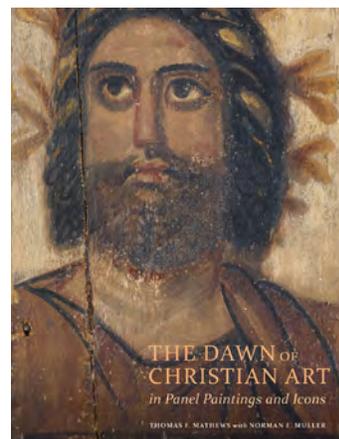
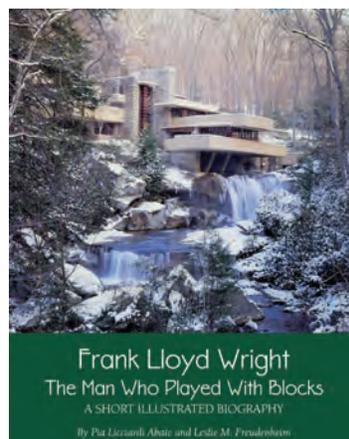
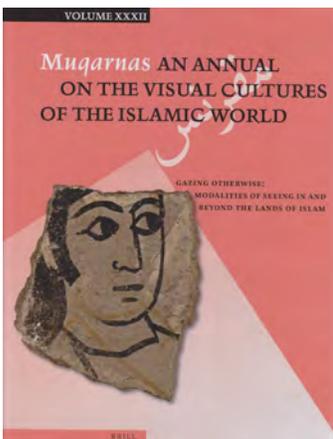
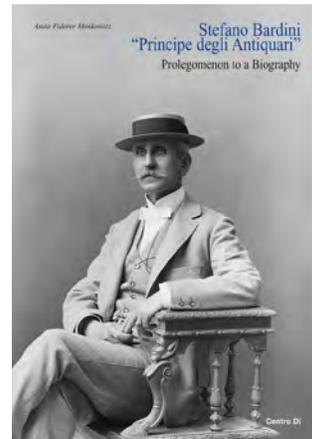
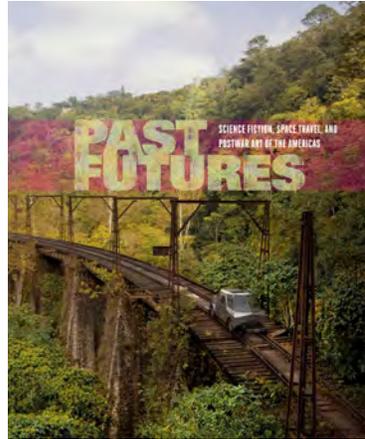
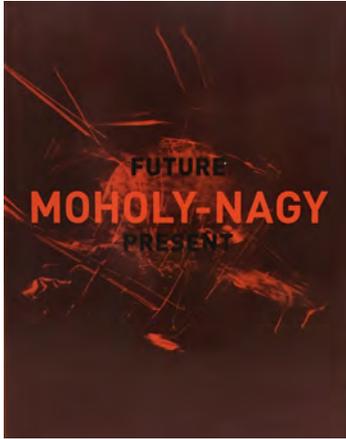




Alumni

NEWSLETTER



Contents

From the Director	3	Teaching Art History in New York State Prisons	10	Faculty Updates	19
Conceptual Spaces: Beyond Vitrines on the Staircase in the Great Hall	4	Institute Graduate Students and the IFA/Frick Symposium 1940-2016.	12	Alumni Updates	24
The Institute in May 1970	7	In Memoriam: Warren Sanderson	16	Doctors of Philosophy Conferred in 2015-2016	34
'Olympia' Made Me Do It: An Art Historian Writes Memoir	8	The Year in Pictures	17	Institute Donors	35

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From the Director

Patricia Rubin, Judy and Michael Steinhardt Director



From the Director
Patricia Rubin

Two famous slogans came to mind as I was thinking about this year's Newsletter: Hertz's claim to be No. 1 and Avis's counter-claim, "We try harder." Car rentals aside, what strikes me is that it is precisely because we try harder that we can aspire to be number one in our disciplines. We devoted considerable energy to that end this year reviewing who we are, what we do, and how we do it. One part of answering those questions was to consider how we express our identity and communicate our aims and achievements. We were guided by a consultant experienced in higher education and the arts. The results of our various brainstorming sessions will guide

our programming and change the look of the website, among other areas. One of the simplest, but extremely, important decisions to make was what we should be called, with the conclusion that we should lose our nickname, IFA, and return to being known as the Institute. What is in a name? "The Institute" states our fundamental identity as a community of scholarship and stakes out our unique place in America as a teaching and research institute focused on the advanced study of the visual arts, broadly defined.

Another component of our self-examination was the assembly and writing of a comprehensive review document, reported to the Provost and submitted to an external committee (the document is now available to read on the Institute's website). In the Review Report we were able to register our graduates' extraordinary success in taking up leadership roles in academia, in museums and galleries, and in a wide variety of other careers. We documented our wealth of research programming – lecture series, seminars, workshops, and conferences – with 629 public presentations and lectures by 652 speakers invited from all over the world, representing a wide intellectual, methodological, and artistic spectrum. We demonstrated that we are exploring and

exploiting digital technology, keeping up with the new episteme it represents while maintaining the Institute's commitment to the actual matter of our studies: the works of art and cultural artifacts that we scrutinize, analyze, recover, and preserve. All of those facts and more add up to reasons for justified pride and confidence, but give no justification for complacency.

Perhaps more than usual, the future holds many challenges and unknowns. Among them are the directions the University might take under its new president, Andrew Hamilton, and the appointment of the next director of the Institute. I have faith that the Institute will meet those challenges, relying on the strength of its exceptional body of students, faculty, staff, and alumni. It has been my honor to serve that community for the past seven years. I can say with heartfelt conviction that getting to know the Institute's graduates has been among the greatest pleasures of those years. With similar conviction and pleasure I can share one of our proudest boasts of the year: the Institute is No. 1 in the proportion of alumni giving at NYU. That remarkable achievement owes everything to the fact that you – our alumni – do all that you can to support the Institute as we continue to try as hard as possible to earn the description of being number one.

Institute of Fine Arts Alumni Association Mission Statement

The mission of the Alumni Association of the Institute of Fine Arts is to foster a strong sense of community among the alumni through social and scholarly events, and through the publication of the Newsletter; to support student research through travel grants with funds raised by the Association; and to preserve the history of the IFA through recording oral histories and the collecting of archival documents.

Conceptual Spaces: Beyond Vitrines on the Staircase in the Great Hall

Lisa A. Banner, '06

A few weeks ago, as I was installing an exhibition of paintings by David Fertig in the vitrines on the central staircase at the Institute, Professor Tom Crow stopped to look at them, pausing to discuss the contemporary painter's interpretation of 18th century scenes and mores. One of Crow's courses at Princeton first inspired my study of reception theory and paintings. Several weeks later, Günter Kopcke was speaking with artist Piers Secunda on the staircase in the same spot with a small group of collectors. We looked at his installation of paintings inspired by Hellenistic works from Berlin's Pergamon Museum and perforated with molds of ISIS bullet holes that Secunda personally gathered as forensic record in Iraq. In both situations works on view in the vitrines provided direct connections to the interests of faculty and students of the Institute. Both times we looked at historical questions with contemporary eyes. Rather than following traditional or obvious paths to effect change, artists often quietly make statements that efficiently create bridges and open dialogues, even when those bridges seem ephemeral or distant.

Motivation for the *Conceptual Spaces* exhibition series is simple: the cases occupy a transitional space, where people are in movement, going up and going down between floors. Responding to the contained spaces within those two display cases, I began in 2013 to curate intimate and focused exhibitions that explore a single concept or idea in depth, seen through the lid of the vitrine. This contained location allows me to place contemporary art in front of the Institute of Fine Arts community, and share ideas that seem current with contemporary trends in thought or philosophy. Many artists work in conceptual ways that are large and require large spaces, and some are able to contain their ideas and present them in more formal spaces, like these vitrines. My ongoing commitment to curate these exhibitions on a continuing basis provides me a way to contribute something unique and valuable and to remain involved with the Institute community. I bring students, critics, and collectors to see



The Great Hall staircase with vitrines

Photo: Nita Lee Roberts

the vitrines, to demonstrate how we can create exhibitions in alternative spaces and explore the unseen or neglected possibilities of unusual spaces that may be lying fallow. Exhibitions in the display cases are present, though unobtrusive, and a surprise each time.

Diplomacy and the museum are often commingled, as United States Ambassador to the United Nations Samantha Power proved by making a historic visit to the Metropolitan Museum of Art's exhibition "Court & Cosmos: The Great Age of the Seljuqs" with several high-ranking international United Nations diplomats to open discussion and provide new perspectives. Quietly, off-site, she brought together diplomats who needed to see things differently. Art was the vehicle to effect change and offer new ways to explore ideas. Similarly, when the Met brought in their first Artist in Residence, Peter Hristoff, his mandate was a sort of diplomacy, to change perspectives through interpreting the collection and enlightening viewers and visitors. When Hristoff came to see the cases, it seemed a natural marriage of the sort of interpretive work he has created while in residence at the Met, with the opportunity

to reach students and a larger community of scholars and historians. Supported by the Doris Duke Foundation for Islamic Art, Hristoff's innovative approach brings together diverse audiences and formats to unsettle old ways subtly, respecting the past while reinterpreting it. I am honored to be able to present his *Silhouettes* later this year, and bring some of his quiet magic to the Display Cases for the Institute community.

In a rapidly changing world, one of my colleagues is involved in an international movement called "Museum Futures," looking at the alternative spaces for exhibition and engagement. A recent call for contributions was titled, "Beyond the Vitrine, Across the Street, and With the Security Guard." This is almost an exact description of what I have been doing with the display cases at the Institute. They are vitrines, slightly more than across the street from our great Metropolitan Museum, and permission to enter the building and view them remains at the discretion of the security guard on duty. Sometimes artists wrap the vitrines to create an installation. Sometimes they carefully respect their containment and context within a library to

present artist books, or folios that have been transformed from books into stand-alone works of art, reinvented pages from history.

Although not entirely a public venue, this space within the Institute of Fine Arts provides a museum-like place in a historic building, where students and faculty, alumni, and visitors can engage with the practice of what we are taught while studying here. We are art historians, recording and documenting, explaining and investigating works of art. It is our responsibility to preserve and protect the original intentions of the artists or the works, while finding new ways to see and understand them within their own context, and within our current context. A collector from Washington, D.C. now comes to the Institute on a regular basis to visit the display cases, connect with works of art in an intimate way, and see what contemporary artists independently create apart from a museum context and apart from commercial venues of galleries or art fairs. A brief encounter with art in this way provides a way to pause in the rush of appointments and business obligations.

Betty Tsang suggested that we organize a brown bag lunch session and invite one of the artists to speak. Students, staff, and alumni engaged in our discussion with artist Gary Schneider, whose provocative *Nudes* had everyone talking. Although not permitted to post full images on social media, the brown bag format discussion, introduced a number of years ago, gave us the opportunity for meaningful exchange with a practicing South African artist whose vision of people is both profoundly personal and utterly

universal. Photographs of life-size nudes lay like bodies in repose inside the cases, adding to an extraordinary encounter for those who visited during his exhibition. The artist was so charmed and moved by the response to his exhibition, and the brown bag encounter, that he donated a recent book of his work to the Institute Stephen Chan Library.

In 2015, after eighteen months of regular exhibitions, in concert with Andrea Yglesias and the development team, we hosted the first Artist Discussion to allow a group of the artists whose work has been shown to speak to the Institute Community and the public

about their work, and to present their ideas in context of their practice. Now looking toward our third annual Artist Discussion, we have brought new people into the conversation and into the Great Hall, to engage with us about meaning and reception, history and context. Some have started attending Institute lectures on a regular basis. Over the last three years, several hundred people have come to the exhibitions and visited the website. The archive of past exhibitions, and the continuing stream of information about new ones can be found on the website in the same place. [www.bit.ly/IFADisplay]



Artist Discussion, April 12, 2016. Left to right: Timothy Hawkesworth, Lisa Banner, William Hempel, Beatrice Pediconi, Riccardo Vecchio
Photo: Nita Lee Roberts

Help Save the Institute's History

In 2032, the Institute of Fine Arts will celebrate its centennial. In preparation for this anniversary, the Alumni Association's Committee on the History of the Institute of Fine Arts is working to locate materials on the teaching of art history and student life at the Institute. We ask alumni to let us know if you have in your possession or know the location of photos, syllabi, class notes, slide lists, audiotapes of lectures, and other materials. Please send this information to Rebecca Rushfield '80, Chair, Committee on the History of the Institute of Fine Arts at wittert@juno.com

Conceptual Spaces: (continued)

Through the live streaming organized on the website for the artist discussions, and the video archive maintained by Jason Varone on the website, those who were not present are able to watch the discussion, further enlarging our community. Varone's digital mapping of the Institute alumni, an extraordinary project of art and metadata, reveals so much about our community. Bringing historic and contemporary perspectives together is a goal that is shared by Institute staff, faculty, and students, and is expressed in numerous creative ways.

Displays in the vitrines suggest the need to stop, look, and reflect on what

is contained within. On our way up or down the staircase, these small exhibitions offer a way to interact with art that is real, outside the books we are reading and maybe writing. Many artists work in intimate ways, suited to placement within a library or in nontraditional exhibition settings. Director Pat Rubin, staff, librarians, professors, students, alumni, guards, auditors, collectors, and others have supported this exhibition program by pausing on the landings between flights of stairs to absorb the vibrant presence of contemporary art. It is a privilege to curate exhibitions in that space as my continuing gift to cultivate this fertile and quietly dynamic place.



Richard Vecchio Exhibition

Photo: Richard Vecchio, 2016

CONCEPTUAL SPACES EXHIBITIONS 2013 THROUGH 2017

2013-2014 Academic Year

William Smith, "Flowers of the Sky"
Christopher Smith, "Alabaster and Albacore"
Timothy Hawkesworth, "Wishes: Horses"
Jongil Ma, "Wolf"
Eliana Pérez, "Hunted"
Dean Dempsey, "Glitter: Dreamsequence
Film Stills"

2014-2015 Academic Year

Michael Kirk, "Norway"
Beatrice Pediconi, "Ephemeral Pigments"
TR Ericsson, "Lucifer's Kiss"
William Hempel, "Dirty Words: Love Letters"
Benjamin Cottam, "Collateral Damage"
Kikki Ghezzi, "La 24 Ore: Court of Memory"
Walter Martin and Paloma Muñoz, "Cross-
Pollination"
Roberto Sandoval, "Cowboy Country"

2015-2016 Academic Year

Gary Schneider, "Nudes"
Willard Traub, "Beanstalk"
Kate Corder, "Heathrow Orchard Walks"
Riccardo Vecchio, "Di Qui Non Si Passa"
David Fertig, "The Letter, The Ships and The
Ruins"
Piers Secunda, "Pergamon Alterations"
Holland Cunningham, "Light Leaks"

2016-2017 Academic Year

Nona Faustine, "Mitochondria"
Peter Hristoff, "Silhouettes"
James Perkins, "Suits"
Jean Shin, TBD
Anton Würth, TBD

The Institute in May 1970

Rebecca Rushfield '80

Chair, Committee on the History of the Institute of Fine Arts

The Institute of Fine Arts is not usually associated with political activism. However, for one brief period of time in May 1970, IFA students joined their peers in protesting the killing of four students at Kent State University.

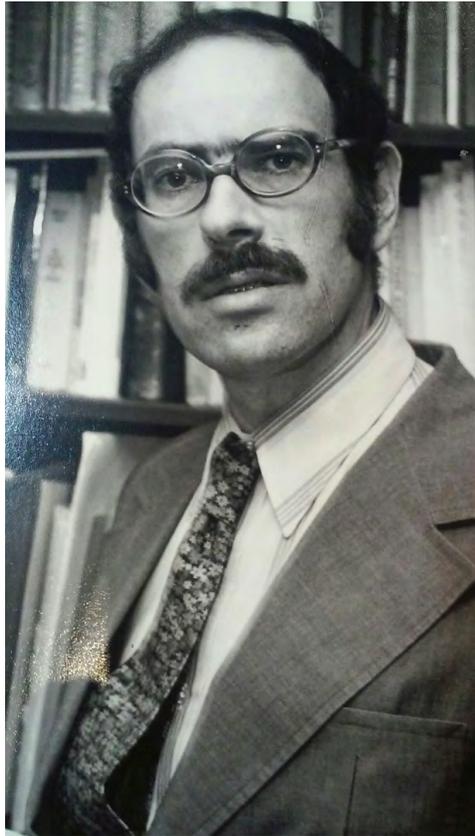
A glimpse into this period may be found in excerpts from an oral history interview with Professor Colin Eisler conducted by Alison West on February 23, 2008. This is one of several conducted with Institute faculty and alumni since the early 1990s under the auspices of the Alumni Association's Committee on the Institute's history.

WEST: During your Institute years, Colin, what were the important issues, the highs, the lows?

EISLER: Strangely enough, the answer's the same. Both the high and the low point that I can recall was at the terrible moment of the Kent State killings [May 4, 1970]. The students assembled and showed great altruism and identification with the victims of this tragic event. They scheduled a meeting in the lecture hall and put up a banner outside on the roof. I don't remember its exact legend, but the effect was "We Remember Kent State" —I think it was four students that were killed there.

WEST: Yes, four students were killed.

EISLER: Various students got up and spoke and discussed the ways they were personally affected by this horrible occasion. I found it, naturally, a singularly moving moment. And then to my amazement, Robert Goldwater (our then Acting Director) addressed the students. He got up and told them that they



Colin Eisler, c. 1972. Photo credit: IFA archives

had no right whatever to share any political feelings—I don't even see how you could call it political, when people are getting killed—that the students had no right whatever to associate these feelings with the Institute itself, because they were the recipients of fellowship awards from donors like the Rockefellers and others. So these convictions were unsuitable.

I found this untrue from every viewpoint, because it seemed to me that many Rockefellers and Whitneys and Vanderbilts might feel exactly the same way that these students did. But Robert was deeply distressed. Perhaps you could say more so than

the students themselves. I, to this day, am baffled. He was, of course, the director of the Rockefeller financed Museum of Primitive Art at that time. He had had very leftwing parents as well as being distantly related to Barry Goldwater. Perhaps that somehow worked its way into the equation.

Needless to say, the students were devastated by being told by a respected faculty member that their feelings of outrage were illegitimate and inappropriate. They had put up a banner, as I may have already said, about being at one with the tragic victims of Kent State. When we came out of the lecture hall where we had all assembled to talk about this, and [where] the students were so open and moving in expressing their feelings, we came out and saw that the banner had been taken down at Mr. Goldwater's orders, by the superintendent's staff. I was deeply shocked, as it seemed like a betrayal of the students' honest expression of their feelings. I walked out with the students on Fifth Avenue— At least that was something that I could do. But I was saddened to be a faculty member at that time. So I would say that was a high and a low moment.

In recent email correspondence Eisler reflected on his memories, saying, "I have no reason to doubt that in his official Institute administrative capacity Robert Goldwater was individually supportive of our students. But what made his address to the student body so lamentable an event was that fear overcame all else. That's why I, like so many fellow refugees from German oppression for whom the Institute was largely established, found his words as painful as they remain unforgettable."

An article on this subject incorporating the memories of other faculty and students will appear in a future issue of the Alumni Association Newsletter.

'Olympia' Made Me Do It: An Art Historian Writes Memoir

Eunice Lipton, '75

I grew up in formalist art history at the Institute under the refined, reticent, and erudite tutelage of Robert Goldwater. That was between 1963 and 1973. Goldwater was steeped in the tradition of Focillon, Fry, Wölfflin, and the New Criticism in literature of his friend Dwight McDonald and I.A. Richards. But he managed a sideways inclination to see beneath and behind expressive forms and surfaces, perhaps also a need to have others carry out what he hesitated to do himself, that is: ditch formalism.

In the 1960s, Goldwater encouraged a headstrong group of assorted women students among whom were Marcia Tucker, Lucy Lippard, Diane Waldman, Wanda Corn, and myself. By the late 1960s we had flown the coop of formalism and were well on our way to becoming feminists, social historians, and a new brand of connoisseur. Before Goldwater died suddenly in 1973, he was probably mightily shocked—and bemused—at how much art history and contemporary art had changed and how he had advised the very students who had instigated many of those changes. (I've never doubted for a moment that Goldwater's interest and encouragement of his forceful and stubborn women students was linked to the same impulses that drew him to Louise Bourgeois. But that's not the story I'm going to tell here.)

Of course I meant to do the right thing in art history. I was bound for some kind of success at least in the form of a good teaching job; I had to earn a living. But I kept getting snagged, just as those other women did, by contemporary events. It was the roiling '60s even in that most sedate place, the Duke mansion. The Vietnam War disturbed our comfortable seclusion, as did the blood curdling violence in Mississippi. Feminist rage exploded at the Miss America contest in Atlantic City in 1968, wrenching some of us out of the still lingering stupor of the 1950s. Increasingly it seemed absurd to go on as if nothing had changed. We were starved for the material lives and juicy biographies of artists,

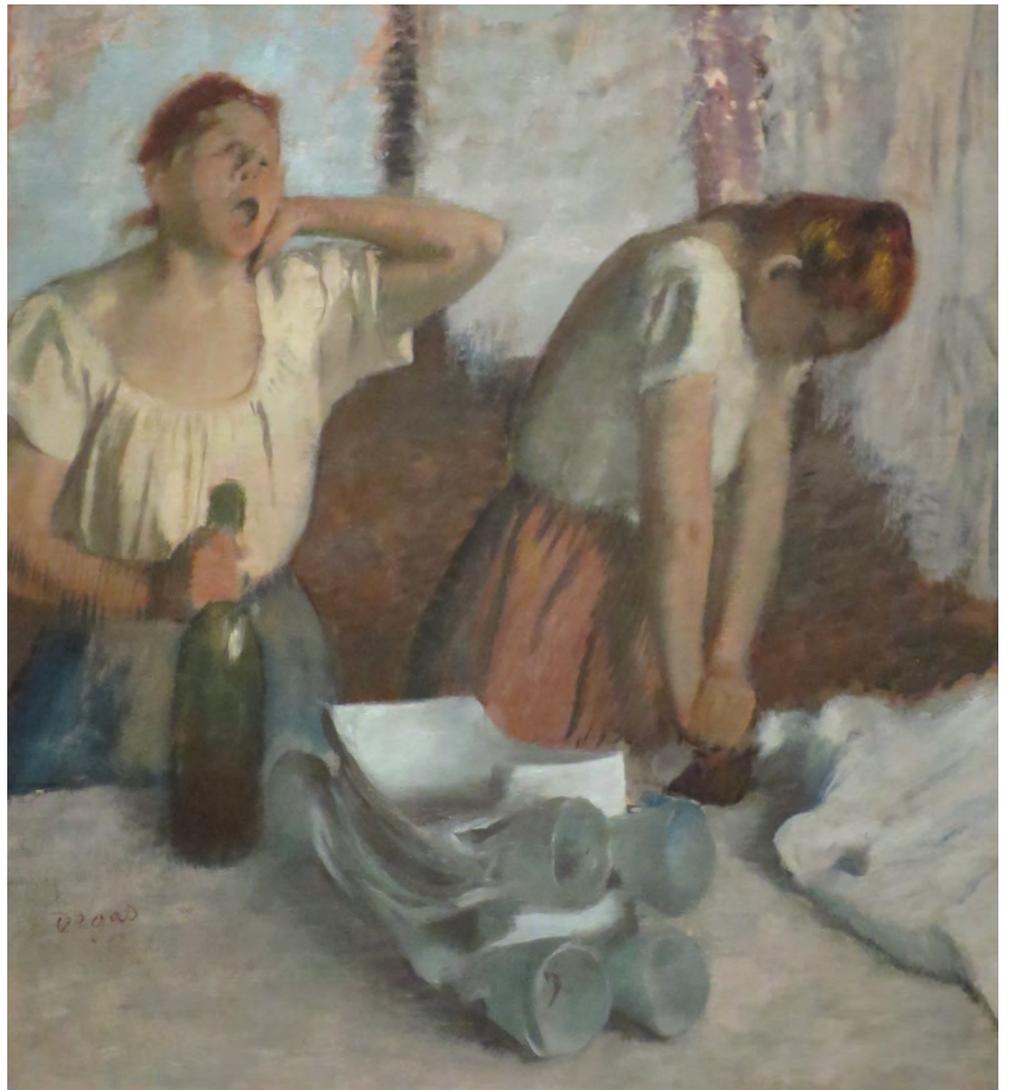
their politics, and the politics of their works. Our interest shifted away from what a work of art was to what a work of art *did*.

For me, to put it bluntly, it became: What *are* those girls doing in those paintings?

I was already becoming a social historian of art, deeply influenced by the work and persona of Linda Nochlin. The paintings I focused on in *Looking into Degas* (1986) were his laundresses, milliners, and bathers. In order to uncover the material realities of their lives and analyze how they were translated

into painting and then understood by their contemporaries, I asked questions I wouldn't have dreamt of posing in a class with Donald Posner or Goldwater: Who were the ironers exactly? Were they in a work-place or at home? If in a shop, how long was the work-day, and how much were they paid? Why were wine bottles in plain view? And why were women semi-undressed, "bare-breasted...in a reddish mist," as Zola described them in *L'Assommoir*?

In other words I started interrogating the visible as well as the coded subject matter of the paintings to determine why they were



Edgar Degas, *The Ironers*, ca. 1884, Norton Simon, Inc., Museum of Art, Pasadena

painted the way that they were. I began “talking” to the laundresses, musing (with them?) about their personal lives, histories, interactions on the streets, in the cafés, at home. I was intrigued by gossip in cheap magazines, diaries, and letters.

This tendency to social narrative—stories—and social history surged dramatically in my next book, *Alias Olympia: A Woman’s Search for Manet’s Notorious Model and Her Own Desire* (1992).

I had set out to write the story of Victorine Meurent, Manet’s model for *Olympia*, *the Déjeuner sur l’herbe* and six other astonishing paintings. Manet’s representation of Meurent proposed an intelligent and inscrutable woman. I relished the work in archives and libraries. I uncovered startling biographical and institutional details as well as the mysterious shenanigans that led me in search of a stolen manuscript—removed from a folder at the Pierpont Morgan Library!—a manuscript promising to disclose previously suppressed, not simply omitted, information. Which it did.

Meurent’s story, and its distortion in the hands of historians, as well as the road-blocks thrown up in certain American and French archives, became so tantalizing and distressing



Edouard Manet, *Victorine Meurent*, ca. 1862, Museum of Fine Arts, Boston

that I succumbed to a desire to write in autobiographical detail about the frustrations as well as the successes. Then when I sold *Alias Olympia* to Scribners, my editor pushed me further in that direction: “You know I love this book,” she said, “but I think that a fundamental motivation in your search for Victorine’s life is your need to understand something about your mother; you should put her into the story.”

And so, effectively, started my career as a hybrid memoirist and art historian. I do believe, however, that the urge to speak in that voice was present earlier when I began to dig into the social and psychological realities of working class women in paintings and tried to ferret out the responses of spectators to them.

My new book, *A Distant Heartbeat: A War, a Disappearance, and a Family’s Secrets*, is almost entirely family memoir. It tells the story of jealousy and competitiveness between two brothers—my father and my uncle—and the possible contribution to the death of one by the other in Spain during the Spanish Civil War. But paintings have not disappeared. After several years of interviewing my uncle’s comrades in New York and then in Spain, I go to Spain for the 60th anniversary of the start of the Spanish Civil War and the reunion of the International Brigades. I visit towns and cities where battles took place; I meet men and women from all over the world who made Spain’s cause their own. (Originally 2,800 came from every state in the Union except Delaware and Wyoming. 35,000 came from 50 countries internationally.)

“I keep a journal when I’m in Spain,” I write. “Perusing it back in New York, I see that I’ve written about paintings and old men, but not much about the Spanish Civil War or my uncle. I go to museums. I find that I am particularly drawn to images of Christ. I am riveted by Diego Velázquez’s *Christ on the Cross* in the Prado. Jesus’s tender body doesn’t seem to be in pain, even as blood trickles from his hands and feet and side. A glow lights his tottering head. But the stroke of genius, the breathtaking coup marking Velázquez’s

deepest empathy, is the moment of privacy he inscribes on the canvas. He paints Jesus’s hair falling forward over one side of his face, like the blood streaking his body and the tears we know are coursing down his mother’s cheeks. No one knows what happens behind this veil of hair. Jesus is alone there. Or he is with his God.”

I see that I use painting to manage unwieldy feelings about my lost uncle and my father’s unspeakable betrayal. That instinct to grapple with life across beauty and painted surfaces I honed studying art history.



Velázquez, *Christ on the Cross*, ca. 1632, the Prado, Madrid

Eunice Lipton, Ph.D. 1975, lives in Paris and New York with her husband the artist Ken Aptekar. She was a professor of Art History at SUNY Binghamton until 1988 when she received tenure and quit to become a full-time critic and memoirist. Her most recent book is *A Distant Heartbeat: A War, a Disappearance, and a Family’s Secrets*. For more information please go to her website: <http://eunicelipton.com>

Teaching Art History in New York State Prisons

Jennifer Eskin, '97

I am at the end of a year long sabbatical from Riverdale Country School, where I teach art history, history, and philosophy. I spent the year teaching in a college-degree program in New York State prisons. Long ago, one of my colleagues told me about his experience teaching English in prisons, and since then I knew that was what I wanted to do when I took a sabbatical. When I made an inquiry, I heard the words we all welcome most, “We need to hire an art historian,” and found a position teaching at Sing Sing Correctional Facility, a maximum-security men’s prison in Ossining, New York.

New York State requires all inmates to take the high school equivalency test if they do not already have a diploma, and classes to this end are taught by employees of the Department of Corrections. Thereafter, inmates may apply to earn a college degree, and follow the same curriculum as students on a college campus. I teach as an adjunct professor at Mercy College, which has been granting their degrees to inmates for well over twenty-five years. Most of the students are earning an Associate’s or Bachelor’s degree in Behavioral Science, and art history or music history is a requirement. The program is funded by Hudson Link, a private organization, which provides students with pre-college preparation before they begin their degree work, and continues to support students when they are released from prison.

Before the semester began, I was put in touch with a current professor who was generous with her time on the phone with me, and wise in her advice. But, on the first day of class, I was still worried about the unknown. I walked into the classroom to twenty-three students, freshman to seniors, aged from their late twenties to their early sixties. Before I had a chance to let my nervousness show, I said to myself, “Jenny, teach!”, and started class. From that instant on, every moment of teaching at Sing Sing has been a joy.

I began the course by asking my students to write a paragraph identifying their favorite

work of art, and explaining why they like it. I returned the paragraphs on the last day of the course. This exercise gave me an early writing sample, and, more important, gave the students an opportunity to reflect on how their view of art changed over the semester. A few wrote on works of art they had seen in museums. Many wrote touchingly about works of art from their childhood home or produced by family members, and sent to them in prison. Others wrote about architecture they had seen in New York. One recalled the impression that the Empire State Building extends to heaven. I imagined the inmate in his youth, when he was free, gazing upward at magnificent buildings. Another wrote of the painting that appears in the closing credits of the 1970s television show *Good Times*. When I read that choice, I felt sad that the student’s only exposure to art had been through television. But later, when I looked up the painting, *Sugar Shack*, and its artist, I realized I had been judgmental. The artist, Ernie Barnes, was a sophisticated artist. When we reached twentieth-century art, I distributed his *New York Times* obituary to the students.

Then, I moved to an exercise I learned from Carol Krinsky (PhD, IFA) when I was her teaching assistant, and I have used it to begin every survey course I have taught since: What makes the *Mona Lisa* such a remarkable painting? The exercise gets students to look hard at a work of art they may think they already know. I projected the first slide of the course, the *Mona Lisa*, and the whole class sighed in awe, which I assume came from the experience of seeing a big, beautiful image filling the screen. After the students raised a number of specific observations about the painting, I introduced the connection between the figure’s smile and the context of Renaissance humanism. The students loved learning that this painting depicts an individual in control of her own thoughts. I found it very moving to think about the power of this concept to someone in prison.

Before beginning the chronological study of art, I introduced the students to art historical terminology. To teach the

term “content,” I put up a slide of James VanDerZee’s photograph *Couple Wearing Raccoon Coats with a Cadillac, Taken on West 127th Street, Harlem, New York*. The overwhelming majority of my students are African-American, and I wanted them to see from the start that African-American artists are a part of our canon. Before I said a word, the students identified it as Harlem Renaissance. They were familiar with the style from their study of literature in their English class, and were very receptive to interdisciplinary connections. In fact, later in the course, when they had trouble understanding Realism in art, they told me that they found the parallel I drew to Ibsen’s *A Doll’s House*, which they also read together, to be most clarifying.

I also taught at Taconic Correctional Facility in Bedford Hills, a medium-security women’s prison. In all my courses, I was interested to see which works of art the students found particularly engaging. At Sing Sing, when I explained the correspondence between the placement of the octopus’s tentacles and the sloshing liquid within the Minoan Octopus Vase, I looked out onto a classroom of beaming smiles. They enjoyed learning the Greek myths, and one requested with enthusiasm: “Tell us another story!” When I taught Roman support systems, one student looked out the window to a building on the prison grounds, and observed that the building had a rounded arch and a keystone. The students also expressed great respect for the ingenuity of artists. For example, one commented that the cupid hanging onto *Augustus Primaporta*’s leg is a creative way of handling the marble support. Others were struck by the elegance and effectiveness of how walls are relieved of weight in the Gothic system of pointed arches, cross rib vaults, and flying buttresses. During our study of Hagia Sophia, one student, who is an artist, explained open book marble work to his classmates. After a class at Taconic, during which students compiled a list of styles we studied in preparation for our final exam, I chatted with a student who identified a painting by her young son as her favorite work of art on the first day of the semester. I asked her if her son is still painting,

and she replied that he is. Her classmate overheard, and aptly asked, “What’s his style?” Without missing a beat, she answered with a smile, “Abstract.” Another Taconic student cheerfully reported on a Monday: “My husband came to visit me last weekend, and all we talked about was art!” All of the students have strong writing skills, and all are intellectually curious. The students raise subtle observations in class discussion, and they all push themselves to come to a more complex understanding of art within its context.

Sing Sing is right on the Hudson River. Every evening after class, I step out of the school building, and look west through a yard where inmates are exercising and socializing. Beyond the yard and its many layers of razor wire is the glorious Hudson River. I always pause to take in the sunset beyond the river.

This is exactly the place that inspired the Hudson River School painters. This realization always overwhelms me. My students are confined in the very place that gave us some of the most sublime beauty in art.

Originally, I wanted to teach in a prison because I believe that prisons should rehabilitate. Now that I have been teaching in prisons for a year, my thinking has expanded. Through art history, I want to show students how to find beauty in their prison environment. That is exactly what happened with the student who noticed the Roman arches, the student who is an artist and frequently spoke with me about his own works of art, and the students who now pause to appreciate the sunset on the Hudson. In a larger sense, I learned how much people can change, and I have profound admiration for the flexibility of my students’

sense of self. They shift from the work they do as inmates during the day to being college students in the evenings. Once inmates have come to terms with their crime, accepted responsibility for it, and decided to change, they may still have decades ahead of them in prison. Education allows them to spend the rest of their sentence broadening their imagination, disciplining their thinking, and, of course, gaining knowledge. It gives them the opportunity to serve as mentors and tutors to one another, as well. Something else I discovered is that education gives the students who are parents an additional connection to their children. They can talk to their children, with real credibility, about homework and test preparation. And, all of them can accomplish something to make their families proud of them, and to make them proud of themselves.



Sing Sing at Sunset Photo Credit: Hiroko Masuike/The New York Times



Jasper Francis Cropsey, Autumn—On the Hudson River, 1860, National Gallery, Washington D.C.

Institute Graduate Students and the IFA/Frick Symposium 1940-2016

For more than seventy-five years, the Institute and the Frick Collection have sponsored an annual symposium where graduate students from a number of universities, mostly in northeastern states, are selected to present papers. When the event began in 1940, a press release referred to it as “a new experiment in art education.” Institute students have participated every year. What follows is a list of the names and topics of those Institute students and alums, many of them very familiar.

More information on the history of the symposium can be found at: <http://www.frick.org/sites/default/files/FindingAids/TFCSymposiumRecords.html>.



Garden Court, The Frick Collection, New York

Photo credit: Alicia Forneri

1940

Donald Brown, “The Arcuated Lintel and its Symbolic Interpretation in Late Antique Art”

John Knowlton, “The Stylistic Origins of Gericault’s *Raft of the Medusa*”

1941

Harris K. Prior, “The Tempietto Page in East Christian Manuscripts”

Harry Bober, “A New Attribution for the Brussels Apocalypse (MS II, 282, Bib. Royale de Belgique)”

1942

John Phillips Coolidge, “The Architects of the Villa Julia”

Esther Gordon, “French Illustrations of English Books, 1785-1810”

1947

James S. Ackerman, “Architectural Theory at the Cathedral of Milan”

Jane Costello, “The Meaning of Architecture in Poussin’s Early Paintings”

1949

Molly Leeb, “Roman Portraits”

Pamela Askew, “Relation of Bernini’s Architecture to Architecture of the High Renaissance and to Michelangelo”

1950

John F. Haskins, “The Northern Origins of Sassanian Metalwork”

Caroline Feudale, “The Drawings of Michelangelo’s Youth”

Hugh Broadley, “Titian and the Antique”

1951

Jane M. Tilley, “The Origin of Some Imported Indian Bronzes: Amaravati or Ceylon”

Jacob Landy, “Stewart and Revett - Their Interpretation of Greek Architecture”

1952

Sam Blaisdell, “The Sixteenth Century Frontispiece as a Source of Ornament”

Charlotte Heaton-Sessions, “Drawings Attributed to Correggio in the Metropolitan Museum of Art”

1953

James Stubblebine, “Development of the Throne in Ducento Tuscan Painting”

Iris Hofmeister, “Jacopino del Conte”

1954

Joachim Gaehde, “The Temple on Charlemagne’s Imperial Coins: An Aspect of the Carolingian Revival”

Dorothea Nyberg, “Brunelleschi’s Use of Proportion in the Pazzi Chapel”

1955

Elaine Loeffler, “A Roman Biographical Sarcophagus Famous Since the Renaissance”

Olga Paris, “Pietro da Cortona’s Ornament and the Building of S. Carlo and S. Ambrogio in Rome”

1956

Rosalind Grippi, “A Sixteenth Century Bozzetto in the Victoria and Albert Museum”

Linda Nochlin, “1848: The Revolution in Art Theory”

- 1957
Webster Smith, "Buontalenti's Grotto in the Boboli Gardens"
Edgar J. Munhall, "Watteau's Venus Statue"
- 1958
Norman Neuerburg, "The Nyphaeum of Alexander Severus"
Donald Posner, "Charles le Brun's 'Triumphs of Alexander'"
- 1959
Laszlo Baranszky, "The Iconographic Sources of Giovanni di Paolo's *Expulsion from Paradise*"
Myron Laskin, Jr., "Speculations on Trent and Jesuit Architecture"
- 1960
Anne Markham, "Duo in Carne Una: Further Mystical Meaning in *The Arnolfini Marriage*"
Allen Rosenbaum, "A Project for St. Peter's"
- 1961
Guy Walton, "New Light on Early Italian Renaissance Stage Design"
Stephen Ostrow, "Annibale Carracci, 1584"
- 1962
Don Denny, "The Trinity in Enguerrand Quarton's *Coronation of the Virgin*"
Francis Richardson, "Titian and Andrea Schiavone"
- 1963
Lauren Soth, "Some Speculations on Correggio's *Virtue and Vice*"
James Morganstern, "Guarino Guarini: The Church of the Padri Somaschi in Messina"
- 1964
Isabelle Hyman, "Problems in Early Renaissance Architecture in Florence: Palazzo Medici and Palazzo Rucellai"
Heather Lechtman, "A Study of the Techniques Employed in the Manufacture of Luristan Bronzes"
- 1965
Peter M. Wolf, "Michelangelo's Biblioteca Laurenziana and an Inconspicuous Tradition"
Vicki Goldberg, "A New Look at the Graces: The Funerary Urn of Henry II"
- 1966
Arthur Blumenthal, "A Newly Identified Drawing of Brunelleschi's Stage Machinery"
Judith Colton, "The Endymion Myth and Poussin's Detroit Painting"
- 1967
Thomas F. Matthews, S.J., "The Leo Bible, Vat.Reg.gr.1: The Original Cycle"
Cynthia Nachmani, "Early English Cottage Books: 1781 to 1820"
- 1968
Jane Timken, "The St. Mark Ivories in Milan"
Ruth Kaufmann, "The Surrealism of Picasso's *Crucifixion*"
- 1969
Thomas Martone, S.J., "Pietro Testa's *Triumph of Painting*"
Lenore Street, "Ludovico Carracci's Modena *Assumption of the Virgin*: Its Date and Significance"
- 1970
Gregory Hedberg, "Michelangelo: An Aspect of His Creative Process"
Slobodan Ćurčić, "The Chilandari Catholicon and the Twin-Doomed Narthex in Paleologan Architecture"
- 1971
Sarah Wilk, "Tullio Lombardo's *Double Portrait* Reliefs"
Charlotte Lacaze, "*Parisius--Paradisius*, An Aspect of the *Vie de St. Denis* Manuscript of 1317"
- 1972
Alice Zrebiec, "Three Allegorical Paintings by Fragonard"
Charles McClendon, "The Three Hebrews Before Nebuchadnezzar: A Study in Early Christian Political Iconography"
- 1973
Candace Jane Adelson, "'Fiorenza': The Theme of the Fountain of Labyrinth at Castello"
Manuela Hoeltherhoff, "The Language of Flowers: Philipp Otto Runge's *Rest on the Flight to Egypt*"
- 1974
Beryl Barr-Sharrar, "The Dherveni Krater: Some Observations on the One-Booted Figure"
Michael Mezzatesta, "Giovanni Bologna's *Altar of Liberty* at Lucca"
- 1975
Jack Freiberg, "The House of the Lord: Masaccio's *Trinity* and Tabernacles of the Sacrament"
Edward Sullivan, "Ribera's *Clubfooted Boy*: Image and Symbol"
- 1976
Robert F. Chirico, "Creative Genius: Marten van Heemskerck and the Active and Contemplative Life"
William R. Olander, "Fernand Khnopff's *Art or the Caresses*: The Artist as Androgyne"
- 1977
Julie Schimmel, "Eakins in Arcadia"
Nadia Tscherny, "The Art of Love: The Iconographic Tradition behind Domenico Corvi's *Allegory of Painting*"
- 1978
Eric Frank, "A Reconstruction of Pollaiuolo's Vestments for the Baptistry of San Giovanni"
Mary L. Levkoff, "Transformations of Art and Nature in the Renaissance Grotto"

Institute/Frick Symposium 1940-2016 (continued)

- 1979
Beth Holman, "The Flaying of Marsyas and Renaissance Anatomy"
Maureen Burke, "A Reinterpretation of Botticelli's *Last Communion of St. Jerome*"
- 1980
Linda Komaroff, "Timurid to Safavid Iran: Continuity and Change"
Christopher Riopelle, "Ingres' *Stratonice*: Public Image/Private Image"
- 1981
John Goodman, "The Uses of Historicism in 1773: The Saint Louis Cycle for the Ecole Militaire"
Shelley E. Zuraw, "The Aphrodite of Capua"
- 1982
Stephanie S. Dickey, "Subject and Medium in Four Prints by Rembrandt"
Ellen Konowitz, "'Paradise Regained': A New Interpretation of the Carrand Diptych in the Bargello"
- 1983
Denise Allen, "The Iconography of Benvenuto Cellini's Saltcellar"
Ilana Dreyer, "A Commemoration of the Siege of Haarlem by Jacob van Ruisdael"
- 1984
Anne-Marie Sankovitch, "Fra Angelico's *Last Judgment* and the *City of God*"
Emily Braun, "The Politics of Immortality: Alberti, Florence and the Rucellai Chapel"
- 1985
Paul Gutowski, "The Tomb of Gaston de Foix"
Lisa Kurzner, "Muybridge, Lewitt, and Minimalism"
- 1986
Elizabeth A. Helman, "The *Grotta Grande* in the Boboli Gardens, Florence"
David Nishimura, "The *Chiesola* in the Treasury of San Marco: A Reconsideration"
- 1987
Perrin Stein, "Fragonard's Early Development as a Genre Painter"
Jonathan Holmes, "Michelangelo's Drawings for the Fortification of Florence"
- 1988
Marie F. Busco, "Pieter Aertsen's *Meat Stall* and the Origins of the Market Piece"
Ethan Matt Kavalier, "The *Achilles* in Hyde Park"
- 1989
Andrew Carrington Shelton, "Odysseus Threatening Circe: An Iconological Solution to an Early Drawing by Henry Fuseli"
Sharon Gerstel, "Origins of the 'Mystra Type' in Byzantine Architecture"
- 1990
Mariët Westermann, "Rembrandt's Kenwood Self-Portrait and the Importance of Being Earnest"
- 1991
Erik W. Inglis, "The Liturgical and Iconographic Context of Hugo van der Goes' *Adorations of the Shepherds*"
- 1992
Domenic J. Leo, "The Templars and Alexander the Great: Reading the Marginalia in Manuscript G.24, Pierpont Morgan Library, New York"
- 1993
Thomas E. Rassieur, "Opus Antonii Pollaioli Florenttini"
- 1994
Seth Jayson, "Speculations on a Severed Head: The Metropolitan Museum's Bust of Cosimo I de' Medici"
- 1995
Paul Crenshaw, "Rembrandt's *Aristotle*?"
- 1996
Andrei Molotiu, "Absorption, Theatricality, and Gender: The Female Nude in Diderot's Salons"
- 1997
Larissa Bailiff, "Cézanne's *Uncle Dominique* Series: Constructing a Couillard Identity"
- 1998
Areli Marina, "The Baptistry of Parma and the Duecento Renewal of Parma's Episcopal Center"
- 1999
Katherine Smith, "'Looking' and 'Eating' or Surveillance and Desire in Jasper Johns' *Souvenir*"
- 2000
Chad A. Weinard, "Early Rauschenberg and the Aesthetic of Memory"
- 2001
Cora Michael, "The Structure of Modernism in the Neo-Impressionist Works of Camille Pissarro"
- 2002
Marcelle M. Polednik, "Mapping the Motherland: Jacek Malczewski's *Melancholia* (1890-1894) and Polish Symbolism"
- 2003
Trinita Kennedy, "'Make the cupola beautiful...more beautiful than that of Capriola': Architecture and Emulation in Renaissance Siena and Urbino"
- 2004
Mailan Doquang, "The Spoils of War: Visualizing the Manubial Temples of Republican Rome"
- 2005
Karen Leader, "Proudhon Preempted: A Mystery Guest in Courbet's *Studio*"



The Frick Collection, New York

Photo credit: Steve E. Lawson

2006
Nuno Senos, “The *Imperfect Chapel*, an Ever-Frustrated Royal Pantheon (1495-1535)”

2007
Luis Castañeda, “The Demand for Visual Authority: Fernando de Szyszlo and the Problem of ‘Peruanidad’”

2008
William Smith, “4-Dimensional Crystals: Paul Sharits’s Flicker Films”

2009
Clare Davies, “John Cage’s *Vexations*: A Long, Long, Long Night (and Day)”

2010
Anooradha Siddiqi, “Stateless Architecture”

2011
Lillian Bartlett Stoner, “Bronze Dwarfs in the Hellenistic World: A Look at the New York Dwarf”

2012
Robert Brennan, “Modernism in the Age of Automation: David Smith in Italy”

2013
Sean Nesselrode, “The Secularized Guadalupe: Mexican National Identity at the Beginnings of Muralism”

2014
Kara Fiedorek, “A Farsighted Thing to Have Done: Walker Evans’s Subway Photographs”

2015
Sam Omans, “Regicide in the Bedroom: Jean Le Pautre’s 1667 Folio”

2016
Benjamin Clifford, “Transhistorical Narratives: Gabriel Orozco’s Return to Painting”

Where to find the Institute on the Web

Institute Website:
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In Memoriam: Warren Sanderson (1931-2016)

*Lisa Sanderson Ritchie and
Douglas Sanderson*

Warren Sanderson, historian of art and architecture, and a loving husband, father, grandfather, uncle, and professor, transitioned to the next realm and was returned on June 10, 2016 to lie beside his loving wife, Edith, who predeceased him in 2008. Graveside services were held in West Roxbury, MA.

Since his beloved Edith's passing, Warren lived in the San Diego, CA area near his daughter and son-in-law, Lisa Sanderson Ritchie and Gary J. Ritchie. He is survived not only by Lisa and Gary, but also by his son, Douglas Sanderson, and daughter-in-law, Audrey Goldstein; three loving grandchildren, Daniel C. Haney, Scott M.G. Sanderson, and Phoebe H.G. Sanderson; his sister and brother-in-law, Arlene and Michael Lanes; and numerous nephews, nieces, cousins, and their families. Warren's parents, Hyman and Gertrude Sanderson, and brother-in-law and sister-in-law George and Elsa Lamm, preceded him in death.

An author, critic, and administrator of professional art and art history societies, Warren, at heart, was a Bostonian and an eternal fan of the Boston Red Sox and the Patriots. He earned his academic degrees at Boston University and the Institute of Fine Arts at New York University, where he obtained his Ph.D. During his 50-year career, he studied and taught Medieval and Renaissance Art, as well as Modern Art, Architecture, and Architectural History.



Warren Sanderson Photo credit: Lisa Sanderson Ritchie

He taught at numerous universities, including Concordia University in Montreal, Florida State University (including two stints at its Florence campus), University of Illinois at Chicago Circle, University of Notre Dame, Buffalo State (SUNY), and Boston University, as well as serving as a Visiting Scholar at Harvard University.

Dr. Sanderson wrote and had published five books and more than 30 articles, and his many book reviews appeared in such juried journals as *Speculum*, *Journal of the Society of Architectural Historians*, *Art Bulletin*, *Jahrbuch der Berliner Museen*, *Transactions of the American Philosophical Society*, *AVISTA Forum Journal*, and *Trierer Zeitschrift*. He helped coordinate and presented frequently at the annual meeting of the International Congress on Medieval Studies (ICMS), an annual gathering of more than 3,000 scholars, in Kalamazoo, MI; and was a former President of AVISTA, an organization for the study of medieval technology, science, and art.

Warren and Edith spent ten years planning, corresponding by mail with architects and historians worldwide, writing and editing the *International Handbook of Contemporary Developments in Architecture* (Greenwood Press, 1981), which introduced world scholars and art history students to innovative architecture that had never before been seen beyond the borders of individual countries. At Germany's Rheinisches Landesmuseum Trier, Sanderson was the co-planner of major excavations to recover an early medieval Benedictine monastic site, excavations that required nearly fourteen years of work.

Dr. Sanderson, who had retired to Shelburne, VT prior to moving to California, will be deeply missed by his family, students, and those who lived and worked with him throughout his rich career and life. They will be forever enriched by his gentleness, humor, travel experiences, and especially his love of art.

The Year in Pictures

Fall Alumni Reception, November 3, 2015

Photo credits: Nita Lee Roberts



Elizabeth Pergam, Jan Leja, and Marian Burleigh-Motley



Rebecca Rushfield, Greg Hedberg, and Marian Burleigh-Motly



Alumni Association President Jenny Eskin, Deborah Goldberg, and Trustee Anne Poulet



Anne Poulet, moderator Eloise Maxwell, and host Tom Freudenheim



Freudenheim Living Room

Walter S. Cook Lecture, November 19, 2015

Photo credits: Nita Lee Roberts



Speaker Emily Braun



Corner of Lecture Hall



Lecture Hall

The Year in Pictures (continued)

Alumni Careers Panel, February 23, 2016

Photo credits: Nita Lee Roberts



Institute student Laura Corey



Trustee Alexandra Munroe in conversation



Claire Davies, Alexandra Munroe, Tricia Y. Paik, Norman Kleebatt, and moderator Patryk Tomaszewski

New Alumni Toast, May 6, 2016

Photo credits: Nita Lee Roberts



Retiring Professor Günter Kopcke (center)



Professor Colin Eisler, Benita Eisler, and students



New Alumni Celebrating



New alums Claire Brandon and Katharine Wright with Alejandro Brancós

Faculty Updates

Matthew Adams

Field Director, Institute of Fine Arts Abydos Excavations/Senior Research Scholar

Publications: *Egypt at its Origins 4: Proceedings of the Fourth International Conference on Predynastic and Early Dynastic Egypt, New York, 26th–30th July 2011* (2016); “In the Footsteps of Looters: Assessing the Damage from the 2011 Looting in the North Cemetery at Abydos,” *Journal of the American Research Center in Egypt* (2015); “Abydos 2013: Looting Damage Assessment,” *Bulletin of the American Research Center in Egypt* (2014)

Special Lectures: “Challenges in the Practice of Archaeology in Egypt Today,” Seattle, 2016; “How Beer Made Kings: Consequences of the Neolithic Revolution in Egypt,” Cortez, 2015; “The Origins of Sacredness at Abydos,” London, 2015; “Abydos in Late Antiquity: A View from the Shunet el-Zebib,” London, 2015; “Archaeology in the Cloud: Using ArtStor’s Shared Shelf in Egyptological Research,” New Haven, 2014; “Building Bridges for Heritage: Reaching Out to Communities and Constituencies in a Changing Egypt,” Portland, OR, 2014; “The Door Jamb of Sitepihu and the Archaeology of Revolution,” New York, 2014; “Abydos: Landscape of Kings -- Landscape of Myth,” Imola, 2013

Recent Honors & Awards: \$75,000 grant from the American Research Center in Egypt in support of the development of an archaeological research collection storage and conservation facility at Abydos, 2014; \$21,000 grant from the American Research Center in Egypt in support of emergency site protection measures at Abydos, 2014; \$75,000 grant from the American Research Center in Egypt in support of a looting damage assessment initiative at Abydos, 2013

Current Research: The development of the use of monumental architecture as a defining characteristic of early Egyptian kingship through the excavation of Egypt’s first royal monumental building tradition at the site of Abydos.

Jonathan Alexander

Sherman Fairchild Professor Emeritus of Fine Art

Publications: “Scribes and Illuminators in Italian Renaissance Illuminated Manuscripts: Cooperation and Overlaps” in *Palaeography, Manuscript Illumination and Humanism in Renaissance Italy: Studies in Memory of A.C. de la Mare* (2016)

Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

Publications: *In the Shadow of Velazquez: A Life in Art History* (2014); Co-editor and contributor, *Painting in Latin America: 1500-1800* (2014)

Special Lectures: “Conversation and Round Table with Pierre Rosenberg,” Paris 2015

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

Publications: *Paris London* (2016); *France* (2015); *Une architecture de l’engagement: l’AUA (1960-1985)* (2015); *La Coupure entre architectes et intellectuels, ou les enseignements de l’italophilie* (2015); *Le Corbusier: la planète comme chantier* (2015); *Joseph Gire. A construção do Rio de Janeiro moderno* (2014); *New York, réguler pour innover: les années Bloomberg* (2014); *Metropolen 1850-1950: Mythen – Bilder – Entwürfe / mythes – images – projets* (2013); *Le Corbusier: an Atlas of Modern Landscapes* (2013); *Le Corbusier’s Secret Laboratory. From Painting to Architecture* (2013)

Special Lectures: “Building a New New World: Amerikanizm and the Soviet City,” Ann Arbor, 2015; “Mise au point: Le Corbusier et la politique,” Valencia, 2015; “L’architecture moderne: de l’histoire au patrimoine,” Oran, 2015; “War as a Creative Force: Architectural Invention 1939-1945,” Porto, 2015; “Catch up and Surpass: Amerikanizm in Post-Stalinist Architecture and Urbanism,” Moscow, 2015; “Inter-, bi-, ou transnationale: l’architecture moderne à l’épreuve des frontières,” Paris, 2015; “Le Corbusier après Le Corbusier: de l’inachevé à l’inconstructible,” Le Corbusier: l’œuvre à l’épreuve de sa restauration, 19e Rencontre de la Fondation Le Corbusier, Paris, 2015; Keynote speaker, First Conference on Metropolitan Governance and Territorial Competitiveness, Barcelona, 2015; “Scenes of the World to Come: America as promise and menace,” 2014; “Verso una storia transurbana delle città,” *Historia rerum*, historical conference in honor of Benedetto Gravagnuolo, Naples, 2014; Conclusive address, Celebrare cinquant’anni, dopo averne celebrati cento; ventotto anni di studi e ricerche su Le Corbusier (1987-2015), Torino, 2014; “Frank Gehry’s Artists: Friends, Patrons, and Sources,” Symposium on Architecture and the Arts from 1945 to 1970, Comparisons and Intertexts, Rome, 2014; “Le plan d’Henri Prost pour Casablanca, ou quand l’art urbain devient urbanisme,” Casablanca, 2014; “Soviet Embassies during the Cold War,” New York, 2014; “Les expositions comme révision critique de l’histoire,” Paris, 2014; “Le Corbusier: un atlas des paysages modernes,” Rio de Janeiro, 2013; “Avant-Garde Lost and Found,” Moscow, 2013; “Histoire et permanence: l’architecture en ses livres,” Conference 2014-2041: quelles stratégies pour l’architecture, les villes et les territoires?, Paris, 2013; “Amérique/Europe: le transfert à l’œuvre,” Symposium on Hubert Damisch, l’art au travail, Paris, 2013; “Le Corbusier, une œuvre au rayonnement mondial,” Symposium on L’Architecture de la modernité à Bagdad, de Le Corbusier aux pionniers irakiens, Baghdad, 2013

Recent Honors & Awards: Premio Argan of the Associazione Nazionale Centri Storici Artistici, 2015; Special mention of the Jury, 14th Architectural Biennial, Venice, 2014; Invited professor at the Collège de France, Paris, summer

semesters of 2014, 2015, and 2016; Fellow of the John S. Guggenheim Foundation, 2013; British Art Book Prize, 2013; Alice Davis Hitchcock Book Award of the Society of Architectural Historians, 2013

Current Research: Architecture during the German Occupation of France, 1940-44; Amerikanizm in Russian architecture, city-planning, and visual culture; a catalogue raisonné of Frank O. Gehry’s sketches

Thomas Crow

Rosalie Solow Professor of Modern Art

Publications: *Restoration as Event and Idea: Art in Europe 1814 to 1820* (2017); *No Idols: The Missing Theology of Art* (2016); *The Long March of Pop: Art, Design, and Music 1930-1995* (2015)

Recent Honors & Awards: Paul Mellon Lecturer designate, National Gallery, London, and Yale Center for British Art: “Art, Subcultures, and Ideas in Post-War London,” 2017; Hon. Doctor of Laws, University of London, conferred 2016; M. Victor Leventritt Lecture, Harvard Museums: “Reinventing Religious Art in the 1960s: Corita Kent and Colin McCahon,” 2015; A. W. Mellon Lecturer in the Fine Arts, National Gallery of Art: “Restoration as Event and Idea: Art in Europe 1814 to 1820,” 2015; J.S. Guggenheim Fellow, 2014-15; Michael Holly Fellow, Clark Art Institute, 2014

Colin Eisler

Robert Lehman Professor of Fine Arts

Publications: “Giovanni Bellini’s *Iris* and *Autopsia*’s Stylistic Role” in *Examining Giovanni Bellini: An Art ‘More Human and More Divine’* (2015); “Venetian Imperial Quattrocento Style” *Artibus et Historiae* (2016); “The Frick’s *Francis*,” *Arte Veneta* (2016)

Special Lectures: “Artists’ Signatures” and “Michaelangelo’s *Pieta*,” Boulder, 2015; “Accademia Belliniana,” Renaissance Society of America, Boston, 2016; “Jan van Eyck’s Talking Pictures,” Bruges, 2016

Current Research: Next spring I will lecture for Save Venice on an altarpiece by Negroponte conserved by two of its American chapters.

Margaret Ellis

Eugene Thaw Professor of Paper Conservation

Publications: “Myth and Manipulation: Deconstructing and Reconstructing Dubuffet’s Imprints and their Assemblages” in *Jean Dubuffet Drawings* (2017); “Perilous Message, Precarious Medium – The Pastel Drawings of Lucas Samaras” in *Dreams in Dust* (2017); “The Application of Automated Chain Line Pattern (CLiP) Matching to Identify Paper Mouldmate Candidates in Rembrandt’s Prints” in *New Directions in the Study*

of *Rembrandt and His Circle* (2015); "Searching for Paper Moldmates among Rembrandt Prints," *IEEE Signal Processing Magazine: Art Investigation* (2015); *Readings in Conservation: Historical Perspectives in the Conservation of Works of Art on Paper* (2014)

Special Lectures: *How to Become a Bionic Connoisseur*, Los Angeles, 2015; *The Use of Automated Chain Line Pattern Matching to Identify Moldmates among Rembrandt's Prints*, First Rijksmuseum Biennial Workshop on Future Directions in Computational Art History, Amsterdam, 2015; *Paper Is Part of the Picture* (Keynote Speaker), Düren, 2015; *The Mellon Library and Archive Conservation Education Program – NYU*, Buffalo, 2014; *History of the Material Text*, Philadelphia, 2014; *The Application of Reflectance Transformation Imaging (RTI) to Works of Art on Paper*, Print Council of America, Montreal, 2013; *The Bionic Drawings Connoisseur or How Scientific Tools Can Enhance Looking*, Ithaca, 2013

Recent Honors & Awards: Getty Conservation Institute Guest Scholar Residency, 2015; Andrew W. Mellon Foundation, Principle Investigator, Library and Archive Conservation Education, 2011 – 2016

Finbarr Barry Flood

William R. Kenan Jr. Professor of Humanities

Publications: "God's Own Wonder': Marble as Medium and Late Antique Legacies to Mosques and Modernism" in *West 86th* (2016); "Animal, Vegetal and Mineral: Ambiguity and Efficacy in the Nishapur Wall-Paintings," *Representations* (2016); Foreword to *India in Art in Ireland* (2016); "Staging Traces of Histories Not Easily Disavowed" in *Walid Raad* (2015); Foreword to *Mosque Manifesto: Propositions for Spaces of Coexistence* (2015); "Idea and Idiom: Knowledge as Praxis in South Asian and Islamic Architecture," *Ars Orientalis* (2015); "Bodies and Becoming: Mimesis, Mediation and the Ingestion of the Sacred in Christianity and Islam" in *Sensational Religion: Sensory Cultures in Material Practice* (2014); "Lost Histories of a Licit Figural Art," *International Journal of Middle East Studies* (2013); "Inciting Modernity? Images, Alterities and the Contexts of 'Cartoon Wars'" in *Images That Move* (2013)

Special Lectures: Co-organizer along with Leor Halevi of Vanderbilt University of the workshop "Artifacts and Islamic Law: An Interdisciplinary Dialogue," Berlin, 2016; "Wrapping the Cross in Arabic: The Social Function of Islamic Textiles in Medieval Georgia," jointly presented with Irina Koshoridze, Florence and Berlin, 2016; "Islam, Images and Iconoclasm," Budapest, 2016; "Globalism Before Europe? Arabia and India in the Architecture of Medieval Ethiopia," Cambridge, 2016; "Circulating *Baraka*: Relics as Images across Eras of Mechanical Reproduction," Abu Dhabi, 2016; Three seminars on "Staging Multiculturalism? Norman Sicily and the Arts of

the Medieval Mediterranean," Mumbai, India, 2016. Organized a panel "Ethiopia and India: Textual Imaginaries and Artistic Practice" at *Africa-Asia: A New Axis of Knowledge*, Accra, 2015; "Seeing Time: Alteration, Cumulation and the Palimpsest Artwork," keynote lecture, *Spolia Reincarnated: Second Life of Spaces, Materials, Objects in Anatolia from Antiquity to the Ottomans*, Istanbul, 2015; "'God's Own Wonder': Marble and the Natural Image in Mosques and Modernism," National Centre of Competence in Research, Basel, 2015; "Islamicate Elements in Ladakhi Art: Buddhist Art in Comparative Perspective," *Buddhist and Muslim Encounters in Premodern South Asia*, Lausanne, 2015; "Stories of Stone: Self-Made Images in Mosques and Modernism," *Myth, Homelessness, and the 'Country of Words'*, Bergen, 2015; "Faces in Flower: Redrawing the Figure in Early Modern Islamic Art," Dar al-Athar al-Islamiyyah, 2015; "Staging the World? India and Arabia in the Architecture of Twelfth Century Ethiopia," South Asia Colloquium, Philadelphia, 2016; "Sanctified Sandals: Polemics and Relics in an Era of Technological Reproducibility," Cambridge, MA, 2015; "Deccani Art Across the Ocean: Hoysalas, Kadambas and Medieval Ethiopia," Mumbai and Bangalore, 2015; A series of 6 seminars on "Horizons: A Thematic History of Islamic Art," and "The Trouble with Images: Aniconism and Iconoclasm in Theory and Practice," Mumbai, 2015; Organized the lecture series *Points of Contact: New Approaches to Islamic Art*, New York, 2014-2015; "From Mali to Alchi: Art on the Margins of the Caliphate," New York, 2014; "Is there an Image Problem in Islam? Materials for the History of an Idea," San Francisco, 2014; "Twelfth-Century Architecture as Incipient Globalism: Egypt, India, and Medieval Ethiopia," New York, 2014; "From Gilding to Whitewash: Ornament and Distraction in the Medieval Mosque," Cairo, 2014; "Globalism Before Europe: Egypt, India and the Architecture of 12th-Century Ethiopia," Cairo, 2014; "Seeing Palimpsests: Materiality and the Visibility of Temporal Density," keynote, *The Monument as Palimpsest*, Middletown CT, 2014; "Sanctified Sandals - Relics of the Prophet in an Era of Technological Reproduction," New York, 2014; "Incipient Globalism? Egypt, India and the Architecture of Twelfth-Century Ethiopia," 2014; "Figures, Flowers, and Photographs: Refiguring the Image in Islam," Baltimore, 2014; "Sanctified Sandals - Imaging the Prophet in an Era of Technological Reproduction," Leiden, 2013; "Transcultural Elements in Twelfth-century Himalayan Art: A comparative Perspective," keynote, the Société Européenne pour l'Étude des Civilisations de l'Himalaya et de l'Asie Centrale, Vienna, 2013; "Beyond Aniconism and Iconoclasm: Refiguring the Image in Islam," 2013; "Figures as Flowers: Aniconism, Islam and a Unique Chester Beatty Library Manuscript," Dublin, 2013; "European Moments in the Making of Islam's 'Image Problem,'" Delhi, 2013; "Figures as Flowers: Altered Images in a Mughal Manuscript," Jnanapravaha, 2013

Recent Honors & Awards: American Council for Learned Societies Collaborative Research Fellowship, with Prof. Beate Fricke, UC Berkeley, 2016-2018; Fellow of the Wissenschaftskolleg zu Berlin, 2015-2016; Iris Foundation Awardee for Outstanding Scholarship in the Decorative Arts, Design History, and Material Culture, 2014

Jonathan Hay

Ailsa Mellon Bruce Professor

Publications: "Collaborative Painting at the Early Song Directorate of Construction," *Zhejiang University Journal of Art History* (2016); "Value Profiles and Social Trajectories: The Monument, the Masterpiece," *RES: Anthropology and Aesthetics* (2016); "The Worldly Eye" in *What Images Do* (2016); "The Passage of the Other" in *ORNAMENT: Between Global and Local* (2016); "Green Beijing: Ecologies of Movement in the New Capital c. 1450" in *Ming China 1400-1450: Courts and Contacts* (2016); "Foreword" in *Qing Encounters: Artistic Exchanges between China and the West* (2015); "The Reproductive Hand" in *Between East and West: Reproductions in Art* (2014)

Special Lectures: "Guo Zhongshu's *River Travel after Snowfall* and its Relation to the Zhao Guangfu Style of Figure Painting," Hangzhou, 2014; "Green Beijing: Ecologies of the New Capital c. 1450," New York and London, 2014; "Theatrical Themes in Shanghai School Painting," Chicago, 2014; "Monument as Trajectory," *Iconoclasm: In Honor of Francesco Pellizzi*, New York, 2014; "The Worldly Eye," *What Images Do*, 2014; "The Social Life of Snuff Bottles," International Snuff Bottle Society Annual Meeting, 2014; "The Reproductive Hand," *Between East and West: Reproductions In Art*, CIHA Colloquium 2013, Naruto, 2013; "The Articulate Artwork," Hong Kong, 2013

Current Research: *Guo Zhongshu: Art and Scholarship in Murderous Times; Artwork: Topologies of Artistic Form*

Günter Kopcke

Avalon Foundation Professor in the Humanities

Publications: "For Ellen Davis. Transylvanian Gold?" in *Volume Dedicated to the Memory of Ellen Davis* (2016)

Recent Honors & Awards: *Amilla, The Quest for Excellence. Studies Presented to Guenter Kopcke in Celebration of his 75th Birthday*, Philadelphia, 2013

Clemente Marconi

Publications: “Francesco Vezzoli’s Teatro Romano” in *Francesco Vezzoli* (2016); “L’alba della colonizzazione: indagini sull’acropoli di Selinunte (Trapani)” in *Scavare, documentare, conservare: Viaggio nella ricerca archeologica del CNR* (2016); “Pausanias and the Figural Decoration of Greek Sacred Architecture” in *RES: Anthropology and Aesthetics* (2015); “The Archaic Pottery from the Institute of Fine Arts Excavations in the Main Urban Sanctuary on the Akropolis of Selinunte” in *Sanctuaries and the Power of Consumption: Networking and the Formation of Elites in the Archaic Western Mediterranean World. Proceedings of the International Conference in Innsbruck, 20th–23rd of March 2012* (2015); “The ‘South Building’ in the Main Urban Sanctuary of Selinunte: A Theatral Structure?” in *The Architecture of the Ancient Greek Theatre: Acts of an International Conference at the Danish Institute at Athens 27-30 January 2012* (2015); *The Oxford Handbook of Greek and Roman Art and Architecture* (2015); *Sicily: Art and Invention between Greece and Rome* (2013); “Introduction: Advocating a Hermeneutic Approach” in *The Oxford Handbook of Greek and Roman Art and Architecture* (2015); “Nuovi dati sui culti del settore meridionale del grande santuario urbano di Selinunte” in *κατὰ κορυφὴν φάος. Studi in onore di Graziella Fiorentini* (2014); “A New Analysis of Major Greek Sculptures in the Metropolitan Museum: Petrological and Stylistic,” *Metropolitan Museum Journal* (2014); “The Mozia Charioteer: A Revision” in *Approaching the Ancient Artifact: Representation, Narrative, and Function* (2014); “Two New Aulos Fragments from Selinunte: Cult, Music and Spectacle in the Main Urban Sanctuary of a Greek Colony in the West” in *Musica, culti e riti nell’Occidente Greco* (2014); “Skopas in Samothrace” in *Ὁ Σκόπας καὶ ὁ Κόσμος του - Skopas and His World* (2013); “Mirror and Memory: Images of Ritual Actions in Greek Temple Decoration” in *Heaven on Earth: Temples, Ritual, and Cosmic Symbolism in the Ancient World* (2013); “The Goddess from Morgantina” in *Sicily: Art and Invention between Greece and Rome* (2013); “Sculpture in Sicily from the Age of the Tyrants to the Reign of Hieron II” in *Sicily: Art and Invention between Greece and Rome* (2013)

Special Lectures: Responder at Colloquium on Scale, Princeton, 2016; “Public and Private Patronage of Greek Art in Southern Italy and Sicily between the Archaic and Hellenistic Periods,” Annual Conference on Magna Graecia, Taranto, 2015; “The NYU Institute of Fine Art’s Selinunte Project,” Rome, 2015; “The Patronage of Ancient Greek and Roman Art,” Pisa, 2014

Recent Honors & Awards: Corresponding Member, Deutsches Archaeologisches Institut, 2015 - present; Grant, 1984 Foundation, Selinunte Project, 2015; Grant, Malcolm Hewitt Wiener Foundation, Selinunte Project, 2015; Grant, Kress Foundation, Selinunte Project, 2015; Grant, 1984 Foundation, Selinunte Project, 2014; Grant,

Malcolm Hewitt Wiener Foundation, Selinunte Project, 2014; Grant, Kress Foundation, Selinunte Project, 2014; Grant, 1984 Foundation, Selinunte Project, 2013; Grant, Malcolm Hewitt Wiener Foundation, Selinunte Project, 2013; Grant, Kress Foundation, Selinunte Project, 2013; Grant, Humanities Initiative at New York University, 2013

Current Research: This year I have been working on the publication of the catalogue of drawings of Classical architecture in Sicily by Jacob Ignaz Hittorff (namely, the album “Sicile Ancienne”), in collaboration with Michael Kiene. The volume is due for publication by the Universitäts- und Stadtbibliothek Köln this coming September. Hittorff’s drawings, largely unpublished, refer to his travel in Sicily in 1823, and represent one of the most important chapters in the history of the modern reception of the ancient architecture of the island. Greek Temple Decoration; Metapictures in Ancient Greek Art; The Archaeology of Ancient Sicily; Selinunte

Michele Marincola

Sherman Fairchild Distinguished Professor of Conservation

Publications: *Johannes Taubert, Polychrome Sculpture: Meaning, Form, Conservation* (2015); “Conservation in Context: The Examination and Treatment of Medieval Polychrome Wood Sculpture in the United States,” *Metropolitan Museum Studies in Art, Science, and Technology* (2014)

Special Lectures: “Reconstructing Medieval Polychromies,” Philadelphia, 2015; “Complex Problems, Realistic Solutions: Devising a Treatment for the Sculpture of St. Paul in St. Paul’s Chapel, New York City,” Miami, 2015; “Do Books on Conservation Practice Still Have Value? Information Dissemination in an Accelerating Context,” Oslo, 2014

Recent Honors & Awards: 2015 FAIC-Samuel H. Kress Publication Award for forthcoming book on the conservation of medieval wood sculpture, with co-author Lucretia Kargère

Current Research: A book on the conservation of medieval polychrome wood sculpture, with co-author and Institute alumna Lucretia Kargère

Robert Maxwell

Sherman Fairchild Associate Professor of Fine Arts

Publications: “‘Pictura’ como ‘Figura’: autenticidad artística y duplicidad en Raluy,” *Románco* (2015); “The Impotency of Medieval Images: Forging Authority” in *Theologisches Wissen und die Kunst: Festschrift für Martin Büchsel* (2015); “Accounting for Taste: American Collectors of Twelfth-Century Sculpture,” *Journal of the History of Collecting* (2015); “The Cartulary of Baignes and the Problem of Aquitanian Illumination in the Twelfth

Century,” *Mediaeval Studies* (2014); “Debat: Héraldique, Sigillographie, et Diplomatique, leurs contributions en l’histoire de l’art médiévale,” *Perspective: la revue de l’INHA* (2014); “Visual Argument and the Interpretation of Dreams in the Illuminated Chronicle of John of Worcester,” *The Medieval Chronicle* (2014); “Le portail roman en Aquitaine et ses implications funéraires,” *Cahiers de Saint-Michel de Cuxa* (2014); “Chartes décorées à l’époque romane,” *Bibliothèque de l’École des Chartes* (2011/2013)

Special Lectures: “Originals, Copies, and the Impoverishment of Images,” International Congress on Medieval Studies, Kalamazoo, 2016; “Le livre-objet entre oralité et ‘literacy’ dans le monde juridique,” Issoire, 2015; “Legal ‘Memoria’ and the Discourse of the Diplomatic Image,” Lisbon, 2015; “Prolegomena on Artistic Forgery in the Middle Ages,” New York, 2015; “Diplomatic Fraud in Text and Image: Considerations on Verbal-Visual Forgery in the High Middle Ages,” Medieval Academy of America, Notre Dame, 2015; “The ‘Literate’ Lay Donor: Patronage and Romanesque Art,” British Archaeological Association, Barcelona, 2014

Kent Minturn

Visiting Assistant Professor

Publications: “Physiognomic Illegibility: Jean Dubuffet’s Postwar Portraits” in *Jean Dubuffet: Anticultural Positions* (2016); “Dubuffet avec Damisch,” *October* (2015); “Jean Dubuffet and Alfonso Ossorio” in *Art Brut in America: The Incursion of Jean Dubuffet* (2015)

Special Lectures: “Meyer Schapiro and Robert Motherwell,” Washington, D.C., 2015

News: During the spring semester 2016 I was involved with the *Jean Dubuffet: Anticultural Positions* show at Acquavella Galleries, and wrote an essay for the exhibition catalog. I also participated in the IFA-ISLAA Symposium on Realisms: Politics, Art, and Visual Culture in the Americas, brilliantly organized by Institute students.

Mia Mochizuki

Associate Professor of the History of Art

Publications: “Sacred Art in an Age of Mechanical Reproduction: The Salus Populi Romani Madonna in the World” in *Sacred and Profane in Early Modern Art* (2016); “The Luso-Baroque Republic of Things and the Contingency of Contact,” *Ellipsis: Journal of the American Portuguese Studies Association* (2014); “The Diaspora of a Jesuit Press: Mimetic Imitation on the World Stage” in *Illustrated Religious Texts in the North of Europe, 1500-1800* (2014); “Shock Value: The Jesuit Martyrs of Japan and the Ethics of Sight” in *Sensational Religion: Sensory Cultures in Material Practice* (2014); “Iconoclasm” in *The Oxford*

Handbook of Religion and the Arts (2013)

Special Lectures: “Postcards from the Edge,” Abu Dhabi, 2015; “Iconoclasm Redux. Revisiting the Dutch Reformed Church,” Nord et Sud, Protestant et Catholique? Les conséquences des Réformes pour la production artistique dans les Pays-Bas du XVIIe siècle, Geneva, 2013; “Yashiro’s Details and the Problem of Place in Art History,” Kyoto, 2014; “Worlding,” Tokyo, 2014; “Site, Sphere, Self: The Problem of Place in Cultural Interpretation,” Global Japan Studies Workshop, Tokyo, 2014; “The Salus Populi Romani Madonna, the Printing Press, and the Catholic Reform of the Image,” Kyoto Art History Colloquium: Sacred and Profane in Early Modern Art, Kyoto, 2014; “The Tokyo World Map Screens and the Elusive Coordinates of Place in Art History,” Kyoto, 2014; “Poetics and Pragmatics in the Portuguese Empire,” Mobilities and Materialities of the Early Modern World, Berkeley, 2014; “Loci Voluptatis: Exegesis of Place in an Age of Desire,” Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics, Atlanta, 2013; “The Reliquary Compounded (in a Post-Tridentine World),” Art and Religious Reform in Northern Europe, 1500-1650, Reformation Workshop, St. Andrews, 2013

Recent Honors & Awards: Ashgate Editor’s Choice Selection for *The Netherlandish Image after Iconoclasm, 1566-1672*, 2015; Sarlo Excellence in Teaching Award, Graduate Theological Union, Berkeley, 2013; Visiting Research Scholar Fellowship, International Research Center for Japanese Studies (Nichibunken), Kyoto, 2014; Publication Award for *The Nomadic Object: Early Modern Religious Art in Global Contact*, New York University Abu Dhabi, Abu Dhabi, 2016; Primary Investigator, International Conference, “The Nomadic Object: Early Modern Religious Art in Global Contact,” New York University Abu Dhabi, Abu Dhabi, 2016

Current Research: Iconoclasm and the recycling of art; Material cultures of Renaissance and Reformation; Early modern art networks and the poetics of place; Global methods of art history; Constructions of the Baroque

Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

Special Lectures: “The Museum from the Outside In: The indexical role and the vicissitudes of the classical in the origins of the museum as a building type,” New York, 2016

Alexander Nagel

Deputy Director for Academic Affairs; Director of Graduate Studies

Publications: “Allegories of Art-Making by Leonardo da Vinci and Michelangelo” in *Die Oberfläche der Zeichen: Zur Hermeneutik visueller Strukturen in der frühen Neuzeit* (2015); “Incidents of Time-Travel in the Long Anthropocene” in *Allegory of the Cave Painting* (2015); “Beyond the Relic Cult of Art,” *Brooklyn Rail* (2014); “Don’t Look Away: Hubert Robert’s *L’Accident*,” *Cabinet Magazine* (2014); “The Panic That It Induces” in *Should I Go To Grad School?* (2014); “Objects That Are Only Boundaries” in *Jeff Koons: A Retrospective* (2014); “On Style: An Interview” in *Women in Clothes* (2014); “Style-eating Granite,” *Cabinet Magazine* (2014); “Oeuvres d’oeuvres” in *Faire Art comme on Fait Société: Les Nouveaux Commanditaires* (2013); *Some Discoveries of 1492: Eastern Antiquities and Renaissance Europe* (2013); “How Medieval Art Can Help Us Rethink the Exhibition Industry” in *Frieze Masters* (2013); “Robert Smithson Removed from the Source,” *Res: Anthropology and Aesthetics* (2013); “Interview with Robert Smithson, March 20, 1968 (prologue by Irving Sandler, annotated by Alexander Nagel),” *Res: Anthropology and Aesthetics* (2013); “Relics and Readymades,” *Mousse Magazine* (2013); “Bernini in Praise of Power,” *London Review of Books* (2013)

David O’Connor

Deputy Director, Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-NYU Excavations at Abydos

Publications: *The Old Kingdom town at Buhen. Edited by Patricia Spencer. Egypt Exploration Society Excavation Memoir 106* (2014); “Sabef and Merika: an Early Dynastic conundrum” in *Decorum and Experience: essays on ancient cultures for John Baines* (2013); “Kerma in Nubia, the last mystery; the political and social dynamics of an early nilotic state” in *Amilla: the quest for excellence: studies presented to Günter Kopcke in celebration of his 75th birthday* (2013); “An expanding world view: conquest, colonization, and coexistence” in *Ancient Egypt transformed* (2015)

Hannelore Roemich

Chairman of the Conservation Center, Professor of Conservation Science

Publications: “Long-term Preservation of the Collection at the Egyptian Museum – Pilot Project on Environmental Monitoring,” *ARCE Bulletin* (2015); “Recent Advances in Glass and Ceramics Conservation” for the ICOM-CC Glass and Ceramics Working Group Interim Meeting, Worclaw, 2016

Patricia Rubin

Judy and Michael Steinhardt Director; Professor of Fine Arts

Publications: “Art History from the Bottom Up,” *Art History* (2013); “‘The Outcry’: Despoilers, Donors, and the National Gallery in London, 1909,” *Journal of the History of Collections* (2013)

Special Lectures: “(Be)hindsight: Michelangelo, Modernity, and the Spectre of the Ideal Male Nude,” Kent, 2014; Peter Murray Memorial Lecture, London, 2016; “The View from Behind: the Male Bottom and the Meanings of Art,” 21st Annual Graduate Student Symposium on the History of Art, Philadelphia, 2016

Hsueh-Man Shen

Assistant Professor, Ehrenkranz Chair in World Art

Publications: *Authentic Replicas: Replication and the Making of Buddhist Art in Medieval China* (2016); “Art, Spirituality, Cultural Heritage: the Buddhist Caves of Dunhuang” in *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road* (2016); “The China-Abbasid Ceramics Trade during the Ninth and Tenth Centuries: Chinese Ceramics Circulating in the Middle East” in *Blackwell Companion to Islamic Art and Architecture* (2015); “Copies without the Original: King Aśoka’s 84,000 Stupas and Their Replications in China” in *Between East and West: Reproductions in Art* (2014); “Familiar Differences: Chinese Polychromes in the Indian Ocean Trade during the Ninth Century,” *Beiträge zur Islamischen Archäologie* (2014); “Indian Makara or Chinese Dragon-Fish? Textual Translation and Visual Transformation of Makara in China” in *Art in Translation* (2013)

Special Lectures: “Creating and Re-creating the Mogao Grottoes at Dunhuang,” Princeton, 2014; “Art and Material Culture of the Non-Han Regimes of Liao, Jin, and Yuan,” San Francisco, 2013

Robert Slikfin

Associate Professor of Fine Arts

Publications: “Methodological Position for a Second Degree Art History” in *Photography and Doubt* (2016); “Christian Marclay’s Real Time Fiction” in *Comparativism* (2016); “The Empty Room and the End of Man” in *Experience* (2016); “A Complex Social Life” in *Ari Marcopoulos: Not Yet* (2016); “Reality Testing: Photography and/ as Mass Media” in *Photography at MoMA: 1960 until Now, Volume III* (2015); “Philip Guston’s Modernist Follies” in *New Perspectives on Philip Guston* (2015); “Philip Guston’s Book Paintings: Lateral Aesthetics and Literary Longing in 1960s Art” in *Écrire l’art / Writing Art: Formes et enjeux du discours sur les arts visuels en Grand-Bretagne et aux États-Unis* (2015); “James Welling at David Zwirner” in *Artforum* (2016); “Truly, Skeptical,” *Art Journal* (2015); Review of Jo Applin, *Eccentric*

Objects: Rethinking Sculpture in 1960s America in Modernism/Modernity (2014); “Outside the White Cube (With Occasional Political Overtones),” *Oxford Art Journal* (2014)

Priscilla P. Soucek

John Langeloth Loeb Professor in the History of Art

Publications: “Persian Literature and the Arts of the Book” in *The Cambridge History of Persian Literature* (2016); “Looking East, Looking West: the Artistic Connections of Timurid Iran and Ming China” in *Ming: Courts and Contacts, 1400-1450* (2016); “Aesthetics and Visual Experience in Medieval Islamic Culture” in *Encyclopaedia of Aesthetics* (2014)

Special Lectures: “Looking East, Looking West: The Artistic Connections of Ming China and Timurid Iran,” *Ming: Courts and Contacts 1400-1450*, London, 2014

Edward Sullivan

Helen Gould Sheppard Professor in the History of Art

Publications: Editor and author of introductory essay in *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States* (2016); *From San Juan to Paris: Francisco Oller and Caribbean Art in the Era of Impressionism* (2014); *The Art of Felisa Gradowczyk* (2016); “Francisco Toledo: the 1970s – Creativity and Consolidation” in *Francisco Toledo, Catalogue Raisonné* (2017); “The Power of Words: Writings on Art and Society by Julio Le Parc” in *Julio Le Parc* (2016); “Carmen Herrera: South to North” in *Carmen Herrera* (2016); “Jesús María Lazkano: Meditations on Light, Air and Space” in *Jesús María Lazkano* (2017); “Landscapes of Desire: The Land as Resource in the Caribbean” in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas* (2015); “La magie de l’authenticité: Deux décennies d’exposition et d’étude de l’art haïtien aux Etats-Unies et en Grande-Bretagne” in *Gradhiva - Revue d’Anthropologie et d’Histoires des Arts* (2015); “Artists Before the Lens: Painters and Photographers in Haiti” in *Through the Lens: Haiti from Within and Without* (2015); “Du Musée des Origines au Musée Afro-Brasil: Réinventer l’Institution Artistique,” *Perspective: Actualité en Histoire de l’Art. La Revue de LINHA* (2012-13)

Special Lectures: “Radical Modernities on Both Sides of the Border: Santo Domingo and Port-au-Prince in the 1940s,” *Art, Race and Fluidity in the Dominican Republic and Haiti*, New York, 2016; “El Caribe: Paisajes del Deseo: Francisco Oller y su Mundo,” 2016; “Caribbean Art,” New York, 2016; Co-organized and participated in curatorial panel for exhibition *Impressionism and the Caribbean*, Brooklyn Museum, New York, 2015

News: Co-curated with Richard Aste, *Impressionism and the Caribbean: Francisco Oller and His Transatlantic World*, Brooklyn Museum, Blanton Museum, University of Texas at Austin, and Museo de Arte de Puerto Rico, San Juan, June 2015 - April 2016

Thelma Thomas

Associate Professor of Fine Arts

Publications: *Dressing Souls, Making Monks: Monastic Habits of the Egyptian Desert Fathers* (2016); *Eastern Christian Art (300-1500) in The Worlds of Eastern Christianity, 300-1500* (2016); *Designing Identity: The Power of Textiles in Late Antiquity* (2015); “Sacred Space in Late Antique and Coptic Egypt” in *Cambridge World History of Religious Architecture* (2014); “Perspectives on the Wide World of Luxury: Late Antique Silk Finds from Syria and Egypt” in *Exchange along the Silk Roads between Rome and China in Antiquity: The Silk Trade* (2014); “The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity: A Case Study from the Monastery of Apa Apollo at Bawit” in *Liminal Fabric: Furnishing Textiles in Byzantium and Early Islam* (2015); “Portraits of Apa Jeremias at His Monastery in Memphis (Saqqara) as Prophet, Holy Man, and Philosopher” in *Festschrift for László Török* (2015); “Egyptian Hellenism in Christian Late Antiquity: Late Antique Representations of Groups of Wise Men at Saqqara” in *Un hellénisme égyptien* (2015); “Late Antique Art” in *Classics, Oxford Bibliographies* (2014)

Special Lectures: “Egypt and Empire, 30 BC-1171 AD,” Conference with the exhibition, “One God: Abraham’s Legacy in Egypt,” London, 2015; “The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity,” *Liminal Fabric: Furnishing Textiles in Byzantium and Early Islam*, Washington, DC, 2015; “Furnishing the Household Memory Theater in Late Antiquity,” *Byzantine Studies Conference*, Vancouver, 2014; “Portraits in Coptic Monastic Hellenism?” at HALMA-IPEL (Histoire, Archéologie, Littérature des Mondes Anciens-Institut de Papyrologie et d’Égyptologie de Lille), Lille, 2014; “Watching Them Watching Us: Learning to Look at the Earliest Monastic Portraits from Egypt,” New York, 2014; “Publishing The Art Bulletin: Past, Present and Future: Learning from the Centennial Project,” *College Art Association*, Chicago, 2014; “Egyptian Monastic Dress during the Long Late Antiquity: A Surprisingly Clear Field for the Display of Cultural Interaction,” Oxford, 2013

Recent Honors & Awards: Visiting Research Scholar, Institute for the Study of the Ancient World, New York University, 2013-2014; Senior Fellow, Dumbarton Oaks, Harvard Center for Byzantine Studies, 2013-2014 (declined)

Marvin Trachtenberg

Edith Kitzmiller Professor of the History of Fine Arts

Publications: “River, road, anastrophic fountain,” *RES: Anthropology & Aesthetics* (2013); “Building and Writing San Lorenzo in Florence: Architect, Biographer, Patron and Prior,” *Art Bulletin* (2015); “Some Issues of Materiality and Façure in S. Lorenzo, Brunelleschi and Florentine Early Renaissance Architecture” in *Acts of S. Lorenzo Conference at Harvard University, Villa I Tatti, 2009* (2015); “To Build Proportions in Time, or Tie Knots in Space? A Reassessment of the Renaissance Turn in Architectural Proportions” in *Acts of International Conference on Proportions in Renaissance Architecture, 2011* (2014)

Recent Honors & Awards: Induction into American Academy of Arts and Science, 2013; Awarded the Agnes Mongan Prize for Distinguished Contribution to Renaissance Scholarship, by Harvard University’s Villa I Tatti, 2016; Architecture, Urbanism, and the Arts in Honor of Marvin Trachtenberg, Five Sessions at the Renaissance Society of America, Boston, 2016; Urban Space, Medieval Time; Assessing Roman Juxtapositions; Building Time Outside Italy; Slow Art History; Paradigms Reconsidered.

Alumni Updates

Conservation	24
Latin American Art	24
Asian Art	25
Islamic Art	25
Egyptian, Ancient Near Eastern, Greek & Roman Art	25
Early Christian to Medieval Art	26
Renaissance to Eighteenth Century Art	26
Nineteenth Century, Modern and Contemporary Art	30
Other	33

Conservation

Vicki Jenssen

MA 1975, Conservation Certificate 1975

Primary Advisors: Lawrence Majewski, Norbert Baer

Mailing Address: 1668 Whiteside Road, Cleveland, Nova Scotia B0E 1J0

Email Address: victoriajenssen@gmail.com

Upcoming Projects: Research for *The Art of Carol Janeway (1913-1989)* has expanded with access to a private archive which has preserved the artistic contents of Janeway's Greenwich Village apartment since her death in 1989. Archives include her studio catalogues and kiln records. Janeway's ceramics were sold by Georg Jensen, Inc. in the 1940's

Norman Muller

MA 1967

Primary Advisors: Colin Eisler, Sheldon Keck

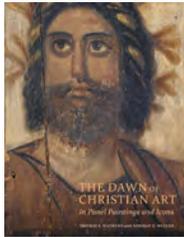
Mailing Address: Princeton University Art Museum, Princeton, NJ 08544-1018

Email Address: nmuller@princeton.edu

Latest Position: Conservator

Publications: "Technical Examination" in *The Princeton Saint Bartholomew by Bernardino Pinturicchio* (2014); "Technical Analysis" in *Boucher's Water and Earth, Postscript to an Exhibition* (2014)

Upcoming Projects: Thomas Mathews' upcoming book, *The Dawn of Christian Art in Panel Paintings and Icons*, to which I contributed the technical data, will be published by the Getty in December 2016, with concurrent publications in Italian and French



Latin American Art

Michele Greet

PhD 2004

Primary Advisor: Edward Sullivan

Mailing Address: 3825 Jancie Road, Fairfax, VA 22030

Email Address: mgreet@gmu.edu

Latest Position: Director, Art History program, George Mason University

Publications: "Mapping Cultural Exchange: Latin American Artists in Paris between the Wars" in *Circulations in the Global History of Art; Studies in Art Historiography* (2015); "Devouring Surrealism: Tarsila do Amaral's Abaporu" in *Papers of Surrealism* (2015); "Occupying Paris: The First Survey Exhibition of Latin American Art," *Journal of Curatorial Studies* (2014); "From Cubism to Muralism: Ángel Zárraga in Paris" in *Ángel Zárraga. Retrospectiva* (2014); "'Exhilarating Exile': Four Latin American Women Exhibit in Paris," *Artelogie: Revue de recherches sur les arts, le patrimoine et la littérature de l'Amérique Latine* (2013); "César Moro's Transnational Surrealism," *Journal for Surrealism and the Americas* (2013)

Lectures: "Rómulo Rozo: un escultor colombiano en París," Aquí, allá y en el medio: encuentros transnacionales en el arte latinoamericano, Simposio de Historia del Arte, Bogotá, 2014; "Mapping Cultural Exchange: Strategies for Locating the Narrative in the Digital World," Art Libraries Society of North America, Washington, D.C., 2014; "Transatlantic Encounters: Latin American Artists in Paris Between the Wars, 1918–1939," College Art Association, Chicago, 2014; "Exotic Lands and Native Motifs: Presenting Latin American Art in the French Press," Latin American Studies Association, Washington, D.C., 2013; "The Latin American Artists of Léonce Rosenberg's 'Effort moderne,'" Essex, 2013

Recent Honors & Awards: LASA Mexico Humanities Essay Award, Honorable Mention for "From Cubism to Muralism: Angel Zárraga in Paris," 2015; Joseph T. Criscenti Best Article Prize for "César Moro's Transnational Surrealism," New England Council of Latin American Studies, 2014. **Upcoming Projects:** *Transatlantic Encounters: Latin American Artists in Paris between the Wars*.

Ilona Katzew

PhD 2000

Primary Advisors: Robert Lubar, Edward Sullivan

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

Email Address: ikatzew@lacma.org

Latest Position: Department Head and Curator, Latin American Art, Los Angeles County Museum of Art

Publications: "White or Black? Albinismo and Spotted Blacks in the Eighteenth-Century Atlantic

World" in *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America* (2016); "Valiant Styles: New Spanish Painting, 1700–1785" in *Painting in Spanish America: From Conquest to Independence* (2014); "Miscegenation and Blood in Spanish America," in *Lexikon of the Hispanic Baroque: Technologies of Cultural Transference* (2013)

Lectures: "Images of the Beginning: Adam and Eve in Spanish Colonial Painting," co-organized symposium with the Moses Mesoamerican Archive, Harvard University: William B. Taylor's Scholarly Inquietudes, Cambridge, MA, 2014; "Sense of Mission, Aesthetic Sense: Why Build a Collection of Spanish Colonial Art," The Americas Revealed: Collecting Colonial and Modern Art in the United States, New York, 2014; "Eighteenth-Century Painting in Mexico: Thoughts on the State of the Field," Colloquium on Art in Spain and Latin America, New York, 2013; "The Politics of Display: LACMA's Collection of Spanish Colonial Art," Philadelphia, April 2013

Recent Honors & Awards: NEA award for upcoming exhibition "Eighteenth-Century Mexican Painting (working title)," 2017-18 (Los Angeles County Museum)

Upcoming Projects: Project Director of the exhibition "Eighteenth-Century Mexican Painting (working title)," 2017-18 (Los Angeles County Museum, Fomento Cultural Banamex, Metropolitan Museum of Art); Preparing book manuscript on collecting Spanish colonial art in the United States and Los Angeles County Museum's expanding collection.

Susanna Temkin

MA 2010, PhD 2016

Primary Advisor: Edward Sullivan

Mailing Address: 415 E 80 Street #2E, New York, NY 10075

Email Address: susannatemkin@gmail.com

News: Post-graduation, I will begin my job as Assistant Curator at the Americas Society.

Asian Art

Kim Matics

Email Address:

kimatics.64@gmail.com

Publications: *Something Else Again* (2016); *Revolving Door* (2015); *Behind the Folding Fan* (2014)

Diana Rowan

PhD 1997

Primary Advisor: Alexander Soper

Mailing Address: 1140 Fifth Avenue, New York, NY 10128

Email Address: dprowan@nyc.rr.com



Islamic Art

Olga Bush

PhD 2006

Primary Advisors: Finbarr Barry Flood, Priscilla Soucek

Mailing Address: 151

College Avenue #2,
Poughkeepsie, NY 12603

Email Address: olbush@vassar.edu

Latest Position: Visiting Scholar, Vassar College

Publications: “Granada Art and Architecture” in *Encyclopaedia of Islam* (2013); “Relocating to Hawai’i: Dwelling with Islamicate Arts at Doris Duke’s Shangri La,” *IJIA* (2014); ed., *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam* (2015); “Prosopopeia: Performing the Reciprocal Gaze” in *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam* (2015); “Entangled Gazes: The Polysemy of the New Great Mosque of Granada” in *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam* (2015); “Canopy” in *Textile Terms: A Glossary* (2016); *Bringing the ‘Other’ Home: Collecting Islamic Material Culture in Genoa, Italy, 1890’s-1920’s* (2016); “Relocating to Hawai’i: Dwelling with Islamicate Arts at Doris Duke’s Shangri La” in *Islamic Architecture on the Move: Motion and Modernity* (2016); “Poetic Inscriptions and Gift Exchange in the Medieval Islamicate World,” *Gesta* (2017)

Lectures: “Who’s Afraid... of the Spanish Mosque?” Poughkeepsie, 2013; “Beyond the Smoking Room: Creating a Home for Islamic Art at Shangri La,” New York, 2013; “Miradas entrecruzadas: la arquitectura de la Mezquita Mayor de Granada,” Granada, 2014; “Bringing the ‘Other’ Home: Collecting Islamic Material Culture in Genoa, Italy, 1890’s-1920’s,” Florence, 2015; “Facing the Past, Facing the Future: The Alhambra and the Neo-Islamic Culture of the 21st Century,” East Lansing, 2015; “From Display to Performance: Gift Exchange in the Medieval Muslim World,” New York, 2015

Recent Honors & Awards: 2013-14 Guest Scholar, Kunsthistorisches Institut in Florenz-Max-Planck-Institut, Florence, Italy

Upcoming Projects: *Reframing the Alhambra: Architecture, Poetry, Textiles and the Construction of Social Space; Under the Tzar’s Orders: Pablo el Ruso, a Russian Architect at the Alhambra in the 1850’s*

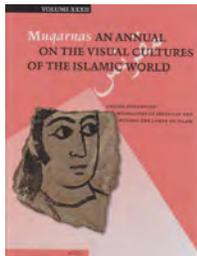
Layla Diba

Certificate of Museum Training 1974, PhD 1994

Mailing Address: 1115 Fifth Avenue #6C,
New York, NY 10128

Email Address: lsdiba2000@yahoo.com

Latest Position: Independent Scholar and Curator in New York



Publications: *Iran Modern* (2013); “Neshat at the Hirshhorn: Late Works/New Readings,” *The Brooklyn Rail* (2015); *Selseleh: Artistic Lineages in Persian Painting* (2014); “Rethinking Persian Painting: The Selseleh of Sultan Muhammad and the Rise of 16th century Pictorial Lacquer Binding” in *Festschrift in Honor of Professor Charles Melville* (2014)

Lectures: “Familiarity and Strangeness: Qajar Photography and Contemporary Iranian Art,” New York, 2015; “Border Crossings: Iranian Artists in the Russian Empire and Post-Imperial Domains in Czarist and Post-Czarist Russia,” Cleveland, 2014; “Iran’s Art World: 1960s–1970s,” New York, 2013; “Doris Duke’s Shangri La: Orientalist Fantasy or Museum of Later Islamic Art?” New York, 2013

Egyptian, Ancient Near Eastern, Greek & Roman Art

Elena Drakaki

MA 1999, PhD 2008

Primary Advisor: Günter Kopcke

Mailing Address: 21-23 Menippou Street, 15562

Holargos, Attica, Greece

Email Address: ed246@nyu.edu

Latest Position: Program Officer, Initiative for Heritage Conservation, Elefsina, Greece

Heather McCarthy

MA 2000, PhD 2011

Primary Advisor: David O’Connor

Mailing Address: 25-33 23rd Street #3D, Astoria,
NY 11102

Email Address: hlm269@nyu.edu

Latest Position: Deputy Director, NYU Epigraphical Expedition to the Ramesses II Temple at Abydos

Publications: “Iconography; Palaeography; Decorative Elements; Distribution and Development of Scenes” in *The Oxford Handbook of the Valley of the Kings* (2016)

Lectures: “The Royal Women of Ramesses III: Representation and Rules of Decorum, Atlanta, 2016; “Representing ‘Coming Forth by Day’ in Ramesside Queens’ Tombs,” Toronto, 2015; “Book of the Dead 180 in Ramesside Queens’ Tombs,” Toronto & Portland, 2014; “The Many Wives of Ramesses II,” Berkeley, Sherman Oaks, and Santa Ana, 2014; “Ramesside Royal Women’s Tombs as Mortuary Trendsetters,” Toronto, 2014; “Ramesses II’s Royal Women: Mortuary Evidence of a Queenly Hierarchy,” Cincinnati, 2014

Adela Oppenheim

PhD 2008

Primary Advisor: David O’Connor

Mailing Address: Department of Egyptian Art,
The Metropolitan Museum of Art, 1000 Fifth
Avenue, New York, NY 10028

Email Address: adela.oppenheim@metmuseum.org

Latest Position: Curator

Publications: Co-author and co-editor of the exhibition catalogue *Ancient Egypt Transformed: The Middle Kingdom* (2015)

News: I was co-curator of the exhibition *Ancient Egypt Transformed: The Middle Kingdom* held at The Metropolitan Museum of Art from October 12, 2015-January 24, 2016.

Maggie Popkin

MA 2007, PhD 2012

Primary Advisor: Katherine Welch

Mailing Address: 3010 Huntington Road, Shaker
Heights, OH 44120

Email Address: maggie.popkin@case.edu

Latest Position: Assistant Professor of Art History,
Case Western Reserve University

Publications: *The Architecture of the Roman Triumph: Monuments, Memory, and Identity* (2016); “Symbiosis and Civil War: The Audacity of the Arch of Constantine” (2016); “Decorum and the Meanings of Materials in Triumphant Architecture of Republican Rome” (2015); “Samotheacian Influences at Rome: Cultic and Architectural Exchange in the Second Century B.C.E.” (2015)
Recent Honors & Awards: National Endowment for the Humanities Collaborative Research Grant, Principal Collaborator, “From the Vantage of the Victory: The Performative Heart of the Sanctuary of the Great Gods on Samothrace,” 2015-2018

Katherine Schwab

PhD 1988

Primary Advisor: Evelyn B. Harrison

Mailing Address: 153 Hunyadi Avenue, Fairfield,
CT 06824

Email Address: kaschwab@fairfield.edu

Latest Position: Professor of Art History

Publications: Co-author “Fishtail Braids and the Caryatid Hairstyling Project: Fashion Today and in Ancient Athens,” *Catwalk: The Journal of Fashion, Beauty and Style* (2015); “Drawing the Parthenon Sculpture” in *An Archaeologist’s Eye: The Parthenon Drawings of Katherine A. Schwab* (2014).

Lectures: *Classical Hairstyles: Identity, Society and Fashion*, San Diego, Tuscon, and Hartford, 2016; *Revealing the Invisible Parthenon: The Hidden Classical Sculpture*, San Diego, 2016, *Drawing the Parthenon Sculpture*, New York, 2014, and Salem, OR, 2015; *Classical Hairstyles: Identity and Fashion*, Lewisburg, PA, 2015; *The Parthenon Metopes: Battle in Full Color*, Athens, GA, 2014; *The Parthenon Metope Sculpture: Reimagining the Lost Narratives*, Athens, GA, 2014.

Alumni Updates CONTINUED

Egyptian, Ancient Near Eastern, Greek & Roman Art

News: “An Archaeologist’s Eye: Parthenon Drawings of Katherine A. Schwab,” traveling exhibition 2014-2018; *Photographs of the Caryatid Hairstyling Project*, 2015

Early Christian to Medieval Art

Jennifer Ball

MA 1996, PhD 2001

Primary Advisor: Tom Mathews

Mailing Address: 312 15th Street, Brooklyn, NY 11215

Email Address: jennball@mac.com

Latest Position: Associate Professor of Art History, The Graduate Center and Brooklyn College, CUNY

Publications: “Charms: Protective and Auspicious Motifs” in *Designing Identities: Gender and Power in Late Antique Textiles* (2016); “The Hunt of the Unicorn,” exhibition catalog essay, Gitler & _____ Gallery, New York (2015)

Recent Honors & Awards: Claire Tow Distinguished Teacher Award, 2016

Susan Ebner

Primary Advisor: Marvin Trachtenberg

Mailing Address: 127 South Harvey #3, Oak Park, IL 60302

Email Address: ebnersusan@gmail.com

Anne Morganstern

MA 1961, PhD 1970

Primary Advisor: Richard Krautheimer

Mailing Address: 70 Webster Park Avenue, Columbus, OH 43214

Email Address: morganstern.2@osu.edu

Latest Position: Professor, Department of History of Art, Ohio State University

Publications: “Vassar College Virgin and Child,” in *Gothic Sculpture in America III* (2016)

Upcoming Projects: “Architectural Sculpture of the Gothic choir at Jumièges” in James Morganstern’s monograph on the church of Notre-Dame in the abbey at Jumièges (Normandy)

Renaissance to Eighteenth Century Art

Michaël Amy

MA 1989, PhD 1997

Primary Advisor: Kathleen

Weil-Garris Brandt

Mailing Address: College

of Imaging Arts & Sciences,

Rochester Institute of

Technology, 73 Lomb Memorial

Drive, Rochester, NY 14623



Email Address: Michael_Amy35@hotmail.com

Latest Position: Professor of Art History, Rochester Institute of Technology

Publications: “Esther Naor: The Raft of Memory” in *Esther Naor: Aftermath* (2016); “Cubism, The Leonard A. Lauder Collection,” *CAA Reviews* (2016); “Art History as Autobiography,” “Alumni Newsletter, Institute of Fine Arts” (2015); *Eugene Lemay: Building Absence* (2015); “Veils of Paint” in *Marc Van Cauwenbergh, Cosa Mentale* (2015); “Us Weekly” in *Folkert de Jong: Hominid Land* (2015); “Amer Kobaslija: A Sense of Place” in *Amer Kobaslija* (2015); *Edward Burtynsky: Water* (2014); “Nicola Verlato: Drawings” in *Nicola Verlato: From Verona with Rage* (2013)

Lectures: “Paintings within Italian Baroque Paintings,” Rochester, 2016; “Cubism: Making History,” Rochester, 2016; “Jeff Koons, Sculpture: 1979-1992,” Rochester, 2015; “Michaël Borremans: Hard Times,” Rochester and Dallas, 2015

Upcoming Projects: Essays on the paintings of Olivier Masmonteil, and Pintomeira. Reviews of the exhibitions “Picasso: Sculpture” and “Alberto Burri” for *CAA.Reviews*

Lisa Banner

MA 1994, PhD 2006

Primary Advisors: Jonathan Brown, Egbert Haverkamp-Begemann, Robert Lubar

Mailing Address: 410 Wynnewood Road, Pelham, NY 10803

Email Address: lisaabanner@aol.com

Latest Position: Visiting Associate Professor

Publications: *Spanish Drawings in the Princeton University Art Museum* (2013); “Subtle Alchemies. The Paintings of Mona Brody,” (2014); “Kikki Ghezzi. Roots and Sources, Origins, Supports, Integral Structure” in *Kikki Ghezzi. Roots* (2014); “New Installations: Kikki Ghezzi” in *Juliet Magazine*, 2014; “Abstracted Melodies. The Paintings and Techniques of Serena Bocchino,” (2015); “Collecting Spanish Drawings in North America,” (2015)

Lectures: “Backward Glances: Goya in the Context of 400 Years of Spanish Drawings,” Dallas, 2014; “Blurred Lines: Curating an Exhibition,” Ossining, 2014; “Visions and Nightmares: Spanish Drawings in the Morgan Library, Roundtable Discussion with Jonathan Brown and Edward Payne,” New York, 2014; “Diplomatic Packages: Rubens and Transmission of Italian *disegno* to Velázquez,” Berlin, 2015; “Pink Mounting Papers and Goya’s Albums,” London, 2015; “Diplomatic Packages: Rubens and Transmission of Italian *disegno* to Velázquez,” Starkville, MS, 2015; “Artist Discussion: Dean Dempsey, TR Ericsson, Jongil Ma, Christopher Smith,” New York, 2015; “Artist Discussion: Tim Hawkesworth, William Hempel, Beatrice Pediconi, Riccardo Vecchio,” New York, 2016

Upcoming Projects: “Spanish Works of Art in the National Gallery of Art, Washington,” in *Spanish Masters in American Collections*, 2016; “Rubens and the Transmission of Italian *disegno* to Velázquez” in collected volume edited by Kelley Helmstutler di Dio, 2016; “The President’s Face,” 2016 catalogue of exhibition at Ulysses S. Grant Presidential Library; “SHIFT” Exhibition, new work by Corban Walker, Jongil Ma, Christopher Smith, at David Owsley Museum of Art, Ball State University, 2017; “Imagined City: New works by Riccardo Vecchio and Kit White,” New York, 2016

News: Since 2013 I have curated the ongoing exhibition series of installations in the Display Cases in the Great Hall at Duke House, including the work of over 20 contemporary artists, chosen for their relationship to the small format and intimate presentation of their work.

For the last three years I have served as the private curator to the heirs of Henry Ulke, painter of Presidents and 1848 revolutionary, preparing an exhibition entitled “The President’s Face” at the Ulysses S. Grant Presidential Library, with works from their collection, and additional private loans. In 2014 I advised our current US Ambassador to UNESCO on the works of art for display in her residence in Paris, and worked with the State Department on this effort.

I also serve on the boards of non-profit museums and community art centers, and advise private collectors.

Andaleeb Banta

MA 1999, PhD 2007

Primary Advisors: Jonathan Brown, Donald Posner, Louise Rice

Mailing Address: Allen Memorial Art Museum, 87 North Main Street, Oberlin, OH 44074

Email Address: abanta@oberlin.edu

Latest Position: Curator of European and American Art, Allen Memorial Art Museum

Publications: *The Enduring Legacy of Venetian Renaissance Art* (2016); “Castiglione: Lost Genius: Masterworks on Paper from the Royal Collection,” *Master Drawings* (2016)

Lectures: “Simultaneous Vision in Oberlin’s Holy Family over Verona,” 2015, Berlin

Recent Honors & Awards: Samuel H. Kress Foundation/Association of Art Museum Curators Affiliated Fellow, American Academy in Rome

Upcoming Projects: Director, “Old Master Drawings @ Oberlin,” online scholarly catalogue of European Old Master drawings at the Allen Memorial Art Museum; “Time Well Spent: Art and Temporality,” August 30–December 23, 2016, Allen Memorial Art Museum, Oberlin College

William Barcham

PhD 1974

Primary Advisor: Donald Posner**Mailing Address:** 1 Greene Street #714, Jersey City, NJ 07302**Email Address:** williambarcham@gmail.com

Publications: “Two Drawings by Giambattista Tiepolo for an Unidentified Ceiling,” *Master Drawings* (2015); “Milling the bread of salvation: art, patronage and technology in the de Lazara altarpiece in Padua” in *Artistic Practices and Cultural Transfer in Early Modern Italy* (2015); “The Man of Sorrows and Royal Imaging: the Body Politic and Sovereign Authority in Mid-Fourteenth-Century Prague and Paris,” *Artibus et Historiae* (2014); “Giambattista Tiepolo e Gerolamo Mengozzi Colonna, l’armonia pittorica a due pennelli e la mistica carmelitana” in *La Chiesa di Santa Maria di Nazareth e la spiritualità dei Carmelitani a Venezia* (2013); “Six Panels by Michele Giambono, ‘pictor Sancti Marci’” in *New Perspectives on the Man of Sorrows* (2013); “Franciscans and the Man of Sorrows in Fifteenth-Century Padua” in *Beyond the Text: Franciscan Art and the Construction of Religion* (2013)

Lectures: “Tiepolo’s Chariot of the Sun in the Palazzo Clerici, Milan: Drawings and Pictorial Invention,” New York, 2016; “In volo nei cieli di Giambattista Tiepolo con dei, putti e satiri,” Venice, 2016; “Giambattista Tiepolo’s Two Designs for the Triumph of Hercules,” College Art Association, Washington D.C., 2015; “Giambattista Tiepolo: from Tradition to Innovation in Christian Narrative,” New York, 2014; “Praga e Parigi a metà Trecento: lo stato, l’autorità sovrana e l’Imago pietatis,” Verona, 2014

Arthur R. Blumenthal

MA 1966, Museum Training Certificate 1968, PhD 1984

Primary Advisors: Irving Lavin, Colin Eisler, Richard Krautheimer**Mailing Address:** 1740 Bryan Avenue, Winter Park, FL 32789**Email Address:** lovingart@cfl.rr.com**Latest Position:** Since 2007, director emeritus, Cornell Fine Arts Museum at Rollins College**Publications:** *In the Light of Naples: The Art of Francesco de Mura* (2016)**Lectures:** “In the Light of Naples: The Art of Francesco de Mura,” Renaissance Society of America, Boston, 2016

Upcoming Projects: I am the guest curator of “In the Light of Naples: The Art of Francesco de Mura,” the first-ever exhibition of De Mura (1696-1782), the greatest artist in mid-Settecento Naples. It opens at the Cornell Fine Arts Museum on September 17, 2016, and travels in 2017 to the Chazen Museum at University of Wisconsin-



Madison and the Frances Loeb Art Center at Vassar College. The catalogue is published by Giles Ltd, London, with essays by Nicola Spinosa, David Nolta, et al.

News: I am also the consultant for a major motion picture called LEONARDO, and my wife Kären and I are producing (along with two other executive producers) a cable TV show on the Old Masters and contemporary art. Loving Art Partnerships (www.lovingart.net), founded by Kären and me in 2006, includes working in art consulting, curating, and art television productions.

Alan Darr

MA 1975, PhD 1980

Primary Advisors: Kathleen Weil-Garris, John

Pope Hennessy, Colin Eisler, Olga Raggio

Mailing Address: The Detroit Institute of the Arts, 5200 Woodward Avenue, Detroit, MI 48202**Email Address:** adarr@dia.org**Latest Position:** Senior Curator of the European Art Department & Walter B. Ford II Curator of European Sculpture and Decorative Arts

Publications: “Reconsidering Pietro Torrigiano’s Three Polychromed Terracotta Portrait Busts” in *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art* (2016); “Recent Acquisitions (2007-15) of European Sculpture and Decorative Arts at the Detroit Institute of Arts,” *The Burlington Magazine* (2016); “The Doccia Porcelain Sculpture Collection in the Detroit Institute of Arts” in *Amici di Doccia Quaderni* (2015); “From Algardi to Zoffoli: The Collection of Baroque Sculpture and Doccia Porcelain Sculpture at the Detroit Institute of Arts” in *The Eternal Baroque: Studies in Honour of Jennifer Montagu* (2015); “Italian Renaissance and Later Ceramics at the Detroit Institute of Arts,” *Bulletin of the Detroit Institute of Arts* (2013)

Lectures: “The Role of Sculpture in French Decorative Arts: Case Studies of Notable Acquisitions at the Detroit Institute of Arts,” International Conference on the Role of Sculpture in Parisian Decorative Arts in Europe (1715-1815), Paris, 2016; “A Decade of Notable Acquisitions of European Sculpture and Decorative Arts at the Detroit Institute of Arts,” Detroit, 2016; “An Evening with the Masters: Collecting Italian Sculpture and Decorative Arts at the Detroit Institute of Arts,” Clinton Township, MI, 2014; “From Algardi to Zoffoli: The Collection of Baroque Sculpture and Doccia Porcelain Sculpture at the Detroit Institute of Arts,” *The Eternal Baroque: Studies in Honour of Jennifer Montagu*, London, 2013; “Recently Acquired European Sculpture and Decorative Arts at the Detroit Institute of Arts,” Detroit, 2013

Upcoming Projects: “The Edible Monument: The Art of Food for Festivals,” Detroit Institute of Arts, special exhibition, Dec 16, 2016 -April 16, 2017,

lead curator for DIA venue; organized by the Getty Research Institute, Los Angeles

News: “Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral,” The High Museum, Atlanta, The Detroit Institute of Arts, October 25, 2014 – May 17, 2015; lead curator of the Detroit Institute of Arts venue.

Andria Derstine

MA 1996, PhD 2004

Primary Advisor: Donald Posner**Mailing Address:** Allen Memorial Art Museum, Oberlin College, 87 North Main Street, Oberlin, OH 44074**Email Address:** Andria.Derstine@oberlin.edu**Latest Position:** John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College**Publications:** “Director’s Foreword” in *Judit Reigl: Body of Music* (2016)

Lectures: Invited participant/presenter at the Academic Art Museum and Library Summit, Coral Gables, 2016; “Academic Art Museums as Teaching Institutions,” Holland, MI, 2015; “A Conversation with Jim Dine,” Oberlin, 2015; Invited participant at the Gund Gallery Faculty Seminar, Gambier, OH, 2015

Upcoming Projects: With Denise Birkhofer and Fred Wilson, organizing an installation by Fred Wilson and an exhibition of his recent work at the Allen Memorial Art Museum, Oberlin, 2016-2017; planning for the Allen Memorial Art Museum centennial in 2017

News: Oversaw conservation by ICA-Art Conservation of the century-old painted ceiling and clerestory in the Allen Memorial Art Museum (designed by Cass Gilbert, painted by Frederick Wiley), and installation of LED lighting in two galleries, 2014-2015

C. D. Dickerson

PhD 2006

Primary Advisor: Donald Posner**Email Address:** c-dickerson@nga.gov**Mailing Address:** National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785**Latest Position:** Curator and Head of Department, Sculpture and Decorative Arts, National Gallery of Art

News: In 2015, I was appointed head of sculpture and decorative arts at the National Gallery of Art in Washington. Institute alumna Esther Bell and I co-curated the exhibition *The Brothers Le Nain: Painters of Seventeenth-Century France*, which opened at the Kimbell Art Museum on May 22, 2016. It will also be shown at the Fine Arts Museums of San Francisco and the Musée du Louvre-Lens. The exhibition is accompanied by a catalogue co-published by the Fine Arts Museums of San Francisco and Yale University Press.

Alumni Updates CONTINUED

Renaissance to Eighteenth-Century Art

Carrie Hamilton

MA 1988, Certificate in Curatorial Studies 1992, PhD 1995

Primary Advisor: Donald Posner

Mailing Address: 326 West 22nd Street #1R, New York, NY 10011

Email Address: carriehamilton@msn.com

Latest Position: Adjunct Professor

Publications: “The Nazarene Movement” in EBSCO Research Starters (2015); “The Pre-Raphaelite Brotherhood” in EBSCO Research Starters (2015)

Lectures: “Careers in the Arts for Artists and Art Historians,” Montclair State University, Montclair, 2015; “Life with Picasso: Running an Art Gallery in New York City,” Montclair State University, Montclair, 2013

Recent Honors & Awards: Montclair State University Professing Excellence Award, 2016

William Hood

PhD 1976

Primary Advisor: Donald Posner

Mailing Address: 141 East 55th Street #6H, New York, NY 10022

Email Address: wh524@nyu.edu

Latest Position: Visiting Professor, Institute of Fine Arts

Penelope Hunter-Stiebel

MA

Primary Advisor: Craig Hugh Smyth

Mailing Address: 3716 Old Santa Fe Trail, Santa Fe, NM 87505

Email Address: penelope@stiebel.com

Latest Position: Santa Fe Arts Commission

Publications: Regular column in *El Mexico*

magazine of the Museums of New Mexico

Lectures: “Inventing the Santa Fe Style,”

Albuquerque, 2014; “Rococo,” Santa Fe, 2015

News: Chair of Trustee Program Committee for the Museum of Spanish Colonial Arts, Santa Fe

Eugene Johnson

MA 1963, PhD 1970

Primary Advisors: Richard Krautheimer, Wolfgang Lotz

Mailing Address: Art Department, Williams College, 15 Lawrence Hall Drive, Williamstown, MA 01267

Email Address: ejohnson@williams.edu

Latest Position: Amos Lawrence Professor of Art, Williams College

Publications: “Inventing the Opera House in Seventeenth-Century Venice” in *Splendore a Venezia: Art and Music from the Renaissance to Baroque in the Serenissima* (2013); “The Theater at Lyon of 1548: A Reconstruction and Attribution,” *Artibus et Historiae* (2014); “Mikveh Israel and Louis Kahn: New Information,” *Pennsylvania Magazine of History and Biography* (2016)

Upcoming Projects: *Inventing the Opera House;*

Theater Architecture in Renaissance and Baroque Italy

Carol Herselle Krinsky

MA 1960, PhD 1965

Primary Advisors: Richard Krautheimer, Wolfgang Lotz

Mailing Address: 370 First Avenue #MF, New York, NY 10010-4949

Email Address: chk1@nyu.edu

Latest Position: Professor, NYU College of Arts & Science

Publications: “St. Peter’s in Context: Religious Architecture in New York City, ca. 1960-1985” in *Religion and Art in the Heart of Modern Manhattan: St. Peter’s Church and the Louise Nevelson Chapel* (2016); “The Turin-Milan Hours: Revised Dating and Attribution” in *Journal of Historians of Netherlandish Art* (2014); “Why Hand G of the Turin-Milan Hours Was Not Jan van Eyck,” *Artibus et Historiae* (2015); “Synagogues: Western” in *Grove Dictionary of Art Online* (2015); “Glass in Religious Buildings of the United States ca. 1945-1980,” *Kunstlicht* (2014); Review: *World’s Fairs in the USA, 1930-40 at the Museum of the City of New York* in *Journal of the Society of Architectural Historians* (2013); Review: C. Harbison, *Jan van Eyck, The Play of Realism in Religion and The Arts* (2014); Review: P. A. Patton, *Art of Estrangement: Redefining Jews in Reconquest Spain*, in *Religion and The Arts* (2014); “Windows for Abstract and Representational Devotion: Glass” in *Religious Buildings of the United States ca 1945-1980* (2013); *Religious Architecture and Art in New York City, ca. 1965-85* (2015); Review: R. Klein, *The Synagogues of Hungary* (2013); Review: M. and K. Piechotka, *Landscape with Menorah* (2015)

Lectures: “Why Eastern European Baroque Art is Absent from American Curricula.” Berlin, 2015; “Understanding the Development of Manhattan in 75 minutes,” Augsburg, 2015 and Chicago, 2013; “Synagogue Buildings, especially those built since 1945,” Mainz, and Muenster, 2015; “The Nelson A. Rockefeller Empire State Plaza, alias the Albany Mall,” New York, 2015; “Synagogenbaukunst in Europa,” Mainz and Muenster, 2015; “The Chapels at St. John the Divine,” New York, 2014

Upcoming Projects: Two books: *Forty-Second Street and New York: Architecture and Planning, 1961 to 9/11*

News: Along with Monica Strauss (IFA Ph.D.) I am a member of the Committee to Save the New York Public Library. Members helped to stop the destruction of the seven layers of iron stacks that support the main reading room. We continue to lobby for the rehabilitation of the air-conditioning and fire-safety apparatus in the now-empty stacks so that nearly three million books can be brought back from offsite storage in New Jersey.

Alisa Luxenberg

PhD 1991

Primary Advisor: Robert Rosenblum

Mailing Address: University of Georgia, Lamar Dodd School of Art, 270 River Road, Athens, GA 30602

Email Address: allux@uga.edu

Latest Position: Professor of Art History

Publications: “Knowledge by Design: Celedonio de Arce’s Nature Prints, between Evidence and Representation,” *Journal of Illustration* (2015); “Printing Plants: The Technology of Nature Printing in Eighteenth-Century Spain” in *Art, Nature, and Technology: Renaissance to Postmodernity* (2015)

Lectures: “Building Codes: New Light on F. Taylor and his ‘Voyages pittoresques et romantiques dans l’ancienne France,’” Washington, D.C., 2016

Leatrice Mendelsohn

MA 1968, PhD 1978

Primary Advisors: H.W. Janson, Craig Smyth

Mailing Address: 110 East End Avenue #11A, New York, NY 10028

Email Address: Leatrice214@gmail.com

Latest Position: Visiting Associate Professor, Pratt Institute

Publications: “The Devil in the Details: Two Male Portraits by Bronzino” in *Bronzino: the Muse of Florence* (2014)

Upcoming Projects: *The Heresy of Style*

News: For Fine Art appraisals, donations, insurance, or moving values, please contact me at above contact information.

Alison Manges Nogueira

MA 2001, PhD 2008

Primary Advisor: Jonathan J.G. Alexander

Mailing Address: 800 West End Avenue #10D, New York, NY 10025

Email Address: am718@nyu.edu

Latest Position: Associate Curator, Robert Lehman Collection, Metropolitan Museum of Art

Derek Moore

MA 1980, PhD 1988

Primary Advisor: Marvin Trachtenberg

Mailing Address: 15 Pine Grove Avenue, Summit, NJ 07901

Email Address: derek.moore@som.com

Latest Position: Director

News: Completed a planning study to enhance visitation of historic monuments and sites in Agra, India, for the World Bank and the World Monuments Fund.

Anita Moskowitz

MA 1971, PhD 1978

Primary Advisor: Marvin Trachtenberg**Mailing Address:** 420 Riverside Drive #8G, New York, NY 10025**Email Address:** anita.moskowitz@stonybrook.edu**Latest Position:** Professor, Stony Brook University**Publications:** *Stefano Bardini, "Principe degli Antiquari" - Prolegomenon to a Biography* (2015); Review of Max Seidel, *Nicola and Giovanni Pisano: Father and Son*, in *Studies in Iconography* (2014); *Forging Authenticity: Bastianini and the Neo-Renaissance in Nineteenth-Century Florence* (2013); "Stefano Bardini: The Early Years," *Studi Trentini-Arte* (2013)**Lectures:** "Collecting Trecento Art: Mavericks in the Marketplace. Who, Where, Why and Why Not?" Discovering the Italian Trecento in the 19th Century, Venice, 2013**Upcoming Projects:** Restorations effected on objects in the collection of Stefano Bardini**News:** "Italian Renaissance Art and Artifacts: Restorations, Alterations, and Transformations," Organizer and Chair, Renaissance Society of America, Berlin, March 2015**Betsy Rosasco**

MA 1971, PhD 1980

Primary Advisor: Olga Raggio**Mailing Address:** 203 East 72nd Street #15C, New York, NY 10021**Email Address:** brosasco@princeton.edu**Latest Position:** Research curator of European Painting and Sculpture, Princeton University Art Museum**Publications:** "Francois Boucher's Water and Earth: Postscript to an Exhibition," *Record of the Princeton University Art Museum* (2014)**Michael Waters**

PhD 2015

Primary Advisor: Marvin Trachtenberg**Mailing Address:** Art History and Archaeology, Columbia University, 826 Schermerhorn Hall, 1190 Amsterdam Avenue, New York, NY 10027**Email Address:** mw3114@columbia.edu**Latest Position:** Assistant Professor, Columbia University**Publications:** *Reviving Antiquity with Granite: Spolia and the development of Roman Renaissance Architecture* (2016); *The Palazzo Talenti da Fiorenza, Bramante, and the afterlife of Bramantesque Architecture* (2016); *Francesco di Giorgio and the Reconstruction of Antiquity: Epigraphy, archeology, and newly discovered drawings* (2014)**Lectures:** "Cannons, Columns, and Candelabra: Artistic Experimentation and Formal/Material Contagion," Cambridge, MA, 2016; "Monoliths,

Architectural Design, and the Material Transformation of Fifteenth-Century Milan," Birmingham, UK, 2016; "Brunelleschi and the Trecento: Questions of Materiality and Facture," Boston, 2016; "The Issue of Genre in early Ornament and Architecture Prints," London, 2016; "Resubstantiating Antiquity: The Materiality of Roman Renaissance Architecture," Oxford, 2016; "Materiality and Mimesis in Milanese Renaissance Architecture," York and Oxford, 2015; "Reconstructing Temples, Designing Churches: Visualizing antiquity in the late fifteenth century," Berlin, 2015; "Palazzo Talenti da Fiorenza: Bramantesque exemplar or architectural pastiche?" Milan, 2014; "Reuse, Revival, and Recarving: Ancient Granite Columns in Renaissance Rome," Dublin, 2014; "Renaissance Ornament Prints and Architectural Engravings: A Question of Origins," New York, 2014; "Newly Discovered Drawings after Francesco di Giorgio and the Reconstruction of Antiquity ca. 1500," Berlin, 2013

Carolyn Wilson

MA 1970, PhD 1977

Primary Advisor: Colin Eisler**Mailing Address:** 2222 Goldsmith Street, Houston, TX 77030**Email Address:** cwilson68@hotmail.com**Latest Position:** Independent Scholar (adjunct faculty, University of Houston)**Publications:** "St Joseph and the Process of Decoding Vincenzo Catena's Warrior Adoring the Infant Christ and the Virgin," *Artibus et Historiae* (2013); Introduction and editor, *Examining Giovanni Bellini: An Art 'More Human and More Divine'* (2015)**Lectures:** "An Augustinian Antiphony from Lecceto and Aspects of the Loving Saint Joseph in Italian Renaissance Art," Ciudad Guzman, 2013; "Further Focus on the Inclusion of St. Joseph in Raphael's Madonna of the Veil displayed in Santa Maria del Popolo with the Portrait of Julius II," San Juan, 2013; "The Lost Marble St. Joseph Altarpiece for Milan Cathedral: Influence and Context," New York, 2014; "Giovanni Bellini's Lamentation Altarpiece for Santa Maria dei Servi in Venice: Observations and Two Proposals," Berlin, 2015**Upcoming Projects:** "The Image of Saint Joseph in a Selection of Colonial Paintings in Bolivian Collections" in *The Art of Painting in Colonial Bolivia/El arte de la pintura en Bolivia colonial*; Co-organizer with Daniel Wallace Maze of three sessions on Giovanni Bellini, Renaissance Society of America, Boston, 2016**Diane Wolfthal**

PhD 1983

Primary Advisor: Colin Eisler**Mailing Address:** 5427 Carew Street, Houston, TX 77096**Email Address:** dianewolfthal@yahoo.com**Latest Position:** David and Caroline Minter Chair in the Humanities and Professor of Art History, Rice University**Publications:** *Corpus of Early Netherlands Paintings* (2014); *Princes and Paupers: The Art of Jacques Callot* (2013); "Complicating Medieval Anti-Semitism: The Role of Class in Two Tales of Christian Violence against Jews," *Gesta* (2016); "Beyond Human: Visualizing the Sexuality of Abraham Bosse's Mandrake" in *Renaissance Posthumanism* (2016); "A Yiddish Minhagim Manuscript," in *Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts* (2015); "Household Help: Early Modern Portraits of Female Servants," *Early Modern Women: An Interdisciplinary Journal* (2013); Review of Ilia M. Rodov, *The Torah Ark in Renaissance Poland: A Jewish Revival of Classical Antiquity*, in *IMAGES: A Journal of Jewish Art and Visual Culture* (2016); Review of *The Flemish Primitives VI*, in *Sixteenth Century Studies Journal* (2014); Review of Joseph Shatzmiller, *Cultural Exchange: Jews, Christians, and Art in the Medieval Marketplace*, in *American Historical Review* (2014); Review of *Interwoven Globe: The Worldwide Textile Trade, 1500-1800*, in *Sixteenth Century Studies Journal* (2014); Review of Susan E. James, *The Feminine Dynamic in English Art, 1485-1603*, in *Shakespeare Studies* (2013)**Lectures:** "Images of Servants: The Late Medieval Aristocratic Ideal and its Alternatives," Vagantes Graduate Medieval conference, Gainesville, 2015; "Foregrounding the Background: Images of Dutch and Flemish Household Servants," Concerning Early Modern Women of the Low Countries, Antwerp, 2015; "Traces of Trauma and Seeds of Sympathy in Medieval Representations of Anti-Jewish Violence," Rhetorics and Aesthetics of Memory, Dallas, 2015; "Interdisciplinary Collaboration," Rice University Humanities Graduate Student Association conference, Houston, 2014; "Huizinga's Herstijf der middeleeuwen and the Visual Arts," Autumn of the Middle Ages 2019 Centenary conference, New York, 2016; "Visualizing Jewish Identity in a Sixteenth-Century Yiddish Miscellany," at Inside/Outside Yiddish, Houston, 2016; "Illuminating Infanticide: Reality and Representation," Paper and Parchment: Medieval Music, Architectural Drawings and Illuminated Books, Houston, 2016; "Remembering Serial Marriage in Medieval Europe," Minter Symposium on Medieval and Early Modern Society, Houston, 2015; "The Canonical and Uncanonical Nude," Canon and Canonicity, Lovett Rice-Leipzig Seminar, Leipzig, 2014; "Christian Responses to Two Medieval Atrocities against Jews," Trauma and History, Austin, 2013; "Representation and Ritual in Three Books of Customs from Renaissance Venice," The Jewish Book: Histories, Media, Metaphors, Venice, 2013; "When did servants become men?" in New Directions in the Study of Medieval Masculinities: A Workshop,

Alumni Updates CONTINUED

Renaissance to Eighteenth-Century Art

Durham, 2013; “Jacques Callot’s Gypsies,” Princes and Paupers: The Art of Jacques Callot, Houston, 2013; “Foregrounding the Background: Early Modern Portraits of Servants,” Winter Park, 2015; “Crossing Borders: A Newly Discovered Rape of the Sabines by Hendrik van Balen,” Sixteenth Century Studies, Bruges, 2016; “Portraits of Male Servants without Masters: From the Medici Courts to the Antwerp Painters’ Guild,” Renaissance Society of America, Boston, 2016; “Genre, Gender, and Identity in Early Yiddish Illuminated Manuscripts,” International Congress on Medieval Studies, Kalamazoo, 2015; “Servants without Masters,” Renaissance Society of America, Berlin, 2015; “Complicating Medieval Anti-Semitism: Class as a Category of Analysis in Images of Christian Violence against Jews,” European Association of Jewish Studies, Paris, 2014; “Reframing a Pourbus Canvas in Seventeenth-Century and Present-Day Bruges,” Association of Art Historians, London, 2014; “Foregrounding the Background: Late Medieval Images of Household Help,” Sixteenth Century Studies, San Juan, 2013; “From the naked eye to the supercomputer: New light on Dirk Bouts’ canvas paintings,” College Art Association, New York, 2013; “Materiality and Immateriality in Images of Household Servants,” Renaissance Society of America, San Diego, 2013

Recent Honors & Awards: Best Article on Women and Gender in 2013 for “Household Help: Early Modern Portraits of Female Servants,” *Early Modern Women: An Interdisciplinary Journal*, The Society for the Study of Early Modern Women; The 2013 Voyager Award for *Early Modern Women: An Interdisciplinary Journal* that I co-founded and co-edited, the Council of Editors of Learned Journals; Visiting Scholar, Oxford Centre for Hebrew and Jewish Studies; Museum Scholar, J. Paul Getty Research Institute, April-June, 2013

Upcoming Projects: *Household Help: Servants and Slaves in Europe and its Colonies; Inside/Outside Yiddish*, ed. with Melissa Weininger

Amee Yunn

MA 1997, PhD 2009

Primary Advisor: Marvin Trachtenberg

Mailing Address:

48 Coryell Street #5,
Lambertville, NJ 08530

Email Address:

ameeyunn@gmail.com

Latest Position: Underwriter, Chubb NA

Publications: *The Bargello Palace* (2015)



Nineteenth Century, Modern, and Contemporary Art

Jane Becker

MA 1992, PhD 1998

Primary Advisor: Linda Nochlin

Mailing Address: 21 Round Hill Road, Scarsdale, NY 10583

Email Address: adler.becker@verizon.net

Latest Position: Collections Management Assistant, European Paintings, The Metropolitan Museum of Art, New York, NY

Publications: Contributor, *Unfinished: Thoughts Left Visible* (2016)

Lectures: “Rodin’s Portraits: Dancers, Writers, Musicians, Muses,” Bronxville, 2013

Sonya Bonneau

MA 1992

Primary Advisor: Robert Lubar

Mailing Address: 7524 Sebago Road, Bethesda, MD 20817

Email Address: sgb29@law.georgetown.edu

Latest Position: Professor, Legal Research & Writing, Georgetown University Law Center
Publications: *Ex Post Modernism: How the First Amendment Framed Nonrepresentational Art* (2015)
News: In Spring 2016, I taught “Art Law Seminar: Images, Objects, and Culture” at the Georgetown University Law Center.

Claire Brandon

MA 2011, PhD 2016

Primary Advisors:

Jean-Louis Cohen,
Alexander Nagel,
Jeffrey Weiss

Mailing Address:

Calle de Claudio Coello 23, Piso 6-G, 28001 Madrid

Email Address: claire.rita.brandon@gmail.com

Publications: *Shahzia Sikander: Apparatus of Power* (2016)

News: Curator, “Shahzia Sikander: Apparatus of Power,” Asia Society, Hong Kong, (16 March - 9 July, 2016)

Claude Cernuschi

MA 1983, PhD 1988

Primary Advisors: Gert Schiff, Robert Rosenblum

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

Email Address: cernusch@bc.edu

Latest Position: Professor and Chair, Art, Art History, and Film Department, Boston College

Publications: “El Arte de Wifredo Lam y la Antropología de Lucien Lévy-Bruhl y Claude Lévi-Strauss” in *Wifredo Lam: Imaginando Nuevos Mundos* (2016); “The Art of Wifredo Lam and the Anthropology of Lucien Lévy-Bruhl and Claude



Lévi-Strauss” in *Wifredo Lam: Imagining New Worlds* (2014); “The Self-Portraits of Gustave Courbet” in *Gustave Courbet: Mapping Realism* (2013); “Painting with Drops, Jets, and Sheets,” *Parity* (2013)

Lectures: “Mental Illness and Physical Deformation as Metaphor: Wifredo Lam and the Surrealist Appropriation of Medical Illustration,” College Art Association, Washington, DC, 2016; “Picasso and Braque: Inventing Cubism,” Boston, 2016; “Van Gogh and After,” Boston, 2015; “Gustav Klimt and His Followers: Oskar Kokoschka and Egon Schiele,” Boston, 2015; “Paul Klee and Language,” Boston, 2013; “Käthe Kollwitz and the Expressionist Tradition,” Boston, 2013
Upcoming Projects: A book project entitled: *Wifredo Lam: Art, Anthropology, Politics*

Liam Considine

MA 2007, PhD 2012

Primary Advisor: Thomas Crow

Mailing Address: 551 Myrtle Avenue 4R, Brooklyn, NY 11205

Email Address: liam.considine@gmail.com

Latest Position: Visiting Assistant Professor, Pratt Institute

Publications: “Disaster in Paris: Andy Warhol and the French Automotive Imaginary,” *Art History* (2016); “Screen Politics: the Atelier Populaire and Pop Art,” *Tate Papers* (2015); “Claire Fontaine: Redemptions” in *New Scholarship on Art in France Since 1945* (2016); “Philippe Parreno: H{N} YPN(Y)OSIS,” *CAA Reviews* (2016); “Performing the Real,” *Art Journal* (2013)

Lectures: “Claire Fontaine: Speculation Readymade,” New York, 2015; “Screen Politics: Pop Art and Popular Dissent, May 1968,” London, 2013; “Andy Warhol’s Flower Factory, 1965,” New York, 2013.

Upcoming Projects: *New Realisms: Pop Art and the Mass Image in France, 1962-1968*

News: Curated exhibition: http://www.contemporaryartdaily.com/2016/02/stonebreakers-at-young-art/install_02-2/

Maura Coughlin

PhD 2001

Primary Advisor: Linda Nochlin

Email Address: mcoughli@bryant.edu

Mailing Address: 110 Queen Ann Drive, Eastham, MA 02642

Latest Position: Associate Professor, Bryant University

Publications: “Biotopes and Ecotones: Slippery Images on the edge of the French Atlantic,” *Landscapes: the Journal of the International Centre for Landscape and Language* (2016); “To Promote Good Fellowship: A Centennial Exhibition of Early Work from the Beachcombers Club,” exhibition, Provincetown Art Association and Museum (2016); “Death at Sea: Symbolism and Charles Cotte’s

Subjective Realism” in *Decadence, Degeneration, and the End: Studies in the European Fin de Siècle* (2014); “Sites of Absence and Presence: Tourism and the Morbid Material Culture of Death in Brittany” in *Death Tourism: Disaster Sites as Recreational Landscape* (2014); “Spectacle, Maintenance and Materiality: Women and Death in Modern Brittany,” in *Women and the Material Culture of Death* (2013); “Place Myths of the Breton Landscape” in *Representing France: Paintings and Photographs, 1839-1875* (2013); “Cézanne and Van Gogh’s Quarries: Wasted Landscapes as Modern Art” in *Aesthetic Fatigue: Modernity and the Language of Waste* (2013); “Skull Boxes” (2013)
Lectures: “Across the Strand: Material Flow on the French Atlantic Coast,” Liverpool, 2015; “Discovering the “Primitive” Underground in Rural France,” Moscow, ID, 2015; “Bring me rocks bring me stones: Discovering Primitive Pasts in Nineteenth-Century France,” Boston, 2015; “Bedeviling Realism: Materiality, Courbet and Taxidermy,” New York, 2015; “Reading the Wrack Line: Atlantic Flow on the Brittany Coast,” 2014; “The Impoverished Coast: The Visual Culture of Famine and Ecology in Brittany,” Cambridge, 2013; “Flow, Tourism and Maritime Memory: Douarnenez, Jules Breton and Old Wooden Boats,” Fresno, 2013

Upcoming Projects: “Reading the Wrack Line: Atlantic Flow on the Brittany Coast” in *Sea Currents: Art, Science and the Commodification of the Ocean World in the Long Nineteenth Century*; “Kicking a Pig: Living Closely with Animals,” NCFS Conference, Providence (2016)

Carol Eliel

MA 1979, PhD 1985

Primary Advisor: Robert Rosenblum

Mailing Address: 2200 Broadview Terrace, Los Angeles, CA 90068

Email Address: celiel@lacma.org

Latest Position: Curator of Modern Art, Los Angeles County Museum of Art

Publications: Co-editor and contributor, *Moholy-Nagy: Future Present* (2016); “Léger’s Purism,” in *Cubism: The Leonard A. Lauder Collection* (2014); *John Altoon* (2014); *Helen Pashgian* (2014)

Lectures: “John Altoon,” Waltham, 2014; “Helen Pashgian: Light Invisible,” Nashville, 2014; “Helen Pashgian: Transcending the Material,” Los Angeles, 2014

Recent Honors and Awards: Center for Curatorial Leadership Fellow, 2015

Upcoming Projects: “Moholy-Nagy: Future Present,” a retrospective exhibition at the Guggenheim Museum (2016), The Art Institute of Chicago (2016-17), and LACMA (2017) (co-organizer); An Eruption of the Rainbow: Color in Twentieth-Century Art, LACMA (2016-17)



Michelle Facos

MA 1983, PhD 1989

Primary Advisor: Kirk Varndoe

Mailing Address:

1201 East 7th Street, Brooklyn, NY 11230; 132 Indiana University, Bloomington, IN 47405

Email Address: mfacos@indiana.edu

Latest Position: Professor, Indiana University-Bloomington

Upcoming Projects: I have two new ongoing projects: one related to my teaching, the other to my Scandinavian interest. GGE Summer School is an immersive, European pre-college summer enrichment program in Greifswald, Germany (home of Caspar David Friedrich), with a second location opening in Gerona, Spain (Catalonia) in 2017. www.ggesummerschool.com
 Moose Booties are baby’s first slippers, made from moose leather (a new technology) and lined with fleece - all sustainable, for discerning infants and parents. The only lined leather baby shoe. www.moosebooties.com



Leslie Freudenheim

MA 1966

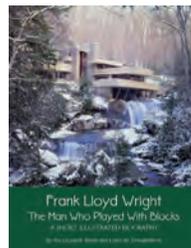
Mailing Address: 1200 5th Avenue #5B, New York, NY 10029

Email Address: leslie@freudenheim.com

Latest Position: Curator, American Red Cross Museum, Washington, D.C.

Publications: *Frank Lloyd Wright: The Man Who Played With Blocks, A Short Illustrated Biography* (2015)

News: MoMA sold out of my most recent book, *Frank Lloyd Wright: The Man Who Played With Blocks, A Short Illustrated Biography*, and re-ordered! Taliesin West sold 30 and ordered 30 more. Other FLW sites open to the public have been ordering too. With 101 color photos, many full page and 5 double page spreads, Amazon says the book should sell for \$28, but they have discounted it to \$19.95. One of my favorite reviews to date is the following: “Very easy and enjoyable to read. Wonderful how the authors connect each short chapter with clear and precise writing and beautiful pictures. Lots to learn here and helps us all understand, a little better, the genius of FLW; a true master of his craft. This book expands the reader’s knowledge of the times and his genius. I especially liked that we don’t get bogged down with an academic critique of art and style, the times and society; the authors have easily and masterly crafted these themes all together into a very readable book for young and old. Enjoy.”



Deborah Goldberg

MA 1990, PhD 2000

Primary Advisor: Robert Lubar

Mailing Address: 10 East End Avenue 6FG, New York, NY 10075

Email Address: deborahgoldberg2@gmail.com

Latest Position: Independent Art Historian

Publications: “Isamu Noguchi: Visionary Designer and “World Citizen,”” in *Patent Holder, Isamu Noguchi: Designing the World of Tomorrow* (2015)

Lectures: “Isamu Noguchi and Edward A. Rumely: The Artist and His Patron,” College Art Association, Washington, DC, 2016; “Everything Is Sculpture,” New York, 2015; “Isamu Noguchi, Patent Holder: Designing the World of Tomorrow,” Queens, 2015 and 2014; “Isamu Noguchi: Visionary Designer,” Art in the First Person Lecture series, New York, 2014, “Collections in Focus: Sculpture of the 1950s-60s,” Tarrytown, NY, July 2016

Susan Hapgood

MA 1985

Primary Advisors: Günter Kopcke, Colin Eisler
Mailing Address: 326 West 22nd Street #1R, New York, NY 10011

Email Address: hapgood.susan@gmail.com

Latest Position: Executive Director, International Studio & Curatorial Program

Publications: *Early Bombay Photography* (2015); *Mapping Gender: Bodies & Sexualities in Contemporary Art across the Global South* (2014); ed., VOTI: *Union of the Imaginary* (2013)

Julia P. Herzberg

MA, 1987

Primary Advisor:

Jonathan Brown

Mailing Address: 1150 Park Avenue #5A, New York, NY 10128

Email Address: julia.herzberg@gmail.com

Latest Position: Spring 2016, Visiting Professor, The Institute of Art (Viña del Mar), Pontifical Catholic University of Valparaiso, Chile

Publications: “Conversación con Mónica Bengoa” (2015); “Monika Weiss’s Language of Lament: History, Memory, and the Body” in *Recall: Roland Schefferski & Monika Weiss* (2014); “Garments as Memory” in *Kaarina Kaikkonen Two Projects—Traces and Dialogues / Dos Proyectos—Huellas y Diálogos* (2013); “Wifredo Lam en el Centro Pompidou.” in *La Panera* (2015); “Teresita Fernández As Above So Below” in *Arte al Día Internacional* (2015); “Francisca Sutil in Conversation with Julia P. Herzberg / Francisca Sutil en conversación con Julia P. Herzberg” in *Arte al Día Internacional* (2013); “Esteban Lisa Biblioteca Nacional de España, Madrid, Museo de Santa Cruz” in *Arte al día Internacional* (2013)
Lectures: “Julia P. Herzberg in Conversation with



Alumni Updates CONTINUED

Nineteenth Century, Modern, and Contemporary Art

Catalina Parra,” Museum of Modern Art, New York, July 2015.

Recent Honors and Awards: Fulbright Scholar, 2012-2013; Visiting Professor, Master’s Program, Universidad Diego Portales, Santiago, Chile, 2013.

Upcoming Projects: Curator, “Catalina Mena, Loreto Buttazonni, Pedro Tyler: Transforming Historical Objects in Time and Place,” venue to be determined, 2017, Santiago, Chile.

News: Consulting and contributing editor, *Arte al Día International*, Miami, Florida (2005 to present); Adjunct curator, The Patricia & Phillip Frost Art Museum, Florida International University, Miami (2008–February 2015); Curator, “Kaarina Kaikkonen: Two Projects—Traces and Dialogues,” El Museo de la Memoria y Derechos Humanos (Museum of History and Human Rights) and El Museo Nacional de Bellas Artes (The National Museum of Fine Arts), Santiago, Chile (2013); Co-curator, “Monika Weiss: Sustenazo (Lament II),” El Museo de la Memoria y Derechos Humanos, Santiago, Chile (Dec. 2012-Apr. 2013)

Paula Hornbostel

MA 2000

Primary Advisor: Linda Nochlin

Mailing Address:

1158 5th Avenue #8C,
New York, NY 10029

Email Address:

Hornbostel.paula@gmail.com

Latest Position: Director, Lachaise Foundation

Publications: *Exuberance on Paper: The Drawings of Gaston Lachaise* (2016)

Lectures: “Amplification and Simplification: the Drawings of Gaston Lachaise, 1906-1935,” New York, 2016; “Figures, Fountains and Peacocks: Lachaise Garden Sculpture, 1920-1935,” Bronx, 2016

Anna Jozefacka

PhD 2011

Primary Advisor: Jean-Louis Cohen

Email Address: jozefacka.anna@gmail.com

Mailing Address: 350 65th Street #6P, Brooklyn, NY 11220

Publications: “Protean Prompt: The Matchbook as Commercial, Private, and Cultural Reminder,” *Journal of Decorative and Propaganda Arts* (2015); “Catalogue of the Collection” in *Cubism: The Leonard A. Lauder Collection* (2014)

Recent Honors & Awards: Post-Doctoral Fellowship, 2015-2017, Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art



Ariela Katz

PhD 2014

Primary Advisor: Jean-Louis Cohen

Mailing Address: 9, rue Charlot, 75003 Paris

Email Address: ariela.katz@gmail.com

Latest Position: Assistant Professor, École Nationale Supérieure d’Architecture Paris-Malaquais

Publications: “Hindsight is 20/20: Bernard Tschumi at the Centre Pompidou,” *JAE online* (2014)

Lectures: “Des lieux pour l’éducation populaire de l’entre deux guerres: la Maison du peuple de Belfort, le Palais du travail de Villeurbanne et le Palais des arts, des sports et du travail de Narbonne,” Paris, 2014; “Building the Machine in the Workshop: Modernity and Technique in the Maison du Peuple of Clichy, 1935-1940,” Sarasota, 2014; Session Co-chair, “From Study Abroad to Global Programs: Beyond the Grand Tour,” Miami, 2014; “Les Maisons du peuple: Modernismes architecturaux, réseaux municipaux et identité ouvrière, 1910-1940,” Paris, 2013

Upcoming Projects: *Danser l’architecture*, with Julie Desprairies; “Des Lieux pour l’éducation populaire de l’entre deux guerres: la Maison du peuple de Belfort, le Palais du travail de Villeurbanne et le Palais des arts, des sports et du travail de Narbonne” in *Des Lieux pour l’éducation populaire: Conceptions, architecture et usage des équipements depuis les années*; “Building the Machine in the Workshop: Modernity and Technique in the Maison du Peuple of Clichy, 1935-1940,” *Journal of Modern Craft*

Eunice Lipton

PhD 1975

Email Address: el@eunicelipton.net

Publications: *A Distant Heartbeat: A War, a Disappearance, and a Family’s Secrets* (2016); “Why Dad’s Spanish Civil War Secret Tore our Family Apart,” *The Daily Beast* (2016); “Linda’s Realism” in “A Tribute to Linda Nochlin,” *The Brooklyn Rail* (2015); “MoMA Flaunts Picasso’s Sexy, Full-Bodied Sculptures,” *The Daily Beast* (2016); “The Darkness Behind Niki de Saint Phalle’s Colorful Beauties,” *Hyperallergic* (2015)

Sarah Montross

MA 2007, PhD 2012

Primary Advisor: Edward J. Sullivan

Mailing Address:

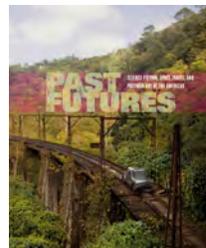
22 Porter Street #2,
Cambridge, ME 02141

Email Address:

sjmontross@gmail.com

Latest Position: Associate

Curator, deCordova Sculpture Park and Museum
Recent Honors and Awards: 2015 Association of Art Museum Curators Award for Excellence



for Catalogue/Publication for *Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas*

Sarah Schroth

PhD 1990

Email Address: sarah.schroth@duke.edu

Latest Position: Mary D.B.T. and James H. Semans Director, Nasher Museum of Art, Duke University

Publications: “Notes on Collecting Traits and Patterns in the Nasher Haemisegger Collection” in *A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art* (2015)

Harriet F. Senie

PhD 1981

Primary Advisors: H. W.

Janson, H. R. Hitchcock

Mailing Address: 64 East 94th
Street, New York, NY 10128

Email Address: hfsenie@gmail.com

Latest Position: Director MA

Museum Studies, City College, New York

Publications: *The Wiley Blackwell Companion to Public Art* (2016); *Memorials to Shattered Myths: Vietnam to 9/11* (2016); “Calder’s Public Art as Civic Sculpture: The Realization of a Modernist Ideal” in *Calder and Abstraction: from Avant-Garde to Iconic* (2014); “Commemorating the Oklahoma City Bombing: Reframing Tragedy as Triumph” in *Public Art Dialogue* (2013)

Lectures: “Memorials to Shattered Myths: Remembering Oklahoma City and Columbine,” New York, 2016; “Memorials to Shattered Myths: Vietnam to 9/11,” Brooklyn, 2016; “Encounters with Public Art: Conversations We Do (and Don’t) Have,” St. Louis, 2016; “Redefining Memorials: The Conflation of Heroes and Victims,” St. Louis, 2014

Upcoming Projects: Co-editor and contributor, *Museums and Public Art*, in contract; *Windshield Visions: Themes of the Road in American Art* - book and possible exhibition in development relating the road in American art to American road literature, film and music.

Eric Silver

MA 1971, Certificate in Museum Training

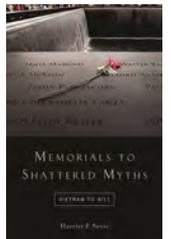
Primary Advisor: Colin Eisler

Mailing Address: 300 East 56th Street #33H, New York, NY 10022

Email Address: ericsilver125@gmail.com

Latest Position: Director, Lillian Nassau LLC

News: I am an appraiser on the popular PBS program, “Antiques Roadshow.” I have appeared regularly on the show since its beginning 20 years ago and will be participating this summer in the 21st annual tour. My specialty is sculpture and I



have discussed 19th and 20th century American and European sculpture. I have also been featured in special segments about American women sculptors at Brookgreen Gardens, the Saarinen House at the Cranbrook Academy, Modern Design at the Philbrook Museum, models of the Statue of Liberty at the New York Historical Society, and Worlds Fair items at the Wolfsonian Museum.

Evan D. Williams

MA 2012

Mailing Address: Box 856, Ithaca, NY 14851

Email Address: evan@evandwilliams.com

Latest Position: Principal, Evan D. Williams Fine Art Appraiser & Consultant, LLC

Publications: Interview with Jamaal Sheats (2015); *Ever Drifting: Anna Atkins and the Birth of the Photobook* (2014); *Lynda Benglis's Female Sensibility* (2014)

Lectures: "Bouncing in the Corner: Pulsatile and Vertical Time in the Works of Nauman and Reich," Pittsburgh, 2015; "The Art and Science of Communications Appraisal," Providence, 2014; "Laminaria Digitata: Anna Atkins at the Interstice of Science and Imagination," Oxford, 2013

Recent Honors & Awards: Certified Member, Appraisers Association of America, 2016

Upcoming Projects: "Both Into the Past and Into The Future: The Brummer Bifrons" (paper with Blair Apgar (MA, IFA)); "Art Appraisal 101" (workshop); *Panoramas* (photobook with poet José Perez Beduya)

News: Board Member, Ink Shop Printmaking Center, 2015; Exhibition Coordinator, "Art in the Heart," 2015

Reva Wolf

MA 1981, PhD 1987

Primary Advisors: Jonathan Brown, Robert Rosenblum

Mailing Address: Art History Department (SAB 108), State University of New York at New Paltz, 1 Hawk Drive, New Paltz, NY 12561

Email Address: wolfr@newpaltz.edu

Latest Position: Professor of Art History, State University of New York at New Paltz

Lectures: "Goya's Prints and Drawings" and "Portrait of Guillemardet," Dallas, 2015; "Folly and Madness: The Challenges of Translating and Interpreting Goya's Captions," London, 2015; "Goya and the British Portrait," London, 2015; "A Modern Dealer and her Artist Friends," New Paltz, 2015; "Cosmic Jokes and Tangerine Flake: Translating Andy Warhol's POPism," Hangzhou, 2016; Session Chair, "The Mystery of Masonry Brought to Light: Freemasonry and the Visual Arts from the Eighteenth Century to Now," College Art Association, Washington, D.C., 2016; "Goya and the Spirit of Freemasonry," American Society for Eighteenth Century Studies, Pittsburgh, 2016

Alice Zimet

MA 1974

Primary Advisors: Colin Eisler, Robert Goldwater

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

Email Address: alice@artsandbusinesspartners.com

Latest Position: President, Arts + Business Partners

Publications: *Print Atelier* (2015); *Artsy* (2015)

Lectures: "Making Work...Now What?" New York, 2015 and 2016; "So You're a Fine Art Photographer: Now What? Getting Your Work Out Into the Marketplace," Palm Springs, 2016; "Collector's Breakfast," New York, 2016; "Collecting Photography Bootcamp," New York, 2016; "Tips to Break Into the Photo Marketplace," New York, 2016; "A Peek Behind-the-Scenes: Inside Photo Galleries," New York, 2016

Recent Honors and Awards: Collector Profile/Featured in: *Art+Auction* (2014) and *Private Air* (2015)

News: We do advising and teach ongoing classes about collecting photography for beginner to advanced collectors (and would-be collectors). In addition, I advise and teach photographers how to get their work out into the marketplace. Anyone interested should email me at Alice@artsandbusinesspartners.com

I was recently appointed Chair of the Photography Collections Committee at the Harvard Art Museums. In addition, I sit on the board of the Magnum Foundation and am a member of the Acquisitions Committee of the International Center of Photography.

Other

Bruce Halston

MA 2015

Primary Advisor: Edward Sullivan

Mailing Address: 42 Sutton Street #2r, Brooklyn, NY 11222

Email Address: halston@nyu.edu

Latest Position: Collections Manager

News: I received a grant to finish my documentary film on Icelandic Fishermen, and will be departing in July. Check out my trailer at: www.bloodmemory.is

Margaret Oppenheimer

PhD 1996

Primary Advisor: Robert Rosenblum

Mailing Address: 22-70 27 St., #1A, Astoria, NY 11105

Email Address: margaretoppenheimer@verizon.net

Publications: *The Remarkable Rise of Eliza Jumel: a Story of Marriage and Money in the Early Republic* (2015); "The Woman Who Dueled with Aaron Burr . . . and Won," *Financial History* (2016)

Lectures: "Stephen Jumel: The Making of a Merchant," New York, 2015; "In a Coach and Four: Eliza Jumel in Saratoga Springs," Saratoga

Spring, 2015; "Madame Jumel Collects," New York, 2015; reading and talk, Daughters of the American Revolution, New York, 2016; «The Woman Who Dueled with Aaron Burr . . . and Won,» New York, 2016 (filmed by C-SPAN:<http://www.c-span.org/video/?403897-1/eliza-jumel-aaron-burr>); "That Elegant Country Residence: Eliza Jumel and Washington Heights," New York, 2016; "Eliza Jumel Uptown," New York, 2016; "The Remarkable Rise of Eliza Jumel: A Story of Marriage and Money in the Early Republic," New York, 2016

Claudia Pierpont

PhD 1988

Primary Advisors: Kathleen Weil-Garris Brandt, Colin Eisler

Mailing Address: 164 West 79th Street #7A, New York, NY 10024

Email Address: crp721@aol.com

Latest Position: Staff writer, *The New Yorker*

Publications: *Roth Unbound: A Writer and His Books* (2013); *American Rhapsody* (2016)

Rachel Stekson

MA 2013

Primary Advisor: Jean-Louis Cohen

Mailing Address: 1500 Locust Street #1605, Philadelphia, PA 19102

Email Address: rachelstekson@gmail.com

Latest Position: Owner, Dream Vacations

News: Since February 2015, I have owned a travel agency, Dream Vacations. We specialize in land tours, cruises, resorts, and independent travel. We also place a lot of emphasis on art-based trips. For more information, please visit www.TheWonderTeam.com or call (215) 817-8304.

Stephanie Stokes

Email Address:

coloradostokes@gmail.com;

Instagram:

#sstokesnyc

Publications:

Elegant Rooms that Work: Fantasy and Function in Interior Design (2013)

Upcoming Projects: I am preparing my second book on the subject of table tops and dining with friends across the globe.



Shalimar Abigail Fojas White

MA 2003

Mailing Address: Fine Arts Library, Littauer Center, Harvard University, 1805 Cambridge Street Cambridge, MA 02138

Email Address: shalimarwhite@gmail.com

Latest Position: Collection Development Librarian, Fine Arts Library, Harvard University

Doctors of Philosophy Conferred in 2015-2016

Claire Brandon

“Spaces of Art in the Exhibition Age: Italy as a Laboratory for Global Exhibition Paradigms since 1970”
(Alexander Nagel)

Robert Brennan

“Painting as a Modern Art: The Era of Giotto”
(Alexander Nagel and Marvin Trachtenberg)

Michael Chagnon

“The Illustrated Manuscript Tradition in Iran, 1040s/1630s-1070s/1660s: Patronage, Production, and Poetics in the Age of the ‘Fresh Style’”
(Priscilla Soucek)

Kim Conaty

“Mapping a Cultural Breakthrough: A Study of *Avalanche Magazine* (1970-76), the ‘New Forms of Art-Making’ and Emerging International Networks”
(Robert Slifkin)

Marina Daiman

“Rubens Remaking Rubens: Self-Repetition, Transformation, and Invention in Early Modern Art”
(Mariët Westermann)

Stephanie Lynn Herdrich

“John Singer Sargent: A ‘Modern Old Master’ and the Italian Renaissance”
(Robert Slifkin)

Amanda Kay Herrin

“Narratives of Origin in Netherlandish Art: Maarten de Vos and Late Sixteenth-Century Print Design as Visual Exegesis”
(Mariët Westermann)

Kate Elizabeth Holohan

“Collecting the New World at the Spanish Habsburg Court, 1519-1700”
(Jonathan Brown)

Brett Lazer

“The New World, the Basque Language, and the Power of Painting: the Art and Writing of Baltasar de Echave Orio”
(Jonathan Brown)

Mark Loiacono

“Out from the Shadows: Andy Warhol’s Abstractions”
(Thomas Crow)

Rebecca Skafsgaard Lowery

“Contingent Bodies: Art in and around Los Angeles, 1969-75”
(Thomas Crow)

Jeremy Ott

“Mortuary Practices in Late Antique Corinth”
(Thelma Thomas, Katherine Welch)

Claire de Dobay Rifelj

“Mediums and Messages: Collage and Narrative in Los Angeles in the 1960s and 1970s”
(Thomas Crow)

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“Horatio Coppola and Grete Stern: defining the Modern in Argentine Photography, 1930-1956”
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“Rome Year Zero: Continuity in Post-World War II Architecture and Culture in Rome”
(Jean-Louis Cohen)

Alexandra Suda

“The Making of Girona Martyrology and the Cult of Saints in Late Medieval Bohemia”
(Jonathan Alexander)

Susanna Temkin

“Un arte social y revolucionario (A Social and Revolutionary Art): Marcelo Pogolotti and the International Avant-Garde”
(Edward J. Sullivan)

Rashmi Viswanathan

“The Thuggee and the Faqir: Capturing Criminality in Early Colonial India”
(Finbarr Barry Flood)

Daniel Scott Williamson

“Modern Architecture and Capitalist Patronage in Ahmedabad, India 1947-1969”
(Jean-Louis Cohen)

Grace Dingleline Wood-Pickett

“The Lure of Albion: American Artists in England during the Transatlantic Gilded Age”
(Linda Nochlin)

Katharine J. Wright

“Your Art Here: Print Advertisements and Contemporary Art, 1964-1974”
(Thomas Crow)

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