigenism to Surrealism: Camilo Egas in New York, 1927-1946." *Nexus: New York, 1900-1945: Encounters In The Modern Metropolis*. Ex. Cat. New Haven and London: Yale University Press and El Museo del Barrio, 2009; *Art and Globalization*, Penn State University Press, forthcoming 2010. The book is a transcript of discussions among panelists and fellows at the Stone Summer Theory Institute, School of the Art Institute of Chicago.

**Lectures and Presentations at Conferences:**

"Surrealism and the Americas" Conference, Rice University, Houston, TX, upcoming 2010; Paper: "César Moro's Transnational Surrealism;" Georgetown University, Washington, DC, 2010; "Indigenism as a Modernist Strategy in Andean Art;" Osher Lifelong Learning Institute, George Mason University, 2010; "Mexican Muralism," Museo's Simposio, Nexus New York, El Museo del Barrio, New York, 2010. Panel: "Camilo Egas and New York: A Conversation" (with Anna Indyck-Lopez), American University, 2009; "Fall Art Colloquia: Beyond the Binary: Race-ing Art," "Devouring Surrealism: Tarsila do Amaral's Revision of European Primitivism;" "Oswaldo Guayasamín and the Art of Indigenism," Museum of Latin American Art, Long Beach, CA, 2009.

**Honors and Awards:** Post-Doctoral Research Fellowship at the Center for the Study of Modern Art, The Phillips Collection, Washington, DC, 2008-2009; Getty Foundation publication grant for Penn State University Press's series "Refiguring Modernism: Arts, Literatures and Sciences," 2008.

**Projects:** Manuscript in progress: *Transatlantic Encounters: Latin American Artists in Paris between the Wars*.

**Susan Hapgood**

Modern, MA 1985

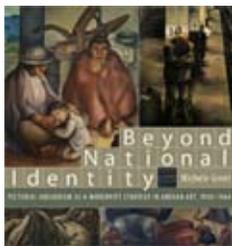
**Mailing Address:** 326 West 22<sup>nd</sup> Street, Apt. 1R, New York, NY 10011

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

**Current Positions:** Director of Exhibitions, Independent Curators International (ICI), New York; Senior Fellow, Vera List Center for Art and Politics, The New School, New York

**New position:** Senior Advisor, ICI, and independent curator based in Mumbai.

**Publications:** forthcoming reviews, *Art in America*, April and May 2010 issues; *Slightly Unbalanced*



exhibition catalogue, ICI, 2008

**Lectures and Symposia:** "Neo-Dada: A Synthetic History," keynote speaker at "Dada South?" symposium, Iziko South African National Gallery, Cape Town, South Africa, 2010; "Project 35," Serialworks, Cape Town, South Africa, 2010; "Curatorial Practice: Then and Now," lecture at Chhatrapati Shivaji Maharaj Sastu Sangrahalaya (ex-Prince of Wales Museum), Mumbai, and at School of the Arts & Aesthetics, Jawaharlal Nehru University, New Delhi, 2010; "Probing the Human Condition," lecture at Hilliard University Art Museum, Lafayette, Louisiana, 2009; guest-taught arts administration class at New York University, 2009; "Slightly Unbalanced," lecture and exhibition tour at Chicago Cultural Center, 2008. Organized and chaired panel discussion, "Exhibitions as Modes of Thinking," College Art Association 2008 conference, Dallas.

**Projects in Progress:** *In Deed: Certificates of Authenticity in Art*, exhibition co-curating with Cornelia Lauf; curating exhibition of Indian painting from the Abby Weed Grey and Jehangir Nicholson collections, scheduled, New York and Mumbai, 2012; teaching curatorial practice short course fall 2010 at Mohile Parikh Center, Mumbai.

**Valerie Hillings**

Modern art, MA 1995, PhD 2002

**Mailing Address:** 200 Riverside Blvd, #15-M, New York, NY 10069

**Email Address:** vhillings@guggenheim.org

**Latest Position:** Associate Curator of Collection and Exhibitions, Abu Dhabi Project, Solomon R. Guggenheim Foundation

**Publications:** "Picturing Reality: Photorealism in Europe, 1971-74," in *Picturing America: Photorealism in the 1970s*, exhibition catalogue, New York, Solomon R. Guggenheim Foundation, 2009 (English & German); "Pure Possibilities for a New Beginning: Zero (1957-1966) and the Geography of Collaboration" in *ZERO in New York*, New York, Sperone Westwater Gallery, 2008.

**Lectures:** "Curators in Conversation: The Making of an Exhibition," talk with Susan Davidson in conjunction with the exhibition *The Guggenheim: The Making of a Museum*, Gallery One, Emirates Palace Abu Dhabi, 2010; "Border Crossings: Russian Art in the Twenty-First Century," lecture in conjunction with the exhibition *Russian Dreams...*, Bass Museum of Art, Miami, Florida, 2009; "Exhibiting Russian Art at the Guggenheim Museum, session of The Sources of Russian Visual Cultures, 1860-1935: Study and Teaching, National Endowment for the Humanities Summer Institute, New York Public Library, 2008; "Curating with Frank Lloyd Wright and Frank Gehry: The Case of *RUSSIA!*" (Panel: Disalienation? The Ways of Invading an All-Too-Well Designed Space), Alien? Museum in (over)determined space, Muzeum Sztuki, Lodz, Poland, 2008.

**Exhibitions:** Co-Curator, *The Guggenheim: The*

*Making of a Museum*, Gallery One, Emirates Palace Abu Dhabi, 2009-2010; Curator, *Picturing America: Photorealism in the 1970s and 1980s*, Deutsche Guggenheim, Berlin, 2009; Assistant Curator, *Louise Bourgeois*, Solomon R. Guggenheim Museum, New York, 2008.

**Juries:** 2009, Juror, Kandinsky Prize (Contemporary Russian art prize; one of 7 members of international jury); 2008, Juror, Kandinsky Prize (Contemporary Russian art prize; one of 6 members of international jury).

**Academic:** Guest lecturer, Topics in Museum Studies: Curating as Collaboration, Program in Museum Studies, NYU, 2010; Guest lecturer, **Exhibitions:** Curating and Displaying Global Art, Department of Art History, NYU, 2009; Member of doctoral thesis committee, Octavian Esanu, Duke University, "Transition in Post-Soviet Art: 'Collective Actions' Before, During, and After (1976-2008)," 2009.

**Patricia Hills**

Modern, PhD 1973

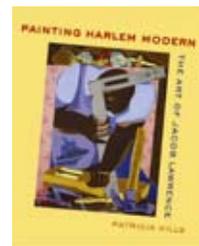
**Mailing Address:**

Art History Department, Boston University, 725 Commonwealth Ave., Room 302, Boston, Mass. 02215

**Email Address:**

pathills@bu.edu

**Publications:** *Painting Harlem Modern: The Art of Jacob Lawrence*, University of California Press, 2010.

**Leslie Jones**

Modern, MA 1994, PhD 2003

**Mailing Address:**

5104 Cimarron Lane, Culver City, CA 90230

**Email Address:**

ljones@lacma.org

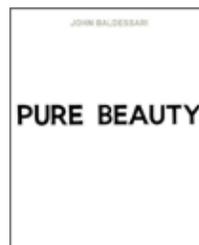
**Latest Position:**

Associate Curator, Prints and Drawings, Los Angeles County Museum of Art

**Publications:** *Contemporary Projects 12: Robin Rhode*. Exhibition brochure, Los Angeles County Museum of Art, 2010; "Art Lesson: A Narrative Chronology of John Baldessari's Life and Work," *John Baldessari: Pure Beauty*. Exhibition catalogue, Los Angeles County Museum of Art, 2009; "David Shrigely," review, *Art on Paper*, 2009; "Jockum Nordström," review, *Art on Paper*, 2008.

**Lectures:** "Pastel Notions: Ed Ruscha's word pastels from the 1960s and 70s," lecture delivered at CAA conference, Los Angeles, 2009; Session chair, "Surrealist Drawing, 1915-1950". CAA, Dallas, 2008.

**Projects:** Co-curated the major travelling retrospective exhibition *John Baldessari: Pure Beauty*, and *Contemporary Projects 12: Robin Rhode* at the



# ALUMNI UPDATES CONTINUED

## 19th Century, Modern and Contemporary Art continued

Los Angeles County Museum of Art. Have also organized several permanent collection installations for LACMA: *Abstract Expressionist Drawings*, 2008; *Surrealist Drawings*, 2008; *Lee Mullican: Early Drawings and Sculpture*, 2009; *Salvador Dalí and Les chants de Maldoror*, 2009; *Pop Prints*, 2009. For 2012, exhibition devoted to Surrealist drawing.

### Jongwoo Jeremy Kim

Modern, PhD 2007

**Mailing Address:** 85 Harbour Close, New Haven, CT 06519

**Email Address:** jongwoo.kim@nyu.edu

**Latest Position:** Assistant Professor of European Modern Art, University of Louisville

**Publications:** *Painted Men in Britain, 1868-1925: Royal Academicians and Masculinities* (under contract with Ashgate).

**Lectures:** Presenting, "Social Realism and Homoerotic Desire: Henry Scott Tuke" at the conference, British Queer History, McGill University, Montreal, 2010.

**Honors and Awards:** The Historians of British Art Publication Grant (for *Painted Men in Britain*).

**Projects:** "Masculinity in Portraiture: Whistler, Degas, and Sickert" and "Francis Bacon and the Queer Sublime."

### Norman L. Kleeblatt

Conservation, Modern, MA 1975, Certificate in Conservation, 1975

**Mailing Address:**

The Jewish Museum, 1109 Fifth Avenue, New York, NY 10128

**Email Address:**

nkleebblatt@thejm.org

**Website:** <http://www.thejewishmuseum.org/>

**Latest Position:** Susan and Elihu Rose Chief Curator, The Jewish Museum

**Publications:** "Theaters of Memory: Art and the Holocaust." In Sophia Komor and Susanne Rohr, eds. *The Holocaust, Art, and Taboo: Transatlantic Exchanges on the Ethics and Aesthetics of Representation*, Heidelberg: Winter Verlag, forthcoming 2010; "Moral Hazard: Norman L. Kleeblatt on the Art of Artur Zmijewski." *Artforum* v.47, 2009; "Introduction: Action, Abstraction, Reaction" and "Greenberg, Rosenberg, and Postwar American Art," In Norman L. Kleeblatt, ed. *Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976*, New York and New Haven: Jewish Museum and Yale University Press, 2008.

**Exhibitions curated:** "Theaters of Memory: Art and the Holocaust." *Jewish Museum*, New York, 2009; "Action/ Abstraction: Pollock, De Kooning, and American Art, 1940-1976," *Jewish Museum*, New York, 2008. Traveled to Saint Louis Art Museum, Mo. 2008-2009; Albright-Knox Art Gallery, Buffalo, N.Y. 2009.

**Lectures:** "Exhibitions Planning: The Jewish

Museum." Panel presentation, annual conference of the Association of Art Museum Curators 2009, Museum of Modern Art, New York, 2009; "Jules Olitski (1922-2007) and Post Painterly Abstraction." Lecture, Weatherspoon Art Museum, Greensboro, N.C., 2009; "Tadeusz Kantor: Art and Theater." Panelist, international conference, The Art and Theater of Tadeusz Kantor, Martin E. Segal Theater and Center, Graduate Center, City University of New York, Graduate Center, 2009; "The Ethics and Aesthetics of Representation." The Holocaust, Art and Taboo: Transatlantic Exchanges on the Ethics and Aesthetics of Representation, University of Hamburg, Hamburg, Germany, 2008.

**Awards and Honors:** National Jewish Book Award, Visual Arts, 2010 (Norman Kleeblatt, ed. *Action/Abstraction* 2008); Nominee and Finalist for the Sir Banister Fletcher Award (London) 2009 (Norman L. Kleeblatt, ed. *Action/Abstraction* 2008); "Outstanding Exhibition (Eastern Time Zone)" Association of Art Museum Curators, 2008 ("Action/Abstraction"); "Best Thematic Museum Show in New York 2008"—International Association of Art Critics (AICA) 2008 ("Action/Abstraction").

**Projects:** Board member, AICA (International Association of Art Critics, U.S. section), 2009-; Member of the Advisory Committee, Vera List Center for Art & Politics, The New School, New York, 2005-.

### Victor Koshkin-Youritzin

Modern Art and Museology, MA 1967, Certificate in Museum Training, 1969 (jointly issued by the IFA and MMA)

**Mailing Address:** School of

Art and Art History, 520 Parrington Oval, room 202, University of Oklahoma, Norman, OK 73019

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

**Website:** <http://art.ou.edu/people/youritzin-v.html>

**Latest Position:** David Ross Boyd Professor, History of Art, University of Oklahoma

**Lectures:** "From Turner to Cézanne," Oklahoma City Museum of Art, Oklahoma City, Oklahoma, 2009; "Forgeries and Exercises in Art Criticism," Mabee-Gerrer Museum of Art, Shawnee, Oklahoma, 2009; "How To Judge Art," JRB Art at The Elms, Oklahoma City, Oklahoma, 2009; "Degas," Charles B. Goddard Center for the Visual and Performing Arts, Ardmore, Oklahoma, 2009; "Cézanne," Charles B. Goddard Center for the Visual and Performing Arts, Ardmore, Oklahoma, 2009; "Art Criticism, Investing, and the Art Market," Price College of Business, University of Oklahoma, Norman, Oklahoma, 2009.

**Honors and Awards:** Sole Guest of Honor: Annual Patrons' Dinner, Charles B. Goddard

Center for the Visual and Performing Arts, Ardmore, Oklahoma, 2009.

**Photographs Acquired /Exhibited:** The State Russian Museum in Saint Petersburg, Russia (acquired 2009): *Hélène de Beauvoir*, *Harold Stevenson*, *Charles Henri Ford*; Oklahoma State Art Collection, Oklahoma State Capitol, Oklahoma City, Oklahoma (exhibited 2007 – 2009): *Harold Stevenson*; The Melton Art Reference Library (acquired 2009): *Hélène de Beauvoir*, *Harold Stevenson*.

### Barbara Larson

Modern European Art, PhD, 1996

**Mailing Address:**

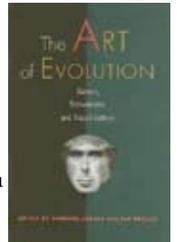
4328 Grandpointe Place, Pensacola, FL 32514

**Email Address:** blarson@uwf.edu

**Latest Position:** Associate Professor of Art History, University of West Florida

**Publications:** lead editor of *The Art of Evolution: Darwin, Darwinisms, and Visual Culture*, University Press of New England, 2009; "Sexual Selection and the Jealous Male in Fin-de-Siecle Art," in *The Art of Evolution* (above); "Mapping the Body and the Brain: Rodin and Localization Theory," *Revue d'art canadienne*, 2009; "Ornithology and Allegory in the Work of Walton Ford," exhibition essay, Walton Ford, National Academy of Sciences, Washington, D.C., 2009; "Through Stained Glass: Abstraction and Embodiment in Early Twentieth-Century Avant-Garde Circles," in *Habitus in Habitat*, Jan Soeffner ed., Prestel Verlag, 2010.

**Papers, Presentations and Conferences:** Panelist for virtual symposium "Evolution and Visual Culture," sponsored by the National Academy of Sciences and Johns Hopkins, 2010; Discussant, "Endless Forms: Charles Darwin, Natural Science and the Visual Arts," Darwin symposium at Cambridge, 2009; Conference co-organizer, "The Art of Evolution: Darwin, Darwinisms and Visual Culture," 2009, Courtauld Institute of Art; Session chair, "Art and Science in the Nineteenth Century," for Association of Historians of Nineteenth-Century Art, CAA, Dallas, 2008; "Through Stained Glass: Abstraction and Embodiment in the Early Twentieth Century," for session "Vision, Space, and Ideology," CAA, 2010; "The Jealous Male in Fin-de-Siecle Art," Lafayette College, 2009; "Communities of Reverence and Revelation in Early Avant-Garde Circles," Zentrum fur Literatur- und Kulturforschung, Berlin, 2008; "Darwin, Burke, and the Sublime" for "The Art of Evolution" (see Courtauld, above); "Munch and Darwin," for "Kultur der Evolution," Zentrum fur Literatur- und Kulturforschung, Berlin, 2008



**Karen J. Leader**

Nineteenth Century, MA 2002, PhD 2009

**Mailing Address:** 320 Plaza Real P211, Boca Raton, FL 33432

**Email Address:** karen.leader@nyu.edu

**Latest Position:** Assistant Professor of Art History, Florida Atlantic University, Boca Raton, FL

**Publications:** (Forthcoming) "Issues of Gender in Courbet's Studio," in Mathilde Arnoux, Dominique de Font-Réaulx, Laurence des Cars, Stéphane Guégan et Scarlett Reliquett, eds., *Courbet à neuf*. Paris, Éditions de la Maison des sciences de l'homme, 2010; "CAA Advocacy: The Nexus of Art and Politics" in Susan Ball ed. *CAA Centennial Project*, Rutgers University Press, 2010; "Connoisseuses and Cocottes: Women at the Salon in French Caricature," in Temma Balducci and Heather Belknap Jensen eds. *Bourgeois Femininity and Public Space in 19th-Century European Visual Culture*. 2011.

**Projects:** "How to Look: Ad Reinhardt, PM, and the 'Art-Politics Syndrome.'"

**Leah Rosenblatt Lehmebeck**

Modern, MA 2001, PhD 2007

**Mailing Address:** 1233 N. Flores St. #301, West Hollywood, CA 90069

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

**Latest Position:** Assistant Curator at the Norton Simon Museum in Pasadena

**Publications:** Introduction, "The Rise of Printmaking in Southern California in the 1960s," exhibition catalogue, Norton Simon Museum, 2011-2012 (forthcoming).

**Lectures:** "Outside of the Box: Portraiture after Ingres," Norton Simon Museum, 2010; "The Art of War: American Posters from World War I and World War II," Norton Simon Museum, 2008.

**Honors and Awards:** Participant, A.W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art at CASVA, "The Process of Painting: Manet in the 1860s," National Gallery of Art, 2009.

**Exhibitions:** All at the Norton Simon Museum, Pasadena: *Plants, Flowers, Fruits: Ellsworth Kelly Lithographs*, 2010; *Gaze: Portraiture after Ingres*, 2009-2010; *Exceptionally Gifted: Recent Donations to the Norton Simon Museum* (2002-2008) [co-curator], 2009; *Matisse's Amours: Illustrations of Pierre de Ronsard's Love Poems*, 2009; *The Art of War: American Posters from World War I and World War II*, 2008-2009.

**Alisa Luxenberg**

19th-century Europe, PhD 1991

**Mailing address:** University of Georgia, LDSOA, 270 River Rd. Athens, GA 30602-7676

**Email Address:** allux@uga.edu

**Latest position:** Recently promoted to Full Professor; starting July 2010, chair of the art history area.

**Lectures:** "Botanical Art, (Al)chemical Magic:

Celedonio de Arce's Nature Printing in 18th-Century Spain," conference "The Work of Art Between Nature and Technology," Statens Museum for Kunst, Copenhagen, 2010.

**Honors and Awards:** 2009-2010 research grants and fellowship from the Program for Cultural Cooperation between Spain's Ministry of Culture and U.S. Universities, and UGA's Willson Center for the Humanities and Arts.

**Barbara Matilsky**

Nineteenth and Twentieth Century Art, PhD 1983

**Email Address:** bcmatilsky@cob.org

**Website:**

www.whatcommuseum.org, www.vanishing-ice.org

**Latest Position:** Curator of Art, Whatcom Museum,

121 Prospect Street, Bellingham, WA 98225

**Exhibitions:** Curator of Art: *Out of Bounds: Art from the Collection of Driek and Michael Zirinsky*, 2009; *Show of Hands: Northwest Women Artists 1880-2010*, 2010; In the process of organizing an exhibition, *Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2010*.

**Marsha Morton**

Modern (19th Century), PhD 1986

**E-mail Address:** Mortonmarsha10@gmail.com

**Latest Position:** Professor, Department of Art and Design History, Pratt Institute

**Recent Publications:**

"Max Klinger and the *Unheimlich* Return of the Biedermeier Past," in *Edward Munch and the Uncanny*, curated by Michale Fuhr, exhibition catalogue, Vienna: Leopold Museum, 2009-2010; "Nature and Soul: Austrian Responses to Ernst Haeckel's Evolutionary Monism," in *Darwin: Art and the Search for Origins*, curated by Pamela Kort, Frankfurt: Schirn Kunsthalle, 2009; "From Monera to Man: Haeckel, *Darwinismus*, 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, 2009.

**Lectures:** "In the Shadow of Biedermeier: Max Klinger and the Exposure of Privacy," presented "An Audience of One: Assessing the Arts of Privacy," CAA conference, Chicago, 2010; "Art's 'Competition with Nature': Darwin, Haeckel, and the Scientific Art History of Alois Riegl," delivered at the conference "The Art of Evolution: Charles Darwin and Visual Cultures," The Courtauld Institute of Art, London, 2009.

**Roald Nasgaard**

Modern, PhD 1973

**Mailing Address:**

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**Email Address:** rnasgaard@fsu.edu

**Website:**

http://www.fsu.edu/~arh

**Latest Position:** Professor, Art History, Florida State University

**Publications:** "John Heward, diction et contradictions," in *John Heward, Un parcours/ Une collection* (Musée national des beaux-arts de Québec, 2008), English text, included; "Paul-Émile Borduas (1905-1960)" in *Canadian Art in the series The Thomson Canadian Collection at the Art Gallery of Ontario*, London: Skylet Publishing/ Art Gallery of Ontario, 2008; Catalogue entries on Jackson Pollock, Willem de Kooning and Paul-Émile Borduas in *Drawing Attention: Selected Works on Paper from the Renaissance to Modernism, Art Gallery of Ontario*, London and New York: Merrell, 2008; *The Automatiste Revolution: Montreal 1941-1960*, Vancouver: Douglas & McIntyre, 2009), co-authored with Ray Ellenwood.

**Lectures and Conversations:** conversation with Montreal artist, Françoise Sullivan, Albright-Knox Art Gallery, Buffalo, 2010; "Matière and the Automatiste Revolution," lecture, University of Saskatchewan, Saskatoon, SK, 2010; "The Art of John Heward," lecture, Museum of Canadian Contemporary Art, Toronto, 2009; Conversation with Montreal artist, John Heward, Museum of Canadian Contemporary Art, Toronto, 2009; "How can you make an authentic gesture?" lecture, Tyler School of Art, Temple University, Philadelphia, PA, 2009; "Conversation: Odili Donald Odita and Roald Nasgaard," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, 2008.

**Projects:** *The Automatiste Revolution: Montreal 1941-1960*. Varley Art Gallery, Unionville, ON, 2009-2010, Albright-Knox Art Gallery, Buffalo, NY, 2010. *The Automatistes* rated "Best Exhibition" in Canada in 2009 by *Canadian Art Magazine*, Dec. 2009.

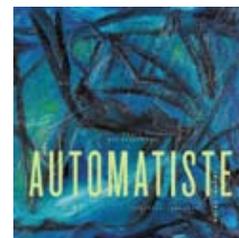
**Jason Rosenfeld**

19th Century, MA 1993, PhD 1999

**Email Address:** jrosenfeld@mmm.edu

**Mailing Address:** Distinguished Chair and Associate Professor of Art History; Marymount Manhattan College; 221 East 71st Street; New York, NY 10021

**Publications:** "Stephen Hannock: Taking Landscape to the Next Level." *Fine Art Connoisseur* 7, 2010; "Victorians Live: Turner in America." *Victorian Literature and Culture* 38, 2010; Stephen Hannock. With Martha Hoppin, Garrett White, introduction by Mark C. Taylor. Manchester, VT, Hudson Hills Press, 2009; "Absent of Reference: New Languages of Nature in the Critical Responses to Pre-Raphaelite Landscapes," In *Writing the*



# ALUMNI UPDATES CONTINUED

## 19th Century, Modern and Contemporary Art continued

*Pre-Raphaelites: Text, Context, Subtext*, edited by Tim Barringer and Michaela Giebelhausen, Aldershot, Ashgate Press, 2009; "John Everett Millais, English Pre-Raphaelite," *Numen Art Magazine* (Spain) 8, 2008; Rosenfeld, Jason, and Alison Smith. Millais. The Asahi Shimbun/Bunkamura Museum of Art, Japanese ex. cat., 2008; Rosenfeld, Jason, and Alison Smith. John Everett Millais. Van Gogh Museum, Amsterdam/Tate, London (ex. cat., Dutch and English editions), 2008.

**Lectures:** Why Victorian Art? Conference, Department of Art History, CUNY Graduate Center, "Pre-Raphaelitism Now," 2009; Material Culture Sessions: "Victorian Paintings in the Yale Center for British Art," North American Victorian Studies Association Conference, New Haven, Connecticut, 2008.

**Exhibitions curated:** *Pre-Raphaelites: Victorian Avant-Garde*, Tate Britain, London, 2012–2013; National Gallery of Art, Washington, D.C., 2013; Pushkin Museum of Art, Moscow, 2013 (co-curator with Alison Smith and Tim Barringer); *John Everett Millais: A Retrospective*, Tate Britain, London, England, 2007–2008; Van Gogh Museum, Amsterdam, 2008; Kitakyushu Municipal Museum of Art, Fukuoka, 2008; The Bunkamura Museum of Art, Tokyo, 2008 (co-curator with Alison Smith).

**Honors and Awards:** Named Distinguished Chair at Marymount Manhattan College 2009–12; Rosenfeld, Jason, and Alison Smith. Millais, exhibition catalogue, London: Tate Publishing, 2007. Short-listed for the William MB Berger Prize for British Art History 2008

### Jennifer Russell

Modern and Contemporary, MA 1974

**Latest Position:** Associate Director of Exhibitions, Metropolitan Museum of Art

### Eric Silver

Modern Art, MA 1971, Certificate in Museum Training 1971

**Mailing Address:** 345 East 81 Street Apt. 2L, New York, NY 10028

**Email Address:** ericsilver125@aol.com

**Latest Position:** Director, Lillian Nassau LLC, 220 East 57th Street, New York, NY 10022 (t: 212 759-6062)

**Website:** lilliannassau.com

**Exhibitions:** 2006 Tiffany Glass Tiles and Mosaic Treasures; 2007 Genius of Illumination: Louis C. Tiffany and His Lamps; 2008 Tiffany Favrite Glass and the Quest of Beauty.

**Projects:** For the past 14 years, appeared regularly in each season of the PBS program Antiques Roadshow, as a specialist in American and European Sculpture and metalwork. It is the most popular show in the history of public television, with a weekly audience of 10 million viewers.

### Gail Stavitsky

Modern, PhD 1990

#### Mailing Address:

Montclair Art Museum,  
3 South Mountain Ave.,  
Montclair, NJ 07042

#### E-mail Address:

gstavitsky@  
montclairartmuseum.org

**Website:** www.montclairartmuseum.org

**Exhibition:** *Cezanne and American Modernism*, Montclair Art Museum, Montclair, NJ, 2009–2010; The Baltimore Museum of Art, 2010; and the Phoenix Art Museum 2010.



### Nadia Tscherny

Modern

#### Mailing Address:

355 Godwin Ave.,  
Ridgewood, NJ 07450

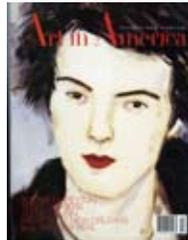
#### Email Address:

Ntscherny@gmail.com

**Latest Position:** Visiting professor University of Wisconsin - Parkside 2009–10

**Publications:** "Elizabeth Peyton - Beautiful People," *Art in America*, 2009.

**Lectures:** "Portrait as Subject: A Contemporary Romance with the Genre," CAA Annual Meeting, Los Angeles, 2009.



### Phyllis Tuchman

Modern, MA 1973, ABD 1983

**Mailing Address:** 340 East 80<sup>th</sup> St., New York, New York 10075

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

**Publications:** "Becoming A Sculptor," retrospective exhibition catalogue, *Richard Deacon: The Missing Part*, Musées de la Ville de Strasbourg, 2010; "The New Landscape," exhibition catalogue, Emilie Brzezinski, New York, Kouros Gallery and traveling to Chicago and Washington, D.C., 2010; catalogue entries, Alexander Calder and George Segal for exhibition catalogue, Mary and Richard Gray Family Collection, Art Institute of Chicago, 2010; *Obit magazine* (www.obit-mag.com) articles on, among others, Georges Seurat, Jacob Epstein, Mark Rothko, the Bauhaus, Marc Chagall, Barbara Hepworth, Frank Lloyd Wright, Eero Saarinen as well as paintings by Munch and Manet, and obituaries of Louise Bourgeois, Charles Gwathmey, Irving Penn, and Thomas Hoving, 2009–2010. Reviews, *New York Observer* on, among others, Mark di Suvero, Edward Kienholz, Alexander Calder, and Alberto Giacometti.

**Lectures:** "Courbet's 'Wrestlers' and 'The Two Bathers,'" New York Studio School, 2009; From Revolution to Civil War, Compassion & Choices symposium, National Press Club, Washington, D.C., 2009; When Sculpture Came Off Its Pedestal, sculpture symposium, Musées de la Ville de Strasbourg, 2010.

**Projects:** Board of Directors, United States section, International Association of Art Critics; art committee, LongHouse Reserve, East Hampton.

### Anne Umland

Modern, MA 1988,

PhD 1997

**Mailing Address:** Department of Painting & Sculpture, The Museum of Modern Art, 11 West 53<sup>rd</sup> Street, NYC NY 10019

#### Email Address:

anne\_umland@moma.org

**Latest Position:** Curator, Department of Painting and Sculpture, The Museum of Modern Art

**Publications:** Umland, Anne. "Frida Kahlo, *Self-Portrait with Cropped Hair*" and "Georgia O'Keeffe, *Farmhouse Window and Door*," in *Modern Women: Women Artists at The Museum of Modern Art*, Connie Butler and Alexandra Schwartz, eds. New York, The Museum of Modern Art, 2010; Umland, Anne, ed. *Joan Miró: Painting and Anti-Painting, 1927–1937*, New York, The Museum of Modern Art, 2008; "Alberto Giacometti's Moving and Mute Objects," in *A Fine Regard: Essays in Honor of Kirk Varnedoe*, Patricia G. Berman and Gertje Utley eds. London, Ashgate Publishing, Ltd, 2008; Umland, Anne and Adrian Sudhalter, eds. *Dada in the Collection of The Museum of Modern Art*. New York, The Museum of Modern Art, 2008.

**Lectures:** "Captured Encounters: Documenting the Surrealist Object," *VU Magazine*, 1933, CAA, Chicago, 2010.

**Honors and Awards:** Awarded Curatorial Prize by the Catalan Association of Art Critics, April 2009 and AAMC Award for Excellence for Outstanding Exhibition on East Coast, May 2009.

**Projects:** *The Erotic Object: Surrealist Sculpture from the Collection*. The Museum of Modern Art, New York, NY, 2009–2010; *Joan Miró: Painting and Anti-Painting, 1927–1937*. The Museum of Modern Art, New York, NY, 2008–2009.

### Reva Wolf

Modern Art, MA 1981,

PhD 1987

#### Mailing Address:

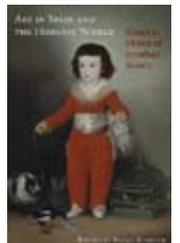
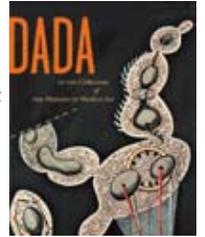
Art History Department,  
State University of New York  
at New Paltz, 1 Hawk Drive,  
New Paltz, NY 12561

#### Email Address:

wolfr@newpaltz.edu

**Latest Position:** Professor of Art History, SUNY New Paltz

**Publications:** Entries on eight drawings by Goya, and a biography of Goya, in *The Spanish Manner: Drawings from Ribera to Goya*, exhibition catalogue, New York, The Frick Collection, in association with Scala Publishers, forthcoming 2010; "Goya's 'Red Boy': The Making of a Celebrity," in *Art in*



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*Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, ed. Sarah Schroth. London: Paul Holberton Publishing, 2010; "John Bull, Liberty, and Wit: How England became Caricature," in *The Efflorescence of Caricature, 1715-1838*, ed. Todd Porterfield. London, Ashgate, 2010; Contribution to a compendium of descriptions of "the queer voice," in *The Queer Voice*, ed. Ingrid Schaffner (exhibition catalogue). Philadelphia, Institute of Contemporary Art (ICA), University of Pennsylvania, 2010; "The Shape of Time: Of Stars and Rainbows," *Art Journal* 68, Winter 2009; also delivered as a lecture at a session on Kubler's book that I organized and chaired at the 2008 annual College Art Association conference; Catalogue entries on David Smith's *Table Torso* (1942) and on R. B. Kitaj's *In Our Time* (1969), in *The Rose Art Museum at Brandeis*. New York, Abrams, 2009; "Mess and Message: Ted Berrigan's Poetics of Appropriation." *Intervalles* (published by the Centre Interdisciplinaire de Poétique Appliquée, Université de Liège, Belgium), nos. 4-5, Fall 2008-Winter 2009, (<http://cipa.ulg.ac.be/intervalles4/contentsinter4.php>); "The Scholar and the Fan." In *What Is Research in the Visual Arts? Obsession, Archive, Encounter*, edited by Michael Ann Holly and Marquard Smith. Williamstown, Mass: Sterling and Francine Clark Art Institute; distributed by Yale University Press, 2008.

**Lectures:** Ted Berrigan's "Poetics of Appropriation" in the program "Writing in the Dark," Amie and Tony James Gallery, City University of New York Graduate Center, 2009; Participant in the panel, "Education Matters in the Museum: A Panel Discussion with Distinguished Alumni at the Rose," Rose Art Museum, Brandeis University, 2009.

**Honors and Awards:** Appointed member, Services to Artists Committee (SAC), College Art Association (three-year term ending in 2009); activities included the following programming for the CAA annual conference ARTspace: co-organizer, Media Lounge, Los Angeles, 2009; organizer and chair of the panel "Then and Now: What George Kubler's Book, *The Shape of Time*, Means Today," Dallas, February 2008.

**Projects:** Catalogue editor and introduction, and co-curator, *Andy Warhol: Public and Private in 151 Photographs*. New Paltz, NY: Dorsky Museum; distributed by SUNY Press, 2010. Co-organizer, symposium, "The Hispanic World of Jonathan Brown," in honor of Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University, 2008.

**Alice S. Zimet**

Modern, MA 1971-74

**Mailing Address:** 40 East 88<sup>th</sup> St (7A), NY, NY 10128

**Email Address:** [alice@artsandbusinesspartners.com](mailto:alice@artsandbusinesspartners.com)

**Website:** [www.artsandbusinesspartners.com](http://www.artsandbusinesspartners.com)

**Latest Position:** President, Arts + Business Partners LLC

**Lectures:** Corporate Sponsorship Today: What Works? What Doesn't? ArtsMemphis (Memphis, TN); Americans for the Arts / National Arts Marketing Project Conference (Providence RI); Adjunct Professor, Steinhardt School of Education (Graduate Program, Arts Administration) Spring 2010.

**Honors and Awards:** Board member of the newly formed Magnum Photos Foundation (one of only two non-photographers).

**Projects:** After 20 years as Director of Worldwide Cultural Affairs, The Chase Manhattan Bank, I founded Arts + Business Partners to consult on issues of corporate sponsorship, working with nonprofits and business. As an expert in the field, I additionally offer sponsorship 'bootcamp' training across the United States and abroad.

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