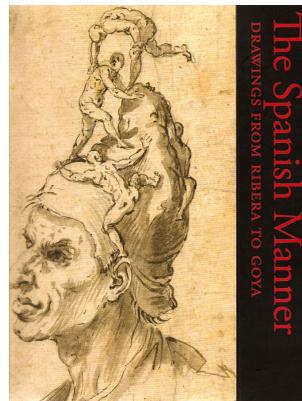
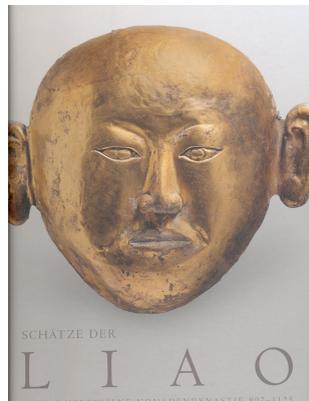
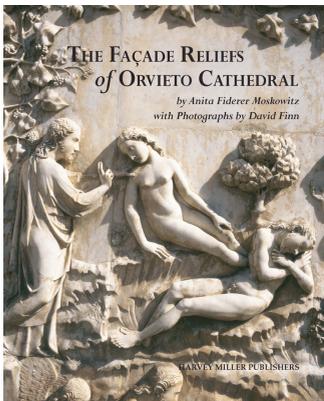




Alumni

NEWSLETTER

INSTITUTE OF FINE ARTS



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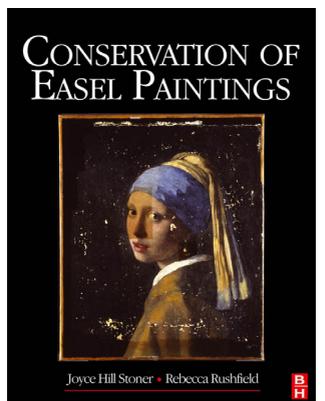
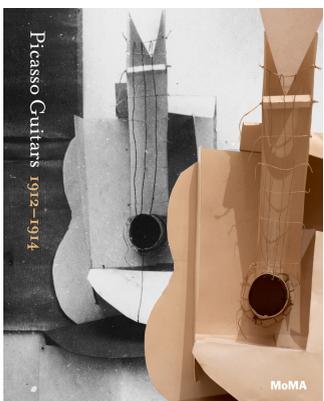
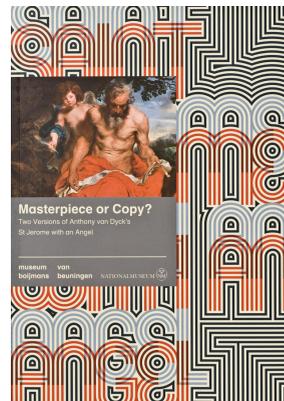
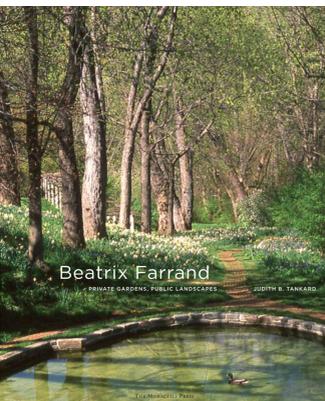
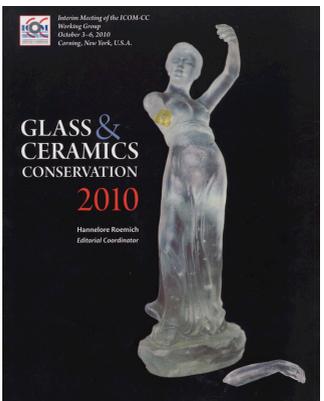
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IFA Alumni Newsletter

Phyllis Tuchman, *editor*



Editor's Note:

It is with regret that in the Summer 2010 Alumni Newsletter the article on Professor Thomas Mathew's Festschrift incorrectly spelled his last name and misquoted his graduation year, Professor Mathews graduated with a PhD in 1970. His faculty update was also accidentally omitted. We apologize for these errors.

From the Director

Patricia Rubin



During the past academic year we have had occasion to reflect on our previous accomplishments, celebrate current achievements, and welcome new people and projects. The year opened with a party for the 50th Anniversary of the Conservation Center – when alumni from all over the world gathered to celebrate. Events included a conference where presentations by different generations of graduates recalled the origins and growth of the program, starting from its earliest days – a tumultuous beginning when typically strong – and independent-minded students helped to shape the bold, but still imperfectly formed, venture. Individually and cumulatively, in their current roles as leaders in the field, our alumni were impressive proof of its importance. The Conservation Center looks forward to continuing its leadership and its guiding role; in the spring, Michele Marincola convened an international committee to identify and to discuss the major issues facing conservators and restorers, the attendant training needs, and the specific place of the Institute in supplying those needs. The support of major foundations for innovative programs – such as a newly established certificate in Archive and Library Conservation (sponsored by a grant from the Andrew W. Mellon Foundation) and a summer school in technical art history for art history teachers (supported by the Samuel H. Kress Foundation) – is further testimony to the prestige of the Center, and the continued generosity of students and alumni is a welcome affirmation of its influence and inspiration.

Institute faculty, students, and alumni have received numerous honors and awards this year – Jenni Rodda and Jonathan Alexander

both received University awards for twenty-five years of service while Jonathan Brown and Colin Eisler each were honored with volumes of essays by their grateful students and Linda Nochlin received a Bruce Museum Icon award. These are due tributes to our loyal and long-serving colleagues, who are well known to all of you. We have also been delighted to bring new members to the IFA community, all of whom have made valuable contributions to the life of the Institute over the course of the year, including Robert Slifkin, professor of modern and contemporary art; Jennifer Raab, Andrew W. Mellon Foundation postdoctoral fellow; and Carol Mancusi-Ungaro, Honorary Fellow. Rob's promise as an emerging talent in the field was demonstrated this year by the award of the Phillips Prize for the manuscript of his book on Philip Guston, which will be published by the University of California Press in 2013. Jennifer will come to the IFA in the autumn as the first Andrew W. Mellon Foundation postdoctoral fellow. A specialist in nineteenth-century American art with a PhD from Yale, she will offer courses which will both complement and supplement our offerings in the areas of modern and contemporary art. We were delighted that Carol, an IFA alumna, accepted our invitation to be the first Honorary Fellow. The fellowship is intended to recognize outstanding figures in art history, conservation, archaeology and the visual arts. We are proud to claim her among our alumni and to reaffirm her association with the IFA.

This year we have added five new members to the IFA Board of Trustees. We are proud that alumnae Anne Ehrenkranz, Estrellita Brodsky and Anne Poulet have agreed to join the board, and greatly pleased that Mark Fisch and Stephen Lash have also come onto our Board. They are all exceptionally distinguished in the realms of art, art history, and arts philanthropy and their advice and participation will be extremely valuable to the IFA as we work to shape and to secure our future.

Another major appointment is our new Director of Development, Hope O'Reilly. IFA alumna Kathy Heins, who in her five years as Director of Development did a terrific job in bringing order and system to our fundraising, left the Institute in February to become Director of Development at the Steinhardt School of Culture, Education, and Human Development –

a position that acknowledges the professional skill that so greatly benefited the IFA. Hope comes to us from the Bogliasco Foundation, which administers the Liguria Center for the Arts and Humanities. Trained in art history and with a career in development associated with the arts and education, Hope's experience is a perfect preparation to meet the challenges of fundraising for the IFA. We are confident that you will enjoy meeting her and that the IFA's Development Office will go from strength to strength under her direction. Marc Cincone, who was interim Director of Development, is to be thanked for his steadfast and good-humored stewardship of the office, when he was doing at least one and a half jobs on our behalf.

Of course the newest of the new additions to the IFA's roster are our 2011 graduates, the 35 MAs, the five MAs with Advanced Certificates in the Conservation of Historic and Artistic Works, and the 20 PhDs. Our most recent alumni, these graduates have done exceptional work on the widest imaginable range of topics and have succeeded in meeting the rigorous and testing demands of their courses. We congratulate them with admiration for their attainments as students and with confidence in their future eminence as IFA graduates – who have the model and the support of their predecessors – you, the alumni.

This year, Alumni Association funding added further resources for our students, allowing for special class trips with professors – memorable additions to the teaching program. Also, an anonymous alumni donation has established a prize for best essays in decorative arts, intended to promote imaginative work in that field. All of these contributions greatly enhance the Institute's activities and are an important, moving way for your past experiences to contribute to the IFA's future success.

For all their continued dedication and support, I want to express my most heartfelt gratitude to the Alumni Association, its officers and Association President Gertje Utley. Their efforts make possible the noteworthy developments described in the previous paragraphs. But none of these projects and fellowships would be possible without the generosity of you, our alumni. Thank you for playing a role in the education of our bright young professionals and the continued success of the Institute of Fine Arts.

A Foreign Student in Franco's Spain

JONATHAN BROWN

In time and space, it seems such a long time ago. In the late 1950s-early 1960s, Spain was virtually a third-world nation. Although the Civil War had ended a generation earlier, the dictatorship of Francisco Franco had served to cut off Spain from the rest of the western world. Franco had constructed a police state to maintain his power and keep the citizenry under control. Policemen were everywhere, notably the *grises*, so-called for the long, gray overcoats they wore in the winter, who maintained order in the cities, and the infamous Guardia Civil, who patrolled the countryside.

The streets were nearly empty, except for taxis and government vehicles. The sidewalks, on the other hand, were populated by beggars, blind sellers of daily lottery tickets and the maimed survivors of the Civil War, hanging on as best they could to survive the poverty from which there seemed no escape.

Cultural events—concerts, exhibitions, theater—were rationed as carefully as food. A weekly orchestra concert took place at two venues. The rich went to the Teatro de la Zarzuela on Friday evening, the others listened to a repeat performance every Sunday morning in the vast, desolate space of the Cine Monumental.

I was unprepared for life in Franco's Spain, but eventually I found my bearings. Despite the circumstances, research could be organized if you planned your daily itinerary according to the schedules of the various libraries and institutions. Access to research material was never a problem, except for cathedral archives,

which did their best to frustrate intruders, fearful (and with reason) that compromising material might come to light. Mornings were a good time to work at the Biblioteca Nacional; service was slow and at times haphazard. (You may remember the discovery in the 1970s of a Leonardo manuscript that had been mis-shelved for centuries.) After an intolerably long break for lunch, I headed for the Instituto Diego Velázquez, located just behind the Palace Hotel. As the primary research center, the Instituto had an excellent library of books on Spanish art and a photo archive. It was the only place where foreign publications could be consulted, although there were many gaps.

An unintended benefit of the economic conditions was the lack of visitors to museums and galleries. Whenever I went to the Prado, there was hardly anybody there, and this allowed me to develop an intimate knowledge of the collection, which became a cornerstone of my career.

To return to the Instituto Velázquez, I slowly came to see that the Director, Prof. Diego Angulo Iñiguez, was at the center of power in the realm of art history. Angulo had studied at the University of Berlin and imported to Spain the concept of "scientific art history." The facts, and nothing but the facts, would lead us to the promised land of irrefutable knowledge. Watching this concept in action, I eventually realized that the emphasis on facts was not only impoverished the subject but could be shaped into an instrument of control in the hands of an authoritarian personality. That person was Angulo. An extraordinarily prolific scholar, he

became the ultimate "decider" in all matters concerning the field. His protégés found the best jobs at a time when there were few to be had. The Prado was staffed with his disciples, and only those who followed in his footsteps could hope to obtain one of the scanty offerings of travel grants. He was the director of the most prestigious journal and its most prolific contributor. Many years later, I understood that Angulo's style of governance reflected the political situation, although I have no reason to believe that he was an ardent supporter of the regime. Power was invested in his person and shared with those who were his clients. As time went on, he tried to exert control over my lines of investigation, but I confess that for many years, his words went sailing over my head. Nothing in my experience prepared me for this approach to the pursuit of scholarship, and I was beyond his reach.

If I had to describe the malaise of Spain during the 50's and 60's in a word, the word would be "isolation." In the broadest terms, I have worked to re-integrate Spanish art (and latterly Spanish American art) of the early-modern period into the master narrative of European art. Upon Franco's death in 1975, art history and everything else in Spain began to change at a rapid pace, and the nation underwent an astonishing transformation from the old regime to the new in a matter of a couple of decades. Few traces of the melancholy Franco years remain. For those with long memories, it is still a pleasant surprise to visit Madrid today. One of Europe's gloomiest cities has been changed into one of its most attractive.

Crossing the Wall in Pursuit of Knowledge

by Eric M. Zafran, PhD '73

Having advanced to that compulsive stage of preparing a dissertation in which one wants to check out all possible sources of information, I went to Europe in 1971 and traveled through Italy, France, Spain, and Germany. The rather overwhelming topic of this dissertation, prepared under the guidance of Prof. Colin Eisler was *The Iconography of Anti-Semitism* focusing on the fruitful period of the late Middle-Ages and Renaissance. My research took me into libraries and museums as well as into churches and homes in some unusual locals such as Trento, Judenstein, and Oberwesel. But by far the most memorable part of the extensive sojourn was that to Berlin. I had several references to works which before the War had been in the Berlin libraries, but whether they had survived or not and if so where was unclear. At that time the Cold War was still at its height and getting to Berlin was not an easy or pleasant experience. Once the train passed from West Germany into the East, the Eurailpass was no longer valid, and one had to move into an uncomfortable old rail car, but even worse the train was boarded by armed soldiers accompanied by large German shepherds to search and interrogate all passengers. There were endless delays, and the train instead of arriving as scheduled in the afternoon at the Zoo station of West Berlin, only pulled in about midnight. Since traveling as a student, I hadn't made any advance hotel reservation this was

rather worrisome. Everything was naturally closed in the station, but there was an elderly lady awaiting its arrival who asked if I needed a room, and, as she quoted a low price, I said yes. So off we went to a section of the city that was run down but still had an air of the old elegance. In the morning she made a lovely breakfast, and I was then able to go out and pursue my researches. I found some material in the West Berlin printroom but knew that I had to go into the East to search for more. To do so one had to make the crossing at the fearful Checkpoint Charlie. I arrived there with my passport in hand and a folder of notes and references. The East German security guards made me give them all this material – which they thoroughly scrutinized for some time. As I have notoriously awful handwriting, I am sure they could not decipher my notes and had to be sure it was not some diabolical secret code. Finally after a lengthy wait in the cold, I received back both my material and passport, and I was allowed to pass through. It really was like going from day to night, as East Berlin was kept in a dilapidated state of repair, many of the grand buildings still were pockmarked with gun shot damage, and of course the famous Unter der Linden where I quickly arrived had no trees any more. I made my way to the National Library and found they did have a card catalogue and from that I was able to request a number of interesting items. Among these were some of the printed Anti-Semitic diatribes by the famous poet Hans Sachs. Taking a break I

went to a kind of cafeteria where not only was the food rather awful, but I remember they had some kind of ersatz cola. I then visited the very depressing but still remarkable installation of the Pergamon Altar and continued to stroll on the desolate avenue. Coming to the Opera House, I found that by great coincidence they were performing that evening Wagner's *Meistersinger*, so how could I not go, and I bought an inexpensive balcony ticket. Arriving at the theater, we were told that those people who were seated in the balcony could take empty seats in the orchestra – and I thought this is the one good aspect of Communism that I have observed. The problem, however, is that *Meistersinger* is a very long opera and according to the terms of entry, one had to be out of East Berlin by midnight, or who knows what would happen to you. So although I remember it as a very good, old-fashioned performance, my main thought was the anxiety of getting out. So there in the dark (as street lights didn't seem to be in use) a small group of music lovers made their hurried way back to the check-point. It was a truly eerie feeling as we approached the exit gate and could see the armed guards in the towers, but we did make it just barely, and I was able to return to the cozy warmth of the apartment. I have no memory of the return trip to the West, but that brief spell in Berlin was enlightening and the kind of adventure that youth is all about.

Save The Date

The Walter W.S. Cook Lecture

Thursday, November 17th at 6:00 pm
Speaker will be Alice Donohue (MA '77) from
Bryn Mawr College. Reception will follow.

The Annual IFA Alumni Reunion

Will be held during the 2012 College Art Association Conference
in Los Angeles (February 22, 2012 to February 25, 2012). The
date of the Alumni Reunion will be announced this fall.

For more details, go to www.ifa.nyu.edu

The Year in Pictures

by Phyllis Tuchman, MA '73

Whether you still live in the Tri-State area or only visit New York City occasionally, you should check out the IFA Alumni Facebook page from time to time. You don't have to be a member.

Access it directly or go through the IFA's website. Lately, it feels as if there's a special event every week. They're all posted. You need to RSVP to some, but not most, events. If you can't attend, watch the video. If you missed Wu Hung's wonderful Kirk Varnedoe series last winter, go

to Facebook. Missed Gary Radke's terrific Cook lecture last September? Go to Facebook. We no longer recap these talks in the newsletter because you can access them so readily. Following are casual photographs of events you might have attended. Check 'em out.

IFA Annual Reunion

Alumni Reunion held on February 10, 2011 at the IFA during the 2011 College Art Association Conference.



Mariët Westermann (PhD '97), Philippe de Montebello (MA '76), Patrica Rubin



Mariët Westerman (PhD '97), Kathy Heins



Heather Horton (PhD '10), Anne Leader (PhD '00), Jennifer Ball (PhD '01)



Professor James McCredie, Professor Colin Eisler



Phyllis Tuchman (MA '73), Marie Tanner (MA '70), Suzanne Stratton-Pruitt (PhD '83), Charles Little (PhD '77)



Charles Little (PhD '77), Eric Zafran (PhD '73), Gregory Hedberg (PhD '80)



Kathryn Wysocki Gunch (MA '08), Kate Patton, Peter Bell



Carol Krinsky (PhD '65), Erik Gustafson (MA '04)



Jim Jordan (PhD '74), Professor Günter H. Kopcke



Lynne Ambrosini (PhD '89), Nancy Hall-Duncan (MA '74), Susan Galassi (PhD '91), Suzanne Stratton-Pruitt (PhD '83)



Beth Cohen (MA '70), Gregory Hedberg (PhD '80), Carolyn Wilson (MA '70), Dene Leopold (MA '71), Phyllis Tuchman (MA '73), Carol Mancusi-Ungaro (MA '70)

Professor Colin Eisler Festschrift Reception

A reception was held on, February 10, 2011, to celebrate the publication of *New Studies on Old Masters: Essays in Renaissance Art in Honor of Colin Eisler*. The collection of essays highlights Professor Eisler's scholarly achievements and engagement in the field of Renaissance art.



John Garton (PhD '03), Professor Colin Eisler, Suzanna Simor (PhD '96)



Suzanna Simor (PhD '96), Professor Colin Eisler, Eric Zafran (PhD '73), Gregory Hedberg (PhD '80), Marie Tanner (MA '70), Jay Levenson MA ('75)



John Garton (PhD '03), Professor Colin Eisler, Hester Diamond, Rachel Eisler, Fern Luskin (MA '81), Rangsook Yoon (PhD '08), Susan Koslow, Suzanna Simor (PhD '96), Gregory Hedberg (PhD '80)

Symposium in Honor of Professor Marvin Trachtenberg

A symposium was held, on November 5, 2010, in honor of the work of Professor Marvin Trachtenberg focusing on the subject of Medieval and Renaissance Architecture.



1st Row: Theresa Flanigan (PhD '06), Max Grossman, Mia Genoni (PhD '07), Dorothy Ko, Ameer Yunn (PhD '09), Mailan Doquang (PhD '09), Lauren Jacobi, 2nd Row: Michelle Hobart (PhD '06), Erik Gustafson (MA '04), Heather Horton (PhD '10), Matthew Collins, Beathrice Rehl (PhD '84), Michael Waters, Guendalina Ajello Mahler (MA '97), Emanuele Lugli (PhD '09), Professor Marvin Trachtenberg (PhD '63), Daniel Savoy (PhD '08), Areli Marina (PhD '04), Lisa Reilly (PhD '91), Maile Hutterer (PhD '11), Joshua Glazer (PhD '08)



Kathryn Wysocki Gunch (MA '08), Maile Hutterer (PhD '11), Don Selby, Michael Waters



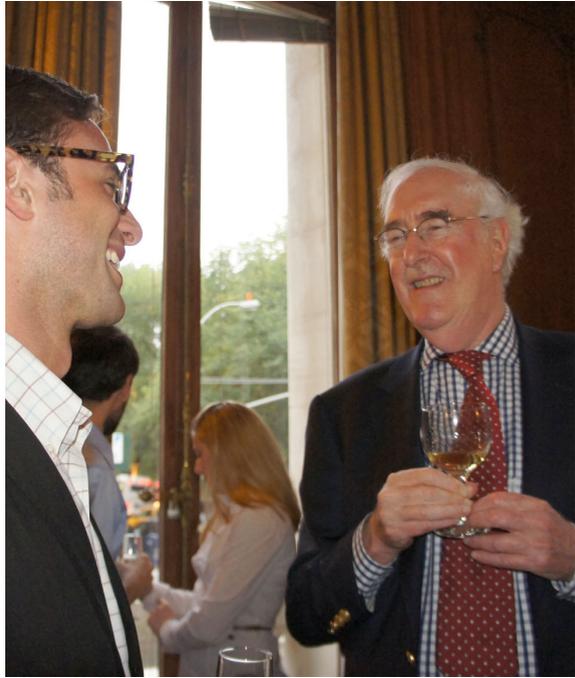
Yassana Croizat-Glazer (PhD '08), Joshua Glazer (PhD '08) Steven Haas (MA '70)



The Year in Pictures CONTINUED

Professor Jonathan Brown Festschrift Reception

A reception was held in honor of Professor Jonathan Brown, on September 27, 2010, in celebration of the publication of *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*. The volume of essays celebrates Professor Brown's contributions to the fields of Spanish and colonial Latin American art.



Ross Finocchio (MA '06), Professor Jonathan Brown



Roberta Huber, Sandra Brown, Lisa Banner (PhD '06),
Kathy Heins



Kate Holohan (MA '10),
Brett Lazer (MA '10)



Jordana Mendelsohn, Adele Nelson (MA '03),
Miriam Basilio (PhD)



Eleanor Goodman (PhD '01),
Lisa Banner (PhD '06)



Alumni Panel: Alternative Careers for Art Historians

On February 8, 2011 the Institute of Fine Arts hosted a career panel highlighting non-traditional career paths for IFA students. Panelists included: Gregory Hedberg, Director of the Department of European Art, Hirschl & Adler Galleries; Lisa Duffy-Zeballos, Leon Levy Foundation Director of Art Research, International Foundation for Art Research; Vivian Ebersman, Director of Art Expertise, AXA Art Insurance Corporation; Andrew Butterfield, Founder, Andrew Butterfield Fine Arts. A video of the discussion is available via the IFA website at www.nyu.edu/gsas/dept/fineart/



Moderator Colleen Leth (MA '11), Gregory Hedberg (PhD '80), Lisa Duffy-Zeballos (PhD '07), Vivian Ebersman (MA '66), Andrew Butterfield (PhD '92).



Vivian Ebersman (MA '66), Andrew Butterfield (PhD '92)

The Fifth Kirk Varnedoe Memorial Lectures Series with Professor Wu Hung

The IFA welcomed the Professor Wu Hung, as the Fifth Kirk Varnedoe Memorial Professor for the Spring 2011 semester. Professor Hung gave a series of three lectures on modern and contemporary Asian art around the theme *Reading Absence: Three Moments in Chinese Art History*. His lectures were entitled: *1644: Where Is the Broken Steele?* (February 3, 2011); *1860: Photography Defines China* (February 7, 2011); *1985: Absence as Contemporaneity* (February 15, 2011).



Professor Wu Hung



Professor Wu Hung presents "Reading Absence: Three Moments in Chinese Art History"



How I Fell From Grace (And You Can Too!)

by Ian Volner, MA '08

Caveat lector: I'm afraid I have a confession to make, and it's one that may alarm my sometime professors and colleagues at the Institute—to say nothing of those young scholars anxiously looking forward to their professional prospects post-78th St.

For I was once as them. There was nothing in my performance or comportment in two years at Duke House that could have presaged my descent into hopeless, abject perversion. And yet I have knowingly, willingly, and with malice of forethought, worked as a publicist, in a certified public relations office, for a term of no less than twelve months. Of which sin I do earnestly repent, etc., etc., so help me Erwin Panofsky.

My career had seemed, at first, full of promise. A year out of school, I was writing for journals like *Architectural Record* and *Metropolis*, and I was feeling bullish even as the national economy settled into a protracted funk. But—lackaday!—when a publicist friend told

me he was leaving his office and that I'd make a great replacement, I admit I was seized at once with a kind of morbid curiosity.

I knew—I thought I knew—what they *did*. In the design community, the publicist operates as an odd mixture of chaperone and procuress: she (typically she) has to have an eye for her clients' reputation, but she can't get credit unless the client gets maximum exposure in the press. She is obliged, therefore, to maintain a veneer of intellectual circumspection, all while quietly pestering every journalist within earshot to write, write, write about the architects in her stable. Naturally this makes the publicist a figure of some minor infamy among design writers.

Could I cross over to the dark side? What if I ever wanted to come back? Would I lose all credibility as a would-be design intellectual? Well, I have been over the mountain, and I can honestly say that the view is more or less identical on the other side. Becoming a paid shill is not really so corrupting as has generally

been given out—the simple fact is, the state of the media nowadays is such that any critical aspirations one might develop in an academic hothouse like the IFA are fairly well thwarted to begin with. The difference between writing a 300-word bit of puffery *about* an architect, and writing a 300-word bit of puffery *for* an architect as his publicist, is effectively nil.

This, at any rate, is the answer I give my writer friends whenever they rib me about my PR interval, and it generally sets them to grumbling assent through their scotches. Which is to say I've returned from the beyond: I had taken the job on a lark, had a fine time, and from a similarly vain impulse came back several months ago to legitimate (or what passes for *ibid*) journalism. And the stigma may be falling away altogether. I had dinner the other day with a fellow alum who's taken the professorial track, and I came around carefully to the whole subject of my recent public-relationship. Was he shocked at my loose morals? "Nah," said he, "Sounds like fun." It felt like absolution.



by John Willenbecher, MA '61
New York City, July 2010

The inquiries on the IFA Alumni Update questionnaire, recently arrived in the mail, mostly do not apply to my post Institute life. So perhaps instead it is easier for all concerned if I write a little description of what happened. I think you could say without hesitation that I turned out to be a rather atypical Institute student.

What happened is that instead of becoming a professional art historian—and going into museum work, which is what I supposed I would do and was eager to do ever since an Art History major at Brown—I became, instead, an artist. Some years later I asked the woman behind the desk at the Frick Collection if there was a discount for artists. “Don’t you realize that without me none of this would exist?” I sniffed when she firmly told me no.

When I decided to go to the Institute (rather than Harvard or Princeton where I had also been accepted—I crow) it was because the Institute had a reputation for being the best in its field—everyone said so. But it also had another characteristic which seemed to me an incomparable draw: it was in New York City. The notion of studying art while living in New York was too delicious to resist.

I started at the Institute in the fall of 1958. That meant that my first semester there coincided with the last semester to be held in the Warburg building. The Institute—I used to call it the little marble schoolhouse—was making ready to move. And so between semesters that year students could be seen in a very long bucket brigade which proceeded from the old building westward on 81st Street and then down Fifth Avenue to the Duke House, sensitively restored and brilliantly adapted by Robert Venturi. Except that water buckets in this instance had been replaced by boxes of full of books from the Institute’s library.

At the Institute I studied with, among others, Richard Offner, Richard Krautheimer,

Martin Weinberger and Walter Friedlaender. I particularly valued Colin Eisler’s brand new museum training course, given in conjunction with the Metropolitan Museum. To sit around a table at the Met examining prints while the incomparable Hyatt Mayor spoke about them was a demonstration of what a delight art and its history could—and should be. The program ended with an internship in one of the Met’s departments and I went to work for Theodore Rousseau and Margareta Salinger and Claus Virch in the paintings department. John McKendry, also in the museum training program, spent his internship in the print department—and he stayed there for the rest of his career.

I, however, left. By then in my third year of studies, I had completed all the coursework and even passed my German exam. To do this I tutored in German with Martin Weinberger’s wife and the sessions we had were so boring that I once looked up from a passage I was painfully translating to find she had gone sound asleep. The only thing at that point separating me from a Masters Degree was the writing of a thesis. This was to be an attempt to separate the drawings of Mariotto Albertinelli from those of his master.

Fra Bartolommeo—a sticky wicket if ever there was one. I had been studying Renaissance drawings with Craig Smyth, a patient, enlightening teacher and a lovely man. He was my Advisor on the thesis. In the end I realized that to do this work properly I would have to look at a lot of Florentine drawings in person in museum collections scattered across Europe. So I booked passage, put my research notes in a big briefcase and in March of 1961 sailed out of New York harbor on the France, a projected six months of *Kupferstichkabinetten* looming on the horizon. But things did not turn out quite the way I envisioned. Shortly after I debarked at Le Harvre I had sudden realization, like a bolt of thunder: I would not do my projected research but rather travel about, look at all the art I could, enjoy myself—and entertain the notion of actually becoming an artist. Poor Albertinelli’s drawings would have to spend some additional years in a state of disarray, but I was on my way. I realized I

had left the Institute in more ways than one.

The idea had in fact been simmering on a back burner for quite some time. Being immersed in the old masters at the Institute had not kept me from an awareness of what was going on around me in the world of contemporary art and even from meeting some practicing artists. It was an extraordinary time in that regard. At the beginning of the 1960s things were changing dramatically: the abstract expressionists exiting with their tails between their legs and the Popsters brashly ascending. We graduate students were not immune to all of this and used to head out in gaggles to attend gallery or museum openings. And it required little effort as so much of the action was within a few blocks of the Institute. Recently proliferating Xerox technology allowed us to make multiple invitations for openings at the Guggenheim, as I recall. These were particularly prized for their profusions of shrimp backed up by an excellent bar. Who’s opening tonight at Castelli? Who at Eleanor Ward’s Stable? At Martha Jackson? Or at Betty Parsons or Janis or Pace or the Green Gallery down on 57th Street? And on these many occasions the thought kept coming to me: “Gee, I could do that.”

Of course it is not for me to say, after all this time, that I have. But as I approach almost fifty years in the studio I can say I have had—and am continuing to have—an absolutely splendid time trying.

*

Oh, a funny story: a year or two after I left the Institute and was preparing my first exhibition at the brand new Richard Feigen Gallery I ran into John O’Melia. He had been working on his PhD at the Institute when I was there. He asked me what I was doing and when I told him I had become an artist he said “Oh, how wonderful! But please, John, promise me you will do one thing.” I asked him what that could possibly be and he said “Please, please sign and date *everything!*”

In Memoriam: Leo Steinberg (1920-2011)

Mariët Westermann PhD '97

Leo Steinberg stood in a productively agonistic relation to art history's leading practitioners and institutions, and the Institute of Fine Arts, his alma mater, was a frequent recipient of his intelligent pique and brusque gratitude. Conversations with Leo about the Institute were never boring, always illuminating, and inevitably lengthy, ranging from emotional appreciations of Craig Hugh Smyth, whom he considered to have rescued him from years of ad hoc education in exile, to blunt denunciations of the Scylla of academic specialization and the Charybdis of gadfly journalism, between which he thought few in the Duke House managed to navigate. He could be accused of neither, and his range, impact, and oratorical drive made him an ideal alumnus to deliver the annual Walter Cook lecture. He finally did so on May 3, 2006, to an oversubscribed audience we did not remotely manage to restrict to the large IFA alumni cohort that came to hear him.

Under the title "Beware of Texts," Leo engaged us for two all-too-brief hours on this hobbyhorse, giving trenchant summations of his lifelong looking and writing as well as focused new insights into Picasso and Jasper Johns, Leonardo and Michelangelo. After the talk, while hundreds gathered for summer drinks in the Great Hall and Loeb Room, Leo posted himself at the top of the steps to the Duke House entrance where, fortified with a steady flow of cigarettes and the occasional sip of prosecco, he received a long line of interlocutors and well-wishers, paying discursive attention to the lifelong friend and the novice student alike.

To introduce the event, I gave a shorter version of the remarks below. Edited here into a form more appropriate for an in memoriam, they are even less adequate as an obituary than they were as a surrogate for the IFA's collective recognition of the intellectual stature of one of its finest.

* * *

A constitutionally maverick art historian for whom history and criticism were always integrated concerns, Leo Steinberg was one of the IFA's most influential and idiosyncratic graduates. He came to art history with true gifts: sharp intellect, contrarian instincts,



Leo Steinberg (PhD '60) with then IFA Director, Mariët Westermann (PhD '97), during the 2006 Walter W.S. Cook Annual Lecture

perceptive vision, tireless curiosity, scholarly energy, and an unparalleled flair for words and conversation. Knowing just how much Leo Steinberg put into every text he wrote, every lecture he gave, we were hesitant to ask him to interrupt his work on "The Burden of Michelangelo's Painting"—the publication of his Andrew W. Mellon lectures at the National Gallery of Art in the 1980s—but he readily accepted the invitation.

Even before I began graduate studies at the IFA, Leo Steinberg to me was the kind of art historian who made me want to be one. What was it in his work that made me and many others feel that way? There was the infectious commitment to painting, and a clear eye and mind for its particular contribution to western culture. There was the ability to see the art of the past, especially the Renaissance, through the lens of the history of painting up to the art of his day, yet without sacrificing the historical specificity of Renaissance art. There was the deep resistance to formalism, leavened with skepticism about the ability of texts to illuminate the image, the more compelling for Leo's own virtuoso command of language and his understanding how texts can give us insight into the status of the work of art. And there was that uncanny way in which he would take his observations of visual oddities—be it a dove hovering before the Virgin's belly (subject of a Silberberg lecture he gave in my first year at the IFA), a riskily slung leg, a repetitively exposed

baby sex—as a point of departure for the most probing examination of complex structures and patterns of thought in times and places that turn out more distant from our mental sets than we had ever imagined.

While the procedure of working from a motif that, through its seemingly obsessive repetition, emerges as a symptom of deep structure evoked Freudian procedure, Steinberg's interest interest was not in the thrill of sexual or pathological reference, and what it might reveal of the unconscious. He credited artists with thoughtful and aware engagement with the most challenging ideas of their times. His work on Renaissance art was fundamentally iconological, even exhaustively so, recording all possible referents to be found in the theological and philosophical literature of the time that might have been deposited in works that, to Steinberg, should be obviously strange to modern eyes. Leonardo's *Incessant Last Supper*, his last book, is a particularly sustained and controversial example of a method that, while aimed at restoring humanist intentionality to great artists, nevertheless ran risks of losing the pictorial or sculptural artist beneath the erudition. The lively writing, forcing the reader to attempt to look as or with an artist, or Steinberg's artist, usually provided the insurance.

Like many, I first read Leo Steinberg on Jasper Johns, and thought of him as a historian of the contemporary, a critic more than a historian, even if that was a distinction he would not have accepted. When the first edition of *The Sexuality of Christ in Renaissance Art and Modern Oblivion* came out in 1983, and I heard all about it before I read it, I could scarcely believe that it had been written by the same man—until I did read it, and saw the argument unfold about what paintings and sculptures can say in ways that words can't, and recognized the operations of that pair of eyes and that mind in the bold interpretive framework and the close descriptions.

Leo Steinberg garnered an array of recognitions rare for an art historian: he was a Fellow of the American Academy of Arts and Sciences; received prestigious book awards, including one in literature from the American Academy of Arts and Letters; and was awarded a MacArthur

In Memoriam: Françoise Weinmann

Fellowship. His fine and inspiring teaching career unfolded at Hunter and, from 1975 to 1991, the University of Pennsylvania. All of these professional activities and accolades only seemed to spur his relentless search for more persuasive ways of writing about art—tried out on friends, foes, and colleagues in sustained debates hunched over reproductions of this picture or that print. There were many other publications besides the few mentioned above, selected here for the example of his methods rather than any priority in his affection or their influence. Less famous, however, was Steinberg's remarkable educational trajectory, which, with its migrations born of revolution, persecution, and war, marked and shaped a quintessentially twentieth-century life. After his family's dislocation from Moscow to Berlin (1923) to London (1933), he learned English and then studied drawing and sculpture at London's Slade School in London, obtaining a degree in 1940. Having reached New York toward the end of World War II, he worked as a translator, gave lectures on art, and sought a professional credential at NYU, where in 1954 he obtained his BS in the School of Education. Drawn to the study of art history, he began to take classes at the Institute when it was still in the Warburg House. Harry Bober and Richard Krautheimer were his first mentors; Craig Hugh Smyth gave gentle encouragement and arranged for financial support for full-time studies.

In a session honoring him at the 2002 conference of the College Art Association, Steinberg recalled his graduate school conversion from a Romanesque topic assigned by Krautheimer to the architecture of Borromini. In 1957, Wolfgang Lotz's on-site course in Baroque architecture in Rome drew him deeply into the architectural fabric of seventeenth-century Rome; it also cemented his friendship with fellow student Richard Pommer. Leo defended his dissertation on "Borromini's San Carlo alle Quattro Fontane: A Study in Multiple Form and Architectural Symbolism" in 1960, just two years before he gave us a first critical understanding of Johns.

The IFA and the world of art and letters have lost a giant, a man the more endearing for the heated, even angry passion he brought to the understanding of artists he considered most true to art's humane potentials.

Françoise Weinmann, who much preferred to be called Francesca, came to the Institute in the fall of 1964. She had already completed some graduate work in Paris, at the Sorbonne. I met her early on in her first semester, in Erwin Panofsky's famous seminar, "Studies in Iconology." He'd given out a list of topics the previous week and had asked us to choose one to work on. I was ready to go for Balzac's *Chef d'oeuvre inconnu*, until I heard someone behind me, speaking in a French accent, say "I would like to work on the Balzac." Francesca and I became fast friends on that day and were in close touch for over 46 years, until her death from cancer in March 2011. She also took courses with Richard Krautheimer, Charles Sterling (the adviser of her PhD dissertation), and Willibald Sauerländer, among others. A number of my fellow students, including Debra Pincus and JoAnne—and her husband Alan—Bernstein, also became good friends. We were all lucky enough to visit Francesca in her apartment in Paris, overlooking the dome of the Val-de-Grâce, and at her exquisite house in Northern Italy, in the hills above the Lake of Como.

Francesca did extensive research on her doctorate, on the painter or painters of King René of Anjou, when she returned to Europe

in late 1965. She traveled to and did archival work in Vienna, Naples, and Provence (it didn't hurt to be fluent in four languages) and made startling discoveries. Then the opportunity came to create an Art History department, and shape an art history major, at the American College in Paris (subsequently the American University) and Francesca dived into this project with the passion and intensity that characterized everything she undertook. She taught at the ACP/AUP from 1972 to 1999. During that long period, she developed courses on the origins of art, on ancient art, on medieval art, and on the Italian Renaissance. As her colleague George Wanklyn wrote in a beautiful tribute to Francesca for the AUP, "during most of her time as a faculty member, she was teaching eight courses a year, in addition to chairing her department. She also developed a course on Aesthetics, and her sustained reflection on the nature of beauty in art produced a book, on which she was working in her retirement, and right to the very last days of her life." Entitled *The Path Toward Beauty: Through Texts and Works of Art*, it will be published in June by Aperion Books.

Francesca will be remembered with love by her many friends and former students. She enriched all our lives.

In Memoriam: Creighton Gilbert

by Walter Cahn, MA '61

Creighton Eddy Gilbert was born in 1924 in Durham, NC. His parents were professors at Duke: his mother, Katharine E. Gilbert, taught philosophical esthetics; his father, Allan H. Gilbert, Renaissance literature. His father's translations of Dante, Ariosto, and Machiavelli remain esteemed. Creighton studied at Duke, Johns Hopkins and New York University, where he obtained his BA in 1942. At the IFA, he completed his PhD degree in 1955 with a dissertation on the Brescia painter Girolamo Savoldo (published in a revised, amplified form in 1986, and dedicated to Walter Friedlaender, Richard Offner and Lionello Venturi). In 1946, he taught at Emory; then, from 1947-56, at the University of Louisville, interrupted by a stint as Fulbright Visiting Professor at the University of Rome. At the end of the decade, he was briefly an Assistant Professor at Indiana University and a Visiting Professor at the University of California, Berkeley. From the John and Mable Ringling Museum in Sarasota, where he was a curator, he became Associate Professor at Brandeis University 1961-1966, where he chaired the Department of Art from 1961-1966. During this period, he was also a Visiting Professor at Harvard University. From 1965-1977, Creighton taught at Queens College, CUNY, where he was Chair of the Department until 1972. In 1966-67, he was a Fellow at the Harvard Center for Italian Renaissance Studies at I Tatti; and in 1976, a Clark Professor. In 1977, he became the Jacob Gould Schurman Professor of the History of Art at Cornell University; four years later, he came to Yale, where he retired as Professor of the History of Art in 1997. If such a career might from the present vantage point seem to have something restless about it, it should be remembered that it unfolded at a time of considerable expansion of art history as an academic discipline in this country, providing enhanced opportunities for professional advancement.

During his long career, Creighton was a highly productive scholar. A bibliography of his published writings up to the year 2005 lists 247 items, the first of which, offering new evidence for the date of Piero della Francesca's portraits of the Count and Countess of Urbino, was published in *Marsyas* in 1941, when he was just 17. It is difficult to give an adequate overview of these writings, whose subjects touch on Renaissance painting, from Giotto to Caravaggio, and from the most general terms, as in his survey volume *History of Renaissance Art: Painting, Sculpture, Architecture throughout Europe* (New York, 1972), to the deliberately microscopic, as in the essay "The Smallest Problem in Florentine Iconography", contributed to a *Festschrift* for Myron P. Gilmore (Florence, 1978). Michelangelo undoubtedly occupied a central place among his varied interests. His highly-regarded translation of the *Complete Poems and Selected Letters of Michelangelo* has been reprinted several times since 1963, and some of his essays are collected in the volume, *Michelangelo: On and Off the Sistine Ceiling* (New York, 1994). His *Italian Art, 1500-1600: Sources and Documents* (New York, 1980) is a compilation that rescues from oblivion valuable archival material buried in hard to find provincial journals. Creighton also was active as a critic and a prolific book reviewer. In 1964, he received the CAA's Frank Jewett Mather award for art criticism. And, from 1983 to 1993, he regularly contributed exhibition reviews and commentary to the *New Criterion*.

I first met and came to know Creighton on a personal basis only following his appointment at Yale. "Know" him is saying a lot, since though unfailingly courteous, with something of the air of a Southern gentleman, he was a very private person. Totally dedicated to scholarship, he appeared to have no other interests or distractions, and his devotion to his studies over his entire career was total. He

took some rueful pride in the fact that that he had exceptionally been asked to serve two terms as Editor-in-Chief of the *Art Bulletin* (1980-1985), a vital but rather thankless assignment that by common consent, he performed admirably. "I suppose," he writes in a reminiscence (AB, June 1994, 205) "that I have given the *Art Bulletin* more life energy than any of its other editors in the modern era. It was possible to keep up by devoting half of every day, including Saturdays and Sundays for twelve months, during six years." Schooled in the methods of a brilliant generation of émigré scholars, he was unaffected by the various crises that touched the discipline after 1968. He remained, publicly at least, confident in the rightness of his chosen path.

A distinctive trait for which he is best remembered, I think, is the independent spirit, an endearing if occasionally maddening contrariness, which he invariably displayed and inform his work. Who among those he engaged in argument has not been at the receiving end of one of his inimitable memos, turned out on the old manual typewriter with a long worn out ribbon that he never abandoned, in which his punctilious erudition would be unleashed at length? This self-reliant, unprejudiced curiosity enabled him to formulate questions heretofore unasked or simply outside the normative frame of reference. "When Did a Man in the Renaissance Grow Old?" (*Studies in the Renaissance*, 1967) is one of these unforeseen, oddly illuminating soundings, as revealing for the issue it considers as it is for the mind that raised it. "On Subject and Not-Subject in Italian Renaissance Pictures" (*Art Bulletin*, 1952), one of his most stimulating studies, is a meditation on a topic, central to our discipline, that has lost none of its relevance.

The IFA Alumni Association awards for Summer 2010:

Rachel Federman – Dissertation level doctoral candidate working with Thomas Crow on “Los Angeles and the Aesthetics of Immersion: Kienholz, Ruppertsberg, McMillen, McCarthy.” Travel to Amsterdam to study Edward and Nancy Kienholz’s life-sized installation, “The Horengracht (1984-88).”

Luis Castañeda – Dissertation level doctoral candidate working with Edward Sullivan on “Mexican Architecture, c. 1968.” For archival research.

Genevieve Hendricks – Dissertation level doctoral candidate working with Jean-Louis Cohen on “Collision and Collusion: Le Corbusier’s Painting and Architecture after Purism.” For dissertation research in Paris where she has been appointed as a research intern at the Fondation Le Corbusier.

Nicholas Herman – Dissertation level doctoral candidate working with Jonathan Alexander on “Jean Bourdichon (1457-1521): Tradition, Transition, Renewal.” To complete research in and around Paris.

Sarah Montross – Dissertation level doctoral candidate working with Edward Sullivan on “Landscape into Media: Dislocation and Metaphor in Chilean Art of the Pinochet Era.” For travel to Chile for preliminary dissertation research in Santiago.

Meggie Morris – Pre-orphals doctoral candidate working with Thomas Crow in the area of Spanish Pop and Underground Art of the 1970s-1980s. For travel to Madrid and Barcelona for research in preparation for writing her dissertation proposal during the Fall term.

Deanna Sheward – Pre-orphals doctoral candidate working with Jean-Louis Cohen on the architecture of the American atomic defense program during World War II, primarily the Manhattan Project. For three weeks of archival research at the national archival resources in Washington, DC to complete her dissertation proposal for submission to the faculty in September.

Rashmi Viswanathan – Rashmi is a dissertation level doctoral candidate working with Finbar Barry Flood on “Early Colonial Painting and Photography in India.” Alumni Association award to extend her stay in India to examine photography and painting collections in Mumbai, specifically the archives of the photographic societies there.

IFA students who have won outside fellowships for 2010-2011

Fellowships granted by outside foundations, museums, research institutes, and universities redound greatly to a student’s scholarly and professional benefit and credit. The IFA expects students to apply for outside funding and supports their applications with workshops and faculty advice.

Mark Abbe

Kenan T. Erim Fellowship,
American Research Institute in Turkey

Joseph Ackley

Intensive Language Course Scholarship,
Deutscher Akademischer Austausch Dienst
(DAAD)

Jennifer Babcock

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

Esther Bell

Moore Curatorial Fellow,
The Morgan Library and Museum

Peter Bell

Grant for Photo Archives Research in Italy,
Samuel H. Kress Foundation

Denise Birkhofer

Grant for Photo Archives Research in Mexico,
Samuel H. Kress Foundation

Anna Brodbeck

Pre-doctoral Summer Fellowship,
Graduate School of Arts and Science, NYU

Michael Brown

Mayer Curatorial Fellowship,
The Denver Art Museum

Lauren Canady

Theodore Rousseau Fellowship,
European Paintings,
The Metropolitan Museum of Art

Yassana Croisat-Glazer

Jane and Morgan Whitney Postdoctoral
Fellowship,
The Metropolitan Museum of Art

Clare Davies

Grant for Photo Archives Research in Egypt,
Samuel H. Kress Foundation

Laura Dickey

French Heritage Society Internship for
French Art,
The Metropolitan Museum of Art

Grace Dingedine

Graduate Internship,
The Metropolitan Museum of Art

Kara Fiedorek

Tuition Scholarship,
Kosciuszko Foundation

Pinar Gokpinar

Fulbright Scholarship

continued

Outside fellowships for 2010-2011 CONTINUED

Melissa Greenberg

Kress Scholarship,
Latin Institute, City University of New York

Joanna Hecker-Silva

Outstanding Teaching Award,
College of Arts and Science, NYU

Genevieve Hendricks

Summer Internship,
Fondation Le Corbusier, Paris

Amanda Herrin

Institutional Fellowship at Universiteit Leiden,
Samuel H. Kress Foundation

Nicholas Herman

Hanns Swarzenski and Brigitte Horney
Swarzenski Fellowship, Medieval Art,
The Metropolitan Museum of Art
and
Travelling Fellowship,
Sir John Soane's Museum Foundation

Maile Hutterer

Dissertation Completion Fellowship
Mellon/ACLS

Lauren Kinnee

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

Abigail Kornfeld

Graduate Internship,
J. Paul Getty Museum

Laura Leaper

Graduate Internship,
The Getty Foundation

Yulin Lee

Lim Pen-Yuan Foundation Fellowship

Sarah Madole

Research Fellowship,
American Research Center in Sofia

Caitlin McKenna

Summer Internship,
Solomon R. Guggenheim Museum

Kathryn Moore

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

Elizabeth Nogrady

J. Clawson Mills Fellowship,
European Paintings,
The Metropolitan Museum of Art

Jeremy Ott

Graduate Fellowship,
The American Research Center in Sofia

Lelia Packer

Internship, Department of Northern Baroque
Paintings,
National Gallery of Art

Maggie Popkin

Fulbright Graduate Student Grant to Italy
and
Memoria Romana International Doctoral
Fellowship,
Max Planck Institute

Christina Rosenberger

Fellowship for Historians of American Art to
Travel Abroad,
CASVA, National Gallery of Art

Margaret Samu

Sylvan C. and Pamela C. Coleman Memorial
Fellowship,
Nineteenth-Century, Modern and
Contemporary Art,
The Metropolitan Museum of Art

Katherine Sanderson

Andrew W. Mellon Research Scholar in
Photograph Conservation,
The Metropolitan Museum of Art

Sophie Scully

The Dedalus Fellowship for Conservation

Deanna Sheward

Patricia Dunn Lehrman Fellowship,
Graduate School of Arts and Science, NYU

Sasha Suda

Andrew W. Mellon Fellowship,
The Metropolitan Museum of Art

Rosemarie Trentinella

Fulbright Graduate Student Grant to Italy
and
Torch Fellowship,
Graduate School of Arts and Science, NYU

Rashmi Viswanathan

Foreign Language and Area Studies Fellowship
(FLAS),
American Institute of Indian Studies

Michael Waters

Donald and Maria Cox Pre-Doctoral Rome
Prize,
American Academy in Rome

Shannon Wearing

Subvention for Dissertation Research,
Program for Cultural Cooperation between
Spain's Ministry of Culture and United States
Universities

Kathryn Wysocki

Robert Holmes Travel/Research Award for
African Scholarship,
Graduate School of Arts and Science, NYU

PhD's for 2010-2011 Graduation Ceremony

Marta Ameri

(Holly Pittman for Donald Hansen)
"Sealing at the Edge of Third Millennium
Middle Asian Interaction Spheres: The
View from Gilund, Rajasthan, India"

Esther Bell

(Jonathan Brown for Donald Posner)
"Charle-Antoinie Coypel: Painting and
Performance in Eighteenth-Century France"

Johanna Blokker

(Jean-Louis Cohen)
"(Re)Constructing Identity: World War II
and the Reconstruction of Cologne's De-
stroyed Romanesque Churches, 1945-1985"

Michael Brown

(Jonathan Brown)
"Portraiture in new Spain, 1600-1800:
Painters, Patrons and Politics in Viceregal
Mexico"

Amy Calvert

(David O'Connor)
"The Integration of Quantitative and
Qualitative Research in a Study of the
Regalia of Ramses III"

Luis Castaneda

(Jean-Louis Cohen and Edward Sullivan)
"The Serpent and the Torch: The Politics of
Design, Mexico, 1968"

Jacqueline Coutré

(Egbert Haverkamp-Begemann)
"Jan Lievens: Painting, Politics and
Decoration in Dutch Art, 1653-1669"

Lindsay Harris

(Jean-Louis Cohen)
"Picturing the Primitive: Photography,
Architecture, and the construction of Italian
Modernism, 1911-1936"

Keely Heuer

(Joan Mertens and Clemente Marconi)
"The Development and Significance of the
Isolated Head in South Italian Vase Painting"

Heather Horton

(Marvin Trachtenberg)
"Authority and Innovation in Alberti's
Theory and Practice"

Pamela Huckins

(Jonathan Brown)
"Art in the Alta California Mission Churches,
1769 – ca. 1834"

Maile Hutterer

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

Matthew Israel

(Robert Storr)
"Paradigms of Protest: American Artists Against
the Vietnam War"

Anna Jozefacka

(Jean-Louis Cohen)
"Rebuilding Warsaw: Conflicting Visions of
a Capital City, 1916-1956"

Yumiko Kamada

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

Lauren Kinnee

(Katherine Welch)
"The Roman Trophy from Battlefield Marker
to Emblem of Power"

Cheryl Korte

(Colin Eisler)
"Polychromed Quattrocento Sculpture in
Florence"

Jonathan Lackman

(Linda Nochlin)
"Art-Critical Invective in Paris: 1844-1876"

Kathryn Moore

(Marvin Trachtenberg and Barry Flood)
"Italian copies of Holy Land architecture: the
illustrated versions of Niccolò da Poggibonsi's
Libro d'oltramara"

Heather Turnbow

(Katherine Welch)
"Sarcophagi and Funerary Display in Roman
Aphrodisias"

FACULTY UPDATES

Jonathan J. G. Alexander

Publications: *Festschriften* published. "An English twelfth-Century Manuscript of Hugh of St Victor and Examples of Italian Fifteenth-century Illumination in the Lilly Library, Bloomington, Indiana," *Tributes to Nigel Morgan. Contexts of Medieval Art: Images, Object & Ideas*, eds. Julian M. Luxford, M. A. Michael, London, Turnhout, 2010. "The City Gates of Perugia and Umbrian Manuscript Illumination of the Fifteenth Century," *The Medieval Book. Glosses from Friends and Colleagues of Christopher de Hamel*, eds. James H. Marrow, Richard A. Linenthal, William Noel, 'tGoy-Houten, Netherlands, 2010.

Lectures: Fall 2010 lecture Course on Romanesque art and a Seminar entitled "Portraire: portraiture in the European Middle Ages."

Jonathan Brown

Publications: "A Restored Velázquez, a Velázquez Restored," in *Velázquez Rediscovered*, New York, The Metropolitan Museum of Art, 2009.

Lectures: "Velázquez Rediscovered," The Metropolitan Museum of Art, January 2010; Curator, *Pinturas de los Reinos. Identidades compartidas en el mundo hispánico*, (Museo Nacional del Prado and Palacio Real Madrid) 2010. **Honors and Awards:** 2010 Premio for Art History—Fundación Gabarrón, Valladolid, Spain; 2010 Distinguished Scholar, College Art Association of America. Bernardo de Galvez Award and is presented by the Fundación Consejo España-EE.UU.



Jean-Louis Cohen

Publications: "Roger Ginsburger. Doppelagent und Radikalkritiker," *Arch+*, vol. 43, n. 200, 2010; "Le aporie di un secolo" (recension de *Architettura e novecento* de Carlo Olmo), *L'Indice*, vol. 27, n. 10, October 2010; "La recherche en histoire et théorie de l'architecture et de l'urbanisme," *Culture et Recherche*, n. 122-123, Spring-Summer 2010; "Mirror of Dreams," *Log*, n. 20, Autumn 2010; "Exhibitionism and its Limits," *ICAM print 03*, 2010; "Eugène Hénard in Berlin," in Harald Bodenschatz, Christina Gräwe, Harald Kegler, Hans-Dieter Nägelke, Wolfgang Sonne, ed., *Stadtvisionen 1910/2010. Berlin, Paris, London, Chicago. 100 Jahre Allgemeine Städtebau-Ausstellung in Berlin*, Berlin, Dom Publishers, 2010, p. 92-95; "From Grand Landscapes to Metropolises: Henri Prost," in Pierre Pinon, F. Cànà Bilsel, ed., *From the Imperial Capital to the Republican Modern City: Henry Prost's Planning of Istanbul (1936-1951)*, Istanbul, Araştırmaları Enstitüsü, 2010; "Madurodam: du polder à l'éolienne," in Fiona Meadows, ed., *Archi petit. Mini maousse 2009-2010*, Paris, *Cité de l'architecture et du patrimoine*, 2010; "Le Grand axe d'Alex," in *Carte*

blanche à Alex MacLean, Paris, Dominique Carré, 2010; "Infiniment fraîche, infiniment neuve": l'architecture de Los Angeles vue d'Europe," in Catherine Maumi, ed., *Pour une poétique du détour. Rencontre autour d'André Corboz*, Paris Editions de la Villette, 2010; "France/Allemagne/ France: porosités et étanchéités 1918-1930," in Catherine Coley, Danièle Pauly, ed., *Quand l'architecture internationale s'exposait 1922-1932*, Lyon, Fage éditions, 2010. "Jacques Rey, architecte de l'engagement," preface to Jacques Rey, Lyon, *cité radieuse. Une aventure du Mouvement moderne international*, Lyon, Libel, Maison de l'architecture Rhône-Alpes, 2010; "Un rappel aux camarades architectes," introduction to Moïssé Ia. Guinzbourg, *Le Rythme en architecture*, Gollion, InFolio, 2010; Preface to Gaia Caramellino, *William Lescaze. Un architetto europeo nel New Deal*, Milano, Franco Angeli, 2010; Preface to Gishhaine Meffre, *Architecture marocaine du XXe siècle. Edmond Brion et Auguste Cadet*, Paris, Senso Unico, 2010; *Portrait de ville New York, Paris*, Cité de l'architecture et du patrimoine, 2010.

Lectures: "Urbanism without a City and Architecture without Citizenship," at *Cities: Local Resistance and Global Speculation*, Universal Forum of Cultures, Valparaíso, December 2010; "White spots and steel storms: architects during the Second World War," *symposium (Dis)continuities: spaces of modernity 1900-1950*, Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas Leipzig, National University of Arts, "Ion Mincu," University of Architecture and Urbanism, Bucharest, November 2010; Participation in the roundtable "Paris, du plan Voisin aux tours de la Défense," Festival *Image de ville*, Aix en Provence, November 2010; "Edifying Narratives: Wartime Exhibitions," *symposium The Canadian Centre for Architecture in an Expanding Curatorial Field*, Montréal, November 2010. "Manipulated Objectivity?" *symposium Learning Without Teaching: Experiments in Architectural Knowledge*, Berlage Institute, Rotterdam, October 2010; Organizer and moderator of the workshop and discussion *Interférences, architecture – Allemagne – France, 1800-2000*, Musées de Strasbourg, Strasbourg, October 2010; Participation in the roundtable "Ré-imaginer la ville: un enjeu culturel à partager," XXXe Rencontres d'Avignon pour la culture, Fédération nationale des élus socialistes et républicains, Avignon, July 2010; "L'architecture, la création, la durée," colloquium *Paris Île-de-France: un fleuve, un territoire, un mode de vie*, Région Île-de-France, Bureau d'urbanisme de Shanghai, Shanghai, July 2010; Conversation with Alexandre Chemetoff and Christophe Girod as part of the exhibition *Droit de visite*, Maison de l'architecture, Genève, July 2010; Intervention au *Primo seminario CUS. Enciclopedia per il restauro e i riuso dell'architettura del XX secolo*, Accademia di architettura, Mendrisio, June 2010; "Take my Word for it': the Curator as Author," session *The*

Place of Words, Fifteenth International Conference of Architecture Museums, Paris, June 2010.

Honors and Awards: Schelling Architekturtheoriepreis 2010.

Thomas Crow

Publications: "Negative Spaces in the Art of Robert Indiana," in Allison Unruh, ed., *Robert Indiana*, Berlin: Hatje Cantz, forthcoming 2011; "The Later 1970s in Los Angeles Art: Marginal Mayhem," in Paul Schimmel, ed., *Under the Big Black Sun: California Art 1975-1981*, Los Angeles: Museum of Contemporary Art, forthcoming 2011; "Equivalence and Equivalents in the Art of Sherrie Levine," in Elizabeth Sussman and Johanna Burton, eds., *Sherrie Levine: A Retrospective Exhibition* New York: Whitney Museum of American Art, forthcoming 2011; "The Sailor Who Fell From Grace with the Sea: Bas Jan Ader's Path through Los Angeles," in Pedro de Llano, ed., *Bas Jan Ader: In Search of the Miraculous, Thirty Years Later*, Santiago de Compostela: CGAC, forthcoming 2011; "Disappearing Act: Art in and Out of Claremont," in Rebecca McGrew, ed., *It Happened at Pomona: Art at Pomona College 1969-1973*, Claremont: Pomona College Museum, forthcoming 2011; "The Pop Wars" in Jennifer Farrell, ed., *Get There First: Decide Promptly: The Richard Brown Baker Collection of Post-War Art*, New Haven and London: Yale University Press, forthcoming 2011; "For and against the Funnies: Roy Lichtenstein's Drawings in the Inception of Pop Art, 1961-1962," in Isabelle Dervaux, ed., *Roy Lichtenstein: The Black-and-White Drawings, 1961-1968*, New York: Morgan Library and Museum, 2010; "Warhol among the Art Directors," in Allison Unruh, ed., *Andy Warhol Enterprises*, Berlin: Hatje Cantz, 2010; "Call to Order: on the Legacy of Claude Lévi-Strauss," *Artforum*, April 2010.

Honors and Awards: Fellowship, Clark Art Institute, Spring 2011.

Colin T. Eisler

Publications: *Irving Penn: Archaeology, exhibition catalogue*, New York, The Pace Gallery, 2010.

Lectures: "The Iris Page in the Bellini Paris Notebook: Who ainted it and Why? Reasons for the Iris's Presence in *Works North and South of the Alps, 1430-1530*, Renaissance Society of America, Venice, 2010. Lecture on Prado's recently rediscovered Bruegel at the Century Association (future). Will participate in the Metropolitan Museum's Symposium on the early Michelangelo.

Honors and Awards: 2010 Symposium *Tout art s'apprend par art*.



Margaret Holben Ellis

IFA MA 1979, IFA CERT 1979

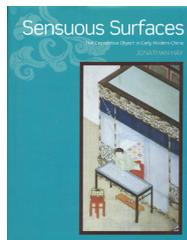
Publications: "Foreword," *Master Drawings New York, 2010*. "Roy Lichtenstein's 'Mechanical Drawings' in the Age of Mechanical Reproduction," *Roy Lichtenstein: The Black-and-White Drawings, 1961–1968*, New York, Morgan Library & Museum, 2010. "Achieving Clarity – Glazing Options for Works of Art on Paper," *Museum Management and Curatorship*, Vol. 25, #4, 2010. **Lectures:** The Getty Conservation Institute/ Museum of Fine Arts, Boston, "Rethinking the Museum Environment," Invited participant. Heritage Preservation, Washington, DC, "Connecting to Collections," Webinar, November 2010; The British Museum, London, England. "Reflecting Raphael – A Closer Look at the Morgan's *Agony in the Garden*," The Leonard Lopate Show, New York, NY, WNYC Public Radio, "Please Explain – Art Conservation," 2010.

Finbarr Barry Flood

Publications: Contribution to "Roundtable: The Global before Globalization," *October*, Summer, 2010; *Globalizing Cultures: Art and Mobility in the Eighteenth Century*. Co-edited with Nebahat Avcioglu, a dedicated volume of the journal *Ars Orientalis* 39 (forthcoming, December). "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.

Jonathan Hay

Publications: "The Narrativization of Tenth-century Chinese Painting." In *10th-Century China and Beyond: Art and Visual Culture in a Multi-centered Age*, ed. Katherine Tsiang and Wu Hung, forthcoming. "Qi Baishi: Three Questions." In *The Collective Works of the International Forum (2010 Beijing) on Qi Baishi's Art*, 2010; "Seeing through Dead Eyes: How Early Tang Tombs Staged the Afterlife," *RES: Anthropology and Aesthetics* 57/58 (2010); *Sensuous Surfaces: The Decorative Object in Early Modern China*. London: Reaktion Books, 2010.



Günter H. Kopcke

Honors and Awards: *Amilla: The Quest for Excellence*. Studies Presented to Guenter Kopcke in Honor of his 75th Year. R. B. Koehl, ed., Philadelphia 2010.

Clemente Marconi

Publications: "Orgoglio e pregiudizio. La *connoisseurship* della scultura in marmo dell'Italia meridionale e della Sicilia." in *Scolpire il marmo. Importazioni, artisti itineranti, scuole artistiche nel Mediterraneo antico*, ed. G. Adornato, Milano: LED, 2010; "*Choroi, Theōriai* and International Ambitions: The Hall of Choral Dancers and Its Frieze," in *Samothracian Connections. Essays in honor of James R. McCredie*, ed. Olga Palagia and Bonna D. Wescoat, Oxford and Oakville: Oxbow Books, 2010; With Rosalia Pumo: "Un frammento di *anathema* fittile dal grande santuario urbano di Selinunte," *Mare Internum* 2, 2010. "Sculpture, Architectural." In *The Oxford Encyclopedia of Ancient Greece and Rome*, ed. Michael Gagarin, Volume 6, New York: Oxford University Press. **Lectures:** "La Dea del Getty: un capolavoro della scultura greca classica dalla Sicilia," Universität Zürich, Archäologisches Institut, December 2010; "Altari e Potere." Conference *Arte – Potere. Forme artistiche, istituzioni, paradigmi interpretativi*, Scuola Normale Superiore, Pisa, November 2010; "The Parthenon Frieze: Degrees of Visibility." New York University, Inaugural University Lecture, April 2010; "The Institute of Fine Arts - NYU Excavations on the Akropolis of Selinunte." 111th Annual Meeting of the AIA, Anaheim, January 2010. **Honors and Awards:** Elizabeth A. Whitehead Professor, American School of Classical Studies at Athens (2010-2011). Malcolm Hewitt Wiener Foundation, Selinunte Project (2010). Kress Foundation, Selinunte Project. (2010)

Michele D. Marincola

IFA MA 1990, IFA CERT 1990
Publications: Michele Marincola and Sarah Maisey, "To Err is Human: Understanding and Sharing Mistakes in Conservation Practice," *ICOM-CC Lisbon Preprints*, forthcoming 2011; Lucretia Kargère and Michele Marincola, "The Conservation of Polychrome Wood Sculpture in the United States: An Historical Overview 1870-1970," *ICOM-CC Lisbon Preprints*, forthcoming 2011. **Lectures:** "Making Mistakes in Conservation," Rijksmuseum Conservation Department, October 2010; "Blink Twice: Making Mistakes in Conservation," General Session, Annual Meeting of the American Institute for Conservation, Milwaukee WI, May 2010. "Understanding Medieval Polychrome Sculpture: Technical Studies of Twelfth-Century Italian and Spanish Crucifixes," Villa La Pietra Graduate Studies Seminar, Florence, Italy, February 2010; Moderator, CAA-AAA Panel on Authentication of Art, Levin Institute, New York, January 2010.

Thomas F. Mathews

IFA PhD 1970

Publications: "The Piety of Constantine the Great in his Votive Offerings," *Cahiers Archéologiques*, volume 53. "Vrt'anes K'ertoł and the Early Theology of images," *The Revue des Etudes Arméniennes* volume 31. **Lectures:** Distinguished speaker at the Deutsche Arbeitsgemeinschaft zur Förderung Byzantinischer Studien, at the University of Leipzig on "Nicaea II on the Votive Offering of Images"; Speaker at the symposium "Double-Headed Eagle: Byzanz and the Seljuks" at the Römisch-Germanisches Zentralmuseum in Mainz, October 2010, on the "Kars-Tsamandos Group of Armenian Illuminated Manuscripts," "Icons in Early Armenia and the Triptych of Dvin" at the Journée d'études sur l'art et l'archéologie médiévale, University of Provence, December 2010. **Honors and Awards:** Leverhulme Fellowship at Pembroke College (2010); Visiting Professor at the Oriental Institute, Oxford University, lectured in Hilary term on the origin of icons in Roman Egypt and in Trinity term on Armenian art.

James R. McCredie

Honors and Awards: 2012 recipient of the Archaeological Institute of America's (AIA) Conservation and Heritage Management Award.

Philippe de Montebello

IFA MA 1976, DFA 2007
Honors and Awards: 2011 College Art Association centennial Award for Leadership. **Lectures:** IFA Faculty Inaugural Lecture: *A la recherche... d'un autre temps*, April 2011.

Alexander Nagel

Mailing Address: 110 Bleecker Apt 22B New York, NY 10012
Email Address: alexander.nagel@nyu.edu
Website: <http://www.nyu.edu/gsas/dept/fineart/faculty/nagel.htm>
Latest Position: Professor of Fine Arts, Institute of Fine Arts, New York University, 2007-
Publications: *The Controversy of Renaissance Art*, Chicago University Press, 2011. *Subject as Aporia in Early Modern Art*. Co-edited with Lorenzo Pericolo, Ashgate Press, 2010. *Anachronic Renaissance*, Co-authored with Christopher Wood, Zone Books, 2010. Contribution to the forum "Questions of Style," *Artforum*, 2010; "Roundtable on the Global before Globalization," with Barry Finnbar Flood, Alessandra Russo, Eugene Wang, and Christopher Wood, moderated by David Joselit, *October* 133, 2010. "The Afterlife of the Reliquary," in *Treasures of Heaven: Saint, Relics and Devotion in Medieval Europe*, eds. Martina Bagnoli, Holger A. Klein, C. Griffith Mann, and James Robinson, Baltimore: Walters Art Museum, 2010. **Lectures:** "The premodern 1960s," Department of the History of Art, Yale University; April 2011.

FACULTY UPDATES CONTINUED

“Artwork and Environment, Medieval and Modern,” Department of Art History, University of Chicago, 2010; “Anachronic Renaissance” (Presentation with Christopher Wood), Institut National de l’Histoire de l’Art, Paris; 2011. “Two Prophecies of Modern Art,” Studio School, New York; October 2010.

Projects: Seminar Director, *The Reformation in a Global Context*, Institut National de l’Histoire de l’Art, Paris, June -July 2010.

Linda Nochlin

IFA PhD 1963

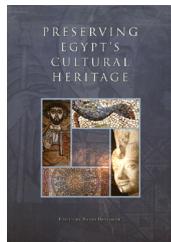
Publication: “Courbet and the Representation of Misere: a Dream of Justice”, in *Courbet: A Dream of Modern Art*, ed. Klaus Herding and Max Hollein, Schirn Museum, Frankfurt, 2010.

Lectures: J. Paul Getty Museum panel discussion on Jean-Léon Gérôme: “Gérôme and Felinity,” August 2010.

Honors and Awards: Conference – “The Granddaughters’ Generation: Feminism and Art History Now” (the work of Linda Nochlin and its legacies), University College London, February 2011.

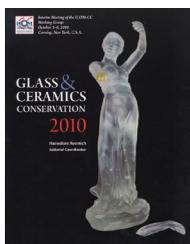
David O’Connor

Publications: “The Funerary Cult Enclosure of Khasekhemwy at Abydos,” (with M. D. Adams, W. Rensen and A. Crosby) in R. Danforth (ed.), *Preserving Egypt’s Cultural Heritage: The Conservation Work of the American Research Center in Egypt 1995-2005*, American Research Center in Egypt Inc., San Antonio, 2010. “The Shunet el-Zebib at Abydos: Architectural Conservation at One of Egypt’s Oldest Preserved Monuments,” (with M. D. Adams) in S. D’Auria (ed.), *Offerings to the Discerning Eye: An Egyptological Medley in Honor of Jack A. Josephson*, Brill, Leiden, London, 2010.



Hannelore Roemich

Publications: P. Bellendorf, H. Roemich, S. Gerlach, P. Mottner, E. López, K. Wittstadt: “Archaeological Glass: the Surface and Beyond,” in *Glass and Ceramics Conservation 2010* (Editor: H. Roemich), Interim Meeting of the ICOM-CC Working Group, October 2010, Corning, New York, Preprints, ICOM Committee for Conservation, Corning Museum of Glass (2010); H. Roemich and S. Weintraub: “Teaching Preventive Conservation: Preparing Conservators for the Complex World of Interdisciplinary Decision Making. Proceedings of the Final Meeting of COST Action D42,” published by Trinity College Dublin, Ireland and



COST, Brussels, Belgium (2010).

Lectures: P. Bellendorf, H. Roemich, S. Gerlach, P. Mottner, E. López, K. Wittstadt: “Archaeological Glass: the Surface and Beyond,” in *Glass and Ceramics Conservation 2010* (Editor: H. Roemich), Interim Meeting of the ICOM-CC Working Group, October 2010, Corning, New York; H. Roemich and S. Weintraub: “Teaching Preventive Conservation: Preparing Conservators for the Complex World of Interdisciplinary Decision Making. Final Meeting of COST Action D42,” November 2010; H. Roemich, F. Zanini, K. Wittstadt, C. Mueller Weinitschke, and N. Sodini: “Beyond the surface: analysis of cracked archaeological glass. Eastern Analytical Symposium (EAS),” Somerset, NJ, November 2010; “The interface between field archaeology and conservation,” Workshop at the NYUAD Institute, Abu Dhabi, UAE, February 2011 (convener of the workshop, jointly with Prof. Norbert S. Baer); Roemich, H, “Research for glass conservation,” Lecture for students at the Civil & Environmental Engineering Department, Princeton University, NJ, March 2011.

Patricia Rubin

Publications: “Not ... what I would fain offer, but ... what I am able to present”: Mrs. Jonathan Foster’s translation of Vasari’s *Lives*,” in *Le Vite del Vasari: Genesi, Topoi, Ricezione/ Die Vite Vasari: Entstehung, Topi, Rezeption*, ed.



Katja Burzer, Charles Davis, Sabine Feser, and Alessandro Nova, Marsilio Editore (Florence), pp. 317-33; “The Liar’: Fictions of the Person,” *Art History*, 34:2, pp; 332-51; and co-editor, with Catherine Grant, of this special issue, *Creative Writing and Art History* (to be published as a book, November 2011)

Lectures: New York University, Institute for the Humanities, Harry Berger Jr., *Collecting Body Parts in Leonardo’s Dave: Vasari and the Erotics of Obscene Connoisseurship*, Respondent, October 2010; New York University, Casa Italiana, book presentation, on Lina Bolzoni, *Il cuore di cristallo: ragionamenti d’amore, poesia e ritratto nel Rinascimento*, January 2011; College Art Association, Annual Conference, panel: *The Crisis in Art History*, February 2011; College Art Association, Annual Conference, panel: *Inspiration and Opportunity: Art History Reflects on its Past to Determine its Future*, February 2011; Association of Art Historians, Annual Conference, Plenary, *Art History from the Bottom Up*, April 2011; Columbia University, Bettman Lecture, *Pisanello’s Topknot: Facing up to Fifteenth-century Portraiture*, April 2011.

Hsueh-man Shen

Publications: ‘Inside Out, Outside in – Spatiality in the Tombs of Tenth-Century Northern China’ in *Tenth-Century China and Beyond: Art and Visual Culture in a Multi-Centered Age*, ed. Wu Hung, Beijing: Wen wu chu ban she, Forthcoming; “Sheng si yu nie pan – Tang mo Wudai ji Bei Song he Liao dai de mu zang yu she li mai cang” (Funerary and religious practices in medieval China) in *Academia Sinica Series of New Chinese History*, ed. Chung-lin Chiu, Taipei: Academia Sinica.



Lectures: June – July 2011 “China among Equals: Re-contextualizing the China-Abbasid Trade Connection in the Long Tenth Century,” in conference organized by the Museum für Islamische Kunst, Berlin, on “Hundred Years of Excavations in Samarra,” Berlin, Germany, June 2011; “Inside Out and Outside In: Spatiality in the Tombs of Tenth-Century Northern China,” in seminar organized by the Institute of History and Philology, Academia Sinica, on “Transformation of Iconography,” Taipei, Taiwan. September – October 2010; “One Thing Contains All, and All Things Contain One: Huayan Buddhism and the Liao Pagodas” in conference co-organized by Yale University and Bard Graduate Center on “Perspectives on the Liao.” April 2010; Presentation “State of the Field: Research on Buddhist Art as Practiced in Europe and North America” (in Chinese). Sichuan University, China.

Projects: Co-Principal Investigator of the research project “Evolution of Tang Dynasty Buddhist Imagery in Sichuan,” in collaboration with Academia Sinica, Taipei, and Tsinghua University, Beijing. Project funded by the Chiang Ching-Kuo Foundation for International Scholarly Exchange for the academic years 2008-2011.

Robert Slifkin

Publications: “Now Man’s Bound to Fail, More,” *October* 135 (Winter 2011); “Philip Guston’s Return to Figuration and the Thirties Renaissance of the 1960s,” *Art Bulletin* 93, June 2011; “Donald Judd’s Credibility Gap,” *American Art* 25, 2011, forthcoming.

Lectures: “Donald Judd’s Credibility Gap,” Cold War Cultures, University of Texas, Austin, September 2010; “Fitz Henry Lane’s Compromised Seascapes and the Cartographic Eye of Antebellum American Art and Culture,” Grounded Histories: Land, Landscape, and Environment in Early North America, Huntington Library, Los Angeles, May 2010. “Philip Guston’s Modernist Follies,” Philip Guston: The Late Work, American Academy, Rome, Italy, May 2010. “Action Painting Refigured,” Abstract Connections, Tate Modern, London, England, April 2010.

Edward J. Sullivan

IFA, PhD 1972

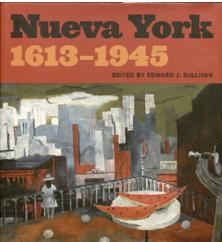
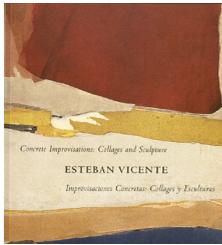
Publications: *Nueva York: 1613-1945*, ed. plus essay, New York: Scala Books, 2010. *Concrete*

Improvisations: Collages and Sculptures by Esteban Vicente (with Lynn Gumpert), exhibition catalogue, New York, Grey Art Gallery, NYU, 2011

Lectures: Series of three lectures on modern and contemporary Latin American art, Bogota, Colombia, Universidad de Los Andes, August 2010; "Fernando Botero

in an International Context," Reno, Nv. Nevada Museum of Art, April 2010. "Exhibitions of Identity-based Art: a Valid Concept for Today?" in conference panel "Museums Here and Now" NYU Abu Dhabi Institute, April 2010; moderator, "L'art Haïtien d'Aujourd'hui", NYU in Paris, February 2010

Projects: Advisor, ICAA Documents archive and book project.

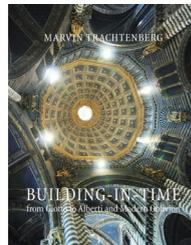


Marvin Trachtenberg

IFA, PhD 1963

Publications: *Building in time from Giotto to Alberti and Modern Oblivion*, London, Yale University Press, 2010; "Heinrich Klotz in the New World," in *Remembering Heinrich Klotz*, Karlsruhe, 2010.

Lectures: "Building-in-Time: Thinking and Making Architecture in the Premodern Era," keynote lecture, Trecento Conference in Honor of Andrew Ladis, University of Georgia, Athens, GA, November 2010; "Architecture and Politics at the Palazzo Vecchio 1299 to 1313," EAHN (European Art History Network) Conference, Guemares, Portugal, May 2010.



Katherine Welch

IFA, PhD 1994

Publications: "Amphitheater" and "Circus," *The Harvard Encyclopedia of the Ancient Greek and Roman Worlds*, ed. J. Elsner et al., Harvard University Press, 2010; "Roman Imperial Architecture" forthcoming in *The Blackwell Encyclopedia of Ancient History, Encyclopedia on Architecture (civic, Roman Empire)*, ed. S. Mitchell et al., 2010.

Thelma K. Thomas

IFA MA 1982, IFA PhD 1990

Publications: J. Alchermes, ed., with H. Evans and T.K. Thomas, *Anathemata Eortia: Studies in Honor of Thomas F. Mathews*, Wiesbaden, Reichert Verlag, 2010. "Egyptian Art in Late Antiquity," in A. Lloyd, ed., *A Companion to Ancient Egypt*, vol. 2, 2010; "Coptic Textiles in the Dikran G. Kelekian Textile Album of c. 1910," in *Anathemata Eortia: Studies in Honor of Thomas F. Mathews*, J. Alchermes, ed., with H. Evans and T.K. Thomas, (Wiesbaden, Reichert Verlag), 2010; "Coptic Art," exhibition catalog *Coptic Art Revealed*, Nadja Tomoum, on the occasion of the Centennial of the Coptic Museum, Cairo, and in association with the Supreme Council of Antiquities in Egypt and Centrum für internationale Migration und Entwicklung (CIM), Frankfurt am Main, forthcoming 2011.

Lectures: "Envision the Habit as a Kind of Compendious Symbol:" Pictorial Traces of the Symbolic Monastic Habit of Evagrius" Conference in honor of the career of Dale Kinney, Eugenia Chase Guild Professor in the Humanities, Bryn Mawr College October 2010; "Apa and Prophet: Visual Portrayals of Shenoute's Monastic Authority," St. Shenouda-UCLA XIIth Conference of Coptic Studies, July 2010.

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Conservation

Rebecca Capua

Paper Conservation, MA 2007, Conservation CERT 2007

Mailing Address: 170 Atlantic Avenue Apt 1, Brooklyn, NY 11201

Email Address: rebecca.capua@gmail.com

Latest Position: Assistant Conservator, Metropolitan Museum of Art

Publications: "Material Japonisme in American Art, 1876–1925," *The Book and Paper Group Annual*, 2009.

Judy Fox

Conservation, MA 1984, Conservation CERT 1984

Mailing Address: Judy Fox Studio, 270 Lafayette Street, New York, NY 10012

Email Address: phocks@earthlink.net

Website: JudyFox.net

Latest Position: Faculty, New York Academy of Art

Lectures: "Into Icons" Hartford School of Art, NCECA Conference, Philadelphia.

Projects: Invitational Exhibition of American Academy of Arts and Letters, Taiwan Ceramic Biennial Exhibition, with catalogue.

Lyn Koehnline

Art Conservation, MA 1984, Conservation CERT 1984

Mailing Address: Koehnline Conservation Studio, LLC, 620 SW 21st Street, Richmond, IN 47374

Email Address:

KoehnlineConservation@gmail.com

Latest Position: Working as a paper conservator in private practice, Indiana. Continue, half-time, at Ackland Art Museum, University of North Carolina at Chapel Hill. With major grants from IMLS, the Sumitomo Foundation, and the E. Rhodes and Leona B. Carpenter Foundation, Ackland Art Museum is in the midst of a major

project to conserve 19 of its most important and vulnerable Asian scroll and screen paintings.

Sandhya Jain Patel

Conservation CERT 2004, Italian Baroque/Renaissance Art History, MA 2004

Mailing Address: 149 Skillman Avenue, PH, Brooklyn, NY 11211

Email Address: art.conservation@gmail.com

Website: sandhyajain.com

Latest Position: Specialist, Indian and Southeast Asian Art, Christie's

Publications: Indian and Southeast Asian Art auction catalogues (twice yearly), additional special sales

Projects: Continued freelance conservation work

Joyce Hill Stoner

Conservation, MA 1970, CERT, Conservation 1973

Mailing Address:

5105 Kennett Pike, Wilmington, DE 19735

Email Address:

jstoner@winterthur.org

Website: [http://www.artcons.](http://www.artcons.udel.edu/faculty/ud-faculty/joyce-hill-stoner)

[udel.edu/faculty/ud-faculty/joyce-hill-stoner](http://www.artcons.udel.edu/faculty/ud-faculty/joyce-hill-stoner)

Latest position: Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture, University of Delaware

Lectures: At CAA (at the IFA) "Conservators interacting with living artists: When the act of observing the phenomenon changes the phenomenon."

Honors and Awards: The 2011 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation.

Projects: 400,000-word book with 76 international authors, co-edited with Rebecca Rushfield, forthcoming, 2012.

Lindsey Tyne

Conservation, MA 2010, CERT, Conservation 2010

Mailing Address: 25-05 41st Street, #D1 Astoria, NY 11103

Email Address: lindsey@lindseytyne.com

Latest Position: Sherman Fairchild Post-Graduate Fellow at The Morgan Library and Museum

Publications: "Mechanical Drawings in the Age of Mechanical Reproduction." *Roy Lichtenstein: The Black and White Drawings, 1961 - 1968*, Margaret Holben Ellis and Lindsey Tyne, eds., New York, Morgan Library & Museum, 2010.

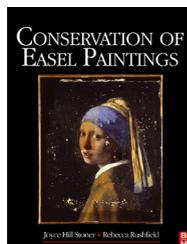
Serena Urry

Conservation, MA 1989

Mailing Address: The Barnes Foundation, 300 North Latch's Lane, Merion, PA 19003

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Latest Position: Senior Conservator of Paintings

Lectures: "Technical examination and treatment of three panels of a predella by Sassetta," AIC Annual Meeting, Milwaukee, 2010

Asian Art

Carolyn Maxwell Finn

Modern/ Chinese, MA 1991

Mailing Address: 19 Saddle Ridge Road, Ossining, NY 10562

Email Address: carolyn_finn@yahoo.com

Latest Position: VP, Human Resources, The Nielsen Company.

Patricia Karetzky

Chinese Art, PhD 1979

Mailing Address: O. Munsterberg Chair of Asian Art, Bard College, Box 5000 Annandale on the Hudson, NY 12504

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Website: www.karetzky.com

Publications: Cui Xiuwen, "Walking on Broken Glass," *Yishu* vol. 9, 2010; "Gao Yuan's 'Precious Little Angel,'" *n.paradoxa*, January 2011; State of the Dao in Chinese Contemporary Art, The Bronx, Lehman College Art Gallery, CUNY, 2010; Existential Emptiness The Art of Cui Xiuwen, Tina Keng Gallery, Taiwan April 2010; 18% The New Works of Xu Yong, 798 Gallery Beijing 2010; "Le Deluge, Après Mao" China's Surging Creative Tide An Exhibition of Work by Significant Contemporary Chinese Artists, Cress Gallery of Art University of Tennessee at Chattanooga, 2010; "State of the Dao in Chinese Contemporary Art," The Bronx, Lehman College Art Gallery, CUNY, 2010 (Review: Benjamin Genocchio, "View of Mao's China and What it Became," *New York Times*, N.Y./Region, April 8, 2010); "Le Deluge, Après Mao," China's Surging Creative Tide An Exhibition of Work by Significant Contemporary Chinese Artists, Cress Gallery of Art University of Tennessee at Chattanooga, November 2010.

Lectures: "Uses of the Past in Contemporary Chinese Art," Xiamen University Fujian, June 2010; "The Use of Hanzi in Contemporary Chinese Art," Seventh International Conference on Hanzi Calligraphy Education, Capital Normal University, Beijing, June 2010.

Nancy Chang Lee

Han Tomb Potteries, 17-18 Century Spanish Painting (Goya), MA 1990

Mailing Address: House G, 71 Repulse Bay Road, Hong Kong

Email Address: petenan@netvigator.com.

Latest Position: Chairman, Friends of the Hong Kong Museum of Art, past 5 years: wide range of educational programs for members and the public.

Ann Wood Norton

Asian and Italian Renaissance Art History, MA 1964, PhD 1981

Mailing Address: 4 Kenilworth Way, Pawtucket, RI 02860

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Website: www.providence.edu/art/cambodian/

Latest Position: Professor of Humanities in Art History, Providence College, Providence, RI

Publications: Contemporary Religious Art of Outer Mongolia: Survival and Regeneration, Honolulu, 2011; Mongolian Arts of the Spirit: A Story of Renewal After Persecution, Ulaan Baatar, 2011.

Honors and Awards: Research Grant for Study of Contemporary Religious Arts in Outer Mongolia, Summer, 2010.

Stephanie Stokes

Asian Art, IFA 1983

Mailing Address: 470 Park Avenue #11C, New York, NY 10022

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Latest Position: President, Stephanie Stokes, Inc. (interior decorating firm)

Islamic Art

Olga Bush

Islamic Art and Architecture, PhD 2006

Mailing Address: 151 College Avenue Apt 2, Poughkeepsie, NY 12603

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Latest Position: Adjunct Assistant Professor of Islamic Art and Architecture, Department of Art, Vassar College; Research Fellow, Kunsthistorisches Institut - Max Planck Institut, Florence, 2011-2012.

Publications: "The Art of Spain, North Africa, and the Western Mediterranean," catalog of Islamic Art at The Metropolitan Museum of Art, New Haven and London: Yale University Press, 2011, forthcoming; Catalog entries, exhibition catalogue, Islamic Art at The Metropolitan Museum of Art, New Haven and London: Yale University Press, 2011, forthcoming; "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 3rd Biennial Hamad bin Khalifa Symposium on Islamic Art, Cordoba, Spain*, New Haven and London: Yale University Press, 2011, forthcoming.

Lectures: "Madinat al-Zahra: Urban Design in Medieval al-Andalus," Marist College, 2010; "Iberian Islamic Architecture: From Medieval al-Andalus to Contemporary Andalusia," Shangri La, The Doris Duke Foundation, Honolulu, Hawai'i, 2011; "Twentieth-Century Architecture in Spain: National Identity and the Legacy of the Muslim Past," Pennsylvania State University, New

Kensington, 2011; "Prosopopeia: The Gift of Tongues, the Tongues of Gifts," *Unwrapping Gifts of the Sultans*, a symposium in connection with *Gifts of the Sultan: The Arts of Giving at the Islamic Courts* exhibition, Los Angeles County Museum of Art, 2011.

Awards: Emily Floyd Research Grant, Vassar College, 2010; Scholar in Residence, Shangri La, The Doris Duke Foundation, Honolulu, Hawai'i, 2011.

Projects: Monograph in progress on the Alhambra; "Constructing Interiors at Shangri La, Doris Duke's Home in Honolulu, Hawai'i" (essay); "Magreb, el occidente árabe:" Spanish Photojournalism on Contemporary Life in North Africa (essay).

Layla S. Diba

Islamic Art, Persian

Lacquerwork, MA 1974,

PhD 1994

Mailing Address:

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Latest Position: Independent Curator & Art Advisor

Publications: *Turkmen Silver: Jewelry and Ornament from the Marshall and Marilyn Wolf Collection*. Metropolitan Museum of Art, New Haven Press, forthcoming 2011; "Patronage, Art and Society in the Middle East: A Reconsideration," in *Art & Patronage: The Middle East*, edited by Hossein Amirsadeghi and Maryam Homayoun Eisler. London, 2010. "Muhammad Ghaffari: The Persian Painter of Modern Life" in *Archaeologists & Travelers in Ottoman Lands*, edited by Renata Holod and Robert Ousterhout, catalogue of the exhibition at University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, 2010.

Lectures: "Bridging the Modern and Contemporary in Iranian Art." Asia Society, New York. "Modern and Contemporary Art of Iran." Arario Gallery, New York.

Projects: Iran Modern Exhibition (forthcoming), Asia Society Museum

Lale Uluç

Islamic Art History, PhD 2000

Mailing Address: Istinye cad. Huzur Apt, 92/1,

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Latest Position: Adjunct professor, Bogaziçi University, Istanbul

Publications: "The *Shahnama* of Firdausi in the Lands of Rum," the proceedings of the *Shahnama* symposium at Pembroke College, Cambridge University, ed. Charles Melville, forthcoming. "*Majālis al-'Ushshāq*: Written in Herat, Copied in Shiraz and Read in Istanbul," in *Proceedings of the 11th International Congress of Turkish Art, Utrecht,*



1999, eds. M. Kiel, N. Landman & H. Theunissen, *Electronic Journal of Oriental Studies (EJOS)* IV, 2001, <http://www.let.uu.nl/EJOS/>; "Selling to the Court: Late Sixteenth Century Shiraz Manuscripts," *Muqarnas* 17, 2000. "Ottoman Book Collectors and Illustrated Sixteenth Century Shiraz Manuscripts," *Revue des mondes musulmans et de la Méditerranée: Livres et Lecture dans le monde ottoman*, [REMMM], 1999; "The Grave of Sa'dī Shīrāzī as depicted in Sixteenth Century Shiraz Copies of his Works," in *Essays in Honour of Aptullah Kuran*, ed. Çiğdem Kafescioğlu and Lucienne Thys-Şenocak, Istanbul, 1999. *Ottoman Material Culture and its European Life*, co-authored with Prof. Nurhan Atasoy, forthcoming, 2011. *Turkmen Governors, Shiraz Artisans and Ottoman Collectors: Arts of the Book in 16th Century Shiraz*, Istanbul, 2006.

Lectures: "On the Iconography of Persian 16th century Illustrated *Shahnamas*," Kunsthistorisches Institut, Zurich University, 2011. "16th Century Illustrated Copies of the *Shahnama* of Firdausi from Safavid Shiraz," Los Angeles County Museum of Art (LACMA), 2010; "Shiraz Painting," School of Oriental and African Studies, London, 2009. "16th Century Safavid Manuscripts," University of Delhi, 2009; "Shiraz Venues in 16th Century Shiraz Illustrations," Austrian Academy of Science, Vienna, 2008.

Ancient Near Eastern, Greek & Roman Art

Zainab Bahrani

Ancient Near Eastern Art, MA 1984, PhD 1989

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

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

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

Lectures: As The Slade Professor in the Fine Arts at Oxford, 2010-2011, delivered in 2011, the first Oxford Slade Lectures in field of ancient art.

Honors and Awards: *Rituals of War: the body and violence in Mesopotamia* awarded the American Historical Association's Breasted Prize.

Robert Steven Bianchi

Egyptian, Greek, Roman and Modern, PhD 1976

Mailing Address: 2032 Barracuda Court, Holiday, FL 34691-9798

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Latest Position: Conservateur Collection Antiquités, Fondation Gandur pour l'art/Geneve
Publications: *The Commercial Medium—Winslow Homer's America / Art Posters of France*, Tarpon Springs, FL, 2011; "Cleopatra: The Woman behind the Myth," in Kyriakos Savvopoulos (ed),

ALUMNI UPDATES CONTINUED

Ancient Near Eastern, Greek & Roman Art

First Hellenistic Studies Workshop. Alexandria 12-18 July 2009. Proceedings, Alexandria, 2010. "The Princeton Portrait of Alexander the Great," *RECORD. Princeton University Art Museum* 69, 2010. "Mixing - Juxtaposition - Fusion? : Toward and Understanding of the Nature of Egyptian Art of the Late Period," in R. Manning, A. Mol, and D. van der Zande (ed), *The Archaeology of Culture Contact*, Leiden 2010; "Ptolemy I Soter (367/6 to 282 BC)," *SHEMU. The Egyptian Society of South Africa* 14, April, 2010. "In the Museums," *Archaeological Tours News* 1, November 2009; "Nature's Triune Embrace of Universal Love," in *The American College of Greece, Athens, 110th Anniversary of Friendship between Greece and Japan. Masaaki Noda. The Open Mind of Lafcadio Hearn*, Athens, 2009, with Tadashi Kikugawa, "The Ancient Egyptian Museum, Shibuya, Tokyo," *KMT* 20, Summer 2009. "The Nahman Alexander," *JARCE* 43, 2007.

Lectures: "The Commercial Medium — Winslow Homer's America / Art Posters of France," Tarpon Springs Campus of St. Petersburg College. "Masterpieces of Ancient Egyptian Art from the Fondation Gandur pour l'Art" Geneve Collector's Circle lecture, Museum of Fine Arts, St Petersburg, FL.

Honors and Awards: Visiting professor, The Alexandria Center for Hellenistic Studies, Egypt. **Projects:** *A.D. 79. The Art of Ancient Rome*, Tokyo, Taguchi Fine Art, Ltd., 2010; *Respect. Idols of Our Ancestors*, Tokyo: Taguchi Fine Art, Ltd., 2009.

Andrew J. Clark

Greek and Roman Art, MA 1973, PhD 1992
Mailing Address: 5063 Gloria Avenue, Encino CA 91436

Email Address: andrew.jay.clark@gmail.com

Latest Position: Independent Scholar

Publications: English translation of M. Cygielman, ed., *La Minerva di Arezzo*, Florence 2010; preface for W. von Bonin, *Alexander Mihaylovich*, Cologne 2011.

Project: *Attic Black-figured Olpai and Oinochoai*, Allard Pierson Series, University of Amsterdam.

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: Committee to Rescue Italian Art Fellow 2010-11, Villa I Tatti, Harvard University Center for Italian Renaissance Studies; Assistant Professor, History and Preservation Program, School of Architecture, University of Illinois

Publications: "Magnificent Architecture in Late Medieval Italy," in C. Stephen Jaeger, ed., *Magnificence and the Sublime in Medieval Aesthetics: Art, Architecture, Literature, and Music*, The New Middle Ages, New York: Palgrave Macmillan, 2010;

"The Baptistery of Venice in Word and Image," *Source: Notes in the History of Art* 30, Winter 2011; "From the Myth to the Margins: The Patriarch's Piazza at San Pietro di Castello in Venice," *Renaissance Quarterly* 64, Summer 2011.

Lectures: "Genealogies in Italian Medieval Architecture," *Symposium on Medieval and Renaissance Architecture in Honor of Marvin Trachtenberg*, Institute of Fine Arts, New York, 2010; "Queen Theodolinda's Inheritance: The Visconti as Princes at San Giovanni in Monza," College Art Association annual conference, New York, 2011; "Battisteri italiani dopo il Mille: verso una rilettura," lecture, Università degli Studi di Firenze, 2011; "Italy's Medieval Baptistery Building Boom and Ecclesiastical Lordship," lecture, University of Washington, Seattle, 2011.; "Heavenly Waters, Earthly Walls: Italy's Magnificent Baptisteries," lecture, Wake Forest University, Winston-Salem, NC, 2011.

Honors and Awards: Hewlett Research Travel Grant, Summer 2010. Villa I Tatti Fellowship, Harvard Center for Italian Renaissance Studies, 2010-2011; Graham Foundation for Advanced Studies in the Fine Arts, Production Grant, 2011.

Projects: *The Italian Piazza Transformed: Parma's City Center in the Communal Age*, in press with Pennsylvania State University Press. Research in progress, new book project: *Sanctified in Water, Sealed in Stone: The Italian Baptistery from 1000 to 1500*. Organized a conference on *The Material Culture of the Italian Signori, 1200-1600*, to be held on June 2011, Villa I Tatti, Harvard University Center for Italian Renaissance Studies.

Mary B. Moore

Greek and Roman Art, PhD 1971

Mailing Address: 444 East 75th Street Apt 21-C, New York, NY 10021

Email Address: mbmoore@mindspring.com

Latest Position: Professor of Art History, Emerita, Hunter College - CUNY

Publications: "The Hegesiboulos Cup," *Metropolitan Museum Journal*, 2008; "Hephaistos Goes Home: An Attic Black-figured Columnkrater in the Metropolitan Museum," *Metropolitan Museum Journal*, 2010; "Kleitias, Dionysos and Cheiron," *Bulletin Antieke Beschaving*, 2011

Early Christian to Medieval Art

Diane E. Booton

Medieval Art, PhD 1994

Mailing Address: 49 Harvard Ave Apt 4, Brookline MA 02446

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Website: <http://independent.academia.edu/DianeBooton/Papers>

Latest Position: Staff Assistant, Student Affairs and Fellowships, Graduate School of Arts and Sciences, Harvard University

Publications: *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*, Farnham, Surrey, and Burlington, VT: Ashgate Publishing Ltd., 2010; "The Book Trade in and beyond the Duchy of Brittany during the Reign of Anne de Bretagne," *The Cultural and Political Legacy of Anne de Bretagne. Negotiating Convention in Books and Documents*, ed. Cynthia J. Brown, Woodbridge: D.S. Brewer, 2010; "The Librarian and Libraire as Witnesses to the Evolving Book Trade in Ducal Brittany," *Pecia* 13, 2010; "Hand-Me-Downs: The (Re)use of Relief Metalcuts by Brothers Étienne Larcher at Nantes and Jean Du Pré at Paris," *Bulletin du bibliophile*, 2011, forthcoming.

Holly Flora

Medieval, PhD 2005

Mailing Address:

Woldenberg Art Center,
Tulane University,
New Orleans, LA 70115

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hflora@tulane.edu

Website: <http://tulane.edu/liberal-arts/art/flora.cfm>

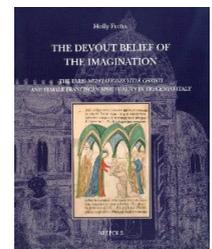
Latest Position: Associate Professor of Art History (with tenure)

Publications: Book: *The Devout Belief of the Imagination: The Meditations on the Life of Christ and Female Franciscan Spirituality in Trecento Italy*, Turnhout, Brepols, 2009; articles: "Empathy and Performative Vision in Oxford Corpus Christi College Ms. 410, Ikon: *A Journal of Iconographic Studies*, 3, 2010; "Women Wielding Knives: The Image of the Virgin Circumcising the Christ Child," in *The Christ Child in the Middle Ages and Renaissance*, ed. Mary Dzon and Theresa Kenney, University of Toronto Press, 2011; "Gender, Image, and Devotion: Two Illustrated Manuscripts of the *Meditatione Vitae Christi*," in *Proceedings of the Franciscan Institute Conference on Franciscan Art, Denver*, ed. Xavier Seubert, forthcoming 2012; "Patronage," *Studies in Iconography*, 33, forthcoming, 2012.

Lectures: "The Art of Devotion in Late Medieval Italy," Saturday Lecture Series, The Cloisters, 2010; "Cimabue and the Franciscans in Rome, c. 1288-1292," The American Academy in Rome, 2010; "Franciscan Exegesis and the Figural Invention of Cimabue," The American Academy in Rome, 2011; "The Meditationes Vitae Christi and the Franciscans in Pisa, c. 1350," Scuola Normale Superiore, Pisa, Italy, 2011; "The Curator's Dilemma: Collecting and Issues of Repatriation," University of Siena Law School, 2011.

Honors and Awards: Millicent Mercer Johnsen Postdoctoral Rome Prize in Medieval Studies, 2010-11; Tulane Provost's Research Award 2010; Newcomb Institute for Research On Women fellowship 2010

Projects: *Cimabue, the Franciscans, and Artistic Change in Late Medieval Italy*



Leslie M. Freudenheim

Medieval Art & Architecture, MA 1966

Mailing Address: 1200 5th Avenue Apt 5B, New York, NY 10029

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Latest Position: Retired

Publications: "William Morris' Impact on the San Francisco Bay Region 1864-1910" *William Morris Society US Newsletter*, June 2011; "A. Page Brown, Architect" *The Grove Encyclopedia of American Art* 2010; "Oscar Wilde, Joseph Worcester and a Pre-Raphaelite Brotherhood in the Bay Area," *The Pre-Raphaelite Society Newsletter of the United States*, 2010.

Lectures: "The Impact of William Morris, John Ruskin, Oscar Wilde and the Pre-Raphaelites on the Architecture, Furniture and the Art of the San Francisco Bay Region" Delaware Conference, "Useful & Beautiful," 2010; "Gustav Stucky, Joseph Worcester and the San Francisco Swedenborgian Church" presented at The Stucky Museum, Craftsman Farms, NJ, 2010.

Projects: Volunteer, Metropolitan Museum of Art, 2007-present; Film Commentary: One of several scholars presenting commentary in the documentary film *Designing with Nature: Arts & Crafts Architecture in Northern California*, produced by Emmy Award-winning producer Paul Bockhorst in cooperation with the Berkeley Architectural Heritage Association, 2009.

Dale Kinney

Medieval and Byzantine, MA 1967, PhD 1975

Mailing Address: 427 Conshohocken State Road, Bala Cynwyd, PA 19004

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Latest Position: Retired from Bryn Mawr College

Publications: "Edilizia di culto cristiano a Roma e in Italia centrale dalla metà del IV al VII secolo," in *Storia Dell'architettura italiana da Costantino a Carlo Magno*, ed. S. De Blaauw, Milan, 2010.

Lectures: "The Translation of Objects," Loyola University Chicago, 2010; "Spolia as Signifiers in Twelfth-Century Rome," 17th International IRCLAMA Colloquium, Motovun, Croatia, 2010 "Romanità a Roma: le basiliche del XII e XIII secolo fra tradizione e innovazione," Convegno Internazionale di Studi sulla Cattedrale Cosmatesca di Civita Castellana, Civita Castellana, 2010.

Stephen Lamia

Medieval Art, MA 1973

Mailing Address: 269 West 72nd Street, New York, NY 10023

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Latest Position: Professor of Visual Arts & Director of the Honors Program, Dowling College

Publications: "Nostalgia, Memory and loca sancta: Romanesque Monuments as Macroscopic Pilgrimage Souvenirs" in *Monuments and Monumentality in Medieval and Early Modern Europe*, at The University of Stirling, Scotland

Projects: Mixed-media collages in Faculty exhibition

Susan L'Engle

Medieval Manuscript Studies, PhD 2000

Mailing Address: 4501 Maryland Avenue, Apt. 303, St. Louis, MO 63108

Email Address: lengles@slu.edu

Website: <http://slulink.slu.edu/special/vfl/index.html>

Latest Position: Assistant Director, Vatican Film Library, Saint Louis University

Publications: Forthcoming: "The Pro-active Reader: Learning to Learn the Law," in *Medieval Manuscripts, Their Makers and Users: A Special Issue of Viator in Honor of Richard and Mary Rouse*, Turnhout, 2011; "Staging the Liber regulae," in *Illuminating the Liber Regulae*, Florence, Kunsthistorisches Institut Florenz, Max-Planck Institut für Kunstgeschichte, 2011.

Projects: A book on *Iconographies of Law*; another on *Three Italian Manuscripts of the Roman de Troie*

A. Dean McKenzie

Medieval Art, IFA, PhD 1965

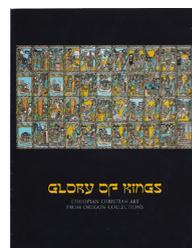
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Latest Position: co-author with Professor Ann Nicgorski

Publications: *Glory of Kings: Ethiopian Christian Art from Oregon Collections*

Lecture: "What's Unique About the Trinity" Round Table Club of Eugene, Eugene, Oregon

**Anita Moskowicz**

Italian Medieval and

Renaissance Art,

MA 1971, PhD 1978

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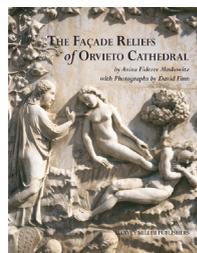
Latest Position:

Professor of Art History

Publications: *The Façade Reliefs of the Cathedral of Orvieto*, text by Anita Moskowicz; photographs by David Finn, Brepols. Harvey Miller Publications, 2009; "Dell' Anima Trasmigrata: Desiderio da Settignano and Giovanni Bastianini," *Atti del Convegno. Desiderio da Settignano*, Florence, forthcoming.

Lectures: Conference co-chair, CAA Annual Meeting, New York, 2012: Introduction, "Carved-Recarved: the Surface of Sculpture."

Projects: *The Nineteenth-century Reception of the Renaissance and the Sculpture of Giovanni Bastianini: Authentic Deception or Deceptive Authenticity?*, book manuscript in preparation.

**Paul N. Perrot**

Medieval Art/Classical Renaissance, MA 1952

Mailing Address: 5440 Eagles Point Circle #305, Sarasota, FL 34231-9172

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Latest Position: Director, Santa Barbara Museum of Art 1991-1995, Director, Virginia Museum of Fine Arts, 1984-1991, Assistant Secretary for Museum Programs, Smithsonian Institution, 1972-1984, Director, Corning Museum of Glass, 1960-1972, Assistant Director, Corning Museum of Glass, 1954-1960, Assistant to the Director, Corning Museum of Glass, 1952-1954, Assistant, The Cloisters, 1948-1952, President, New York Association of Museums, President, Northeast Conference of the American Association of Museums. Chairman, Professional Relations Committee. Secretary and Vice president, American Association of Museums. Member of Council, Chairman Finance and Program Committee. President, International Center for Conservation (ICCROM), Rome. Vice President International Council of Museums (ICOM), Paris. Chairman, US ICOM. Trustee, Winterthur Museum and Gardens. Chairman, National Museum Act. Chairman, Visiting Committee, Getty Conservation Institute

Honors and Awards: Chevalier de l'Ordre des Arts et Lettres, France. Secretary's Gold Medal, Smithsonian Institution. ICCROM Award, Catherine Coffey Award, Mid Atlantic Association of Museums. Centennial Honor Roll, American Association of Museums

Rebecca Reynolds

Medievalist, Reborn Americanist, MA 1992

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Latest Position: Curator, Margaret Cassidy and John Paul Manship Collection

Lucy Freeman Sandler

Romanesque/Gothic, PhD 1964

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

Publications: "Rhetorical Strategies in the Pictorial Imagery of Fourteenth-Century Manuscripts: The Case of the Bohun Psalters," in *Rhetoric beyond Words, Delight and Persuasion in the Arts of the Middle Ages*, edited by Mary Carruthers, Cambridge, 2010; "Written with the Finger of God': Fourteenth-Century Images of Scribal Practice in the Lichtenthal Psalter," in *Teaching Writing, Learning to Write: Proceedings of the XVIth Colloquium of the Comité International de Paleographie Latine*, edited by P. R. Robinson, London, 2010; "Mary de Bohun's 'Livret de saintes' in Copenhagen," in *Tributes to Nigel Morgan*,

ALUMNI UPDATES CONTINUED

Early Christian to Medieval Art continued

Contexts of Medieval Art: Images, Objects & Ideas, edited by Julian M. Luxford and M. A. Michael, London, 2010; "A Scientific Textbook for a Noble Student: Sacrobosco's Treatises in The New York Public Library," in *The Medieval Book, Glosses from Friends & Colleagues of Christopher de Hamel*, edited by James H. Marrow, Richard Linenthal and William Noel, t'Goy, 2010; "One Hundred and Fifty Years of the Study of the Illuminated Book in England: The Bohun Manuscripts from the Nineteenth Century to the Present," in *Gothic, Art and Thought in the Later Medieval Period: Essays in Honor of Willibald Sauerlander*, edited by Colum Hourihane, Princeton 2011.

Lectures: "The Bohuns and their Books: Illuminated Manuscripts for Aristocrats in Fourteenth-Century England," Courtauld Institute, London, Trinity College, Dublin, Glasgow University, 2011.

Honors and Awards: Mellon Emeritus Professor Fellowship, 2010-2012

Projects: Co-Editor, Studies in iconography, 2009-; Member, International Advisory Board for British Library Exhibition 2011-2012, "Royal Manuscripts: The Genius of Illumination"; Member, Visiting Committee, Department of Medieval and Renaissance 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.

Polly Sartori

15th-16th Century Northern Art and Medieval Art, MA 1983

Mailing Address: Sotheby's, 1334 York Avenue, New York, NY 10021

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Latest Position: Senior Vice President, Head of Department 19th Century European Paintings Sotheby's, New York

Honors and Awards: As Head of the 19th Century European Paintings at Sotheby's in New York, I organize two auctions each year. In my November 2010 auction, a painting by the Victorian artist, Sir Lawrence Alma Tadema, *The Finding of Moses*, sold for \$36 million, setting a record as the most expensive 19th century European painting ever sold at auction.

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: Professor of the History of Art, College of Imaging Arts & Sciences, Rochester Institute of Technology

Publications: "Art as a Disappearing Act: A Conversation with Dustin Yellin", in *Sculpture*, 29, June 2010; "Nothing Outlives Mortality: A Conversation with Kristen Morgan", in *Sculpture*, 29, April 2010.

Lecture: "Thoughts on Francis and on the History of Art", Rochester Institute of Technology, April 2011.

Lisa A. Banner

Spanish Baroque through Goya, PhD 2006

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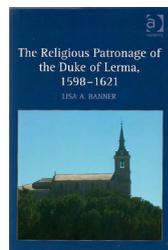
lisaabanner@aol.com

Latest Position: Co-Curator

with Jonathan Brown and Susan Galassi, "The Spanish Manner: Drawings from Ribera to Goya," Frick Collection, 2010-2011.

Publications: Entries, *The Spanish Manner: Drawings from Ribera to Goya*, SCALA; Review, Benito Navarrete Prieto and Alfonso E. Pérez Sánchez, *Album Alcubierre dibujos*, "Master Drawings", 2010; "Bayeu's Dove of the Holy Spirit for El Pilar" in *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, ed., Sarah Schroth. *The Religious Patronage of the Duke of Lerma*, Ashgate, 2009 (reviewed, *Burlington Magazine*, 2010).

Lectures: "Elusive Treasures: Drawing on Velazquez, Ribera and Goya," College Art Association, 2011; "Goya in New York Collections," at Museum of Fine Arts, Boston, 2010; "Spanish Master Drawings in North American Collections," at The Frick Collection, 2010; "Goya and his Predecessors in North American Collections," SUNY New Paltz; "Jusepe Leonardo's St. John the Baptist," the National Gallery of Canada, 2010; "Techniques, Media and Characteristics of Spanish Drawings from the 16th-18th centuries" Rutgers University, 2008; "The Printing Dynasty of Juan de Junta," Harvard University, Early Modern History Workshop, 2008; "The Selection and Use of Alabaster: A Case Study," RSA, Montreal, 2011; "Art and the Body in Early Modern Spain," chair and respondent, RSA, Montreal, 2011.



Honors and Awards: Research Fellow, National Gallery of Canada, 2010

Projects: Co-curator with Kathleen Monaghan of a contemporary photography show for 2012.

William L. Barcham

Baroque art, PhD 1974

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

Email Address: williambarcham@gmail.com

Latest Position: currently retired

Publications: *Passion in Venice, Crivelli to Tintoretto and Veronese (The Man of Sorrows in Venetian Art)*, co-authored with Catherine Puglisi, exh. cat., Museum of Biblical Art, New York, 2010;

"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).

Lectures: February, March 2011: Save Venice, New York, and Boston: *The Man of Sorrows in Venetian Art*; March 2011: Gallerie dell'Accademia, Venice: *Il Cristo morto 'on Broadway'*; March 2011: Ben Gurion University, Beer Shiva, Israel: *Picturing the Pursuit of Happiness in the Eighteenth Century*; April 2011: National Gallery of Art, Washington DC: *Public Life and Festivals in Eighteenth-Century Venice* (in conjunction with the exhibition, *Canaletto and His Rivals*).

Arthur R. Blumenthal

Italian Renaissance Art, Byzantine and Gothic Art, MA 1966, PhD 1984

Mailing Address: 1740 Bryan Avenue, Winter Park, Florida 32789

Email Address: lovingart@cfl.rr.com

Website: www.lovingart.net

Latest Positions: Director emeritus of the Cornell Fine Arts Museum; principle in *Loving Art Partnerships*, museum consultants

Publications: *Baroque Painting in Lombardy* (editing assistance only), 2011

Lectures: "In the Light of Naples: Francesco de Mura in America," Italian Cultural Institute, New York (also at University Club, Winter Park); "How to Look at Renaissance Art," Cornell Fine Arts Museum; "How to Look at Baroque Art," Brogan Museum

Honors and Awards: Citation/award from NPR/PBS station for many years of service to public broadcasting

Projects: A museum exhibition in the U.S. on Francesco de Mura (1696-1782), the Neapolitan Baroque master, planned 2013-14.

Suzanne Boorsch

Renaissance, MA 1975

Mailing Address: Yale University Art Gallery PO Box 208271, New Haven, CT 06520-8271**Latest Position:** Robert L. Solley Curator of Prints, Drawings, and Photographs**Michael A. Brown**

Colonial Latin American Art, MA 1999 PhD 2011

Mailing Address: Denver Art Museum, 100 W. 14th Ave Pkwy, Denver, CO 80204**Email Address:** mbrown@denverartmuseum.org**Latest Position:** Mayer Curatorial Fellow, New World Department, Denver Art Museum**Publications:** "D.C. Stapleton: Collecting Spanish Colonial Art in Colombia and Ecuador from the Gilded Age to the First World War," in *The Arts of South America: 1492-1850*, ed., Donna Pierce, Denver Art Museum, 2010; "The Image of an Empire: Portraiture in Spain and the Viceroyalties of New Spain and Peru," in *Painting of the Kingdoms: Shared Identities: Territories of the Spanish Monarchy, 16th-18th Centuries*, ed., Jonathan Brown, Mexico, D.F.: Fomento Cultural Banamex, 2010; "La Imagen de un Imperio: el arte del retrato en España y los virreinos de Nueva España y Perú," *Pintura de los reinos: identidades compartidas: territorios del mundo hispánico, siglos XVI-XVIII*, ed., Jonathan Brown, Mexico, D.F.: Fomento Cultural Banamex, 2009.**Lectures:** "Alonso López de Herrera and the Foundation of Portraiture in New Spain," Renaissance Society of America, Montreal, 2011; "Tales from the Vault: Gregorio Vásquez in the Denver Art Museum." Denver Art Museum, 2011; "From Quito to Bogotá: Treasures of Spanish Colonial Art from the Stapleton Collection." Phoenix Art Museum, 2010; "Displaying Art Today: An Interview with Collector Jan Mayer." Frick Collection, New York, 2010.**Andrew Butterfield**

Renaissance, PhD 1992

Mailing Address: Andrew Butterfield Fine Arts, LLC, 197 Broadway, Pleasantville, NY 10570**Email Address:** Andrew@andrewbutterfield.com Website: www.andrewbutterfield.com**Latest Position:** President**Publications:** *Body and Soul: Masterpieces of Italian Renaissance and Baroque Sculpture*, exhibition catalogue, New York, 2010. *Titian and the Golden Age of Venetian Painting*, co-authored with Michael Clark and Edgar Peters Bowron, exhibition catalogue, The High Museum of Art, the Minneapolis Institute of Arts, and the Museum of Fine Arts, Houston, 2010-2011; "Gossart: The Glow of Inspiration," *The New York Review of Books*; "Titian and the Rebirth of Tragedy," *The New York Review of Books*; "A 'Virgin and Child' attributed to Andrea Sansovino," *The Burlington Magazine*; "The Fierce Emotions of Siena," *The New York Review of Books*; Review of *Leonardo*and *Sculpture*, in *The Burlington Magazine*; "A Responding Sensibility," *The New Republic*.**Lectures:** "Titian and Tragedy" The Frick Collection.**Yassana Croizat-Glazer**

European Art outside Italy, 1400-1600; Italian Art, 1300-1500, MA 2001, PhD 2008

Email Address: croizatglazer@nyu.edu**Latest Position:** Jane and Morgan Whitney Fellow, European Sculpture and Decorative Arts, The Metropolitan Museum of Art**Lectures:** "Beauty Secrets: the Art of Cosmetics and Perfumery in Renaissance France," IFA. (March 2010) "The Power of Transformation: Courtly *Mommeries* and *Mascarades* in Sixteenth-Century France," Metropolitan Museum of Art.**Alan Phipps Darr**

Renaissance, MA 1975, PhD 1980

Publications: "Donatello, Desiderio and Geri da Settignano, and Sculpture in Pietra Serena for a Boni Palace and Elsewhere in Florence: A Reassessment", to be published in *The Proceedings of the International Conference on Desiderio da Settignano*, conference held Villa I Tatti and Kunsthistorisches Institute in Florence, 2007, forthcoming 2011-12; "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 2012; "A 19th century Royal Sèvres 'Déjeuner Chinois Réticulé': An important New Acquisition at the Detroit Institute of Arts" to be published in the *French Porcelain Society Journal*, Volume IV, for the French Porcelain Society Symposium in honor of Tamara Preaud, 2009, forthcoming 2012.**Andria Derstine**

17th-18th c. Art, MA 1996, PhD 2004

Mailing Address:

Allen Memorial Art Museum, Oberlin College, 87 North Main Street, Oberlin, OH 44074

Email Address:

Andria.Derstine@oberlin.edu

Website: http://www.oberlin.edu/amam/**Latest Position:** Curator of Collections and Curator of European & American Art**Publications:** *Allen Memorial Art Museum, Oberlin College: Highlights from the Collection*, Allen Memorial Art Museum (in conjunction with Marquand Books, Seattle), 2011; Entry on Lorenzo Tiepolo, *European Treasures, International Gothic through Realism/Tesoros Europeos, Gótico Internacional hasta el Realismo*, El Paso Museum of Art, El Paso Museum of Art Foundation, 2010;"Venetian Views by Carlevarijs, Canaletto and Guardi: Attributions, Dating and a Bit of History", and 11 entries, *La Serenissima: Eighteenth-Century Venetian Art from North American Collections*, Oklahoma City Museum of Art, 2010**Lectures:** "Side by Side: Oberlin's Masterworks at the Phillips", The Phillips Collection, 2010; "Larger than Life: Ter Brugghe's Saint Sebastian Tended by Irene", National Gallery of Art, 2011**Honors and Awards:** Selected, 2011 fellow, the Center for Curatorial Leadership**Projects:** Co-curator, "Larger than Life: Ter Brugghe's Saint Sebastian Tended by Irene", National Gallery of Art, 2011; Reinstallation of the permanent collection of the Allen Memorial Art Museum, Oberlin College, to open late summer 2011.**Joellyn T. Duesberry**

15th-17th Century Landscape Drawings, MA 1967

Mailing Addresses: 2800 East Willamette Lane, Greenwood Village, Colorado, 8012; 35A-BARN/STUDIO Thimble House Trail Millbrook, New York, 12545**Email Address:** studio@joellynduesberry.com**Website:** www.joellynduesberry.com**Publications:** "Retrospective of 50 years' landscape painting." Colorado Springs Fine Arts Center, June- September 2011, "Elevated Perspective: the paintings of Joellyn Duesberry", Rose Fredrick Publications, June 2011. "Plein Air Magazine", August 2011; "Southwest Art Magazine", summer 2011**Projects:** PBS Film "Joellyn Duesberry, Life and Work"; Century Association Life Membership, NY; Governor's Art Award, Colorado**Wayne Franits**

Seventeenth and Eighteenth-Century Art, PhD 1987

Mailing Address: Professor of Art History, Department of Art and Music Histories, Syracuse University Suite 308 Bowne Hall, Syracuse, NY 13244-1200**Email Address:** wefranit@syr.edu**Website:** http://finearts.syr.edu/franitsbio.htm**Latest Position:** Professor of Art History**Publications:** "Gabriel Metsu and the Art of Luxury," in: exhib. cat. *Gabriel Metsu*, Dublin, National Gallery of Ireland; Amsterdam, Rijkmuseum; Washington D.C., National Gallery of Art, 2010-11.

ALUMNI UPDATES CONTINUED

Renaissance to 18th Century Art continued

Carina Fryklund

Northern Renaissance and Baroque Art, MA 1985, PHD 2000

Mailing Address:

Nationalmuseum, PO Box 161 76, S-103 24 Stockholm, SWEDEN

Email Address:

CFD@nationalmuseum.se

Website: www.nationalmuseum.se

Latest Position: Research Curator, National museum, Department of Research, Archives, and Library. New appointment as Senior Curator of Prints and Drawings, Nationalmuseum, Department of Collections.

Publications: F. Lammertse, C. Fryklund, A. Boersma, *Masterpiece or Copy? Two Versions of Anthony van Dyck's St Jerome with an Angel*, Rotterdam, Museum Boijmans van Beuningen, and Stockholm, Nationalmuseum, 2009; G. Cavalli-Björkman, C. Fryklund, K. Sidén, *Dutch and Flemish Painting, III: Flemish Paintings, ca 1600- ca 1800*, Stockholm, Nationalmuseum, 2010; C. Fryklund, "The Flemish Painter Adriaen van Stalbeemt : Two Newly Discovered Paintings in the Collections of the Swedish National Museum of Fine Arts," in *New Studies on Old Masters: Essays in Renaissance Art in Honor of Colin Eisler*, eds. J. Garton and D. Wolfthal, University of Toronto, Center for Renaissance and Reformation Studies, 2011; C. Fryklund, *Late Gothic Wall Painting in the Southern Netherlands*, Turnhout London, Brepols, 2011.

Lectures: "Netherlandish Altarpieces for Sweden: The Patronage of Bishop Cordt Rogge of Strängnäs," Annual Meeting of The Renaissance Society of America, Fondazione Cini, S Giorgio Maggiore, Venice, April 2010; "Masterpiece or Copy? Two Versions of Anthony van Dyck's St Jerome with an Angel," Nationalmuseum, Stockholm, May 2010

Projects: Preparing a catalogue raisonnée of the Netherlandish and Flemish master drawings in the collections of the Nationalmuseum, a research- and cataloguing project jointly funded by The Getty Foundation and the Swedish Academy of Letters, History and Antiquities.

Joshua Glazer

Italian Art, 1300 – 1600, MA 2002, PhD 2008

Email Address: jglazer@christies.com

Latest Position: Associate Specialist, Old Master Paintings, Christie's New York

Steven Haas

17th Century Painting, MA 1970

Mailing Address: 150 East 69th Street, New York, New York 10021

Email Address: stevenhaas@earthlink.net

Latest position: George Platt Lynes Foundation, Director

Publications: George Platt Lynes: The Male Nudes (Rizzoli)



Mary Tavener Holmes

Baroque-Rococo, MA 1979 PhD 1986

Mailing Address: 7 West 81st Street 20B, New York NY 10023

Email Address: tav@acedsl.com

Publications: *Französische Gemälde I: Die Gemälde Antoine Watteaus und seines Kreises, w/ Christoph Martin Vogtherr et al*, Berlin 2011. A Giraffe goes to Paris, Marshall Cavendish Children's Books, 2010; "Nicolas Lancret: Ile de France ou Ile de Cythere?" *Techné*, 2010.

William Hood

Italian Renaissance and Baroque, PhD 1976

Mailing Address:

141 East 55th Street Apt 6-H, New York, NY 10022

Email Address: whood@williamhoodfinearts.com

Website: www.williamhoodfinearts.com

Latest Position: Visiting Professor, Columbia University

Projects: *Fortunes of the Male Nude* (Book in preparation)

Isabelle Hyman

Italian Renaissance Architecture, MA 1966, PhD 1968

Mailing Address: 1125 Park Avenue, New York, N.Y. 10128

Email Address: isabelle.hyman@nyu.edu

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

Lectures: "The Architecture of Marcel Breuer and Mid-Century Modernism." Muscarelle Museum of Art, College of William and Mary.

Anne Leader

Italian Renaissance, MA 1995, PhD 2000

Mailing Address:

820 W Marietta Street NW Apt 1463, Atlanta, GA 30318

Email Address: anneleader@gmail.com

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

Publications: Review, *Leonardo da Vinci and the Art of Sculpture* by Gary M. Radke. Exh. cat. Atlanta and New Haven, 2009, and exh. Atlanta, 2009 – 2010 and J. Paul Getty Museum, 2010; *caa.reviews*, 2010. Leonardo in Atlanta and Los Angeles. *The Newsletter of the Italian Art Society* 22, 2010; Review, *Titian and the Golden Age of Venetian Painting* by Edgar Peters Bowron, ed. Exh. cat. Atlanta, Minneapolis, and Houston, 2010 and exh. Atlanta, 2010 – 2011; The Minneapolis Museum of Arts, 2011; Houston, 2011. *caa.reviews*, 2010; Titian Takes a Three-City Tour. *The Newsletter of the Italian Art Society* 23, 2011; "The Church and Desert Fathers in Early Renaissance Florence:



Further Thoughts on a "New" *Thebaid*," in *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, ed. J. Garton and D. Wolfthal. Essays and Studies, ed. K. Eisenbichler, 26. Toronto: Centre for Renaissance and Reformation Studies, 2011; "The Church and Desert Fathers in Early Renaissance Florence: Further Thoughts on a "New" *Thebaid*," in *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, ed. J. Garton and D. Wolfthal. Essays and Studies, ed. K. Eisenbichler, 26. Toronto: Centre for Renaissance and Reformation Studies, 2011. Review of *Michelangelo in Print: Reproductions as Response in the Sixteenth Century* by Bernadine Barnes and *Michelangelo. The Artist, the Man and his Times* by William Wallace. *caa.reviews*, 2011.

Lectures: "Burial Practices in Renaissance Florence, ca. 1250-1480," Renaissance Society of America Annual Meeting, Montreal, 2011; "The Badia of Florence: Art and Observance in a Renaissance Monastery," Visual Culture Colloquium, Lamar Dodd School of Art, University of Georgia, Athens, 2010; *The Badia of Florence: Art and Observance in a Renaissance Monastery*. Bloomington: Indiana University Press, 2011.

Honors/Awards: Lila Acheson Wallace Publications Grant at Villa I Tatti, 2010 [*The Badia of Florence: Art and Observance in a Renaissance Monastery*. Indiana University Press, 2011].

Deborah Lipton

Italian Renaissance, PhD 1974

Mailing Address: 200 East 36th Street #14D, New York, NY 10016

Email Address: deborah.newyork@gmail.com

Latest Position: Major Gift Officer, Cornell University New York City office

Leatrice Mendelsohn

Renaissance Art and Architecture, MA 1968 Ancient and Medieval, PhD 1978

Email Address: Personna@nyc.rr.com

Latest Position: Independent Appraiser and Consultant to O'Toole Ewald Art Associates

Publication: Catalogue Entry: the Panciatichi Holy Family in the Strozzi Palace, Bronzino exhibition catalogue, Oct. 2010

Lectures: RSA California, 2009 *Sirens, their origins and signification in the Renaissance*. RSA Venice 2010 Organizer and Chair of session on New Perspectives on the Paragone.

Projects: Tentative book title: *Style in 16th century Italian Art*. (including some previously delivered papers)

Elizabeth Helman Minchilli

16th Century Renaissance Gardens, MA 1986

Mailing Address: Via Baccina 59, Rome Italy 00184**Email Address:** elizabeth@elizabethminchilli.com**Website:** www.elizabethminchilli.com**Latest Position:** Writer**Publications:** Italian Rustic, Artisan 2009.

Contributes to over 40 magazines including Architectural Digest, Travel & Leisure, Food & Wine, etc.

Projects: Just published two travel apps, Eat Rome and Eat Florence.**Derek A. R. Moore**

Renaissance, MA 1980, PhD 1988

Mailing Address: 15 Pine Grove Avenue, Summit, NJ 07901**Email Address:** Derek.moore@som.com**Latest Position:** Associate, Skidmore, Owings & Merrill, LLP**Lectures:** "Planning the Denver Union Station Transit District," AIA New York; "Designing the New Integrated Terminal at Mumbai International Airport," Brussels; "New Trends in Terminal Design," Denver, Colorado**Debra Pincus**

MA 1963, PhD 1974

Mailing Address: 619 Massachusetts Avenue, NE / Washington, DC 20002**Email Address:** d-pincus@nga.gov**Latest Position:** Appleton Professor, School of Visual Arts, Florida State University, Tallahassee, Florida. Jan.-April 2002.**Projects:** Attended 2-day Pietro Bembo conference in Padua, organized by the Centro Palladiano, Vicenza, and presented material from my new project, "The Book Culture of Renaissance Venice."**Anna Karolina Piotrowska**

Baroque Art, PhD 2009

Mailing Address: P.O. Box 502420**Email Address:** akp221@nyu.edu**Latest Position:** Assistant Professor of Art History, American University of Dubai, United Arab Emirates**Tom E. Rassieur**

Renaissance and Baroque, MA 1994

Mailing Address: Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis, MN 55404**Email Address:** trassieur@artsmia.org**Website:** www.artsmia.org**Latest Position:** John E. Andrus III Curator of Prints and Drawings**Publications:** "Chapters in Rembrandt's Life as a Printmaker" in *Pursuit of Faith: Etchings by Rembrandt*, Shelley Perlove, ed. Dearborn, 2010.**Lectures:** "Rembrandt's Learning Curve," University of Michigan, Dearborn, 2010.**Projects:** "Rembrandt in America." Co-curator. North Carolina Museum of Art (Oct 2011 – Jan 2012), Cleveland Museum of Art (Feb 2012 – May 2012), and Minneapolis Institute of Arts (Jun 2012 – Sep 2012).**Harriet F. Senie**

Italian Renaissance, PhD 1981

Mailing Address: 215 Sackett Street, Brooklyn, NY 11231**Email Address:** hfsenie@gmail.com**Latest Position:** Director of Museum Studies; professor of art history: City College, CUNY; The Graduate Center, CUNY**Lectures:** "Public Art and Community" Fort Pierce, FL**Projects:** Co-editor of *Public Art Dialogue*, a bi-annual journal published by Taylor & Francis, starting 2011; Co-director, Public Art Dialogue, a CAA-affiliated organization**Sandra Sider**

Gothic Renaissance, MA 2004

Mailing Address: 3811 Orloff Avenue, Bronx, NY 10463**Email Address:** sandrasider@mac.com**Website:** www.sandrasider.com**Latest Position:** Independent curator, author, artist; President of Studio Art Quilt Associates (2011-2013, www.saq.com)**Publications:** *Pioneering Quilt Artists, 1960-1980: A New Direction in American Art*, 2010.**Projects:** Exhibition (curator)—New York Fiber in the 21st Century, Lehman College Art Gallery, Monograph Series(author and editor)—The Studio Quilt, Book (co-author)—Coming of Age: 21 Years (photographic essay)**Mary Stofflet**

Northern Renaissance, MA 1969

Mailing Address: 1520 California Street Apt 9, San Francisco, CA 94109**Email Address:** stofflet@earthlink.net**Latest Position:** Retired curator**Stefanie Walker**

Baroque sculpture and decorative arts; MA 1987; PhD 1994

Mailing Address: 2906 26th Street N, Arlington, VA 22207**Email Address:** dstjwalker@gmail.com**Latest Position:** Senior Program Officer, National Endowment for the Humanities**Publications:** "Born(e) by God's Breath: Bernini's Angels for the Ponte Sant'Angelo", *Renaissance Studies in Honor of Joseph Connors*, 2011, forthcoming; "Benedetto Pamphilj's Sunflower Carriage and the Designer Giovanni Paolo Schor", *Pamphilj and the Arts: Patronage and Consumption in Baroque Rome*, 2011, forthcoming; Susan Weber Soros and Stefanie Walker, eds. *Castellani and Italian Archaeological Jewelry* New York/NewHaven: BGC/Yale University Press, 2004; Stefanie Walker and Frederick Hammond, eds. *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco* New York/New Haven: BGC/Yale University Press, 1999.**Lectures:** "Renaissance Jewels of Bavaria", American Society of Jewelry Historians, New York; "Furnishings, Objects, and the Designed Interior," Getty Research Institute, Los Angeles**Honors:** Craig Hugh Smyth Fellowship, Villa I Tatti, 2006; Honorary member, the Roman goldsmith's guild (Nobil Collegio di Sant'Eligio), 2005; Fellow, American Academy in Rome, 2001**Projects:** The Roman Baroque designer Giovanni Paolo Schor; the silver collection of Cardinal Pietro Aldobrandini; German Renaissance jewelry**Jack Wasserman**

PhD 1961

Mailing Address: 409 Pine Street, Philadelphia, PA 19106**Email Address:** wass@temple.edu**Publications:** "The 'St. Matthew' Tondo for the Capponi Chapel in S.Felicita, Florence," The Burlington Magazine, January 2010; Pontormo in the Capponi Chapel in Santa Felicita in Florence," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, LIII, 2009, (appears in 2011 issue).**Dora Wiebenson**

Architecture: Renaissance to Modern, MA 1958

Mailing Address: 250 Mercer Street, apt. B-1601**Email Address:** centropa@rcn.com**Latest Position:** Owner, manager, editor, etc. of a journal**Publications:** *Centropa*: A journal of the architecture and related arts of central Europe**Carolyn C. Wilson**

Italian Renaissance, Northern Renaissance, MA 1970

Mailing Address: 2222 Goldsmith Street, Houston, TX 77030**Email Address:** cwilson68@hotmail.com**Latest Position:** Adjunct Faculty, University of Houston, Fall 2010**Publications:** "Il polittico di Vittore Crivelli per San Francesco in Amandola," *Arte Veneta* 66 (2009), 2010; "Saint Joseph in the Early Cinquecento: New Readings of Two Parmigianino Drawings and a Rediscovered Bedoli," in *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, ed. J. Garton and D. Wolfthal, Toronto: Centre for Reformation and Renaissance Studies [Essays and Studies 26], 2011; "Sanctus Joseph Nutritor Domini: A Triptych Attributed to Jan Gossaert Considered as Evidence of Early Hapsburg Embrace of St. Joseph's Cult," in *Święty Józef - Patron na nasze czasy. Akta X*

ALUMNI UPDATES CONTINUED

Renaissance to 18th Century Art continued

Międzynarodowego Kongresu Józefologicznego, Kalisz: Centrum Józefologiczne, 2011; <http://www.josephologie.info/documents/reportages/10-symp-international-Kalisz-2009-Wilson-English.pdf>; <http://www.josephologie.info/documents/reportages/10-symp-international-Kalisz-2009-Wilson-Italian.pdf>. "Joseph as Mary's Champion: The Distinctive Connection between the 'Madonna del Giglio,' the 'Compagnia di San Giuseppe,' and the Church of San Giuseppe in Florence," *Joseph of Nazareth through the Centuries*, Philadelphia: Saint Joseph's University Press, 2011. Entries in B. Dunbar, R. Munman, and E. Olszewski, *Sixteenth-Century Northern Drawings (Harvey Miller Corpus of Drawings in Midwestern Collections)*, 2011 (after Lucas Cranach the Younger, Jost Amman, Hans von Aachen)

19th Century, Modern and Contemporary Art

Patrick Amsellem

Modern & 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: *Joakim Eneroth, Short Stories of the Transparent Mind*, New York: PowerHouse Books, 2010 (introduction). *Jesper Just: Romantic Delusions*, New York: Brooklyn Museum of Art, 2008. Catalogue. "Spiders and Cells: Louise Bourgeois' Experiential Architecture," *Louise Bourgeois. Maman*, ed. Marika Wachtmeister, Stockholm: Atlantis, 2007. "A Real and Imagined Winter," *Photo-Eye*, winter 2007.

Lectures: "Experimental Commemoration: Site-specificity, Interactivity, and Monumentality," *Flower Tower: Symposium on Locational Identity*, Stavanger, Norway, December 2007.

"Spiders and Cells: Louise Bourgeois' Experiential Architecture," *Louise Bourgeois, Maman*, The Wanås Foundation, Wanås, Sweden, March 2007.

Projects: *Places*, 2010-2011, Brooklyn Museum (co-curator). *Hank Willis Thomas: Unbranded*, 2010, Brooklyn Museum. *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

Caroline Boillod

Modern Architectural History, MA 2001

Mailing Address: 1150 Park Avenue Apt 9B, New York, NY 10128

Email Address: cboillod@yahoo.com

Latest position: Senior Vice President, Marketing and Investor Relations at Weiss Multi-Strategy Advisers, a hedge fund

Emily Braun

Late 19th Century, Modern and Contemporary European and American Art, PhD 1991

Mailing Address: 25 East 86th Street, New York, NY 10028

Latest Position: Distinguished Professor, Hunter College and the Graduate Center, CUNY and Chair, Art History Program, Hunter College

Publications: "Saturday Evenings at the Steins" in *The Steins Collect: Matisse, Picasso and the Parisian Avant-garde*, ed. Janet Bishop et al., Yale University Press, 2011; "The Modernity of Tradition: The Fine Arts in Fascist Italy 1919-1929," In *Reinterpreting the Past*, ed. Irena Kossowska, Warsaw: Polish Academy of Sciences, 2011; "Bodies from the Crypt and Other Tales of Italian Sculpture between the Wars," in *Chaos and Classicism*, ed. Kenneth Silver, Solomon R. Guggenheim Museum, New York, 2010; "I Saluti dell'amico lontano" ("Greetings from a Distant Friend") in *La Natura secondo de Chirico*, ed. Achille Bonito Oliva, Rome: Palazzo delle Esposizioni and Federico Motta Editore, 2010. (English and Italian editions)

Lectures: Invited Chair, "Visual Cultures of the Risorgimento," *Mediating the Risorgimento/Risorgimento Mediato*, Symposium organized by John Davis and Massimo Riva, Brown University April 2011; "Magic Realism in 1943: Reconsidering MoMA's Exhibition History," James Gallery, *The Making of Americans Lecture Series*, The Graduate Center, CUNY, April 2011; Invited Respondent, *Visual Culture in Italy and Germany after Dictatorship and War*; Symposium, Casa Italiana, New York University, April, 2010; "Making Waves: Giacomo Balla and Emilio Pucci", *The 1960s Revisited: Fashion, Cinema, Urban Space*, The Center for the Humanities, Women's, Film, and Center for Gay and Lesbian Studies, CUNY and the University of Stockholm Center for Fashion Studies, New York, March 2010.

Claude Cernuschi

Modern, MA 1983, PhD (1988)

Mailing Address: Fine Arts/Devlin Hall 431, 140 Commonwealth Avenue, Chestnut Hill, MA 02467

Email Address: cernusch@bc.edu

Website: <http://www.bc.edu/schools/cas/finearts/faculty/arhistory/cernuschi.html>

Latest Position: Professor, Boston College

Publications: "Defining Self in Kokoschka's Self-Portraits," *German Quarterly*; "Depth and Surface, Will and Representation: Egon Schiele and Arthur Schopenhauer," in *Birth of the Modern: Style and Identity in Vienna 1900*, Spring 2010; "The Case for Inferred Intention," *College Art Association Annual Conference*, Chicago.

Marie Therese de Willermin (née Aamodt)

18th & 19th Century French & English Decorative Arts, MA 1974

Mailing Address: 2, rue Donizetti, 75016 Paris, France

Email: mtdewillermin@parisaav.com

Website: www.parisaav.com

Latest position: Founder & Managing Director, Académie des Arts de Vivre (luxury travel specialist offering privileged access & educational experiences)

Anna Di Stasi

20th Century Art, MA 2008

Mailing Address: 20 Pine Street, Suite 1814 New York, NY 10005

Email Address: anna@latincontemporary.com

Website: www.latincontemporary.com

Latest Position: Principal, Latin Contemporary, Art Advisors Specializing in Contemporary Art from Latin America

Michelle Facos

Modern Art, MA 1983,

PhD 1989

Mailing Address:

1201 East 7th Street FA 132, Indiana University, Bloomington, IN 47405

Email Address:

mfacos@indiana.edu

Website: <http://www.indiana.edu/~arthist/faculty/facos.shtml>

Latest Position: Professor, History of Art, Indiana University Bloomington; Adjunct Professor, Jewish Studies, Indiana University Bloomington

Publication: *An Introduction to Nineteenth-Century Art*, Routledge, 2011.

Honors and Awards: Fellow 2010-11, Alfred Krupp Wissenschaftskolleg Greifswald

Project: www.19thcenturyart-facos.com

Deborah A. Goldberg

Modern Art, MA 1990,

PhD 2000

Mailing Address:

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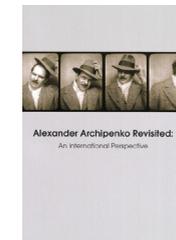
Email Address:

deborahgoldberg@rcn.com

Latest Position: Art Historian

Publication: Co-editor and co-writer, introduction, w/ Alexandra Keiser, *Alexander Archipenko Revisited: An International Perspective*, Bearsville, NY, The Archipenko Foundation, 2008. Essay: "Modeling Light: Alexander Archipenko's Plexiglas Sculptures."

Project: Designed online art history course, "Modern Art: 1880-1945," for the Museum of Modern Art, New York, 2010



Elizabeth Gorayeb

MA 2001

Mailing Address: 123 1st Avenue, New York, NY 10003**Email Address:** elizabeth.gorayeb@sothebys.com**Latest Position:** Vice President and Head of Research, Sotheby's Impressionist and Modern Art, 1334 York Avenue New York, NY 10021**Michele Greet**

Modern Latin American and European Art, PhD 2004

Mailing Address: Associate Professor of Art History, Department of History and Art History MS 3G1, George Mason University 4400 University Drive, Fairfax, VA 22030**Email Address:** mgreet@gmu.edu**Lectures:** Paper: "Latin American Artists in Paris between the Wars: Anita Malfatti and Amelia Peláez" Smithsonian Archives of American Art Seminar, 2011; "About Change: Wrestling with the Image: Caribbean Interventions," Symposium, Art Museum of the Americas, Washington, DC, 2011; Introduction and Discussant College Art Association Annual Conference, New York, 2011; "A Man from the Virgin Forest of Brazil: Vicente do Rego Monteiro's *Quelques visages de Paris*" Miami Art Museum, 2010; "Transatlantic Encounters: Latin American Artists in Paris between the Wars" "Surrealism and the Americas," Conference, Rice University, Houston, 2010; "César Moro's Transnational Surrealism" Georgetown University, 2010; "Indigenism as a Modernist Strategy in Andean Art" Museo's Simposio 2010: Nexus New York, El Museo del Barrio, New York, NY Panel: "Camilo Egas and New York: A Conversation" (with Anna Indych-Lopez)**Projects:** Manuscript in progress: *Transatlantic Encounters: Latin American Artists in Paris between the Wars***John M. Hunisak**

Modern (Nineteenth Century), PhD 1976

Mailing Address: 2 Little Pond Road, Middlebury, VT 05753**Email Address:** hunisak@middlebury.edu**Latest Position:** Professor, History of Art and Architecture, Middlebury College**Publications:** "Warhol and Opera: Andy's Secret," in exhibition catalogue Warhol Live, Museum of Fine Arts, Montreal, and The Warhol Museum, Pittsburgh, 2009; Whitney Stoddard Memorial Lecture, Williams College, 2010: "The First Decade of the Committee on Art in Public Places at Middlebury College"**Projects:** I chaired the committee, which acquired and installed the following works on the college's campus: Scott Burton, Bench and Table; Dan Graham, Pavilion (Two-Way Mirror Curved Hedge Zig-Zag Labyrinth); Jenny Holzer, Bench (Selections from Truisms); Robert Indiana, LOVE Cube; Clement Meadmore, Around and

About; Jules Olitski, King Kong; Kate Owen, Hieroglyphics for the Ear; Michael Singer, Garden for the Seasons; and Tony Smith, SMOG.

Ilona Katzew

Modern Art and Latin American Art (Colonial to Contemporary), PhD 2000

Mailing Address: Latin American Art, Los Angeles County Museum of Art, 5905 Wilshire Blvd, Los Angeles, CA 90036**Email Address:** ikatzew@lacma.org**Latest Position:** Curator and Co-Department Head, Latin American Art, Los Angeles County Museum of Art**Publications:** Editor of *Contested Visions in the Spanish Colonial Art* (Yale University Press and Los Angeles County Museum of Art, forthcoming 2011); "Valiant Styles: New Spanish Painting, 1700–1785," in *Painting in Spanish America: From Conquest to Independence*, co-ed., Jonathan Brown and Luisa Elena Alcalá, Yale University Press and El Viso, forthcoming 2011 or 2012; "La saga de los orígenes. Una reinterpretación americanista de dos cuadros de Cristóbal de Villalpando," *Anales del Instituto de Investigaciones Estéticas*, Mexico, Universidad Nacional Autónoma de México, forthcoming 2011; "Remedo de la ya muerta América:" The Construction of Festive Rites in Colonial Mexico," in *Contested Visions in the Spanish Colonial Art*, ed. I. Katzew, Yale University Press and Los Angeles County Museum of Art, forthcoming 2011; "Miscegenation and Blood in Spanish America," in Evonne Levy and Ken Mills, eds., *Lexikon of the Hispanic Baroque*, University of Texas Press, forthcoming 2011 or 2012; Roundtable discussion published as "Of Treasures to Revelations: Mobility and the Multiple Lives of the Exhibition *The Arts in Latin America, 1492–1820*. A Curators' Forum," *Colonial Latin American Review*, 19, 2010.**Honors and Awards:** NEH and NEA planning grants for upcoming exhibition *Contested Visions in the Spanish Colonial World*.**Projects:** Upcoming Exhibitions (LACMA): *Contested Visions in the Spanish Colonial World*, November 2011. *Matta: A Retrospective, 2015*. *Juan Patricio Morlete Ruiz: The Art of Copying and Invention in Eighteenth Century Mexico*, 2013–14.**Linda Konheim Kramer**

19th Century American Art, MA 1968, French Modern, PhD 2000

Mailing Address: 372 Central Park West #15P, New York, NY 10025**Email Address:** Kramerlin@gmail.com**Latest Position:** Retired December 31, 2010 as Executive Director of the Nancy Graves Foundation. Now, Director Emeritus**Publications:** Linda Konheim Kramer, "Interview," in *Flora: Paintings by Janet Alling*, New York, 2010.**Victor Koshkin-Youritzin**

19th and 20th Century Art; Museology, M A 1967, Certificate in Museum Training, 1969 (jointly issued by the Metropolitan Museum and the IFA).

Email Address: vky@ou.edu**Latest Position:** David Ross Boyd Professor of Art History, School of Art and Art History, University of Oklahoma; Vice President, National Koussevitzky Recordings Society (which includes the former Stokowski Society).**Publications:** "Serge Koussevitzky: Concert Programs, Paris 1921–28," on-line journal of the Koussevitzky Recordings Society**Lectures:** Inaugural speaker, "Distinguished Lecture Series," Heritage Hall School, Oklahoma City: delivered three public lectures: "19th-Century French Classical, Romantic, Realist, and Impressionist Painting," "How To Judge Art," Oklahoma Art Education Association Conference, University of Oklahoma, Norman; "19th-Century French Impressionist Painting," Charles B. Goddard Center for the Visual and Performing Arts, Ardmore, OK; "Degas," Mabee-Gerrer Museum of Art, St. Gregory's University, Shawnee, OK.**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:** "Connaissances 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*, forthcoming, 2011.**Lectures:** *Connaissances, Cocottes*, and Art as Tart, South Florida Women's Studies Colloquium.**Honors and Awards:** Lifelong Learning Society (Jupiter) Faculty Research and Travel Fund**Projects:** ORLAN Resurfacing: Surgery-Performance Photos and New Works; with campus visit by the artist. Stories on the Skin: Tattoo Culture at FAU**Roxana Marcoci**

Modern 20th Century Art

Mailing Address: The Museum of Modern Art, 11 West 53 Street, New York, NY 10019**Email Address:** Roxana_Marcoci@moma.org**Website:** www.moma.org**Latest Position:** Curator, Department of Photography, The Museum of Modern Art, New York**Publications:** *The Original Copy: Photography of Sculpture, 1839 to Today*, New York: The Museum of Modern Art, 2010; "From Face to

ALUMNI UPDATES CONTINUED

19th Century, Modern and Contemporary Art continued

Mask: Collage, Montage, and Assemblage in Contemporary Portraiture,” in *Modern Women: Women Artists at The Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, New York: The Museum of Modern Art, 2010.

Honors and Awards: Recipient of Center for Curatorial Leadership, New York

Projects: Upcoming exhibitions: *Projects 96: Haris Epaminonda; Sanja Ivekovi: Sweet Violence*—both MoMA, 2011.

Barbara C. Matilsky

Nineteenth Century and Modern Art, PhD 1983

Mailing Address:

Whatcom Museum,
121 Prospect Street,
Bellingham, WA, 98225

Email Address:

bcmatilsky@cob.org

Website: www.vanishing-ice.org

Latest Position: Curator of Art, Whatcom Museum

Publications: *Show of Hands: Northwest Women Artists, 1880-2010*

Projects: Traveling exhibitions: Lesley Dill/ Poetic Visions: Shimmer, Allegorical Figure and Sister Gertrude Morgan, 2011; *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012*, forthcoming 2013.



Tom McDonough

Modern Art, MA 1993, PhD 1998

Mailing Address: 17 Saint John Avenue,
Binghamton, NY 13905 USA

Email Address: tmcdonou@binghamton.edu

Website: http://www2.binghamton.edu/art-history/faculty/tmcdonou.html

Latest Position: Associate Professor and Chair, Art History, Binghamton University

Publications: “Iñaki Bonillas,” *Artforum*; “The Archivist of Urban Waste: Zoe Leonard, Photographer as Rag-Picker,” *Afterall*; “In Between: Tom McDonough in Conversation with Anne Collier,” *Fantom*; “Trips and Traps,” in *Francis Alÿs, Tate and MoMA* “Expropriating Expropriation,” in *Claire Fontaine: Economies*, North Miami, MOCA North Miami.

Lectures: Bard Center for Curatorial Studies; Yale University; the Banff International Curatorial Institute; São Paulo Bienal; Social Forum for Architecture, Ankara; Cornell University; Institute of Contemporary Art, London; University of British Columbia

Projects: *Sowing the Wind: A History of the Situationist International* (Reaktion); essays in *Histoire sociale de l'art—une anthologie critique, 1930-1990* (INHA) and *Kunst und Politik*.

Nancy R. Reinish

Modern Art, MA 1978

Mailing Address: Art Views, 336 Central Park

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Latest Position: Owner, Art Views

Jason Rosenfeld

Modern Art, MA 1993, PhD 1999

Email Address: jrosenfeld@mmm.edu

Latest Position: Distinguished Chair and Associate Professor of Art History, Marymount Manhattan College

Lectures: “Millais and ‘the lustre of Titian,’”

The Reception of Titian in Britain, c. 1769-1877: Artists, Collectors, Critics, International Conference, University of St Andrews, and School of Art History, Scotland

Projects: *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, Senior Curator and Head of Acquisitions, Tate Britain, and Tim Barringer, Paul Mellon Professor of British Art, Yale University). *Stephen Hannock: Landscapes*, Marlborough Gallery, 40 New York and London, England.

Samuel Sachs II

American, MA 1963

Mailing Address: 169 Stone Hill Road, Bedford,
NY 10506

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Latest Position: President, Pollock-Krasner Foundation, New York; Director Emeritus, The Frick Collection, New York

Margaret Samu

19th-century European Art, MA 2004, PhD 2010

Mailing Address: 7410 35th Avenue Apt 208W,
Jackson Heights, NY 11372-8149

Email Address: margaret.samu@gmail.com

Latest Position: The Sylvan C. Coleman and Pamela Coleman Memorial Fellow (Postdoctoral), The Metropolitan Museum of Art

Lectures: “Realist Critics and the Female Nude in Nineteenth-Century Russia,” Yale University; “Neo-Primitivism, Rayism, and Abstraction,” Columbia University; “The Female Nude in the Age of Russian Realism,” Wellesley College. “Russian Connections at the Metropolitan Museum of Art,” Metropolitan Museum of Art.

Julie Saul

Modern/Contemporary Art, MA 1982

Mailing Address: Julie Saul Gallery, 535 West
22nd Street 6th Floor, New York, NY 10011

Email Address: juliem@saulgallery.com

Projects: “Sarah Anne Johnson Arctic Wonderland” Julie Saul Gallery, NY.

Melissa Shahbazian

Early Modern Spanish Painting, MA 2009

Mailing Address: 56 Macondray Lane, San
Francisco, CA 94133

Email Address: mel.shahbazian@gmail.com

Latest Position: Associate Product Manager at CNET.com - I work on developing user engagement products for a popular tech reviews and news site.

Judith B Tankard

Modern Architectural History,
MA 1967

Email Address:

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Website:

www.judithtankard.com

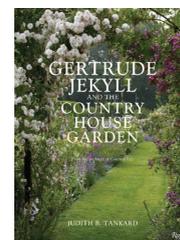
Latest Position: Independent

scholar specializing in the history of landscape architecture

Publications: *Beatrix Farrand: Private Gardens, Public Landscapes*, The Monacelli Press, 2009; *Gertrude Jekyll and the Country House Garden: From the Archives of Country Life*, Rizzoli, 2011.

Lectures: Institute of Classical Architecture, Huntington Library, Beatrix Farrand Society, Chicago Botanic Garden, Mechanics Institute (San Francisco), Temple University, Hill-Stead Museum, 2010

Honors and Awards: *Beatrix Farrand* named 2010 Honor Book for the Historic New England Book Prize



Anne Umland

Modern, MA 1988,

PhD 1997

Mailing Address:

Department of Painting &
Sculpture,

The Museum of Modern Art,
11 West 53rd Street,
NYC, NY 10019

Email Address: anne_umland@moma.org

Latest Position: Curator, Department of Painting and Sculpture,

Publications: “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; 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; co-ed. w/Adrian Sudhalter, *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, February 2010.

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.

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

Gertje Utley

19th Century, Modern and Contemporary Art, PhD 1997

Mailing Address: 19 East 88th Street, PH E, New York, NY 10128

Email Address: gutley@rcn.com

Latest Position: Independent scholar

Publications: "Picasso's politics" *The Burlington Magazine*, September 2010.

Lectures: "Picasso and Political Commitment: painting as 'an instrument of war for attack and defense against the enemy,'" Picasso Museum, Barcelona 2010; "Europe Post-War: Art and Politics; the Situation in England, France and Germany," Departament de Filosofia, Universitat Autònoma de Barcelona, Fundació Miró, Barcelona, 2010; "Paul Gauguin: in Search of Paradise," for the cruise line Seabourne. "Picasso in Love: the Artist and his Muses," for the cruise line Seabourne.

Heidi Violand

Modern Art, PhD 1990

Mailing Address: Chalet Igeli CH – 3918, Wiler, Switzerland; Roggenstrasse 14D – 70794, Filderstadt, Germany

Email Address: heidi.violand@web.de

Debra Wacks

MA 1993

Mailing Address:

#A10 Burnside Villa,
9 South Bay Road,
epulse Bay, Hong Kong

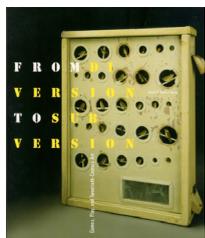
Email Address:

dwacks@mindspring.com

Latest Position: Part Time

Professor, Savannah College of Art and Design, Hong Kong

Publications: "Playing with Dada: Hannah Wilke's Irreverent Artistic Discourse with Duchamp" in *From Diversion to Subversion: Games, Play, and Twentieth-Century Art*, ed. David Getsy, Pennsylvania State University Press, 2011; Moderator, "Action Script—Symposium on Performance Art Practice and Documentation in Asia," Hong Kong, Asia Art Archive.



Shara Wasserman

MA 1985

Mailing Address:

Via Giampaolo della
Chiesa 4 – 00152

Rome, Italy

Email Address:

s.wasserman@tiscalinet.it

Latest Position: Art History Faculty and Director of Exhibitions Temple University Rome Campus, Italy; Visiting Critic, Cornell in Rome; Independent curator

Projects: The Unity of Italy and The USA: A Bridge of 150 Years, Grazia Toderi, Red Orbits curated by Ludovico Pratesi and Shara Wasserman.



Bonnie Yochelson

Modern Art, MA 1979 PhD 1985

Mailing Address: 335 Greenwich Street Apt. 2C, New York, NY 10013

Email Address: byochelson@gmail.com

Latest Position: Independent curator

Projects: *Alfred Stieglitz New York*, Seaport Museum New York, 2010 – 2011; book published by Skira Rizzoli, 2010.

Alice S. Zimet

Modern, MA 1974

Mailing Address: 40 East 88th Street 7A, New York, NY 10128

Email Address: alice@artsandbusinesspartners.com

Website: www.artsandbusinesspartners.com

Latest Position: President, Arts +Business Partners LLC (corporate sponsorship consulting)

Lectures: Regularly lecture/guest speaker regarding Corporate Sponsorship; US Department of State (Russia, Hungary, Macedonia, Serbia). Adjunct Professor, New York University; Newest lecture: "Collecting Photography for Beginners" (Int'l Ctr of Photography, Camera Club of NY and others)

Other Fields

Sari Neidell Cohen

MA 1998

Mailing Address: Neuberger Berman, 605 Third Avenue, 19th floor, New York, NY 10158

Email Address: sari.cohen@nb.com

Latest Position: Collections Manager/Assistant Vice President, Neuberger Berman Art Program

Kate Zanzucchi

MA 1999

Mailing Address: Yale University Press, P.O. Box 209040, New Haven, CT 06520

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Latest Position: Senior Production Editor, Art Books, and Managing Editor, Special Projects

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