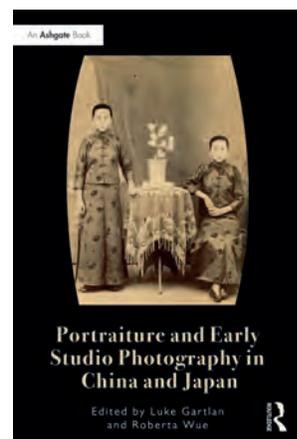
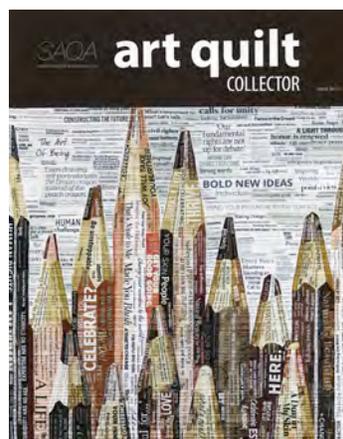
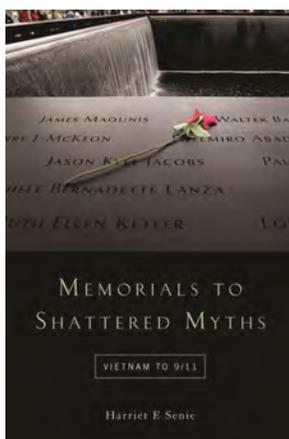
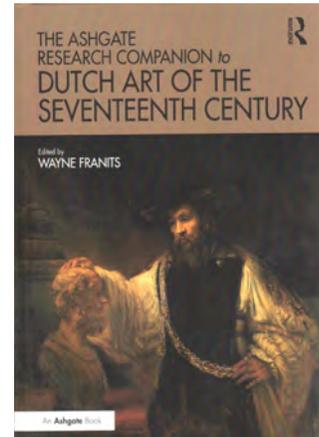
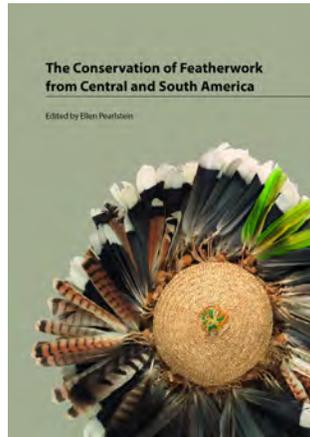
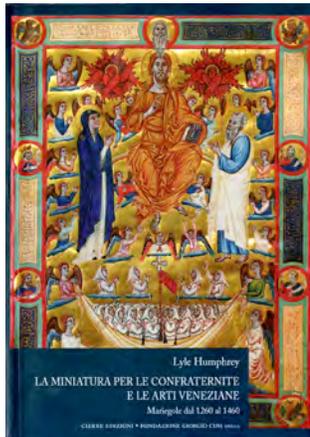
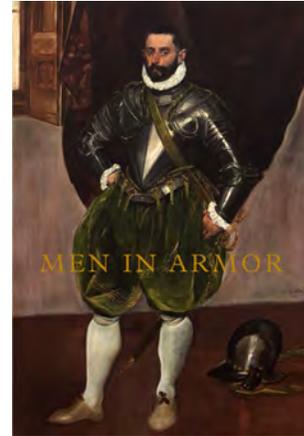
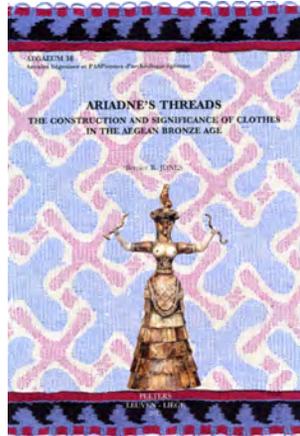
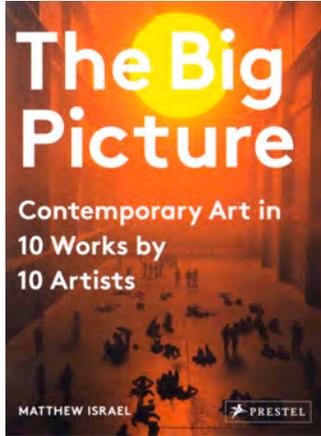




Alumni NEWSLETTER



Contents

From the Director	3	The Institute of Fine Arts in the Aftermath of the May 4, 1970 Kent State Killings	8	Alumni Updates	20
A Wistful ‘So Long’ to our Beloved and Admired Director Pat Rubin	4	Thinking out of the Box: You Never Know Where it Will Lead.	12	Doctors of Philosophy Conferred in 2016-2017	30
From Warburg to Duke: Living at the Institute	6	The Year in Pictures	14	Masters Degrees Conferred in 2016-2017	30
		Faculty Updates	16	Institute Donors	32

Institute of Fine Arts Alumni Association

Officers:

President

Jennifer Eskin
jeskin@riverdale.edu

Vice President and Acting Treasurer

Jennifer Perry
jpperrymason@gmail.com

Secretary

Johanna Levy
johanna.levy@nyu.edu

Advisory Council Members:

William Ambler
william.ambler@gmail.com
Susan Galassi
galassi@frick.org
Kathryn Calley Galitz
kathryn.galitz@metmuseum.org
Matthew Israel
matthew@artsymail.com
Lynda Klich
lklich@hunter.cuny.edu
Anne Hrychuk Kontokosta
anne.hrychuk@nyu.edu
Debra Pincus
debra.pincus@gmail.com

Committees:

Walter S. Cook Lecture

Jay Levenson, Chair
jay_levenson@moma.org
Yvonne Elet
Jennifer Eskin
Susan Galassi
Debra Pincus
Katherine Schwab

Newsletter

Martha Dunkelman
dunkelmm@canisius.edu
Connor Hamm, student assistant

History of the Institute of Fine Arts

Rebecca Rushfield, Chair
wittert@juno.com

Alumni Reunion

Alicia Lubowski-Jahn, Chair
alicia401@gmail.com
William Ambler

From the Director

Christine Poggi, Judy and Michael Steinhardt Director



From the Director
Christine Poggi

Having assumed the role of Director of the Institute of Fine Arts, I am delighted to express my gratitude for the warm welcome I have received. It has been a pleasure to begin working with so many wonderful individuals, including members of the faculty, board, administration, and staff, as well as students and alumni. I would like to offer special thanks to Patricia Rubin, the former Director, for her assistance with the transition process. I am also grateful to Edward J. Sullivan for accepting my invitation to serve as Deputy Director, a position that carries many important responsibilities. The Institute is indeed a very unique place, with a distinguished history and well-deserved reputation for excellence and innovation in the teaching of art history, conservation, archaeology, and curatorial studies. It is exciting to be able to work collaboratively with so many of you to support and expand existing programs and initiatives, as well as to revive or launch new ones.

I am pleased to announce that the Institute is currently rethinking the Curatorial Studies Certificate Program with curators at the

Metropolitan Museum of Art, the Frick Collection, Museum of Modern Art, and a diverse range of other museums. Although this process is still in an early phase, we are already able to offer a Curatorial Studies seminar this fall. Titled “Rethinking the British Decorative Arts Galleries at The Met: A Case-Study in Curatorial Practice,” this seminar allows students to analyze every aspect of the reinstallation of the British Galleries devoted to decorative arts and sculpture, scheduled to open at the Met in mid-2019. As we work toward a newly configured and truly exciting Curatorial Studies program, we plan to involve some of our alumni, given that so many of you have gone on to distinguished careers as curators and conservators, or as museum and gallery professionals. What are the most important issues and topics that such a program should address? If you are interested in sharing your thoughts, please contact me or Professor Sullivan.

In response to student interest, we are also in the process of establishing an online student-run, peer-reviewed publication. Students will have the ability to take an active role in publishing their scholarship in a respected journal, with a wide distribution. The online platform will allow students to explore a range of creative formats, and, we hope, to shorten the usual publication timeframe. Please stand by for the first issue!

Over the last few years, students have also had the opportunity to organize exhibitions in the Great Hall and Loeb Room. This is a very worthwhile initiative, which is currently overseen by Professor Robert Slifkin. In response to queries about possible collaborations from University Trustees, members of the Institute Board, and colleagues in various departments and schools at NYU, we will now have an expanded and more

varied program. It will include occasional collaboration and co-sponsorship of exhibitions, events, and performances with our colleagues across the University. Our students will continue to play a major role in all of the exhibitions.

One of the ideas I brought to the interview process was that of sponsoring a series of Institute Forums in which one or more Institute faculty members would organize a series of lectures, panels, a conference, or other events in collaboration with one or more colleagues from other departments, schools, or institutes at NYU. This first, experimental phase of the Institute Forum will last three years. Although it is too early to tell how this will work out in practice, I am optimistic that it will yield highly engaging discussions on topics of importance in the highly volatile world in which we live.

Some Institute students have expressed their interest in more occasions for informal, social gathering. To this end, we have begun to host a monthly happy hour on Friday afternoons. Alumni are warmly invited to attend this happy hour when they can. Bringing students, faculty, and alumni together in this way can strengthen our sense of community and it will give me a chance to talk with those of you I have not yet met. Please introduce yourself to me if you attend.

In order for the Institute to retain its preeminence in the training of art historians, curators, conservators and other arts professionals, we depend upon the engagement and generous support of our alumni. Your continued support allows us to think boldly and creatively about what is possible for the Institute, now and in the future.

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 Institute through recording oral histories and the collecting of archival documents.

A Wistful “So Long” to our Beloved and Admired Director Pat Rubin

Gertje Utley, '86

Celebrating Pat Rubin and her role at the Institute of Fine Arts is a great privilege and a very personal pleasure for me. But it is, of course, tinged with the sadness of having to acknowledge a future without Pat Rubin, at the end of her directorship at NYU's Institute of Fine Arts. And, although Pat will remain with us, teaching her specialty in Italian Renaissance studies, we will lose her touch of animating the intellectual life of the Institute. I am certain that you will all agree how much we appreciate and admire Pat, not only in her capacity as the Director of the Institute, or for her extensive scholarship and experience, but at least as much for being always cheerful, engaged and engaging, brightening the place with her infectious smile. You came away from every meeting with her, however short, revitalized by her vitality and spirit.

Pat came to the Institute with a most impressive curriculum vita. Her early years in Florence at La Pietra left their mark on her work, and Giorgio Vasari and Renaissance Florence became the main focus of her research and publications. She completed her studies at Yale, Harvard, and in London. Her PhD dissertation, *Vasari as Biographer*, was later published by Yale under the title *Giorgio Vasari: Art and History* (1989) and was the recipient of the Eric Mitchell Prize. In the following years she won awards, fellowships and grants for each one of her projects.

Pat taught, among other venues, at the Kunsthistorisches Institut in Florence, at Yale, and at the Courtauld Institute of Art. She served as acting Director of the Harvard University Center for Renaissance Studies, Villa I Tatti, as well as on several of its advisory committees. She has been a member of endless committees and editorial boards. Over the years, Pat has contributed in various capacities to innumerable projects in galleries and museums and organized and co-organized too many conferences, lecture series, and seminars to include here. She has supervised various PhD candidates, organized at least thirteen international conferences, and contributed to endless conferences and lectures over the years



Pat Rubin at Institute Alumni Reunion with Jonathan Brown, February 2017

in England, America, and Italy. Moreover, she has appeared almost yearly in programs on BBC2 and BBC TV.

She has published widely in books, catalogues and magazines. Her approach in her studies is interdisciplinary and fueled by her desire to understand the sources of her material. She is particularly interested in the history of collecting as well as in modes of visual perception. Her study on Vasari's *Lives* made her focus in particular on rhetoric, invention and the meaning of history. In 1999 she co-curated, with Alison Wright, the exhibition *Renaissance Florence: the Art of the 1470s* at the National Gallery in London. She followed that with *Images and Identity in Fifteenth-Century Florence* (Yale University Press, 2007).

Before coming to New York and NYU's Institute of Fine Arts, she served in London not only as the Deputy Director of the Courtauld Institute, but also as the founding leader of its Forum of Art Research, "one of the world's most highly regarded advanced research programs in art history."

The list of all her accomplishments, publications, and honors is truly too long to include here. I only mention what she herself identified as the greatest honor she ever received, a Festschrift of essays by her Courtauld Institute students, "*Une insalata di più erbe*": Festschrift for Patricia Lee Rubin (2011).

It is with this dizzying background as scholar, teacher, and organizer of international conferences that Pat came to the Institute of Fine Arts as Judy and Michael Steinhardt Director in September 2009. Her first impressions about the Institute came from alumni who told her about the tough academic climate that was propagated by an aging corpus of elderly European professors. But they also admitted to having benefitted from the vital impact of the unparalleled education they received there.

Pat credits the Institute's unique geographical situation, outside and quite removed from the main campus of NYU, for allowing far greater interaction with the life of the city

than if it were part of a normal campus. And yet, while the city thus becomes the wider campus, this dispersive interaction with the city encourages at the same time a more intensive communication within the Institute and among the faculty.

Under Pat's leadership the Institute has indeed changed. She brought it life and unbounded intellectual vitality. From a rather dour if serious and respected academic institute it has become a vivacious forum, a place where ideas of the strictest intellectual standards are exchanged and scholarship of the highest order is produced. I recall the old days when we got dressed up for the four or five yearly public lectures. Now there are almost as many lectures every week, addressing the various disciplines, and aimed at the student and alumni body as well as visiting scholars. Pat understood the situation of the Institute to be that of a research institute that needed to open up and create a wider, more inclusive conversation, which she felt was lacking when she arrived.

From her beginning as the head of the Institute she has been recognized as an active supporter of student and faculty interests. She also found that not enough attention had been paid to the alumni. She started by upgrading the alumni database and managed over the years to get far greater involvement from alumni. Their participation in fundraising is now among the largest among NYU alumni. In fact in May 2016 the Institute stood out as number one amidst the entire NYU community in percentage of alumni participation in donations.

Pat also realized that to be part of and leading a teaching institution you had to be teaching yourself. Her position as director, however, allowed her time for only one seminar a semester. While she admits the difficulties of teaching, she also profoundly relishes the joys that it brought her. Getting to know her students, who were a mix of art history MA and PhD students, as well as conservation students, widened her universe. Teaching for her affords a unique experience among

professions, that of meeting new people that share your interests, as students become friends and colleagues.

This experience was particularly intensive with those students, ten each year, selected half among art history and half among conservation students of the Institute, who came to join her for two weeks each freezing January at La Pietra in Florence. This sojourn was an extremely illuminating experience for all involved and gave students the opportunity to investigate the understudied treasures of La Pietra.

Under Pat's leadership many new initiatives have been launched at the Institute. To name but a few: she has vitalized and activated the student body and encouraged, for example, the program of exhibitions that animate the big hall in our building. She has encouraged class trips and academic group travel as well as small alumni events such as receptions in homes of alumni to encourage opportunities for intellectual exchange. She was the driving force in the installation of our online media, which allows lectures to be archived and easily accessed electronically.

Pat has also totally changed the academic study program into two separate avenues,

the MA and the PhD studies. And she has made it possible, through new ways of raising funds such as the Connoisseur Circle, that the schooling of the PhD students is totally funded.

Besides all of that and much more than can be mentioned here, Pat continues to be a brilliant scholar and has just finished her work on yet another publication. Its title, as I see it, reveals a lot about the spunkiness of her brilliant mind: "*Seen from Behind: Perspectives on the Male Body and Italian Renaissance Art*" (Yale University Press, 2018).

Pat is now embarking on two consecutive years of sabbatical. She is off to Florence where she will put the finishing touches on her upcoming lecture, "Victoria and Women Writers on Art." And she will be figuring out what her next important project shall be. We will miss her, the sound of her cheerful laughter and so much more, but are looking forward to her return to the Institute in a professorial capacity. Until then, we wish her the most rewarding time and a great step forward in her brilliant career. As she says herself: "The great thing about being an academic is that it is an ever expanding universe."



Pat at New Alumni Toast, with Jenny Eskin at right, May 2017

From Warburg to Duke: Living at the Institute

Cecil L. Striker, '68

“Would you be interested in replacing me as resident student? Craig Smyth suggested that I ask you.” The question came from my friend Wayne Dynes, who was about to leave for Rome to take the position of translation editor at the *Encyclopedia of World Art*. The year was 1958 and the Institute was still in the Warburg house at 17 East 80th Street.

I had only a vague idea about the duties of resident student and Wayne described it briefly. It is not very demanding, but you are essentially on-call anytime. The main tasks are recruiting and instructing receptionists about the operation of the telephone switchboard. It was an old type with plugs on wires to connect to the extension telephones. You must also recruit and supervise the slide machine operators and check that there are always spare bulbs for the four projectors in each classroom. This was at the very beginning of the change from large glass slides to 35mm. This task required a daily check in each of the classrooms and then there were miscellaneous odd jobs, such as buying the bottle of sherry to celebrate the successful oral defense of theses. In return for this, you were given a small bedroom in the Institute. As if to encourage me, Wayne mentioned that the position in the past had been held by such prominent graduates as Fred Hartt and Creighton Gilbert.

I was sold. I went to see Craig Smyth to thank him for suggesting me, and he seemed very pleased with my acceptance. One week later, I moved from my shared apartment on West 81st Street into the Institute bedroom. The room was very small, just large enough for a bed and chest of drawers. It probably had been a closet. Fortunately, just two weeks after I had moved Craig Smyth suggested that I could move into the “Rumpus Room.” This was a vast room, occupying most of the top floor of the house, and was furnished with a large couch, chairs, and tables, possibly left by the Warburgs. Walter Cook had used it as his office for many years and his desk was there, but he no longer came to the Institute, and the room had been unused for years.

It took some time to adapt to the living conditions and feel comfortable with them.



The Warburg house at 17 East 80th Street, home of the Institute from the 1930s until 1959.

Just learning where the light switches were and how to move around in the building after dark was the first task. There was a small refrigerator in a back room of the ground floor, which was used by all of the students. So I found it best to take most of my meals at nearby restaurants. Within several weeks I began to enjoy the pleasure of having the

building to myself in evenings after closing time. All of the books in the small Institute library were there, and there was never a problem finding a quiet place to study. I could even carry my typewriter around and take notes with it, impossible, of course, during the day. And occasionally I invited friends to join me for a drink in the Rumpus Room.

Doing the tasks of resident student became, after several weeks of learning, quite easy and routine. It also brought the pleasure of getting to know—and being known by—all of the faculty. From time to time I was also asked to show visiting lecturers around, and I was often the first person to whom new students came with various practical questions or problems. Almost from the start I became friendly with Craig Smyth and I would later become his research assistant. This friendship continued through my entire later career.

But this position would be completely changed with the offer to the Institute of the James B. Duke House. I was involved with the move from the very beginning. My first visit to the house was with Craig Smyth when he was being shown around by Doris Duke,

by no means his first visit, but his first with her. Then, for many months thereafter I was a general errand boy. The greatest pleasure in this was helping Robert Venturi, who had been chosen architect for the transition through his acquaintanceship with Richard Krautheimer during the previous two years at the American Academy in Rome. This was Venturi's first job. My friendship with him would be revived when years later I was appointed at the University of Pennsylvania.

While there were no significant modifications made in the Duke House building in adapting it to the needs of the Institute, the move was a major job. The main task of Venturi was designing and installing the book shelving in the separate study rooms and partitioning off the faculty offices

attached to them. Venturi was scrupulously careful that none of these modifications damage the original decoration of these rooms. The biggest job was moving the books and the slide room, and acquiring the furnishings for the offices and study rooms. When the move was complete I was offered as my bedroom the southeast corner room on the third floor. All other rooms on the third floor were faculty offices.

Moving to the Duke House made little change in my living arrangement. One difference was the infra-red security system installed on the main floor. This was turned on every evening at closing time, which required me to enter or leave the building by elevator to the basement and to use the basement door. The amusing twist to this happened almost every time I took a taxi home to the Institute at night. When the cab stopped in front of this building I was almost always asked by the driver in amazement, "Is this your home?!" And I would always reply, "Yes." Then I would wait till he was gone before retreating inelegantly down to the basement door. Even though the main floor was off-limits to me at night, I could still use the second floor study rooms.

My responsibilities in the Duke House were little changed by the move. The receptionist still had to learn the old type switchboard, and we were still dealing with four projectors in each classroom. The large glass slides would be given up only later in favor of 35mm slides. PowerPoint was still unknown.

At the end of spring semester 1960 I prepared to leave on a Fulbright to Germany, and I asked Craig Smyth if he wanted me to look for a replacement. "I'm sorry," he said. "We must use your room for a faculty office. I hope we will survive without a resident student."



A gathering of Institute students and faculty at 17 East 80th Street

From the Institute of Fine Arts Oral History Archive: The Institute of Fine Arts in the Aftermath of the May 4, 1970 Kent State killings

By *Rebecca Anne Rushfield, '80*

Last year, the *IFA Alumni Association Newsletter* published an excerpt from Professor Colin T. Eisler's February 23, 2008 oral history interview conducted by Alison West. He spoke about the reactions at the Institute to the May 4, 1970 killing by National Guardsmen of four unarmed Kent State University students who were protesting the United States bombing campaign in Cambodia. Other Institute faculty and alumni have also spoken in interviews about that extraordinary time in the life of the institution.

The late 1960s and early 1970s were a time of great trauma and upheaval in America

as in most of the world. Until the Kent State killings, however, the Institute of Fine Arts was removed from the greater part of that unrest. In a June 30, 2016 telephone conversation, Richard (Dick) Stone remarked that the Institute was very remote from the massive Midwest universities and even from the rest of New York University and, as a graduate student here, he was rather separated from the world. He didn't have much to do with the Vietnam War protests going on around the United States and didn't see much evidence of student uprisings at the Institute. In a May 31, 2016 interview, Betsy Rosasco admitted that before May 4, she had been caught up in her studies at the Institute and had never been to a protest rally or march. She hadn't even

voted in the Presidential election, "feeling that a choice between LBJ's vice-president and the Republican candidate was unpalatable."

In some ways, the Institute had not entered the 1960s. In a June 7, 2016 email, Barry Craig observed "that most male students wore suit and tie and most women students seemed dressed ready for the Ball or some other formal occasion. I began to deliberately dress down. I remember turning up to Stella Kramrisch's class on 'Images of Shiva' dressed in a pair of jeans with a big red patch on the arse, no shirt and New Guinea dogs' teeth necklace; sat under a spotlight in a yoga posture ..." Institute students did not participate in the student uprisings of



March on Washington, May 9, 1970 (from Smithsonian.com, January 17, 2017)

the late 1960s. In a June 6, 2016 telephone conversation John Hunisak said, “students at the IFA had shown no political leanings nor had protested the Vietnam War.” In a May 28, 2016 email, Anita Moskowitz concurred, saying that “most IFA students, as far as I can recall, were not especially active politically.” She was the exception as during her years at the Institute she became a draft counselor, training at Berkeley during the summer and Columbia University during the year. Not surprisingly, she did her counseling out of an office at Columbia University and not at the Institute.

John Hunisak felt that the killings at Kent State shocked the Institute’s students and transformed them overnight. Barry Craig remembered being insistent that the students at the Institute should express concern over the killings at Kent State. He “got hold of some pamphlets or other literature generated by students at the Washington Square campus and/or Columbia University [where he was taking a course] and posting that up around the Institute building.” He also—although he is “not entirely sure whether or not the other thing I did was concurrent with the reaction to Kent State”...“went up to the Harlem HQ of the Black Panthers and asked them for literature I could put around the Institute. They were understandably a bit suspicious of me but gave me stuff which I did put around the Institute.”

In the days after the killings, the Institute held many meetings, sometimes during the day and other times in the evening. John Hunisak recalled that “when there were many people who wanted to attend, they took place in the lecture hall. When there were fewer people, they took place in the Seminar Room.” Some Institute traditions were inviolable as he also said that “the weekly Friday afternoon tea was held after one of the [daytime] meetings.” He continued that “many of the faculty (except those who were needed downtown) attended the first meeting. At that meeting, Alexander Soper got up and said that they were all fools and that if they wanted to get shot, they should join the barricades. He was the only person to speak against overt political action.”

In a November 19, 2016 email, Joyce Hill Stoner wrote that she “was in the group when all the Conservation students and upstairs ARTH students were called into the lecture room on the first floor where everyone was horrified at Kent State. My most vivid memory was stuffy, distant Jose Lopez Rey shouting ‘we must not let them get away with this. We must do something’—and suddenly being very human.”

At this time, Robert Goldwater was Acting Director of the Institute while Craig Hugh Smyth was on leave at the Institute of Advanced Studies in Princeton. Smyth

was relieved not to have had to deal with this situation. In a May 15, 1992 interview conducted by Richard Candida Smith for the Archives of American Art, Smyth stated, “It was Robert Goldwater who was in my place for that semester, and he dealt with it. As Richard Krautheimer said, ‘I never knew the depth and wisdom of that man until that moment.’ He was absolutely superb. Whether I could have done it, I have no clue.” Thinking about Goldwater’s response to the student activism, in a June 9, 2016 conversation Günter Kopcke said that “Robert Goldwater had great sympathy for students. He was thoughtful and fair-minded.” Barry Craig recalled “having a discussion with Robert Goldwater about all this stirring, and while he expressed a preference for a more measured response than I was demonstrating, he didn’t censure me.” However, not everyone felt that Goldwater had handled the situation with sensitivity. Colin Eisler remembered Goldwater telling the students that “they had no right whatever to share any political feelings” and the students being devastated by this.

Betsy Rosasco remembered Goldwater running the meetings. “They talked and talked about whether or not to go on strike, and when it had been decided to suspend classes, they discussed other actions that might register a protest. Professor Eisler was in favor of the strike. Professor Lavin said that

continued on page 10

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

Aftermath of the May 4, 1970 Kent State killings (continued)

he would give money to purchase books that the students could read about how the U.S. got into Southeast Asia. The older, German professors (Krautheimer, von Blanckenhagen) felt that the Institute should go on with classes.”

Günter Kopcke had been at the Institute for just a year and felt “like a student among all the important faculty.” He recalled that, for a few days, classes were cancelled and meetings took place on a daily basis. Anita Moskowitz recalled “all of us in Marvin Trachtenberg’s seminar deciding not to attend class but rather to join a protest outside on Fifth Avenue between the Institute and the Met, carrying signs and chanting.” However, not all classes were cancelled. In a May 2016 email, Martha Dunkelman wrote, “I was taking a seminar with Irving Lavin—one on the sculpture of Michelangelo, I believe—and he chose not to cancel the class. As we began, he said, his voice choked, that he felt to shut down the study of the humanities would be a terrible way to protest. I agreed with him then—I now think I was wrong. Most members of the seminar attended, even though some of our fellow students outside the room were angry—the door was rattled at least once or twice.”

As this took place at the very end of the academic year, Betsy Rosasco recalled that students were given the option whether to take their final exams. She did not take Professor Fahy’s exam, but took Professor Rosenblum’s exam which was one slide comparison between *The Raft of the Medusa* by Gericault and *Liberty Leading the People* by Delacroix. She “wrote and wrote and got the only A+ of her career.”

Many of the students whose classes were cancelled stayed away from the Institute. Others came to attend the almost daily meetings. Martha Dunkelman recalled that “the building was filled with angry energy as everyone tried to figure out what to do.” One thing the students did was hang a banner and/or a black crepe bunting on the building. In a June 29, 2016 email, Colin Eisler

wrote, “There is a bit of confusion between the banner and bunting. The words ‘We remember Kent State’ were written in white on black banner and hung on the building, probably across the upper front so it could be seen. I do not recall bunting, but this too may have been present.” Betsy Rosasco recalled that the students hung black crepe on the building’s balcony, although she couldn’t recall who did the physical work of hanging it. John Hunisak spoke of “artfully draped black bunting hanging from the balconies on both the Fifth Avenue side and the 78th Street side” and said that it remained up at least until May 10. On the other hand, Nanette Solomon concurred with Colin Eisler that a banner in support of the students at Kent State was draped out of the building and visible from Fifth Avenue. She said that after a day or two the students were ordered by the Institute board to take it down. No one seems to have photos of the bunting or banner. As Betsy Rosasco pointed out, unlike today when almost everyone has a decent camera on his or her phone, most people then did not have good cameras to use to document such things.

Besides hanging the banner/bunting in a gesture of mourning and support, what else did Institute students do to protest the killings at Kent State? According to John Hunisak, they floated lots of ideas, but the only one that came to fruition was renting a bus and going to Washington, D.C. for the huge rally that was planned for Saturday, May 9. According to a May 10, 1970 article in *The New York Times*, on May 9, “between 75,000 and 100,000 people, drawn mostly from the nation’s campuses, demonstrated peaceably near the White House.” John Hunisak and Betsy Rosasco were among them.

John recalled that Institute students, being Institute students, “were formally dressed in order to show that they were responsible citizens whose voice should be heard.” Betsy noted that the Institute students “did not look like the other groups” and remembered John wearing a light colored three-piece suit “like Bernard Berenson.”

The Institute students who had not been to prior anti-war rallies were given advice by seasoned protesters. John recalled that two NYU undergraduate students who joined them on the bus explained to them what to do if they got arrested or beaten up. He was “told that if they got hit on the head, they would be alright, but it might bleed a lot and they should apply pressure.” Betsy recalled that when the bus parked near the Lincoln Memorial, rally organizers got on and “told everyone to write two phone numbers for Legal Aid on their arms in case there was trouble and they got arrested (and lost their belongings in the melee).” John remembered that there were thousands of people in Washington and that the whole Mall was filled with people, but there were no speeches and no program. “Just all of the people milling around.” After a while, with nothing happening, he went to the National Gallery to look at art. Betsy recalled that the day was very hot, so hot that all of the Institute students left the rally “drifting away in little clusters—and ended up in the National Gallery to look at art. The friendly guard inquired about the telephone numbers written in ballpoint pen the length of their arms, which they apparently hadn’t seen on other museum visitors that day.”

The May 1970 political activism and involvement at the Institute was intense but it was short lived. Jay Levenson, who entered the Institute in September 1970, wrote in a May 26, 2016 email that by that time, “the spring protests weren’t a current subject.” And later in the 1970s when Shelley Zuraw was a student in Professor von Blanckenhagen’s class, there was a clear lack of political interest among students. In a May 1, 2017 interview she noted that Von Blanckenhagen in speaking about Julius Caesar referred to him as “a traitor to his class.” And then said something on the order of ‘Like, of course, that great American President’ [meaning Franklin Delano Roosevelt]. She believes that she “was actually the only person in the room—and it was a small room filled—who knew what he was talking about.”



Where to find the Institute on the Web

IFA Website: <http://www.ifa.nyu.edu>

On the website:

- 1 Click ***Community***, and then ***Alumni*** and find further links to alumni achievements, alumni in the news and the alumni mapping project.
- 2 Click ***About***, which takes you directly to many Institute social media sites, including:
Facebook Twitter LinkedIn Vimeo Instagram

Sign up for the Institute email list at: nyu.edu/gsas/dept/fineart/maillinglist.htm

Explore the extensive library of videos of lectures and events at the Institute at: <https://vimeo.com/ifa>

Subscribe to the Duke House Diaries Email publicaffairs.ifa@nyu.edu with “Duke House Diary” in the subject line and request to be added to the list.

Thinking Out of the Box: You Never Know Where It Will Lead

By Alice Sachs Zimet, '74

It seems that I've always had a knack for getting in early. Not only did I begin assembling a collection of photography in the mid-1980s when the market was still nascent, but I also pioneered the first arts sponsorship program in a commercial bank at The Chase Manhattan Bank, where I was Director of Cultural Affairs.

For as long as I can remember, I was immersed in and surrounded by art. My parents celebrated each of our births with the purchase of artwork. My two sisters were given a Paul Klee and two Lautrec lithographs, respectively. I was given a suite of 13 Pierre Bonnard lithographs consisting of the entire set from "Quelques Aspects de la Vie de Paris." Moreover, this was not the beginning of my family's involvement with the art world. My mother, like my two sisters and me, majored in art history. A medievalist, my mother began collecting as soon as she graduated from college, and upon her marriage, was gifted a work of art by my great uncle, Paul Sachs, who served as the Associate Director of the Fogg Art Museum and is known for having developed one of the earliest museum studies courses in the United States. Enriched by the stories of my art-enthusiast family, I learned at an early age that art history wasn't just about looking at art on the walls. Art remained a constant presence and great influence in my life.

Pioneering my own future in the arts, I pursued an education at Syracuse University where I received a Bachelor of Arts in Art History (with a year off to study at the Sorbonne in Paris, where my grandfather lived). After graduating, I began a summer internship at the Metropolitan Museum of Art, which, at the end of the summer, led to a position running the summer internship programs. This occurred while I pursued my Masters across the street at the Institute. During this internship, I worked in the Education Department rather than a curatorial department, and my fascination with the field of museum education soon flourished. (Another example of getting in early and

thinking out of the box occurred with my interest in Museum Education in the mid-1970s.) My interest in the arts next led me to a job at the American Federation of the Arts. After a grant from the National Endowment

of the Arts ran out, I realized I wanted to pursue a career in philanthropy given my interest in working with non-profits. A quick sideline along the way led me to intern at the International Center for Photography.



Although ICP has changed since my days as an intern, I have been involved ever since (40 years) as a Chase funder, fundraising consultant, on the school faculty, and as a member of its Acquisitions Committee. ICP has probably influenced me more than anything else, as it provided the awareness of the power of photography.

By 1979, I found myself at The Chase Manhattan Bank where I stayed for the next 20 years, hired the day I was interviewed. I plugged away in the Rockefeller-run bank's philanthropy office, convincing conservative corporate management to pledge money to everything from the arts to the AIDS crisis. After seven or so years, I moved to the Marketing Department and quickly pioneered a role as Director of Cultural Affairs, establishing the bank's first corporate sponsorship program. Though now *de rigueur*, this type of program was practically unheard of at the time. From the mid-1980s and throughout the 1990s, I increased the bank's involvement in the arts, where my corporate sponsorship program "did good and did business," generating over a billion dollars in new assets under management and another billion dollars for other areas within the bank (across 14 countries and 20 U.S. cities).

While I was running Cultural Affairs, my boss gave me a very small annual bonus. And thus began my foray into collecting photography. My first acquisition came in the mid-1980s with that initial bonus. While attending an exhibition at the Parrish

Art Museum (with Sam Wagstaff who had lent a portion of his collection), I found what would be my first purchase: Andrew Bush's *Columbines*. Only I couldn't stop at one. Already demonstrating that common collector's affliction – an insatiable appetite for art – I purchased a second piece by Bush, *Studio Kirchen*, to pair with the first. In retrospect, I now realize that was the initial seed of a manic collector.

I left Chase in 1999 and founded my own consulting group, Arts + Business Partners, offering workshops and specialist advisory services in the area of corporate sponsorship, working with arts groups on how to find sponsors as well as with sponsors on how to create more strategic partnerships. Leveraging decades of "insider knowledge," I am a "fundraising therapist," helping both partners create mutually beneficial collaborations.

More recently, my passion for photography has created a springboard to offer workshops and advisory services for nascent to seasoned collectors as well as for photographers looking to get work out into the marketplace. As a collector, I share my insights through workshops and 'bootcamps,' which encompass classroom sessions as well as behind-the-scene visits out in the field to galleries, auction previews, art fairs and private collections. My aim is to empower others to gain the confidence to buy smartly and to help photographers get work out into the marketplace. Without realizing it, just like my great-uncle Paul, I believe in object-based

learning and am enthralled with teaching. As I always say about collecting, I don't tell people *what* to buy but *how* to buy. Decades spent collecting photography has taught me that you should always buy with your heart, and not your ears because somebody told you to.

Today, I continue to be immersed in the photography world: as chair of the Photography Collections Committee at the Harvard Art Museums; as a member of the Acquisitions Committee at ICP; and as a board member of the Magnum Foundation. I am proud to say that several collector profiles have been published including Art + Auction, Artsy and Private Air magazine. I'm also an Adjunct Professor at NYU's Steinhardt School of Education, Graduate Program, Arts Administration, where I teach classes on corporate sponsorship.

At the Institute in the mid 1970's, it was not easy to stand up for what one believed in and think out of the box. My fellow students were on track to become professors, curators and specialists. However, I found myself interested in the nascent field of museum education as well as nonprofit administration. While not always easy to go against the flow, Institute professors were always supportive... indeed, they gave me the confidence to believe in what I wanted to do.

So I say, go with your instinct and think out of the box. You never know where it will lead.

The Year in Pictures

Alumni Reunion, February 17, 2017

Photo credits: Lisa Hoang, Conley Lowrance



Alumni gathering in the Great Hall of the Institute



Alumni in the Loeb Room of the Institute



More alumni celebration



Alumni Advisory Council member Susan Galassi

Walter W.S. Cook Annual Lecture, April 26, 2017

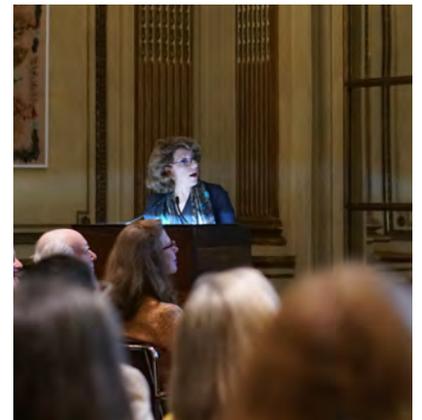
Photo credits: Nita Lee Roberts



Professor Colin Eisler introducing the lecture



Alumni Association President Jenny Eskin, speaker Nadine Orenstein, and Cook Lecture Committee Chair Jay Levenson



Nadine Orenstein, speaking on "Hercules Segers and Rembrandt, the Eccentric and the Traditionalist"

New Alumni Toast, May 15, 2017

Photo credits: Nita Lee Roberts



New alum Katherine Ann Halcrow between her proud parents



New alums Toasting



Director Pat Rubin and Alumni Advisory Council President Jenny Eskin congratulating new alums



Professors Shelley Rice, Meredith Martin, and Michele Matteini

Student-Alumni Happy Hour, April 2017

Photo credit: Katherine Halcrow



Tessa Dikker, Cultural Officer, Netherlands Consulate General, and Professor Haverkamp-Begemann



Faculty Updates

Miriam Basilio

Associate Professor of Art History and Museum Studies

Publications: Now in paperback, *Visual Propaganda, Exhibitions, and the Spanish Civil War* (2013/2017); “‘First Win the War!’ Kati Horna, Gendered Images, and Political Discord During the Spanish Civil War,” in *Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press* (2017).

Special Lectures: Panel with Juan José Lahuerta on Paula Barreiro Lopez, *Avant-garde Art and Criticism in Franco’s Spain*, Barcelona, 2017.

Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

Publications: Co-editor and contributor, *Painting in Latin America: 1500-1800* (2016); *In the Shadow of Velázquez: A Life in Art History* (2014).

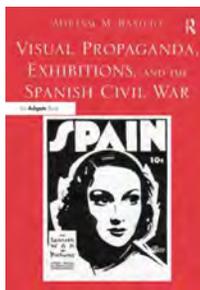
Special Lectures: “Conversations and Round Table with Pierre Rosenberg,” Paris, 2015

News: Retiring on August 31, 2018, after 43 years at the Institute, having supervised around 40 doctoral dissertations.

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

Publications: *Architecture, Modernité, Modernisation* (2017); “Lissitzky’s ‘Amerikanizm,’” in Eszter Steierhoffer, ed., *Imagine Moscow: Architecture, Propaganda, Revolution* (2017); “Le Corbusier après Le Corbusier: de l’inachevé à l’inconstructible,” in *Le Corbusier, l’œuvre à l’épreuve de sa restauration* (2017); “Ordre et destin de la villa urbaine,” in *Atelier Kempe Thill, Villa urbaine* (2017); “Auschwitz, miejsce wielopozemysłowe,” *Autoportret* (2017); “Retour d’Amérique: pages d’écriture russes,” *Europe* (2017); “Le ‘Grand Paris’ et l’urbanisme des métropoles modernes,” in Julie Corteville, Marie-Pierre Deguillaume, eds., *Aux origines du Grand Paris, 130 ans d’histoire* (2016); “Amérique/Europe: le transfert à l’œuvre,” in Giovanni Careri, Georges Didi-Huberman, eds., *Hubert Damisch, l’art au travail* (2016);



“W comme Wunderkind,” in Nathalie Kagan-Régner, ed., *Kagan Architectures 1986-2016* (2016); “Afterwords, or the Encyclopedic Temptation,” in Salomon Frausto, Tom Avermaete, eds., *Lexicon n. 1. On the Role of the Architect* (2016); “Ginsburger, Roger” and “Le Corbusier,” in Evelyn Brockhoff et al., *Akteure des Neuen Frankfurt, Biografien aus Architektur, Politik und Kultur* (2016); “Un internationalisme toujours critique,” in Nuno Grande, ed., *Les Universalistes, 50 ans d’architecture portugaise* (2016); “Il progetto di architettura e la scuola,” *Architettura civile* (2016); “Anatomia del libro di architettura,” *Domus* (2016); “La maison atelier de Jean Lurçat,” *La Lettre de l’Académie des Beaux-Arts* (2016); “Architecture without capital letters,” *Álvaro Siza 1995-2016, AV Monografias* (2016); “Nouveaux réacs, vieux réacs et ignorants de toujours,” *d’Architectures* (2016); *Paris-Londres* (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).

Special Lectures: “Building a New New World: Amerikanizm in Russian Architecture and Urban Design,” Austin, 2017; “La Seconde Guerre mondiale, ou le grand recyclage,” Lille, 2017; “Frank Gehry, dai schizzi all’oleografia,” Turin, 2017; “Memory Erased/Regained: Marseilles at War,” Rome, 2017; “L’invenzione di Frank Gehry,” Rome, 2017; “Les lectures de Frank Lloyd Wright, de l’Atlantique à l’Oural,” Paris, 2017; “Le Grand Paris en projet, 2007-2016,” Astana, 2016; “La ville du futur: un brève historique,” Astana, 2016, and Almaty, 2016; “Le Corbusier et le paysage,” Almaty, 2016; “Le patrimoine moderne: aperçus Est-Ouest,” Almaty, 2016; “Le Corbusier, aventures à Moscou,” Chymkent, 2016; “Architetti e politici; alleanze e malintesi,” Mantua, 2016; “Architecture in Uniform, War as a Creative Force,” Daejeon, 2016; “Architectural Imagination, from the Primitive Hut to Modern Housing,” 2016. “The Art of Zigzag: Le Corbusier’s Politics,” Cambridge, MA, 2016; “Architecture entre France et Italie: trente ans après,” Nancy, 2016; “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.

Recent Honors & Awards: Officer in the Order of the Arts and Letters, Paris, 2016; Borromini Chair, Accademia di Architettura, Università della Svizzera italiana, 2016-17; 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.

Finbarr Barry Flood

William R. Kenan, Jr. Professor of Humanities

Publications: “A Turk in the Dukhang? Comparative Perspectives on Elite Dress in Medieval Ladakh and the Caucasus,” *Proceedings of the Société Européenne pour l’Étude des Civilisations de l’Himalaya et de l’Asie Centrale* (2013/2017); “Idol Breaking as Image Making in the ‘Islamic State,’” *Religion and Society: Advances in Research* (2016); “Eclecticism and Regionalism: The Gwalior Qur’an and the Ghurid Legacy to Post-

Mongol Art,” in Eloïse Brac de la Perrière and Monique Burési, eds., *Le coran de Gwalior. Polysémie d'un manuscrit à peintures* (2016); “‘God’s Wonder’: Marble as Medium and the Natural Image in Mosques and Modernism,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (2016); “The Flaw in the Carpet: Disjunctive Continuities and Riegl’s Arabesque,” in Gülru Necipoğlu and Alina Payne, eds., *Histories of Ornament: From Global to Local* (2016); foreword to Kathleen James-Chakraborty, ed., *India in Art in Ireland* (2016); “Animal, Vegetal and Mineral: Ambiguity and Efficacy in the Nishapur Wall-Paintings,” *Representations* 133 (2016).

Special Lectures: “The Relic as Image: Prophet Aura in an Age of Technological Reproducibility,” in “Bilderfahrzeuge: Aby Warburg’s Legacy and the Future of Iconology,” London, 2017; “Islam’s ‘Image Problem’: A European History,” in “Art and Politics,” Milan, 2017; “Not at Home? Object Lessons from Anomaly,” Keynote lecture in symposium “Not At Home,” San Francisco, 2017; “Amplifying Aura? The Prophetic Sandal in the Ages of its Technological Reproducibility,” Stephen E. Ostrow Distinguished Visitor in the Visual Arts, Portland OR, 2017; “From the Champs-Élysées to Cairo: Jacquemart’s Lions and Iconoclasm as Anti-Colonialism,” Paris, 2017; “Architecture as Archive: Indian and Islamic Connections in Medieval Ethiopian Architecture,” Hadassah and Daniel Khalili Memorial Lecture in Islamic Art and Culture, London, 2017; “Does Islam Have an ‘Image Problem’? Perspectives from European History,” Mumbai, 2017; “Turning Turk? Islamic Textiles and Islamicate Dress in Medieval Georgia and Ladakh,” with Irina Koshoridze, Mumbai, 2017; “A Forgotten Cosmopolis: Art and Identity in ‘Arab’ Sind (800-1000),” Karachi, 2017.

Recent Honors & Awards: 2016-2018 American Council for Learned Societies Collaborative Research Fellowship, with Prof. Beate Fricke, UC Berkeley; 2015-16 Fellow of the Wissenschaftskolleg zu Berlin (invited); 2014 Iris Foundation Awardee for Outstanding Scholarship in the Decorative Arts, Design History, and Material Culture.

Current Research: Islam and Image: Polemics, Theology and Modernity: A transhistorical exploration of the ‘prohibition

of images’ (Bilderverbot) as a perceived characteristic of Islamic cultures. Based on both empirical and theoretical approaches, the book analyses the interrelationships between proscription, prescription, and artistic praxis from the time of the Prophet Muhammad to the present day. The book will be published by Reaktion Books, London.

Robert Lubar

Associate Professor of Fine Arts;
Director, New York University-Madrid
Publications: “Joan Miro: Beyond the Constellations,” in *Espacio Miro* (2016); “Joan Miro: Materiality and Metamorphosis,” in *Joan Miro: Materiality and Metamorphosis*, Porto (2016); ed. and “Introduction,” *Joan Miro and Twentieth Century Sculpture* (2016); “Miro/Guerrero: afinidades electivas,” in *Jose Guerrero. The Presence of Black, 1950-1966* (2014); “Father Cézanne,” in *Barcelona, zona neutral* (2014).

Special Lectures: “Dali’s Architectural Uncanny,” Jerusalem, 2017; “Joan Miró: Materiality and Process,” Porto, 2016; “Joan Miró y la escultura del siglo XX,” Madrid, 2016.

Meredith Martin

Associate Professor of Art History
Publications: “History Repeats Itself in Jean-Léon Gérôme’s *Reception of the Siamese Ambassadors*,” in *The Art Bulletin* (2017).
Recent Honors & Awards: ACLS Collaborate Research Fellowship (2016-18) to co-author a book entitled *The Sun King at Sea: Maritime Art and Mediterranean Slavery in France during the Reign of Louis XIV.*

Kent Minturn

Visiting Assistant Professor
Publications: “Mad Scientist? Eugen Gabritschewsky,” Followed by an Interview with AFAM Curator Valérie Rousseau, *Antiques* (2017).
Special Lectures: “Early Freud for Art Historians,” New York, 2017; “Alfonso Ossorio Takes the Lead,” New York, 2017.
News: Kent Minturn enjoyed his second year as Visiting Assistant Professor at the Institute, especially his time acting as Director of the Fall 2017 Foundations I class, required of all incoming MA students. In the spring he led a seminar on “Modernism’s Reception of the Art of the Insane,” the first of its kind to be taught

at the Institute. Minturn also participated in the Institute’s The Attitudes of Works of Art Symposium.

Mia Mochizuki

Associate Professor
of the History of Art

Publications:

Dawn of a Global Age: Visual Dialogue between Edo Japan and the West, with Yoriko Kobayashi-Sato (2017);
The Reliquary Reformed,” *Art History* (2017); “A Global Eye: The Perception of Place in a Pair of Tokugawa World Map Screens,” *The Japan Review* (2016); “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).
Special Lectures: “Image-Chains,” keynote at “Authenticity/Originality/Replication,” Bern, 2016; “Challenges for a Global Art History,” Bern, 2016; “Worldly Maps: Sources, Attributions, Aspirations,” in “Kirishitan Bungaku (Literary Legacies of Kirishitan Culture: Missionary Writings in the Vernacular),” Shimo-Goto Island, 2016; “Oversight: *Kirishitan Art in Situ*,” in “Kirishitan Bungaku (Literary Legacies of Kirishitan Culture: Missionary Writings in the Vernacular),” Tokyo, 2016; “Postcards from the Edge,” Abu Dhabi, 2015; “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,” in “Mobilities and Materialities of the Early Modern World,” Berkeley, 2014.

Recent Honors & Awards: Ashgate Editor’s Choice Selection for *The Netherlandish Image after Iconoclasm, 1566-1672*, 2015; 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.

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; Conversation with filmmaker Alejandro Jodorowsky Paris, 2016; Panel at the Prado for NYU Leadership Conference, Madrid, 2016.

Recent Honors & Awards: Edmund Burke Award for Service to Culture and Society from the *New Criterion*, 2017; honored by the American Austrian Foundation, 2017.

Alexander Nagel

Deputy Director for Academic Affairs;
Director of Graduate Studies

Publications: “Flemish Portraits,” in Veronica Roberts, ed., *Nina Katchadourian: Curiouser*, (2017); “Why do you peel me from myself?” in *Evan Penny: Ask Your Body* (2017).

Special Lectures: Keynote address: “Neither Dead nor Alive,” in “Dead or Alive! On the Animation of Matter in Art and Visual Culture,” Copenhagen, 2016; “The Earth in Motion ca. 1500,” Washington DC, 2016; “Amerasia: A Renaissance Discovery” (with Elizabeth Horodowich), New York, 2016.

Recent Honors & Awards: National Endowment for the Humanities Collaborative Fellowship, for Amerasia: A Renaissance

Discovery (with Elizabeth Horodowich), 2016-19.

Current Research: “Amerasia in the Mirror of the European Imaginary.” I am researching and writing chapters towards a book on the imagined extension between America and Asia during the two centuries following Columbus’ discoveries, as seen in maps, texts, and works of art, in collaboration with Elizabeth Horodowich, Professor of History, New Mexico State University; “Mireya Lafuente and Gabriela Mistral.” I am leading the organization and web upload of archival material related to the work of Mireya Lafuente, Chilean painter (and my grandmother), and her lifelong correspondence with the poet Gabriela Mistral.

News: Member, Institute for Advanced Study, Princeton, Fall, 2017; Visiting Professor, Villa I Tatti, Florence, Spring, 2018.

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, Wroclaw (2016).



Patricia Rubin

Judy and Michael Steinhardt Director;
Professor of Fine Arts

Publications: *Seen from Behind: Perspectives on the Male Body and Renaissance Art* (forthcoming 2018).

Special Lectures: “(Be)hindsight: Michelangelo, Modernity, and the Spectre of the Ideal Male Nude,” Kent, 2014 and London, 2016; “The View from Behind: the Male Bottom and the Meanings of Art,” Philadelphia, 2016.

Hsueh-Man Shen

Assistant Professor; Ehrenkranz Chair in World Art



Publications: *Authentic Replicas: Buddhist Art in Medieval China* (in press); “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 Asoka’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).

Special Lectures: Keynote at U.S.-China Museum Summit, organized by the American Federation of Arts and Asia Society, 2016; “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.

News: Visiting Professor, Kyushu University (Feb-Mar 2017).

Robert Slifkin

Associate Professor of Fine Arts

Publications: “Christian Marclay’s Real Time Fiction,” in Jas Elsner, ed. *Comparativism in Art History* (2016); “Methodological Position for a Second Degree Art History,” in Sabine Kreibel and Andrés Zervigon, eds. *Photography and Doubt* (2016); “Joan Miró and Detrital Monumentalism in Postwar Sculpture,” in Robert Lubar Messier, ed. *Miró and Twentieth Century Sculpture*, (2016); “Reality Testing: Photography and/as Mass Media,” in *Photography at MoMA: 1960 until Now*, III (2015).

Recent Honors & Awards: Beinecke Fellow, Clark Art Institute, 2016.

Current Research: Book Project: *The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975*.

Edward Sullivan

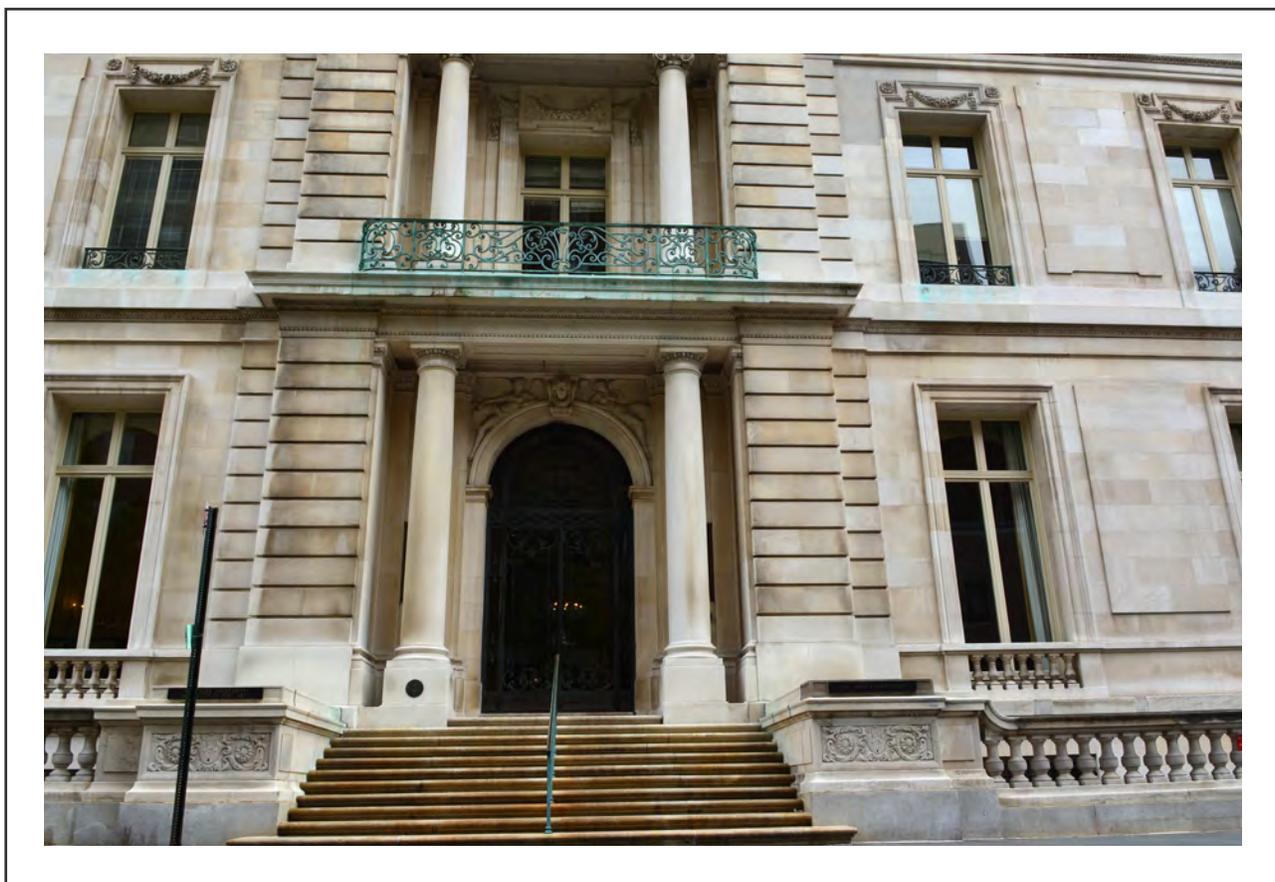
Helen Gould Sheppard Professor in the History of Art

Publications: “Entre la estática y el movimiento: La Naturaleza muerta de José Gurvich,” *Naturalezas muertas: José Gurvich* (2017); “El dilema de las formas: el diálogo del espacio,” in Silvia Ortiz, ed. *Ramiro Llona* (2017); “Esteban Lisa: from Margin to Mainstream,” in *Esteban Lisa: The Abstract Cabinet* (2017); “Portuguese Art History: A View from North America,” *Journal of Art*

Historiography (2017); “Jesús María Lazkano: Meditations on Light, Air and Space” in *Jesús María Lazkano* (2016); “Francisco Toledo: the 1970s – Creativity and Consolidation” in *Francisco Toledo, Catalogue Raisonné* (2017); ed. and introductory essay in *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States* (2016); “The Power of Words: Writings on Art and Society by Julio Le Parc” in *Julio Le Parc: Form into Action* (2016); “Carmen Herrera: South to North” in *Carmen Herrera: Lines of Sight* (2016); “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 États-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 *rough the Lens: Haiti from Within and Without* (2015).

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,” Washington DC, 2016; “Caribbean Art,” New York, 2016.



Alumni Updates

1960s 20
1970s 20
1980s 22
1990s 24
2000s 25
2010s 27

1960s

Carol Krinsky

MA 1960; PhD 1965

Latest Position: Professor of Art History, New York University

Publications: “Why Hand G of the Turin-Milan Hours Was Not Jan van Eyck,” *Artibus et Historiae* (2015); “The Turin-Milan Hours: Revised Dating and Attribution,” *Journal of Historians of Netherlandish Art* (2014).

Lectures: Various topics in Augsburg, Berlin, Bern, Chicago, Mainz, and Münster.

Upcoming Projects: Book on Forty-Second Street; will lecture on various topics in Braunschweig, Darmstadt, London, and Münster.

Stephen Scher

MA 1961

Primary Advisor: Richard Krautheimer

Mailing Address: 1185 Park Avenue, #9B, New York, NY 10128

Email Address: skscher56@aya.yale.edu

Latest Position: President and CEO, Scher Chemicals Inc.

Lectures: “Heads and Tales: The Odyssey of a Medal Collector,” New York, 2017.

Recent Honors & Awards: The Yale Medal, 2015.

Upcoming Projects: Exhibition of my collection of medals at the Frick Collection, opening May 8th, 2017; publication in 2018 of my collection of commemorative medals.

Phoebe Weil

MA 1966

Primary Advisor: Donald Posner

Mailing Address: 2158 Oak Drive, St. Louis, MO 63131

Email Address: phoebedentweil@icloud.com

Latest Position: Research Assistant and Director of the Conservation Laboratory, Center for Archeometry, Department of Physics, Washington University in St. Louis

Publications: “A Conservator’s Reflection on Collecting,” in *Learning to See: Renaissance and*

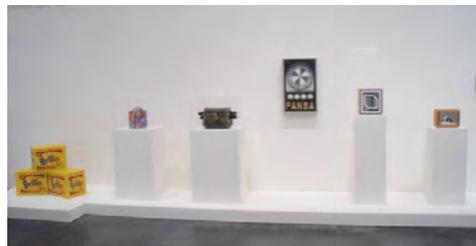
Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection (2017).

Lectures: “The Crusader Bible: Materials, Making and Meaning,” Austin, 2015; “The Hidden Life of Paintings,” St. Louis, 2014.

Honors & Awards: 2015 St. Louis Visionary Arts Award.

John Willenbecher

1958-61



Primary Advisor: Craig Hugh Smyth

Mailing Address: 145 West Broadway, New York, NY 10013

Email Address: sendtojbw@gmail.com

Additional News: *Construction* in “Los Angeles to New York: Dwan Gallery, 1959-1971,” Los Angeles County Museum of Art, 2017. There is a section in the exhibition devoted to a now legendary exhibition Dwan mounted in Los Angeles in 1964 called “BOXES.” Included in that show was a construction of mine from 1963. It was, in fact, among the first I made after leaving the Institute (after three years) in 1961 to become an artist. I was happy to be able to lend the very piece that was in the “BOXES” show to the LACMA exhibition.

1970s

Robert Steven Bianchi

PhD 1976

Primary Advisor: Bernard V. Bothmer

Mailing Address: 2032 Barracuda Court, Holiday, FL 3469-9798

Email Address: thedrbob@verizon.net

Latest Position: Fondation Gandur pour l’Art, Geneva: Conservateur en chef et conservateur collection antiquités

Publications: Essay, in *Ramses: Göttlicher Herrscher am Nil* (2016); “A Group of Bronze, Egyptianizing ba-birds,” *Chronique d’Égypte* (2016); “A Seated Female Figure Holding Two Smaller Figures,” *Göttinger Miscellen. Beiträge zur ägyptologischen Diskussion* (2016); essay in *Canal de Isabel II, Cleopatra y la fascinacion de Egipto* (2015); “A Hippopotamus for Hera,” *The Bulletin of the Egyptological Society of New York* (2015); “Ancient Egyptian Art and Magic, Treasures on View at Four Japanese Venues,” *KMT. A Modern Journal of Ancient Egypt* (2015).

Upcoming Projects: Academic collaborator, under the auspices of the Allard Pierson Museum, Amsterdam, on the Edfu Connection, an international project dealing with the images and motifs found on the clay seal impressions discovered at the Egyptian site of Edfu; academic collaborator for the J. Paul Getty Museum on its planned international exhibition, *Egypt-Greece-Rome: Cultures in Contact* (27 March -9 September, 2018); external expert for SigNet, an international consortium under the auspices of the Allard Pierson Museum, Amsterdam, the objective of which is the creation of a comprehensive and multifunctional database of images of seal impressions incorporating relevant numismatic and glyptic images as digital metadata available for statistical analysis through time and space; guest curator and academic collaborator for an international exhibition on the ancient Egyptian genius Bes under the auspices of the August Kestner Museum, Hannover, Germany; advisor, Museum of Fine Arts, St. Petersburg, Florida, on “Historical Mosaics,” the recovery, conservation, and ultimate exhibiting of several mosaics from the ancient city of Antioch.

Wanda Corn

MA 1965;

PhD 1974

Primary

Advisors:

Robert

Goldwater;

H.W. Janson

Mailing Address:

PO Box 1299,

Sagamore Beach, MA 02562

Email Address: wcorn@stanford.edu

Latest Position: Robert and Ruth Halperin

Professor Emerita in Art History,

Stanford University

Publications: *Georgia O’Keeffe: Living Modern*

(2017).

Recent Honors & Awards: Honorary Doctor of Fine Arts, Bates College, 2017; Distinguished Scholar Session, CAA 2014.

Additional News: Guest curator of “Georgia O’Keeffe: Living Modern,” an exhibition of the artist’s style in art, dress, and photographs at the Brooklyn Museum. The exhibition will be seen in two more venues: Reynolda House Museum of American Art in Winston-Salem, North Carolina; and Peabody Essex Museum in Salem, MA.

Madeleine Fidell-Beaufort

MA 1968; PhD 1974

Primary Advisors: Robert Goldwater; Gert Schiff

Mailing Address: 21 rue de Montreuil, 75011 Paris

Email Address: madeleine.beaufort@wanadoo.fr

Latest Position: Senior Lecturer Art History,

A.U.P. Paris



Photo:Tim Hour

Publications: *Charles-François Daubigny: Drawings for the Voyage en Bateau* (2014).

Lectures: “Samuel P. Avery as an Agent, Dealer, and Expert in Building American Art Collections,” New York, 2017; “Daubigny’s Drawings and Their Legacy,” Cincinnati, 2016; “Samuel P. Avery and the Emerging American Art Market of the late 19th Century,” Paris, 2016.

Patricia Hills

PhD 1973

Primary Advisor: Robert Goldwater

Mailing Address: 60 Plaza Street East, #1H, Brooklyn, NY 11238

Email Address: pathills@bu.edu

Latest Position: Professor, Dept. of History of Art and Architecture, Boston University

Publications: “Foreword,” in *Image & Word: A Dialectic*, Bonnie Bostrom Responds to Vytautas Sakalas (2017); “Jacob Lawrence: Letter to Edith Halpert, January 1944,” in Mary Savig, ed. *Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art*, (2016); “Foreword,” in Rachel Tolano, curator, *Making Connections: The Art and Life of Herbert Gentry* (2014).

Lectures: “History as Symbols of Struggle: Jacob Lawrence Re-Presents a Revisionist History of America,” Charlottesville, 2016; “Cultural Legacies: From Jacob Lawrence to Winfred Rembert,” Medford, MA, 2015; “John Singer Sargent and World War I,” Boston, 2014; “Geography, Democracy, and Modernity: Stuart Davis at Mid-Career,” Detroit, 2014.

Recent Honors & Awards: 2016 Andrew Wyeth Foundation for American Art grant to complete the Eastman Johnson Catalogue Raisonné Data Base and explore public access platforms; Symposium in Honor of Patricia Hills, Boston University, 2014.

Upcoming Projects: Preparing a catalogue raisonné of the American portrait and genre painter Eastman Johnson (1824-1906); writing a book on the contemporary public artist, painter, feminist, and activist Joyce Kozloff; finishing a book, *A People’s Art: Democracy, Race, and the Visual Arts in 1930s New York*.

Additional News: I retired from Boston University in June 2014 and moved to Brooklyn in August 2016. I still have five doctoral students I am shepherding through the program.

Patricia Eichenbaum Karetzky

PhD 1979

Primary Advisor: Alexander C. Soper

Mailing Address: 150 East 69th Street, #10N, New York, NY 10021

Email Address: karetzky@bard.edu

Latest Position: O. Munsterberg Chair of Asian Art, Bard College NY; Adjunct Professor, Lehman College

Publications: “Amazing Grace: Contemporary

‘Chinese Christian Art,’” *Yishu, Journal of Chinese Contemporary Art* (2017); “Contemporary Art by Chinese Diaspora in a Global Age,” *East Asian Journal of Popular Culture* (2016); “Cui Xiuwen,” *Yishu, Journal of Chinese Contemporary Art* (2016); *Infinite Compassion: Avalokiteshvara*, Staten Island Museum (2016); *Tang Desheng: Educated Youth: A Fading Living Evidence*, Bard College and Philadelphia (2016); *Making Sense of Buddhist Art and Architecture* (2015); “Subterranean Blues: Nostalgia and Regret in Contemporary Art,” in *Crossing Borders: Transition and Nostalgia in Contemporary Art* (2015); “The Transformations of Xuanwu/Zhenwu,” *Journal of Daoist Studies* (2015); “Tangled Up in Blue: Women in the Art of Ma Yanling,” *Yishu, Journal of Chinese Contemporary Art* (2015); *Chinese Religious Art* (2014); “Xu Bing’s Magical Mystery Tour,” *Yishu, Journal of Chinese Contemporary Art* (2014); “The Image of Woman as a Reflection of Change in China,” *Revista de Cultura (Macao)* (2014).

Lectures: “Foreign Influences in the Creation of the Buddhist Deity Hārītī,” Delhi, 2017 (in absentia); “Mara and the Faces of Fear Along the Silk Road,” Delhi, 2016; “The Formation of a Daoist Pictorial Iconography in the Tang,” Taiwan, 2016; “The Impact of the Curriculum of Chinese Art Schools: Western Influences in Chinese Contemporary Art,” Beijing, 2016; “Xuanguang and Evidence for the Worship of Avalokiteshvara Along the Silk Road,” Delhi, 2015 (in absentia); “Chinese Contemporary Literati Culture,” Nanjing, 2015; “Mara’s Monsters and the Faces of Fear,” Vienna, 2014.

Upcoming Projects: “Human Rights in China: Contemporary Chinese Art,” John Jay College of Criminal Justice, New York, 2017.

Vivian Mann

PhD 1977

Primary Advisors: Harry Bober; Hugo Buchthal

Mailing Address: 144 East 84th Street, #5B, New York, NY 10028

Email Address: vimann@jtsa.edu

Latest Position: Director of the MA Program, Jewish Theological Seminary

Publications: “Synagogues of Spain and Portugal during the Middle Ages,” *Cambridge World History of Religious Architecture*, (in press); “A Set of Circumcision Implements” (in press); “Decorating Synagogues in the Sephardi Diaspora: The Role of Tradition,” in *Synagogues in the Islamic World: Architecture, Design and Identity* (2017); “The New in Medieval Jewish Art & Architecture,” in *The State of Jewish Studies: Perspectives on Premodern Periods* (2016); “Medieval Jewish Marriage Rings and their Symbolism,” in *Jerusalem in the Middle Ages* (2016); “A Shared Tradition: The Decorated Pages of Medieval Bibles and Qur’ans,” in *The Edinburgh Companion to the Bible and the Arts*, (2014); “Jewish Art and Visual Culture: A Century

of Academic Achievement,” *Studi Rosenthaliana* (2014); “Jewish Art/Jewish Law: A Case of Inverse Proportions,” *Erfurter Schriften zur jüdischen Geschichte. Band 3: Zu Bild und Text in jüdisch-christlichen Kontext im Mittelalter* (2014).

Lectures: “The Exhibition: ‘Jerusalem,’” New York, 2016; “Using Art to Engage,” New York, 2016; “The History of the Ezrat Nashim,” San Diego, 2016; “Decorating Synagogues in the Western Islamic World: The Role of Sephardi Traditionalism,” New York, 2015; “Remembering the Temple in the Decoration and Furnishings of Synagogues,” Boston, 2015; “Jewish Patronage in Medieval Cologne,” Cologne, 2014; “The New in Medieval Jewish Art & Architecture,” Toronto, 2014; “Jewish Art and Material Culture,” Baltimore, 2014.

Recent Honors & Awards: Became Director Emerita of the MA Program in Jewish Art and Visual Culture, 2016.

Upcoming Projects: “Myer Myers and the Spanish Portuguese Ledger”; “A Suite of Seventeenth-Century Venetian Textiles for a Synagogue.”

Kathleen Matics

MA 1970; PhD 1978

Primary Advisor: Alexander C. Soper

Mailing Address: 5/272 Prachaniwet 2, Pakkret, Nonthaburi 11120 Thailand

Email Address: kimatics29@yahoo.com

Latest Position: Program Officer, Mekong River Commission

Publications: *Going Places, Letting Go* (2017); *Something Else Again* (2016); *Revolving Doors* (2015); *Behind the Folding Fan* (2014).

Upcoming Projects: Another novel, *A Matter of Acculturation* (2018).

Marc H. Miller

PhD 1979

Primary

Advisor:

Robert
Rosenblum

Mailing

Address:

134 South Oxford Street, Brooklyn, NY 11217

Email Address: marc@ephemerapress.com

Latest Position: Writer/curator/director online Gallery 98

Additional News: Co-curator, *Hey! Ho! Let’s Go! Ramones and the Birth of Punk*, Queens Museum (New York) and Grammy Museum (Los Angeles), 2016–17; completed the website “98 Bowery: A View From the Top Floor, 1969–89,” a personal history of art and music on the Lower East Side. Includes three out-of-print catalogues, now digitized. <http://www.98bowery.com>; continuing additions to Gallery 98, an online resource for art and ephemera from 1970s and ‘80s downtown



Alumni Updates CONTINUED

1970's

New York. Recent online exhibitions have included "40 Top Art Events of the Downtown Era," "Andrew Castrucci and Bullet Space, an Art Squat in the 1980s and '90s," and "The Anomalous Baird Jones (1955–2008)."

Anita Moskowitz

MA 1971; PhD 1978

Primary Advisor: Marvin Trachtenberg

Mailing Address: 420 Riverside Drive, #8G, New York, NY 10025

Email Address: anita.moskovitz@stonybrook.edu

Latest Position: Professor of Art History (Emerita)

Publications: "Collecting Trecento Art: Mavericks in the Marketplace. Who, Where, Why and Why Not?," *Predella* (in press); Stefano Bardini "Principe degli Antiquari" - *Prolegomenon to a Biography* (2015).

Lectures: "Some Trecento Objects in the Collection of Stefano Bardini: Additions, Subtractions, and Restorations," Andrew Ladis Trecento Forum, New Orleans, 2016.

JoAnne Olian

MA 1971; Museum Training Certificate 1972

Primary Advisor: Colin Eisler

Mailing Address: 700 Park Avenue, #10C, New York, NY 10021

Email Address: joanneolian1@gmail.com

Latest Position: Curator of Costume, Museum of the City of New York

Additional News: Guest co-curator, *Garden Party*, Nassau County Museum of Art, 2014.

Merribell Parsons

PhD 1970

Primary Advisors: Walter Friedlander; Olga Raggio

Mailing Address: 486 E. Olmos Dr., San Antonio, TX 78212

Email Address: merribellparsons@gmail.com

Latest Position: Curator of European Art, San Antonio Museum of Art (SAMA)

Publications: Articles in *Museum Now*, San Antonio Museum of Art.

Lectures: "Cusp of Change: European Art," SAMA 2017; "Auguste Rodin," SAMA, 2016; "Josiah Wedgwood, Creative Genius," SAMA 2015; "Glories of the Baroque: San Antonio Museum of Art Collections," 2014.

Upcoming Projects: Reinstallation of European Collection, SAMA 2017-18.

David Sokol

MA 1966; PhD 1970

Primary Advisors: H.W. Janson; Robert Goldwater

Mailing Address: 222 N. Marion Street, Oak Park, Illinois 60302

Email Address: dmsokol@uic.edu

Latest Position: Professor Emeritus, Art History, University of Illinois at Chicago

Publications: *Changing Perspectives: the Landscapes of Harold Gregor* (2016).

Lectures: "The Art of Harold Gregor," Peoria, Illinois, 2016; "The Arts at Hull-House," Oak Park, Illinois, 2014.

Additional News: Member, Historic Preservation Commission, Oak Park, Illinois; Board Member, Illinois State Museum.

Joyce Hill Stoner

MA 1970,

Conservation

Certificate 1973

Primary Advisor:

Lawrence

Majewski

Mailing

Address: Winterthur Museum, 5105 Kennet Pike, Winterthur, DE 19735

Email Address: jstone@winterthur.org

Latest Position: Edward F. and Elizabeth

Goodman Rosenberg Professor of Material Culture Studies, University of Delaware

Publications: "Embedded Meanings: The Last Tempera" in *Andrew Wyeth: In Retrospect* (2017); "The Heritage of Powerful Personalities and Pioneers of Painting Conservation," in *Painting Conservation: the Picture so Far* (2017); "Vignettes of Interdisciplinary Technical Art History Investigations Supplemented by the FAIC Oral History Archive in Honor of Roger H. Marijnissen," *CerOArt* (2015); "The Messages in Andrew Wyeth's Medium," in *Rethinking Andrew Wyeth* (2014).

Lectures: "The Use of Oral History in Documenting Disasters [the Florence Flood]," Montreal, 2016; "Degrees of Authenticities: What are We Really Seeing on that Wall?" New York, 2016; "Messages of the Mediums—Looking at Wyeth Paintings from Inside-Out," Wilmington, 2016; "Looking at Wyeth Paintings: Realism informed by Abstraction," Stockbridge, MA, 2016; "Brandywine River School Murals: Big Ideas and Even Bigger Conservation Challenges," Dover, Delaware, 2015; "Whistler's Painting Techniques: a Closer Look," Washington DC, 2014; "Passing the Brush from Father to Son to Grandson: Techniques of the Wyeths," Boston, 2014.

Recent Honors & Awards: Joyce Hill Stoner Fellowship in Paintings Conservation established at the University of Delaware, 2016.

Carolyn C. Wilson

MA 1970; PhD 1977

Primary Advisor: Colin Eisler

Mailing Address: 2222 Goldsmith St., Houston, TX 77030

Email Address: cwilson68@hotmail.com

Latest Position: Faculty Affiliate, University of Houston

Publications: Ed., and Introduction, *Examining Giovanni Bellini: An Art 'More Human and More Divine'* (2015).

Lectures: "Moving Forward: Bellini's Pesaro Altarpiece in View of New Advances," Venice, 2016; "Giovanni Bellini's Lamentation Altarpiece for Santa Maria dei Servi in Venice: Observations and Two Proposals," Berlin, 2015; "The Lost Marble St. Joseph Altarpiece for Milan Cathedral: Influence and Context," New York, 2014.

Upcoming Projects: "The Image of Saint Joseph in a Selection of Colonial Paintings in Bolivian Collections," (in press); "Giovanni Bellini's Lamentation Altarpiece for Santa Maria dei Servi in Venice: Observations and Two Proposals," (in press).

1980's

Claude Cernuschi

PhD 1988

Primary Advisor: Gert Schiff

Email Address: cernuschi@bc.edu

Latest Position: Professor, Boston College

Publications: "Fragmented Body and Fragmented Self: The Theme of Exile in the Neo-Surrealist Works of Rafael Soriano [El cuerpo y el yo fragmentados: el tema del exilio en las obras neosurrealistas de Rafael Soriano]," in *Rafael Soriano: The Artist as Mystic* (2017); "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: Imaging New Worlds* (2014).

Lectures: "Fragmented Body and Fragmented Self: The Theme of Exile in the Neo-Surrealist Works of Rafael Soriano," Boston, 2017; "Wifredo Lam's The Jungle: Decolonization and the Slave Body," New York, 2017; "What's the Big Deal about Picasso?" Boston, 2017; "Andy Warhol and the Spirit of Pop Art," Boston, 2017; "Frida Kahlo and the Surrealist Imagination," Boston, 2016; "The Art of Jackson Pollock," Boston, 2016; "El tema de la naturaleza en las obras de Jackson Pollock," Havana, 2016; "Picasso and Braque: Inventing Cubism," Boston, 2016; "Mental Illness and Physical Deformation as Metaphor: Wifredo Lam and the Surrealist Appropriation of Medical Illustration," Washington, DC, 2016; "Van Gogh and After," Boston, 2015; "Gustav Klimt and His Followers: Oskar Kokoschka and Egon Schiele," Boston, 2015.

Upcoming Projects: *Wifredo Lam: Art, Anthropology, Politics*.



Alan Darr

MA 1975; PhD 1980

Primary Advisors: Kathleen Weil-Garris Brandt; Colin Eisler; John Pope-Hennessy; Olga Raggio

Mailing Address: European Art Department, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202

Email Address: adarr@dia.org

Latest Position: Senior Curator of the European Art Department and Walter B. Ford II Curator of European Sculpture and Decorative Arts

Publications: “Reconsidering Pietro Torrigiani’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,” (co-authored with Megan Reddicks and Yao-Fen You), *The Burlington Magazine* (2016); “The Doccia Porcelain Sculpture Collection in the Detroit Institute of Arts,” *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).

Lectures: “The Legacy of William Valentiner in shaping the display of European sculpture in American museums, 1900-present: Case Studies,” New York, 2017; “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) for the Low Countries Sculpture Society, 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, Michigan, 2014.

Additional News: Head Curator of Detroit iteration of “The Edible Monument: The Art of Food for Festivals,” with the Getty Research Institute, Los Angeles, The Detroit Institute of Arts, December 16, 2016-April 16, 2017; Head Curator of Detroit iteration of “Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral,” with the High Museum, Atlanta, The Detroit Institute of Arts, October 25, 2014 – May 17, 2015.

Carol Eliel

MA 1979;
PhD 1985

Primary Advisor:

Robert Rosenblum

Mailing Address:

Department of Modern Art, LACMA, 5905 Wilshire Boulevard, Los Angeles, CA 90036

Email Address: celiel@lacma.org

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

Publications: “The Spirit of Experimentation: Barbara Kasten and László Moholy-Nagy,” *Leonardo* (2017); *Moholy-Nagy: Future Present* (2016); “Leger’s Purism,” in *Cubism: The Leonard A. Lauder Collection* (2015); *John Altoon* (2014); *Helen Pashgian* (2014).

Lectures: “László Moholy-Nagy,” Los Angeles, 2017; “Moholy-Nagy: Present Future,” New York, 2016; “Helen Pashgian: Transcending the Material,” Los Angeles, 2014; “Helen Pashgian: Light Invisible,” Nashville, 2014; “John Altoon,” Waltham, MA, 2014.

Recent Honors & Awards: Association of Art Museum Curators (AAMC) Publication Award for Excellence, Honorable Mention, for *Moholy-Nagy: Future Present* (2017); Center for Curatorial Leadership Fellow (2015).

Upcoming Projects: Exhibition on Betye Saar (LACMA 2019).

Wayne Franits

PhD 1987

Primary Advisor: Egbert Haverkamp-Begemann

Mailing Address:

Department of Art and Music Histories, Syracuse University, Suite 308 Bowne Hall, Syracuse, NY 13244

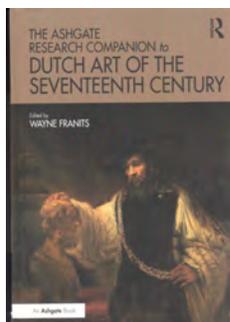
Email Address:

wefranit@sy.edu

Latest Position: Distinguished Professor of Art History, Syracuse University

Publications: “Hendrick ter Brugghen’s Paintings of the Crucifixion in New York and Turin and the Problem of His Early Chronology,” *Journal of the Historians of Netherlandish Art* (2017); ed., *The Ashgate Research Companion to Dutch Art of the Seventeenth-Century* (2016); “Schalcken in London; Self-Portraiture as Self Promotion,” *Wallraf-Richartz-Jahrbuch* (2016); “‘Een zeer beroemde Hollandse kunstenaar’. Schalcken in England, 1692-1696,” in *Schalcken: kunstenaar van het verleiden* (2016); *Vermeer* (2015).

Lectures: “Dutch Genre Painting, 1976-2016



and Beyond,” the Hague, 2016; “Hendrick ter Brugghen’s Paintings of the Crucifixion in New York and Turin and the Problem of His Early Chronology,” London, 2016; “Schalcken in London: Self-Portraiture as Self Promotion,” Cologne, 2016.

Recent Honors & Awards: Appointed Distinguished Professor of Art History, Syracuse University (2017).

Upcoming Projects: I have recently completed a book on the London period of Godefridus Schalcken.

Barbara Matilsky

MA 1977; PhD 1983

Primary Advisor: Robert Rosenblum

Mailing Address: 1125 Undine Street, Bellingham, WA

Email Address: bmatilsky@comcast.net

Latest Position: Curator of Art, Whatcom Museum

Publications: *Unhinged: Book Art on the Cutting Edge* (2015).

Upcoming Projects: *Endangered Species: Artists on the Front Line of Biodiversity* (2018).

Ellen Pearlstein

Conservation Certificate 1982

Email Address:

epearl@ucla.edu

Latest Position:

Professor, UCLA, Information Studies and UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials

Publications: *Conservation of Featherwork from Central and South America* (2017); “Displaying Feathers, What History Tells Us,” in *Images Take Flight: Feather Art in Mexico and Europe* (2016); “Teaching Sustainable Collection Care,” *Journal of the American Institute for Conservation* (2016); “Conserving Ourselves; Embedding Significance into Conservation Decision-making in Graduate Education,” *Studies in Conservation* (2016).

Lectures: Panelist at “Lighting a Pathway: Community + Museum Guidelines for Collaboration,” in “110 Years at SAR: Preservation, Policy, and Thought Leadership” Santa Fe, 2017; “Assessment of Significance and Decision-Making in Object Conservation,” Claremont, CA, 2017; “California Tribal Baskets: Creation, Culture and Conservation,” Riverside CA, 2016; “Assessment of Significance and Decision-Making in Object Conservation”, Cape Town, 2016; “History and Current Practices of Preventive Conservation,” Cape Town, 2016; “Teaching Tribally Collaborative Conservation of Native Baskets,” Palm Springs,



Alumni Updates CONTINUED

1980's

2016; "Implementing Collaborative Models for Conservation Documentation, Decision-making, and Treatment of Indigenous Collections," Santa Fe, 2015; "Featherwork Collections Review," National Museum of the American Indian, Suitland, MD, 2015; "Defining Conservation," Conservation of Indigenous Collections Seminars, Santa Fe, 2015; "...what happens after university coursework is completed," Arts and Cultural Heritage Workshop, Pretoria, 2015; "Feathers and Exhibitions: Lighting for the Birds," Washington DC, 2015.

Harriet F. Senie

PhD 1981

Primary Advisors: H.W.

Janson; H.R.Hitchcock

Mailing Address: 64 East 94th Street, #3E, New York, NY 10128

Email Address:

hfsenie@gmail.com

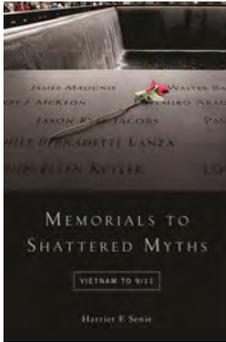
Latest Position: Director, MA Art History/Art Museum Studies

Publications: Co-ed. and

contributor, *The Wiley Blackwell Companion to Public Art* (2016); *Memorials to Shattered Myths: Vietnam to 9/11* (Oxford, 2015).

Lectures: "Encounters with Public Art: Conversations We Do (and Don't) Have," St. Louis, 2016; Book talk: "Memorials to Shattered Myths," Brooklyn, 2016; Panel co-chair, "Museums and Public Art: Coexistence or Collaboration?" New York, 2015; "Redefining Memorials: The Conflations of Heroes and Victims," St. Louis, 2014.

Upcoming Projects: Under contract: Co-editor and contributor, *Museums and Public Art* (Cambridge Scholars Press); in development: *Windshield Visions: Themes of the Road in American Art*.



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, SUNY New Paltz

Lectures: "Goya and Freemasonry: The Case of Portraiture," Paris, 2017.

Recent Honors & Awards: Ailsa Mellon Bruce Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, 2017 (to pursue ongoing work on the topic of Goya and Freemasonry).

Additional News: Co-organizer, with Alisa Luxenberg (also an Institute alumna), of the symposium "Freemasonry and the Visual Arts," a program in the second World Conference on Fraternalism, Freemasonry, and History, held at the Bibliothèque Nationale de France, Paris, May 2017.

1990's

Michael Amy

MA 1989; PhD 1997

Primary Advisor:

Kathleen Weil-Garris Brandt

Mailing Address:

College of Imaging Arts and 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: "The Ones Who Are Left Behind: A Short History of Lamentation in Western Art," in Heide Hatry, *Icons in Ash, a Collaborative Conceptual Artist's Book* (2016); "From Brussels to New York: The Journey of an International Art Historian" in *VUB Today* (2016); "Robert Gober: Ordinary Ambiguity" in *Sculpture* (2016); "An Empire of Signs" in *Pintomeira: Painting, Photography* (2016).

Lectures: "The Introduction of Modern Design into 20th and 21st Century European and American Art," Ferrara, 2017; "Alberto Burri: Reinventing Painting," Rochester, 2017.

Upcoming Projects: Essays on the sculpture of Johan Tahon and Michael Taylor, and on the photography of Pavel Romaniko; interviews with Michelle Segre, Mathilde Roussel, and Alisa Barenboym for *Sculpture*.



Sharon E. J. Gerstel

PhD 1993

Latest Position: Professor of Byzantine Art and Associate Director of the Center for Medieval and Renaissance Studies, UCLA

Publications: *Rural Lives and Landscapes in Late Byzantium: Art, Archaeology, and Anthropology* (2015).

Recent Honors & Awards: The following were awarded for *Rural Lives and Landscapes in Late Byzantium*: the Runciman Award; International Center for Medieval Art book prize and the Maria Theocharis Prize, Christian Archaeological Society in Greece.

Bernice Jones

MA 1979; PhD 1998

Primary Advisor: Evelyn

Harrison; Günter Kopcke

Mailing Address: 6730

West Country Club Lane, Sarasota, FL 34243

Email Address:

berrjones@aol.com

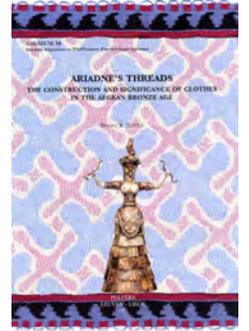
Latest Position: Adjunct Professor

Publications: "The Three Minoan 'Snake Goddesses,'" in *Studies in Aegean Art and Culture: a New York Aegean Bronze Age Colloquium in Memory of Ellen N. Davis* (2016); "A New Reading of the Fresco Program and the Ritual in Xeste 3, Thera," *Metaphysis* (2016); *Ariadne's Threads: The Construction and Significance of Clothes in the Aegean Bronze Age* (2015); "Revisiting the Figures and Landscapes on the Frescoes from Room 14 at Hagia Triada," *Physis* (2014); "A New Discovery and Interpretation of the Fragmentary Figure Fresco from the House of the Ladies, Thera," *JPR* (2014).

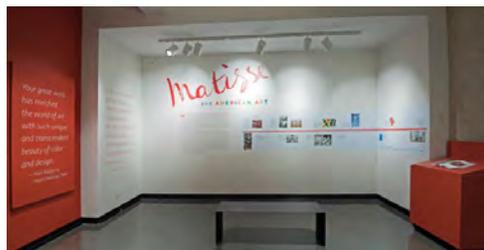
Lectures: "Texts and Material Culture in Bronze Age Greece," Tampa, 2017; "Minoan Haute Couture: Replicas of Minoan Textiles and Clothes and Their Impact on Material Culture," Berlin, 2017; "Deciphering Clothing of Aegean Women," Sarasota, 2014; "The Three Minoan 'Snake Goddesses,'" New York, 2014; "The Ritual on the Thera Adyton Fresco," Vienna, 2014.

Recent Honors & Awards: The Institute for Aegean Prehistory Research and Travel Grant for book, *Crowns of Distinction: Headdresses of the Aegean Bronze Age*, 2015; The Institute for Aegean Prehistory Subvention for Color Plates for book *Ariadne's Threads: The Construction and Significance of Clothes in the Aegean Bronze Age*, 2014.

Upcoming Projects: *Traveling Thrones: Replica Knowledge*, exhibition at Humboldt Universität zu Berlin, 1 September 2017- 31 March 2018; "Minoan Haute Couture: Replicas of Minoan Textiles and Clothes and Their Impact on Material Culture," article for exhibition *Traveling Thrones: Replica Knowledge*, Humboldt Universität zu Berlin, 2-4 February 2017; *Haute Couture in Ancient Greece*, exhibition at National Archaeological Museum, Athens, May 2018- October 2018; *Costumes in Ancient Greece and Rome*, exhibition at Museum of Fine Arts, Tampa, 2019; *Crowns of Distinction: Headdresses of the Aegean Bronze Age* (book in progress).



Gail Stavitsky
MA 1978; PhD 1990



Primary Advisor: Gert Schiff
Mailing Address: 23 Macopin Avenue, Montclair, NJ 07043
Email Address: gstavitsky@montclairartmuseum.org
Latest Position: Chief Curator, Montclair Art Museum
Publications: *Matisse and American Art* (2017).
Additional News: *Matisse and American Art* was on view at the Montclair Art Museum through June 18, 2017.

2000s

Andaleeb Banta

MA 1999; PhD 2007

Primary Advisors: Donald Posner; Jonathan Brown

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

Email Address: abanta@oberlin.edu

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

Upcoming Projects: I am co-curating the exhibition *Lines of Inquiry: Learning from Rembrandt's Etchings*, which will be on view at the Herbert F. Johnson Museum at Cornell University (September 23 – December 17, 2017) and then at the Allen Memorial Art Museum at Oberlin College (February 6 – May 13, 2018). An exhibition catalogue exploring the history and role of Rembrandt's prints in academic museum collections is forthcoming.

Maura Coughlin

PhD 2001

Primary Advisor: Linda Nochlin

Mailing Address: 129 Hudson St., Somerville, MA 02144

Email Address: mcoughli@bryant.edu

Latest Position: Assistant Professor of Visual Studies, Bryant University

Publications: "Biotopes and Ecotones: Slippery Images on the Edge of the French Atlantic," *Landscapes* (2016); "Death at Sea: Symbolism and Charles Cottet's Subjective Realism" in *Decadence, Degeneration and the End* (2014); "Sites of Absence

and Presence: Tourism and the Morbid Material Culture of Death in Brittany" in *Death Tourism* (2014).

Lectures: "Material Ecology on the French Atlantic Shore," New York, 2017; "Grief, Longing and Maritime Things" in "Mourning and Remembering the Sea," Charleston, 2017; "Immersion: Nineteenth-Century Coastline Paintings," Montreal, 2016; "Kicking a Pig: Living Closely with Animals," Providence, 2016; "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," London, 2014; "The Animal in the City: Courbet's Hunting Paintings and Taxidermy at the Universal Exposition of 1867," Chicago, 2014.

Recent Honors & Awards: 2017 Nineteenth-Century Studies Association (NCSA) President's Award: "For sustained service to the association and significant contributions to nineteenth-century studies."

Upcoming Projects: Collection of essays, co-edited with Emily Gephart (Tufts University) on *Eco-critical Nineteenth-Century Art and Visual Culture*.

Andrea 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: andreaderstine@oberlin.edu

Latest Position: John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College

Publications: "The Detroit Institute of Arts and Italian Baroque Painting", in *Buying Baroque: Italian Seventeenth-Century Paintings Come to America* (2017); Forward, Acknowledgments, and "A Conversation with Fred Wilson", in *Fred Wilson at Oberlin* (2017).

Lectures: "Cass Gilbert and the King Sculpture Court Ceiling and Clerestory at the Allen Memorial Art Museum," Oberlin, 2017; "Growing Cultural Assets: An Open Conversation About Managing Collections," Gambier, OH, 2016; "Partnerships in Fundraising," Oberlin, 2016.

Recent Honors & Awards: Awarded the Heritage Guardian Award from the Oberlin Heritage Center for work to conserve and clean the Cass Gilbert King Sculpture Court ceiling and clerestory in the Allen Memorial Art Museum, 2017.

Upcoming Projects: Exhibition *Maidenform to Modernism: The Bissett Collection at the*

Allen Memorial Art Museum, July 2017-June 2018; planning with AMAM staff for FRONT International, a new art triennial, July-September 2018; co-leading the panel "TEACH VISUAL: Sharing Object-Based Teaching Tools" at the Association of Academic Museums and Galleries, Eugene, OR, June 2017; organizing a symposium on the history of the Allen Memorial Art Museum, October 7, 2017.

Shalibar Abigal Fojas White

MA 2003

Primary Advisor: Jonathan Alexander

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

Email Address: fojas@post.harvard.edu

Latest Position: Herman and Joan Suit Librarian, Fine Arts Library, Harvard University

Carina Fryklund

MA 1985; PhD 2000

Primary Advisor:

Colin Eisler

Mailing Address:

Nationalmuseum, Box 161 76, 103 24 Stockholm, Sweden

Email address: carina.fryklund@nationalmuseum.se

Latest Position:

Senior Curator, Collections and Research, National Museum, Stockholm

Publications: with Xavier Salmon, Juliette Trey et al., *Un Suedois a Paris, Les Collections de Carl Gustaf Tessin* (2016); Colin Bailey, Carina Fryklund, John Marciari, Magnus Olausson and Jennifer Tonkovich, *Treasures from the Nationalmuseum, Stockholm: The Collection of Count Tessin* (2017).

Deborah Goldberg

MA 1990; PhD 2000

Primary Advisor: Robert Lubar

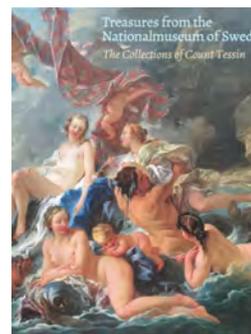
Mailing Address: 10 East End Avenue, #6FG, New York, NY 10075

Email Address: deborahgoldberg2@gmail.com

Latest Position: Independent Art Historian

Publications: "The Human Figure in Bronze: From the Finn Family Collection," in *Shaping a Legacy: Sculpture from the Finn Family Collection*, (2017); "Pablo Picasso: Le Peintre et son Modèle," in *Pablo Picasso: Le Peintre et son Modèle, from the Collection of Joan Oestreich Kend* (2016); "Isamu Noguchi: Visionary Designer and 'World Citizen,'" in *Patent Holder, Isamu Noguchi: Designing the World of Tomorrow* (2015).

Lectures: "Collections in Focus: Sculpture of the 1960s-1970s," Tarrytown, 2017; "Collections in Focus: Sculpture of the 1950s-60s," Tarrytown,



Alumni Updates CONTINUED

2000's

2016; "Isamu Noguchi and Edward A. Rumely: The Artist and His Patron," College Art Association, Washington, DC, 2016; "Talking with Stone," Long Island City, 2016; "Everything Is Sculpture," New York, 2015; "Isamu Noguchi, Patent Holder: Designing the World of Tomorrow," Queens, 2015; "Isamu Noguchi: Visionary Designer," New York, 2014.
Recent Honors and Awards: Travel Award, School of Visual Arts, 2016.

Michele Greet

PhD 2004

Primary Advisor: Edward Sullivan

Mailing Address: 3825 Jancie Rd, Fairfax, VA 22030

Email Address: mgreet@gmu.edu

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

Publications: "Rivera and the Language of Classicism," in *Picasso and Rivera: Conversations Across Time* (2016); "Mapping Cultural Exchange: Latin American Artists in Paris between the Wars," *Circulations in the Global History of Art; Studies in Art Historiography* (2015); "Devouring Surrealism: Tarsila do Amaral's Abaporu," *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).

Lectures: "Modernism and Classicism, Picasso and Rivera," Los Angeles, 2017; "Transatlantic Encounters: Latin American Artists in Early 20th century Paris," Washington, DC, 2017; "Structuring Representation: Art Museums of Latin America," Los Angeles, 2017; "Andean Abstraction as Displayed at the OAS," Madrid, 2016; "Defining 'Latin American Art': Raymond Cogniat, Parisian Critic," New York, 2016; "Rómulo Rozo: un escultor colombiano en París," Bogota, 2014; "Mapping Cultural Exchange: Strategies for Locating the Narrative in the Digital World," Washington, DC, 2014.

Recent Honors & Awards: Millard Meiss Publication Grant for *Transatlantic Encounters: Latin American Artists in Paris between the Wars*, 2016; LASA Mexico Humanities Essay Award, Honorable Mention for "From Cubism to Muralism: Ángel Zárraga in Paris," 2015; New England Council of Latin American Studies Joseph T. Criscenti Best Article Prize for "César Moro's Transnational Surrealism," 2014.

Upcoming Projects: *Transatlantic Encounters: Latin American Artists in Paris between the Wars* (forthcoming with Yale University Press, 2018); Co-editor of *Art Museums of Latin America: Structuring Representation* (forthcoming with Routledge, 2018).

Melinda Hartwig

PhD 2000

Primary Advisor: David O'Connor

Mailing Address: 1045 Lanier Blvd NE, Atlanta, GA 30306

Email Address: mkhartwig@emory.edu

Latest Position: Curator, Emory University; Professor, Georgia State University

Publications: "Method in Ancient Egyptian Painting," *Artists and Colour in Painting* (2017); *A Companion to Ancient Egyptian Art, Blackwell Companions to the Ancient World* (2015).

Lectures: "Every Tomb Tells a Story," Los Angeles and San Francisco, 2016; "The Scribe Senenu's Legacy in TT 43 and Beyond," Baltimore, 2016; "A Relief Block of Akhenaten From a Long-Lost Shrine at Amarna," Atlanta, 2016; "It isn't just Isis: Cultural Destruction in the Near East," Atlanta, 2016; "Conservation and Documentation in the 21st century: A Case Study of the Tomb Chapel of Menna (TT 69)," Atlanta, 2015; "The Unfinished Tomb Chapel of Neferrenpet, TT43," Florence, 2015; "Draw Like an Egyptian: Artistic Conventions in Ancient Egypt," Albany, 2014; "The Art of Interior Design for the Afterlife," Portland and Seattle, 2014.

Recent Honors & Awards: Winner of 2016 PROSE Award for Single Volume Reference in the Humanities and Social Sciences for *A Companion to Ancient Egyptian Art*; President of the Board of Governors American Research Center in Egypt 2014-2018.

Upcoming Projects: Reinstallation of Ancient Near Eastern and Ancient Egyptian Galleries at the Michael C. Carlos Museum.

Lyle Humphrey

MA 1998; PhD 2007

Primary Advisor: Jonathan Alexander

Mailing Address: 1535 Carr St,

Raleigh, NC 27608

Email Address: lylehumphrey@me.com

Latest Position: Assistant Curator of

European Art, North

Carolina Museum of Art

Publications: *La miniatura per le confraternite e le arti veneziane. Mariegole dal 1260 al 1460*, (2015); "Collecting Christianity on the Nile circa 1900: J. Pierpont Morgan and the Metropolitan Museum of Art," in *Age of Transition: Byzantine Culture in the Islamic World* (2015); "Detached Manuscript Illuminations from the Scuola di San Giovanni Evangelista of Venice and the Confraternity's Mariegole in the Archivio di Stato di Venezia," in *Il Codice Miniato in Europa* (2014).

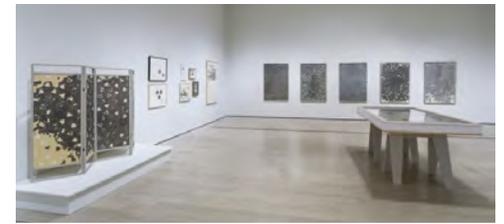
Lectures: "Books and Fragments from the

Venetian Renaissance," Research Triangle Park, NC, 2017; "Curator's Talk: Glory of Venice: Renaissance Paintings 1470-1520," Raleigh, 2017; "A Lombard Choirbook Cutting Uncovered at the North Carolina Museum of Art: Celotti's 'B. F.' Under Scrutiny," Boston, 2016; "Pages Torn from the Record of Venetian Art: Mariegole After the Fall of the Republic," Boston, 2016; "Painting at the Court of Milan Before, During, and After Leonardo," Raleigh, 2016.

Additional News: Co-curator, *Glory of Venice: Renaissance Paintings 1470-1520*, North Carolina Museum of Art, March 4-June 18, 2017.

Leslie Jones

MA 1994; PhD 2003



Primary Advisor: Robert Lubar

Mailing Address: Dept. of Prints and Drawings, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036

Email Address: ljones@lacma.org

Latest Position: Curator, Prints and Drawing, LACMA

Publications: *Ed Moses: Drawings from the 1960s and 70s* (2015); *Allen Ruppersberg Drawing* (2014).

Upcoming Projects: Exhibition: *Coded: Art and the Computer at the Dawn of the Computer Age, 1960-1980*.

Additional News: Current Exhibition: *Tony Smith: Smoke*.

Iiona Katzew

MA 1992, PhD 2000

Primary Advisors: Robert Lubar; Edward Sullivan

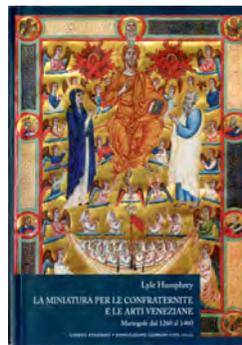
Mailing Address: LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036

Email Address: ikatzew@lacma.org

Latest Position: Department Head and Curator, Latin American Art, LACMA

Publications: Editor and contributing author: *Painted in Mexico, 1700-1790: Pinxit Mexici* (2017), separate Spanish edition (2017); "White or Black? Albinism 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).

Lectures: Chair of "The Evolving Canon: Collecting and Displaying Spanish Colonial Art, College Art Association, New York, 2017; "Sense of Mission, Aesthetic Sense: Why Build a Collection



of Spanish Colonial Art,” in “The Americas Revealed: Collecting Colonial and Modern Art in the United States,” New York, 2014.

Upcoming Projects: Project Director and Curator: “Painted in Mexico: Pinxit Mexici, 1700-1790,” LACMA; Fomento Cultural Banamex, Mexico City; and the Metropolitan Museum of Art, New York (Fall 2017 through Summer 2018); Book manuscript on the history of collecting Spanish Colonial art in the US from independence to present (in preparation).

Lynda Klich

PhD 2008

Primary Advisors: Robert Lubar; Edward Sullivan
Mailing Address: 351 W 24th St, #14C, New York, NY 10011

Email Address: lklich@hunter.cuny.edu

Latest Position: Assistant Professor, Hunter College

Recent Honors & Awards: Phillips Collection University of Maryland 2016 Book Prize for: *The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico (1921-1927)* (forthcoming, University of California Press, 2018).

Kalliopi Minioudaki

MA 2001; PhD 2009

Primary Advisor: Linda Nochlin

Mailing Address: Nikolaou Plastira 3, Pefki 15121, Athens, Greece

Email Address: Minioudaki@aol.com

Latest Position: Independent Scholar and Curator, Athens and New York

Publications: “Sakar Sleman: Circles of Suffering, Remembrance and Hope,” Iraqi Pavilion, Venice Biennale (2017); “Rosalyn Drexler: Madly and Transgressively Embracing the Vulgarly of Life,” in *Rosalyn Drexler: Who Does She Think She Is?* (2016); “Proto-Féminisme(s) et Pop Art: Le retour du Refoulé,” in *Pop Impact: Women Artists* (2016); “Feminist Eruptions in Pop, beyond Borders,” in *The World Goes Pop* (2015); “Beyond her Own Body or Carolee Schneemann’s Transgressions in Love, Sorrow and Research,” in *Carolee Schneemann: Infinity Kisses* (2015); “Démasquer et réimag(in)er le féminin: Les Mères de Niki de Saint Phalle,” in *Niki de Saint Phalle* (2014); “Not just Funny: May Wilson’s Avant-Gardes,” *Konsthistorisk Tidskrift/Journal of Art History* (2014).

Lectures: “Other(s) Pop(s),” Philadelphia, 2016; “Carolee Schneemann: The Renowned Unknown,” Amsterdam, 2015; “Collaboration and Collective Identity: The Past or Future of Feminist Exhibition Making?” New York, 2015; “Reframing Marisol,” New York, 2015; “Towards Transnational Feminisms in the Arts?” College Art Association, Chicago, 2014; “Women, Pop and Feminism,” Wolverhampton, UK, 2014.

Upcoming Projects: Curating *Only Connect*, a performance and video art program June 18-25, 2017, Stavros Niarchos Foundation Cultural Center, Athens.

Adela Oppenheim

PhD 2008

Primary Advisor: David O’Connor

Mailing Address: 178 60 Wexford Terrace, #6C, Jamaica Estates, NY 11432

Email Address: adela.oppenheim@metmuseum.org

Latest Position: Curator, Department of Egyptian Art, The Metropolitan Museum of Art

Publications: “The New Metropolitan Museum of Art Storeroom at Dahshur and the Relief Decoration from the Pyramid Complex of Senwosret III,” *Bulletin of the American Research Center in Egypt* (2017); “‘Ancient Egypt Transformed’ The Middle Kingdom at the Metropolitan Museum of Art,” *KMT* (2016); “Treasures of the Middle Kingdom,” *Minerva* (2015); ed., with Dorothea Arnold, Dieter Arnold, and Kei Yamamoto, *Ancient Egypt Transformed: The Middle Kingdom* (2015); selected catalogue entries and “Introduction: What Was the Middle Kingdom,” “Artists and Workshops: The Complexity of Creation,” “Temples: Secluded Domains for Kings and Gods,” “Excavations by the Metropolitan Museum of Art at Middle Kingdom Sites” (with Dieter Arnold) in *Ancient Egypt Transformed* (2015); “Le complexe pyramidal de Sésostris III à Dahchour,” with Dieter Arnold and Isabel Stüंकel in *Sésostris III: pharaon de légende* (2014).

Upcoming Projects: Publication of the decoration of Middle Kingdom mastabas in Dahshur, Egypt.

Elizabeth Pergam

PhD 2001

Primary Advisor: Robert Rosenblum

Mailing Address: 105 East 63rd Street, #5A, New York, NY 10065

Email Address: eapergam@gmail.com

Latest Position: Faculty, Sotheby’s Institute of Art, New York

Publications: *The Manchester Art Treasures Exhibition of 1857: Entrepreneurs, Connoisseurs and the Public* (first published by Ashgate; has been reissued 2017 as a paperback by Routledge).

Lectures: “Expanding the Definition of British Art: The Importation of British Taste to America,” College Art Association, New York, 2017; “Death and Taxes: The American-ness of American Collecting,” College Art Association, Washington, DC, 2016.

Upcoming Projects: “Sir J. C. Robinson in 1868: A Museum Curator’s Private Collection on the Block,” for Elizabeth Heath’s edited issue on the professionalization of curatorial practice for the *Journal of Art Historiography*.

Sandra Sider

MA 2004

Primary Advisor:

Colin Eisler

Mailing Address:

3811 Orloff Avenue,
Bronx, NY 10463

Email Address:

sandrasider@mac.com

Latest Position: Curator,

Texas Quilt Museum;
Editor, *Art Quilt Collector* magazine

Upcoming Projects: Editor of new book, *Art Quilt Retrospective: 50 Years of Innovation*



Adriaan Waiboer

MA 1999; PhD 2007

Primary Advisor: Egbert Haverkamp-Begemann

Email Address: Awaiboer@ngi.ie

Latest Position: Head of Collections and Research, National Gallery of Ireland

Roberta Wue

PhD 2001

Primary Advisor:

Jonathan Hay

Mailing Address:

Department of Art History,
2000 Humanities Way,
University of California
Irvine, Irvine, CA 92697

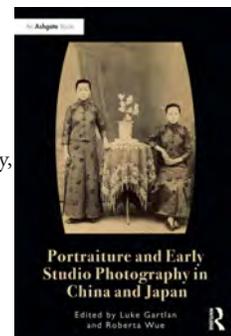
Email Address:

rwue@uci.edu

Latest Position:

Associate Professor, Art History,
University of California Irvine

Publications: Ed., *Portraiture and Early Studio Photography in China and Japan* (2017).



2010s

Denise Birkhofer

MA 2007; PhD 2013

Primary Advisor:

Edward Sullivan

Mailing Address:

Ryerson Image Centre,
350 Victoria St., Toronto,
ON, Canada, M5B 2K3

Email Address:

dbirkhof@ryerson.ca

Latest Position:

Collections Curator, Ryerson Image Centre,
Toronto

Publications: *Fred Wilson at Oberlin* (2017);

Judit Reigl: Body of Music (2016).

Lectures: “Conversation with Pat Steir,” Oberlin, 2016; “The Legacy of ‘mexicanidad,’” Oberlin, 2015; “The Body and the Void in the Art of Mira



Alumni Updates CONTINUED

2010's

Schendel and Eva Hesse," New York, 2015; "Matta and the Exploding Dome," Oberlin, 2014.

Upcoming Projects: *The Faraway Nearby: Photographs of Canada from The New York Times Photo Archive* (Sept. 13 - Dec. 10, 2017, at the Ryerson Image Centre, Toronto)

Additional News: Curated the following exhibitions: *Form and Light: Brett Weston Photographs* (2017); *Fred Wilson: Black to the Powers of Ten* (2016-17); *Judit Reigl: Body of Music* (2016); *Body Proxy: Clothing in Contemporary Art* (2015); *avaf@AMAM* (2015).

Claire Brandon

PhD 2016

Primary Advisors: Jean-Louis Cohen; Alexander Nagel; Jeffrey Weiss

Mailing Address: Calle de Claudio Coello, 23, 28001 Madrid, Spain

Email Address: cbrandon@ivorypress.com

Latest Position: Artist and Editorial Projects, Ivorypress Spain

Upcoming Projects: 25 Years of Ivorypress (2020).

Elizabeth Buhe

MA 2013

Primary Advisor: Thomas Crow

Mailing Address: 3101 Vernon Blvd., #606, Astoria, NY 11106

Email Address: Ebuhe@nyu.edu

Recent Honors & Awards: 2017-2018 Luce/ACLS Dissertation Fellowship in American Art.

Marc Hajjar

MA 2015

Primary Advisor: Jonathan Brown

Mailing Address: 200 East 66th Street, #E306, New York, NY 10065

Email Address: mjh126@gmail.com

Latest Position: Associate Director, Business Development at the Winston Art Group

Matthew Israel

PhD 2011

Primary Advisor: Robert Storr

Mailing Address:

807 Union Street, #3, Brooklyn, NY 11215

Email Address:

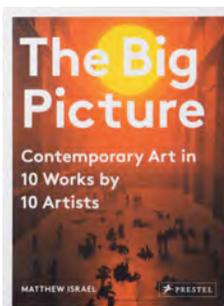
m.w.israel@gmail.com

Latest Position:

Curator at Large, Artsy

Publications: *The Big*

Picture: Contemporary Art in 10 Artworks by 10 Artists (2017).



Harrison Jackson

MA 2015

Primary Advisor: Patricia Rubin

Mailing Address: 520 East 88th Street, #4A New York, NY 10128

Email Address: hlj221@nyu.edu

Latest Position: Collections Management Assistant, Department of Drawings and Prints, The Metropolitan Museum of Art

Lorraine Karafel

PhD 2010

Primary Advisor: Colin Eisler

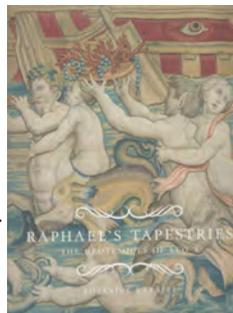
Mailing Address: 103 East 84th Street, #PHE, New York, NY 10028

Email Address: Lorraine.Karafel@nyu.edu

Latest Position:

Assistant Professor of Art and Design History, Parsons School of Design, New York

Publications: *Raphael's Tapestries: The Grottesques of Leo X* (2016).



Ariela Katz

PhD 2014

Primary Advisor: Jean-Louis Cohen

Mailing Address: 9, rue Charlot, 75003 Paris, France

Email Address: ariela.katz@gmail.com

Latest Position:

Associate Professor, École nationale supérieure d'architecture Paris-Malaquais

Publications: "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 1930* (forthcoming, 2017); "Building the Machine in the Workshop: Modernity and Technique in the Maison du Peuple of Clichy, 1935-1940," in *Journal of Modern Craft* (forthcoming, 2017); "Hindsight is 20/20: Bernard Tschumi at the Centre Pompidou," in *JAE Online*, with Tricia Meehan (2014).

Lectures: "Craft in the Machine Age: Jean Prouvé, Prototypes and the Maison du Peuple of Clichy, 1935-40," New York, 2017; "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; Co-chair, "From Study Abroad to Global Programs: Beyond the Grand Tour" double session, ACSA, Miami, 2014.

Upcoming Projects: *Danser l'architecture* - a book on site specific dance, architecture and architectural education, in collaboration with choreographer Julie Desprairies.

Additional News: Researcher, Architecture, Culture, Société XIXe-XXIe siècles (ACS) research laboratory of the UMR AUSSER, CNRS, Paris, 2016-present.

Rebecca Kasmin

MA 2015

Primary Advisor: Katherine Welch

Mailing Address: 520 East 72nd Street, #3-O, New York, NY 10021

Email Address: rk1376@nyu.edu

Latest Position: Telephone Bid Coordinator, Christie's

Additional News: Co-principal investigator for a planning grant from the Andrew W. Mellon Foundation to strengthen collaborations between the Allen Memorial Art Museum and the Oberlin College Libraries, as of December 2016.

Theresa Ketterer

MA 2014

Primary Advisor: William Hood

Mailing Address: 3225 Canterbury Street, #12, Manhattan, KS 66503

Email Address: theresaketterer@gmail.com

Latest Position: Assistant Registrar/Collections Manager at the Marianna Kistler Beach Museum of Art

Additional News: Session chair, "Implementing Data Standards," Mountain Plains Museum Conference, 2016.

Marci Kwon

PhD 2016

Primary Advisor: Thomas Crow

Mailing Address: 355 Roth Way, McMurtry Building, Stanford, CA, 94305

Email Address: mskwon1@stanford.edu

Latest Position: Assistant Professor, Art History, Stanford

Recent Honors & Awards: University of Pennsylvania, McNeil Center, 2017 Zuckerman Prize for best dissertation connecting American history, literature, and/or art.

Upcoming Projects: *Enchantments: The Art of Joseph Cornell* (under contract with Princeton University Press); *The Fence and the Chair: Appalachian Spring and Settlement as Modernist Setting* (forthcoming).

Rory O’Dea

PhD 2013

Primary Advisor: Robert Storr**Mailing Address:** 371 Cumberland Street, #3,
Brooklyn, NY 11238**Email Address:** rjo215@ny.edu**Latest Position:** Assistant Professor of
Contemporary Art and Design, Parsons School of
Design**Jeongho Park**

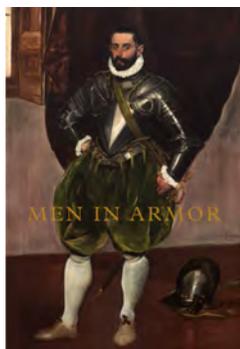
PhD 2017

Primary Advisor:

Jonathan Brown

Mailing Address:3003 Ammunition Dr.,
Austin, TX 78748**Email Address:** j.justin.

park@gmail.com

Latest Position:Assistant Curator of
European Art, Blanton
Museum of Art, The
University of Texas at Austin**Publications:** *Men in Armor: El Greco and Pulzone*
Face to Face (2014).**Lectures:** “Vincenzo Anastagi, El Greco, and
Henry Clay Frick,” New York, 2014; “Between
Convention and Invention: El Greco’s Italian
Portraits,” Madrid, 2014.**Upcoming Projects:** Exhibition on Luisa Roldán;
Exhibitions on Italian drawings 1500–1800.**Tola Porter**

MA 2015

Primary Advisor: Jean-Louis Cohen**Mailing Address:** 40 North Kingshighway Blvd.,
#15F, St. Louis, MO 63108**Email Address:** tolaporter@wustl.edu**Latest Position:** PhD Candidate at Washington
University in St. Louis**Publications:** “Reanimating the Affect in Henry
Moore’s THE ARCH, 1980,” *Public Art Dialogue*
(2017).**Lectures:** “Reanimating the Possibilities of Affect
in Henry Moore’s THE ARCH, 1980,” College Art
Association, New York, 2017; “Recreating Public
Meaning for Nonfunctional Abstract Public Art,”
Midwest Art History Society, 2017.**Margaret Samu**

MA 2004; PhD 2010

Primary Advisor: Linda Nochlin**Mailing Address:** 3535 75 Street, #522,
Jackson Heights, NY 11372**Email Address:** margaret.samu@gmail.com**Latest Position:** Lecturer, Parsons School of
Design, The New School**Publications:** “Peter the Great’s Roman Venus:
Problems of Research and Interpretation,”
in *Petrine Monuments of Russia and Europe:**Research, Preservation, Cultural Tourism* (2016);
“Exhibiting Westernization: Aleksei Venetsianov’s
Nudes and the Russian Art Market 1820-1850,”
Nineteenth Century Studies (2015); “‘Serving Art’:
The Artist’s Model in the 19th-century Russian Art
World,” *Iskusstvoznanie* (2014); “Making a Case
for Realism: The Female Nude in Russian Satirical
Images of the 1860s,” in *From Realism to the Silver
Age: New Studies in Russian Artistic Culture* (2014);
ed. *From Realism to the Silver Age: New Studies in
Russian Artistic Culture* (2014).**Lectures:** “Historical and Political Context
of Russian Art Collecting in America: Boris
Bakhmeteff,” Palo Alto, 2016; “Classical St.
Petersburg,” Wellesley, MA, 2016; “Peter the
Great’s Roman Venus: Problems of Research and
Interpretation,” St. Petersburg, 2015; “The Artist’s
Model in Nineteenth-Century Russia: Images and
Reality,” New York, 2014.**Recent Honors & Awards:** Franklin Research
Grant, from American Philosophical Society, 2017;
Writer in Residence, at NYU Jordan Center for
the Advanced Study of Russia, 2016-2017; Mary
Zirin Prize, from Association for Women in Slavic
Studies, 2016.**Upcoming Projects:** The French Reception of Karl
Briullov’s Painting *The Last Day of Pompeii* (1834)**Ileana Selejan**

PhD 2014

Primary Advisor: Thomas Crow**Mailing Address:** University College London,
Department of Anthropology, 14 Taviton Street,
London WC1H 0BW**Email Address:** ileanasel@gmail.com**Latest Position:** Research Associate in the
Department of Anthropology at University College
London**Publications:** “The Margin of Life: Post-
War Concerned Photography in Mexico and
Guatemala, 1947-1960,” co-authored with
Andrianna Campbell, in *Collaboration and its (Dis)
Contents: Art, Architecture, and Photography since
1950* (2017); (2017); essay in *Charlotte Brooks at
LOOK, 1951-1971* (2016).**Recent Honors & Awards:** Linda Wyatt Gruber
‘66 Curatorial Fellow in Photography at The Davis
Museum, Wellesley College, 09/2014 to 12/2016.**Upcoming Projects:** My position is a part of
the European Research Council (ERC) funded
project, “Citizens of Photography: The Camera
and the Political Imagination” <http://www.christopherpinney.org/photodemos>; I am writing
a monograph on photography and the Sandinista
revolution in Nicaragua; the project builds on
research conducted for my IFA dissertation.**John Teo**

MA 2013

Primary Advisor: Hsueh-Man Shen**Mailing Address:** 11 Mount Emily Road, #04-29,
Singapore 228493**Email Address:** John_TEO@nhb.gov.sg**Latest Position:** Deputy Director, Asian
Civilisations Museum, Singapore, and General
Manager, The Peranakan Museum, Singapore**Publications:** *Great Peranakan* (2015).**Upcoming Projects:** Exhibitions with Asian
Civilisations Museum and The Peranakan Museum.**Lindsey Tyne**

MA 2010, Conservation Certificate 2010

Primary Advisor: Margaret Holben Ellis**Mailing Address:** Thaw Conservation Center, The
Morgan Library & Museum, 225 Madison Avenue,
New York, NY 10016**Email Address:** ltyne@themorgan.org**Latest Position:** Associate Paper Conservator, The
Morgan Library & Museum.**Publications:** “Myth and Manipulation:
Deconstructing and Reconstructing: Dubuffet’s
Imprints and Their Assemblages” in *Dubuffet
Drawings, 1935-1962* (2016); “Perilous Message,
Precarious Medium” in *Dreams in Dust: The Pastels
of Lucas Samaras* (2016).**Julianna White**

MA 2013

Mailing Address: 2700 Q St. NW, #320,
Washington, DC 20007**Email Address:** white.julianna@gmail.com**Latest Position:** Editor at the Smithsonian
American Art Museum**Evan D. Williams**

MA 2012

Mailing Address: Box 856, Ithaca NY 14851**Email Address:** evan@worthauctions.com**Latest Position:** Director of Fine Art and Special
Collections, Worth Auctions**Publications:** “Interview: Jamaal Sheats,” *Number*
(2015); “Ever Drifting: Anna Atkins and the Birth
of the Photobook,” *Antennae* (2014); “Lynda
Benglis’s Female Sensibility,” *The Chimera Book*
(2014).**Lectures:** “The Sea Vast and Empty: Erasing Van
Anthonissen’s Whale,” Richmond, KY, 2017;
“Bouncing in the Corner: Pulsatile and Vertical
Time in the Works of Nauman and Reich,”
Pittsburgh, 2015.**Upcoming Projects:** *Not Far From Home*,
photography exhibition and lecture at Earlville
Opera House, Sept-Oct 2017.**Additional News:** Certified Member of the
Appraisers Association of America, 2016; Board
Member, Ink Shop Printmaking Center, 2015.

Degrees Conferred in 2016-2017

Doctor of Philosophy

Peter Jonathan Bell

“The Reinvention of the Bronze Statuette in Renaissance Italy: Presentation, Material, Facture”

Advisor: Alexander Nagel

Kara Fiedorek

“Priests of the Sun: Photography and Faith, 1860-1910”

Advisor: Robert Slifkin

Matthew Hayes

“What Burckhardt Saw: Restoration and the Invention of the Renaissance c.1855-1904”

Advisor: Patricia Rubin

Sean Alexander Nesselrode

“The Harvest of Modernity: Art, Oil, and Industry in the Venezuelan Twentieth Century”

Advisor: Edward Sullivan

Lindsay Anne Peterson

“Building the Home Front: The Lanham Act and the Modernization of Housing in the United States”

Advisor: Jean-Louis Cohen

Tara Christine Prakash

“Statues of the ‘Other’: An Examination of Three-Dimensional Representations of Foreigners in Ancient Egypt”

Advisor: David O’Connor

Blanca Serrano Ortiz De Solórzano

“Between Limit and Possibility: Art 7 in Cuba During the Special Period”

Advisor: Edward Sullivan

Lillian Stoner

“Hair in Archaic and Classical Greek Art: An Anthropological Approach”

Advisor: Clemente Marconi

Jason Andrew Vrooman

“Crossing the Threshold: Nabi Depictions of Men in Public, Private, and Pretend Spaces”

Advisor: Linda Nochlin

Allison K. Young

“Torn and Most Whole: The Art of Zarina Bhimji, 1987-2002”

Advisor: Thomas Crow

Master of Arts and Master of Science Dual-Degree

Emily Hishta Cohen*

“Wild Women: The Botanical Artists of Late Nineteenth- and Early Twentieth-Century Wildflower Field Guides in North America”

Advisor: Thomas Crow

Harral Joseph DeBauche

“Stud-Horse Frames” Put to Pasture: The Deframing of the Guggenheim”

Advisor: Colin Eisler

Rebecca Gridley*

“Luca’s Labors: Luca della Robbia’s Working Methods, Works, and Medici Magnificence”

Advisor: Patricia Rubin

Shannon Mulshine*

“Roy Lichtenstein’s Pyramids: A Study in Perspective”

Advisor: Thomas Crow

Bermet Nishanova

“A Late Antique Christian Textile Icon of the Holy Mary: A Tapestry Hanging in the Cleveland Museum of Art 1967”

Advisor: Thelma Thomas

Laura Panadero

“The Role of Material Experimentation in Irving Penn’s Nudes, 1949-50”

Advisor: Margaret Holben Ellis

Master of Arts

Cristina Sol Arnedo Aldrich

“Pioneers of Catalan Romanesque: New Perspectives on the Contributions of Walter W.S. Cook (1923-1963)”

Advisor: Robert Maxwell

Tiffany Maria Apostolou

“Altering Perception of Space and Place: An Approach to Byzantine Mosaic Effects in Two Churches”

Advisor: Thelma K. Thomas

Ellen Margaretta Archie

“The Triumph of Tryphe: Dionysian Themes on Luxury Goods From Ptolemaic Alexandria”

Advisor: Clemente Marconi

Paige Allyn Bart*

“An Uneasy Alliance: The Role of the Metropolitan Museum of Art in Forging of the Identity of the Museum of Modern Art”

Advisor: Philippe De Montebello

Rebecca Rose Cuomo*

“BLACK MATTER: Notes on Being & Becoming / Black Women & Brazil”

Advisor: Edward J. Sullivan

Maria Fernanda Dominguez*

“The Portraits of Epifanio Garay: Intersections Between Painting and Photography in Nineteenth-Century Colombia”

Advisor: Edward J. Sullivan

Lauren Durling

“Dalí’s Desire to Integrate”

Advisor: Robert Lubar

Ellis Edwards

“Out of the Ashes: The Sanctity of Modern Art in France’s Post-War Chapels”

Advisor: Jean-Louis Cohen

Mariam Saleem Farooqi

“Grotesque Guardians: Using the Mansurah Bronzes to Explore Indo-Islamic Sculptural Hybridity in Medieval Sind”

Advisor: Finbarr Barry Flood

Katherine Ann Halcrow

“Monumental in the Making: The Development of Greek and Roman Water Structures”

Advisor: Clemente Marconi

Connor Hamm

“Unsettle the Score: Benjamin Patterson, Fluxus, and the Post-Visual Impulse in Art”

Advisor: Thomas Crow

Regina Sarah Harsanyi

“The Early Cinema of Exhibition: Projection in the Gallery Space Between 1921-1952”

Advisor: Robert Slifkin

Qing Huang

“Cinematic Representation as History: (Re-)Making Yang Fudong”

Advisor: Jonathan Hay

Bettina Anna Jackson Cantador

“Engagement, Temporality, and Mediation: Luca Giordano’s Apotheosis of the Spanish Monarchy”

Advisor: Alexander Nagel

Da Hyung Jeong

“A Double Modernism: Reconsidering Soviet Architecture of the Post-Stalinist Period, 1953-1991”

Advisor: Jean-Louis Cohen

Angel Jiang*

“Guillem Sagrera in Naples: Stones of Mallorca and the Architecture In-Between”

Advisor: Robert Maxwell

Clarence Johns

“Pop Icons: The Album Covers of Andy Warhol”

Advisor: Thomas Crow

Kathleen Robin Joyce*

“Jasper Johns: Printmaking as a Technology of Doubt”

Advisor: Robert Slifkin

Soyoung Kim

“Homes Across Continents: The Nomadic Touch of Do Ho Suh and His Art”

Advisor: Kent Minturn

Jessica Eileen Kitz

“The Art of Letter Writing: Personal Letters in the Visual Culture of the American Civil War”

Advisor: Robert Slifkin

So a Kofodimos*

“Collages in Motion: The Transformations and Dispersal of Ray Johnson’s Moticos”

Advisor: Thomas Crow

Naomi Kuromiya*

“In Search of a Specific Sekai-se: How The Avant-Garde Calligraphy Group Bokujin-kai Aspired For “World Relevance” in an Age of Abstract Painting (1951-1960)”

Advisor: Kent Minturn

Jiete Li*

“The Late Ming Courtesan Painter Ma Shouzhens’s ‘Super-Brand’: The Contribution of Inauthentic Paintings to a Discursive Field”

Advisor: Jonathan Hay

Kunhua Liu*

“A Study on the Painting *Deities Descending to the Western Sacred Mountain*”

Advisor: Jonathan Hay

Augusta Loomis*

“The Lucid Dream: Language and the Art of James Turrell”

Advisor: Thomas Crow

Elizabeth Lyons

“Frenhofer, Lantier, and Cézanne: Artistic Genius and Failure in Nineteenth-Century French Art and Literature”

Advisor: Kent Minturn

Lisa Machi*

“Selective Identity Formation Processes of the Caucasian Iberian Elite as Expressed in Glyptic Art”

Advisor: Katherine Welch

Sarah Walsh Mallory

“Placing Dutch Realism in Global Landscapes: Printed Images of Dutch Mauritius, c. 1600”

Advisor: Mia Mochizuki

JuWon Park

“Music-Image Interplay in a Movie by Bruce Conner”

Advisor: Ara Merjian

Jared Quinton*

“René Peña and the Racialized Body”

Advisor: Edward J. Sullivan

Theresa Kathryn Rodewald

“Rebuilding the Box: Mark Bradford, Theaster Gates, Museum Education, and the Collaborative Work of Art Accessibility”

Advisor: Thelma K. Thomas

Kelley Stone

“Circling an Elite Model: Evaluating the Continuity and Adaptation of the Tumulus by the Roman Empire”

Advisor: Katherine Welch

Luis Andres Tescaroli Espinosa*

“Gustave Moreau’s *Salome*: Ornament, Deadly Theatrics, and Phantasmagoria”

Advisor: Thelma K. Thomas

Molly Katharine Thrailkill*

“Coding the Message to America”

Advisor: Robert Slifkin

Anna Toptchi*

“Contemporary Icelandic Artists: Rectifying the Breach Between Humanity and Nature Through Geography”

Advisor: Kent Minturn

Sarah Beatrice Vogelman*

“Remembering and Preserving: The Realities of Political Violence in the Early Work of María Fernanda Cardoso and Doris Salcedo”

Advisor: Edward J. Sullivan

Rachel Lynn Vorsanger

“The Bi-Continental Surrealism of Remedios Varo”

Advisor: Edward J. Sullivan

Mengqi Xu

“Panche Tu (Transport Cart Painting) in the Northern Song Dynasty (960-1126): Meanings and Possibilities”

Advisor: Jonathan Hay

Linda Yun

“New Media and Politics in the Works of Hito Steyerl”

Advisor: Kent Minturn

*Indicates an M.A. thesis marked with distinction

Institute Donors

The Institute of Fine Arts gratefully acknowledges the generosity of our supporters.

Listed below are alumni and friends who contributed \$100 or more from July 1, 2016 to July 1, 2017. Thank you!

\$1,000,000-\$6,000,000

Estate of Robert H. Ellsworth
Judy and Michael Steinhardt

\$100,000-\$999,999

Suzanne Deal Booth*
The Dedalus Foundation
Samuel H. Kress Foundation
Nancy Lee*
Leon Levy Foundation
The Andrew W. Mellon Foundation
Valeria and Gregorio Napoleone
Malcolm Hewitt Wiener Foundation
Charles Williams II
Anonymous (3)

\$50,000-\$99,999

Daniel and Estrellita* Brodsky
T. Kimball Brooker
Rachel Davidson and Mark Fisch
Anne* and Joel Ehrenkranz
Roberta and Richard Huber
The Hagop Kevorkian Fund
Bernard T. Selz
Deanie and Jay Stein
Harriet Stratis*
Jan T. and Marica Vilcek

\$25,000-\$49,999

Ariel Aisiks
Catherine Coleman Brawer* and
Robert Brawer
Larry Gagosian
The Anna-Maria &
Stephen Kellen Foundation
Stephen S. Lash
Arthur Loeb Foundation
Pierre and Tana Matisse Foundation
Estate of Mercedes Mestre
Ida and William Rosenthal Foundation
Lauren Berkley Saunders*

Lise Scott and D. Ronald Daniel
Sheldon H. Solow
Rachel G. Wilf*
Anonymous (2)

\$10,000-\$24,999

Patricia and Stephen Beckwith
Georgia Riley de Havenon and
Michael de Havenon
Hester Diamond
Julie E. Herzig* and Robert J. Desnick
Lorena and Javier Lumbreras
James R. McCredie
Alexandra Munroe*
Victoria and Samuel I. Newhouse
Cynthia H. Polsky
Jonathan Rabinowitz
Elizabeth Richards
Lois Severini* and Enrique Foster Gittes
Alice M. and Thomas J. Tisch
Julie and David Tobey
Alicia and Norman Volk
Daniel Wolf
Anonymous

\$5,000-\$9,999

Mary Lee Baranger*
Ildiko and Gilbert Butler
Mariana R. Cook
Nancy B. Fessenden*
Elisabeth Hackspiel-Mikosch
Laleh Javaheri-Saatchi and
Cyrus Pouraghabagher
Jack A. Josephson and Magda A A G Saleh
Mary Ellen and Richard Oldenburg
Janice Carlson Oresman*
Barbara Pine
Patricia A. Ross
Bonnie Sacerdote
Fredric T. Schneider
Virginia St. George Smith

Eliot Stewart
Courtney F. Taylor
Mariët Westermann* and
Charles H. Pardoe II
Anonymous (3)

\$1,000-\$4,999

Dita G. Amory*
Andrew Berdon
Ruth A. Butler*
Laura Isabel Uppercu Collier*
Philippe de Montebello*
Margaret Holben Ellis*
Jennifer Eskin*
Shelley Fletcher*
Frances B. Goodwin and
Donn M. Mosenfelder
Kathryn Moore Heleniak*
Anne C. Hrychuk Kontokosta* and
Constantine Kontokosta
Colleen Ritzau Leth*
Jay A. Levenson*
Charles T. Little*
Dorothy Robinson Mahon*
Terrence S. Mahon*
Michele D. Marincola*
Performa, Inc.
Paul N. Perrot*
Anne Litle Poulet*
Anne N. Rorimer*
Deborah* and David Rothschild
Mary Schuette
Claire Svetlik Mann*
Tru Vue, Inc.
Paula J. Volent*
Phoebe Dent Weil*
Reva June Wolf*
Dale* and Rafael Zaklad
Anonymous

* Institute alumnus/a

\$500-\$999

Mary W. Ballard*
Andria Derstine*
Christine Frohnert
Lewis I. Haber
Gregory S. Hedberg*
Michael Jacoff*
Victoria M. Jenssen*
Mary Theresa Khawly
Jan Lynn Leja*
Caroline Mary Lukaszewski
Barbara G. Mathes*
Laura A. Morowitz*
Cynthia Wolk Nachmani*
Ann Wood Norton*
Mary Oey*
Janko Rasic Architects PLLC
Diane H. Schafer
Katherine A. Schwab*
Marjorie N. Shelley*
Paul Stanwick*
Mary Stofflet*
Robert C. Troccoli
Ian B. Wardropper*
Anonymous

\$200-\$499

Lynne D. Ambrosini*
Lawrence B. Anzelowitz
Susan Staples Arms* and
Richard G. Arms, Jr.*
Norbert and Janet Baer
Linda Freeman Bauer*
Olga G. Bequillard
Thomas A. Buser*
Brian Cavanaugh
Judith Colton*
Wanda Marie Corn*
Stephen Paul Crenshaw*
Carol S. Eliel*
Marianne V. Elrick-Manley*
Kathryn Tripp Feldman
Leslie M.* and Tom L. Freudenheim*
Kathryn Calley Galitz*
Evan Whitney Gray*
Ashley Etter Hagwell
Georgia Lynne Harrell
Shepherd M. Holcombe, Jr.*

Diana Howard
Abdallah M Kahil*
Lorraine M. Karafel*
Anna D. Kartsonis*
Charles* and Roberta Katz
Norman L. Kleeblatt*
Lynda Klich*
Dorothy Kosinski*
Susana* and Pierre Leval
Judith Levinson* and
John R. Oppenheimer
Roger W. Lipsey*
Elizabeth J. Lytton*
Vivian B. Mann*
Lys McLaughlin Pike
Beth Merfish*
Margaret M. Miles
Lee W. Miller
Marc H. Miller*
Anne* and James Morganstern*
F. Thomas Muller, Jr.
Linda Nochlin*
Jo Anne C. Olian*
Stephen E. Ostrow*
Joan H. Pachner*
Jennifer Perry*
Debra D. Pincus*
Bridget J. Quinn*
Beatrice C. Rehl*
Nancy R. Reinish*
Sabine Rewald*
Valrae Reynolds*
Jennifer Russell*
Christa C. Mayer Thurman Sala*
Karin Ann Sanders*
Polly J. Sartori*
Shelley K. Sass*
Stephen K. Scher*
Catherine Sweeney Singer*
Priscilla Parsons Soucek*
Barbara E. Pollard Stein* and
Mitchell Stein
Harold L. Strauss
Marlene Barasch Strauss*
Marie C. Tanner*
Deborah Lee Trupin*
Anne W. Umland*
Gertje R. Utley*

Bonnie E. Yochelson* and
Paul Schechtman
Eric M. Zafran*
Orestes H. Zervos*
Karyn Leslie Zieve*
Alice M. Zrebiec*
Shelley E. Zuraw*

\$100-\$199

Mark B. Abbe*
William Nash Ambler*
Patrick Amsellem*
Michael J. Amy*
Carla Caccamise Ash*
Konstanze Bachmann*
Lisa Banner*
Daniel M. Belasco*
Jo Anne G. Bernstein*
Leslie Davidson Bruning*
Marian Burleigh-Motley*
Helen Burnham*
Jeffrey Carr
Lucy A. Commoner
Emily Salas Crowley
Rachel L. Danzing*
Hope Davis Braddick
Peter Daniel De Staebler*
Margaret Fields Denton*
Arlene Hirsch Elkind
Rosa and Aaron Esman
Miss Priscilla Farah
Shalimar Abigail Fojas White*
Eric M. Frank*
Suzanne P. Fredericks*
Susan G. Galassi*
Stephen H. Gansl
Jorge A. Garcia-Tuduri*
Jasper Gaunt*
Lisa A. Goldberg*
Lois R. Granato*
Michele M. Greet*
Steven R. Haas*
Andrée M. Hayum
Ariel H. Herrmann*
Penelope Hunter-Stiebel*
Matthew Winer Israel*
Mai Z. James
Lyle Humphrey Johnson*

Institute Donors CONTINUED

Margaret Kavesh
Suzannah Kellner*
Elizabeth Ann Kihara*
Florence C. Korf
Desiree G. Koslin*
Linda Konheim Kramer*
Carol Herselle Krinsky* and
 Robert D. Krinsky
Peter Ian Kuniholm
Marsa Laird*
Richard S. Lanier*
A. Floyd Lattin*
Dene A. Leopold*
William A. Lieber*
Deborah Lipton*
Rosa Lowinger*
Deborah A. Lyons*
Susan D. Marcus*
Ira S. Mark*
Maria Markovich
Anna E. Martin*
Leatrice Mendelsohn*
Jerry D. Meyer*
Eugenie Milroy
Kalliopi Minioudaki*
Rabia J. Mitchell
Susan E. Modlin-Markowitz*
Denyse L. Montegut*
Frances Land Moore*

Anita* and Martin Moskowitz
Jonathan Nelson*
Hilary St. Clair Ney*
Won Y. Ng*
Mr. and Mrs. Guy Nordenson
Andrea Spaulding Norris*
Ronald Y. Otsuka*
Elizabeth A. Oustinoff*
David T. Owsley*
Jessica Lian Pace*
Elizabeth C. Parker*
Elizabeth A. Pergam*
Ruth R. Perlin*
Regina Claire Petinos
Alan Phipps Darr*
Faith Pleasanton
Laurie-Ann J. Porstner*
William L. Pressly*
Stuart W. Pyhrr*
Zhijian Qian*
Linda Jones Roccas*
Allen Rosenbaum*
Lisa A. Rotmil*
Diana P. Rowan*
Rebecca A. Rushfield-Wittert*
Amy Incornata Russo*
Sheila Schwartz*
Ann Seibert*
Kent John Severson*

Deborah S. Shinn*
Christine M. Singer*
Elizabeth B. Smith*
Sharon Dunlap Smith*
Webster Smith*
David M. Sokol*
Jack Soultanian, Jr.*
Florence J. Staats
Donna Michele Stein Korn*
Elizabeth Rosen Stone*
Cecil Leopold Striker*
James W. Sykes, Jr.*
Carol F. Tabler*
William S. Talbot*
Marcia R. Toledano*
David P. Tunick
Lindsey Tyne*
Emily Trevor Van Vleck*
Patricia A. Waddy*
Judith S. Weinraub*
Walter F. Wientge, Jr.
Carolyn C. Wilson*
Peter M. Wolf*
Christine Elaine Wraga*
Kirsten J. Younger*
Jeffrey M. Zalusky*
Lynda A. Zycherman*

* Institute alumnus/a



The Alumni Association
1 East 78th Street,
New York, NY 10075

