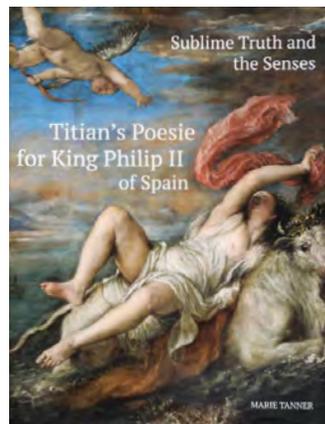
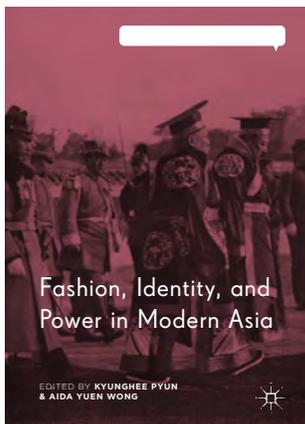
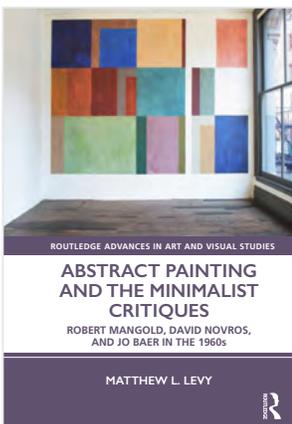
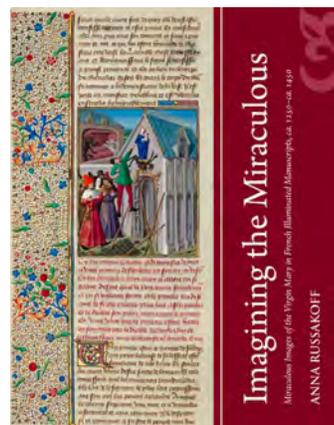
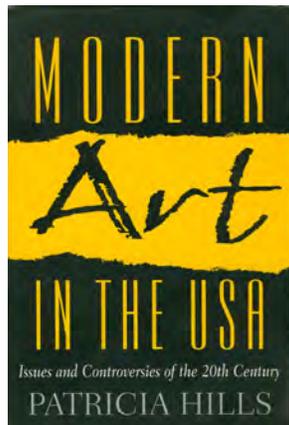
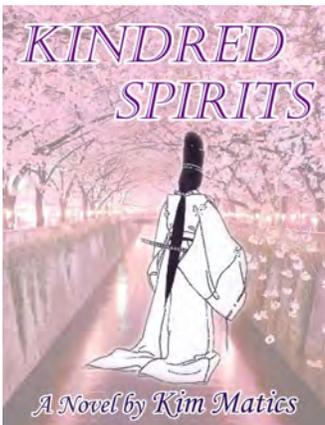
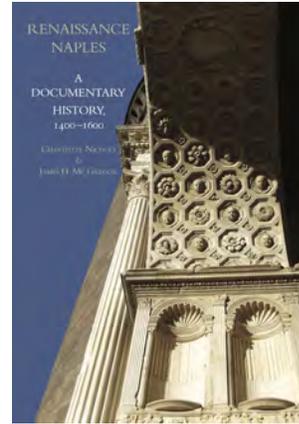
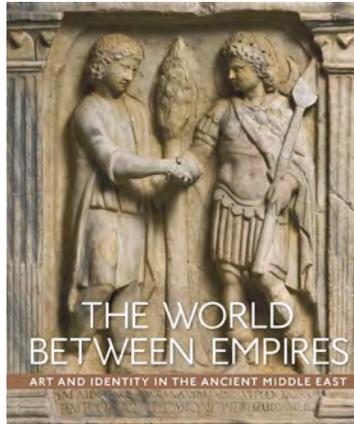
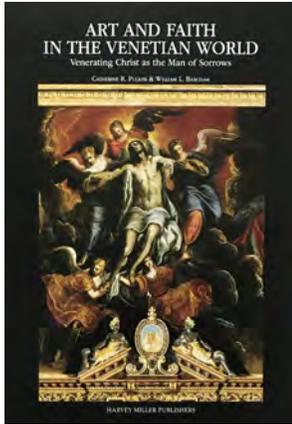




# Alumni NEWSLETTER



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# From the Director

Christine Poggi, Judy and Michael Steinhardt Director



Looking back over the last year, it is wonderful to see how much we accomplished, and how much there was to celebrate! Our students, in particular, have brought their fresh ideas, global perspectives, and creativity to several important initiatives, including the May launch of our online, peer-reviewed, open access journal, *Lapis: The Journal of the Institute of Fine Arts*; the reconfigured Duke House Exhibition series; the new IFA Contemporary Asian Art Forum; and the always illuminating Great Hall Exhibitions. We were thrilled to host our first collaboration with NYU Steinhardt School's Department of Music and Performing Arts, featuring faculty and student musicians and conductors in a well-attended series of four concerts. And we gathered to hear about the recent publications of our faculty in several book parties that brought students, faculty, and alumni together for engaged conversation and festive toasts.

Our new Marica and Jan Vilcek Curatorial Program has had an auspicious beginning. Last year, as part of the program, we invited three curators to teach at the Institute. They included two Metropolitan Museum of Art curators, Monica Binçsik, who taught a seminar on Japanese Decorative Arts, and John Carpenter, who offered a course on Japanese painting and sculpture. Anne Umland, curator at The Museum of Modern Art and Institute alumna, taught a seminar on Sophie Taeuber-Arp, whose work will be the subject of a major forthcoming retrospective at the museum. We were also delighted to host a seminar on the exhibition *The World Between Empires: Art and Identity in the Ancient Middle East*, co-taught by Met colleagues Kim Benzel, Michael Seymour, and Blair Fowlkes-Childes (Institute alumna).

Our first Marica and Jan Vilcek Curatorial Fellowships were also awarded this year.

These fellowships allow an advanced PhD student to spend a year fully immersed in the curatorial department of a museum. The 2019-2020 fellows are Madeline Murphy Turner, who will work under the supervision of Inés Katzenstein, Director of the Patricia Phelps de Cisneros Research Center for the Study of Latin American Art at MoMA, and Katerina Harris, who will work under the supervision of curator Denise Allen in the Department of European Sculpture and Decorative Arts on the Metropolitan Museum's collection of bronzes, among other projects.

A central feature of the curatorial program at the Institute is the opportunity students have to organize their own exhibitions. The Great Hall Exhibitions program, supported by the generosity of Institute Trustee Valeria Napoleone, allows students to curate two exhibitions a year of the work of mid-career women artists. In the fall, the GHE curators organized a show of the colorful sculptural boxes and reliefs of Elaine Lustig-Cohen, an artist better known for her graphic design and painting. The spring exhibition featured the work of LA-based artist Amy Yao. Her installation, titled *Amy Yao: Authorized Personnel*, addressed issues of gentrification, cultural identity, and displacement in neighborhoods traditionally inhabited by marginalized groups, such as LA's Chinatown. These exhibitions now include more ambitious and varied programming, so stay tuned for events planned in conjunction with the Amy Yao installation.

The Duke House series is now organized by a group of students in the *Introduction to Curatorial Practice and Museum History* seminar taught by Professor Edward J. Sullivan. The spring exhibition featured the paintings of the Argentinian/Spanish couple, Sarah Grilo and Jose Antonio Fernández-Muro, and also included a half-day symposium. We are grateful for the generous support of Ariel Aisiks and the Institute for Studies on Latin American Art (ISLAA), which made both the exhibition and symposium possible.

Other student-organized exhibitions comprised *Save Y/Our Past Today*, a set of 13 three-dimensional displays in the large, street-level Kimmel windows that addressed contemporary approaches to conservation, and the Curatorial Collaborative series that showcases the work of graduating students in the BFA Program in Studio Art at the Steinhardt School.

The Institute was delighted to host an Alumni Reunion that coincided with the College Art Association's annual meeting in February, and to celebrate Edward J. Sullivan's CAA Distinguished Teacher of Art History Award. We also displayed the many books and catalogues published by faculty and alumni (several of which had won prizes). This high-spirited event allowed our expanding community to recognize current accomplishments, while bringing our alumni together to see old friends and colleagues and to meet our current students.

Finally, a note about the remarkable retirement party the Institute held for Professor Norbert Baer, who retired after fifty years of distinguished teaching and scholarship at the Conservation Center. On May 9, Norbert Baer's many friends, colleagues, and students gathered to celebrate his challenging teaching style, proactive mentorship, practice of clipping and mailing relevant newspaper and journal articles to his students, as well as his wide-ranging and important scholarship. We played bespoke Bingo over lunch and listened to a beautiful recital of some of his favorite *lieder* in the afternoon. Former students and colleagues representing each decade of his career shared their memories (one alumna translated his impressive CV into poetic rhyme), waved old exams, and even offered an interpretive performance of a strip of paper in an MIT Folding Endurance Tester (even as the old machine was resuscitated and flapped back and forth at the front of the lecture hall). Colleagues from around the world sent filmed remarks recalling their work with Norbert Baer on a variety of projects. Clearly, he will be sorely missed!

The Institute has become a thriving center for learning about art in a global context, from the distant past to the present. We now host well over 100 events per year, and look forward to including dance along with our other weekend musical performances in the future. If you are not on our events mailing list, please let us know, and we will be happy to include you in our monthly notices. We hope to see you at a future conference, lecture, book launch, exhibition opening, concert, dance performance, or other occasion!

A handwritten signature in black ink that reads "Christine Poggi". The signature is written in a cursive, flowing style.

Christine Poggi  
Judy and Michael Steinhardt Director

# Vita Activa/Vita Contemplativa

**Derek A. R. Moore, PhD '88, AIA, FAAR**  
**Director, Skidmore, Owings & Merrill, LLP**

*Dedicated to Charlotte Nichols,  
Institute of Fine Arts PhD '88, FAAR,  
who spurred it all*

There was a quip making the rounds when I was at the Institute that was purported to have been the caption of a typically arch *New Yorker* cartoon—"I trained at The Institute, now I'm at The Academy, and next fall I'm starting at The Museum." Pomposity aside, this was the world to which many of us aspired. I had bounded up the granite steps of the Duke House in 1978, my mind fired by the Institute's history, its fabled faculty, its prominent seat in the heart of New York City. I embraced the thrill of the mirrored lecture hall, the terror of the great round seminar table, the ceremony of the Oak Room, and all the encounters upstairs and down. I thought academe would be my life and Rome the center of my world.

Instead, today I wield a drawing pen, oversee a cohort of young architects, and have helped to design airport terminals in India, Hong Kong, Kunming, Dublin, Seattle, and Kansas City, as well as a cultural district in the United Arab Emirates, railroad stations in New York, Denver, and Miami, and transit districts in Auckland and Bangalore. How did this happen, and what role did the Institute play in this, I have often asked myself?

A quick sketch of my *iter*. After coursework at the Institute I enjoyed a fellowship at the American Academy and three heady and transformative years in Rome. Charlotte Nichols and I married in 1982 and made the most of the luxurious penury of student life. Returning to the US in 1985, with my dissertation still unfinished, I entered the Masters of Architecture program at Columbia University. Working during summers and odd moments I brought the dissertation to near-conclusion by the middle of my final year of architecture school. Following a hellish spring term of studio charrettes and late nights gluing photos into multiple copies of the dissertation, I received



**Derek A. R. Moore, Torso, 1972, charcoal on paper**

my Masters of Architecture and PhD degrees within two weeks of each other. I then started a career at the age of 31. I imbibed a culture as a junior architect at I. M. Pei & Partners and began to learn what graduate school had not taught. I also found how susceptible the design fields are to the business cycle. While practicing I managed to teach for ten years on an adjunct basis back at the Columbia architecture school—courses and seminars in Renaissance architecture, urban history, and architecture theory before the 18<sup>th</sup> century. Since 1998 I have been at Skidmore, Owings & Merrill (SOM), where I am now a Director in the New York office.

My decision to turn from history to practice came in no single moment of revelation. Rather, it was one of long gestation, in truth more of a return than a departure. I was one of those kids who had always responded to the question, “what do you want to be when you grow up?” with, “architect!” As a boy I drew up designs for villas and monuments, and crafted models of what were—I now see—building archetypes. I was especially drawn to cohesive urban and architectural environments. Early and lasting impressions included Mesa Verde, the reconstruction of colonial Williamsburg,

Mont-Saint-Michel, and—in a curious foreshadowing—the US Air Force Academy in Colorado Springs, designed by SOM. Nevertheless, when I entered college I felt woefully ignorant of many fields and was undecided whether I would major in studio art, art history, or indeed philosophy. I saw art history as the sum of all knowledge. At the Institute I took my most formative courses with Marvin Trachtenberg, Kathleen Weil-Garris Brandt, Wolfgang Lotz, and P. H. von Blanckenhagen. In Rome I was fortunate to assist Richard Krautheimer in the research and structure of his last book, *The Rome of Alexander VII: 1655-1667*.

In the company of architects at the American Academy I came to sharpen my views about contemporary design. Post-modernism was dominant in the schools and surging in the marketplace. I found its use of historical precedent extraordinarily shallow, showy and ephemeral, and some of its leading practitioners either opaque or pretentious. Internally I was increasingly troubled that I knew more about what had happened, year by year, during the pontificate of Sixtus V than about the architecture of the present day, let alone the next day. The emblem of the Academy is the Janus head. I had looked too long in one direction. My retrospective cast turned to a prospective one. I wanted to engage the future.

Despite my determination, I had no clue what was in store for me in architecture school. I applied using a portfolio of my drawings of figures, landscapes, and still lifes, but I had no technical drawing skills. And I was used to sleeping at night. I soon learned that my Institute training was a double-edged sword in the studio. The asymmetry between my critical faculties and my design abilities was initially so great that I had to tamp down the former so as not to crush the latter. Over the long run these functions have merged into what I hope is a productive mechanism for self-critique and improvement of my design work.

I cannot attribute my core design aptitude to the Institute and art history. I know

it was embedded genetically, generously encouraged by my family, and self-propelled almost chemically from within. I experience an intense physical pleasure and psychic satisfaction from moving the pencil or pen across a sheet of paper, arranging the pieces of a complex building program, solving a technical detailing problem, or making the decisive stroke that sets up a series of design opportunities. And standing in a finished building I have had a role in designing is a feeling like no other.

My time at the Institute did, however, give me a leg up in other skills that have aided my advancement. In addition to the rigor of critical thinking and visual analysis, the ability to write with relative ease prepared me for proposal and report writing, which is no small part of what architects do. Institute of Fine Arts seminars were a kind of rehearsal for pitching design services and making presentations, finding the words to accompany the forms, and explaining the experiential aspects of a design to varied audiences.

In addition to these tools there is a very important conceptual aspect of the historian's outlook that has—I realized only some years later—informed my work as an architect. Studying urban environments over a long arc of time, reading the classical and medieval

layers in a city plan like a palimpsest, or examining the stonework of a single building with a long and complex history of extension and alteration—these were skills that allowed me to develop building designs that anticipate change and to sketch the steps by which a building will be constructed on a complex site while respecting constraints and allowing ongoing operations. The element of time embedded in design is for me a significant legacy of my historical studies.

The historian's cast of mind is very different from that of the designer. They are two ways of seeing, of thinking, of doing. The studio and technical curriculum of architecture school altered profoundly the way I look at buildings, most especially the series of courses in structural engineering. The realm of structural design, materials and building technology, and the modern architect's mastery of these—not to mention the mysterious crucible of the design process—are well beyond the layman's. I have been careful when teaching pre-modern periods of architecture history to avoid the trap of anachronism. That said, I firmly believe that without an architectural education and several years of serious practice it is impossible to address the history of modern and contemporary architecture comprehensively.

The worlds of scholarship and design have only grown further apart since I entered architecture school. History counts for little now in the schools today. Practice has been transformed by digital design tools. Artificial intelligence, integrated 5d project delivery, and “design without drawings” will soon be commonplace. Sustainable, net-zero, regenerative and energy-positive design, along with resilience planning and water urbanism, are among the tools architects are bringing to the challenge of climate change. Science and technology are the vanguard in the profession. In one sense you could say that the narrow modern definition of the architect's role is broadening to something analogous to what it was throughout much of building history. Designing with nature rather than against it also harkens back to age-old practice, albeit with vastly more powerful analytics. On the other hand, the insidious monetization of public space and the global commons seems a condition unique to our time. I would argue for a teleology of design that balances the performative with the humanistic as we face the existential challenge of survival on a degraded earth. It matters how we survive, not just that we survive.

I would like to think I am bilingual, or ambidextrous—able to think like an historian and act as a designer. Recently, I experienced a moment of convergence of the two modes, the outcome of a chance encounter on a flight to Mumbai. I led a pro bono study by SOM for the World Bank, in close coordination with the World Monuments Fund, set in Agra, India. The core of the study was intended to provide design guidelines for rehabilitating the Shah Jahan (formerly Victoria) Park, and to address a set of sanitation, infrastructure and preservation problems of an impoverished village next to Mehtab Bagh, the site of the Mughal garden across the Yamuna River from the Taj Mahal. The wider purpose of the study was to develop a plan for a circuit of visitation that would facilitate visitors' ability to see more of the city's treasures than the Taj Mahal and the Agra Fort. I marshalled SOM's landscape architects, civil engineers and urban designers and guided the development of a



Skidmore, Owings & Merrill, Denver Union Station, completed 2013, Denver, Colorado (photo: © Magda Biernat)

*continued on page 10*

# Advancing the Arts of Latin America

*Blanca Serrano Ortiz de Solórzano, PhD '17*

I write this exactly a decade after I left my native Madrid for New York City. Now I am back in Madrid. All the years in New York changed me more than I would like to admit. I am now able to endure unbelievably long commutes, and, more importantly, I have a job as an expert on the arts of Latin America. Indeed, it is not only I that have changed in the last ten years: the field that I specialized in at the Institute of Fine Arts has also transformed. An outstanding generation of scholars with whom I feel fortunate to have shared my time as a graduate student have contributed to an extraordinary development in the study of the arts from Latin America.

We sat together in seminars and helped to develop new initiatives which sought to bring modern and contemporary Latin American and Caribbean art into view for everybody at New York University and beyond. Since I graduated from the Institute in 2017, I have worked as Project Director at the Institute for Studies on Latin American Art (ISLAA), an independent organization that promotes the arts at the intersection of academic research and public programming, where I managed conferences, seminars and publications. Founded in 2011, ISLAA is based in New York City, although its international team extends around the world, including my new location in Madrid.

The study of the history of Latin American art owes to both the Institute and ISLAA its strong position today. Scholars from Argentina, Brazil, Colombia, Costa Rica, Ecuador, Perú, Spain, the United Kingdom, and the United States have trained at the Institute, while ISLAA has supported numerous Latin American art initiatives throughout the Americas and Europe. Accompanying a striking increase in private sales, auctions, and art fairs, the growth of Latin American art can only be meaningful if it goes hand in hand with academic and curatorial initiatives. The Institute produces that knowledge and ISLAA promotes it, through lectures, publications, and exhibitions, in dialogue with museums and universities from around the globe. It is from within a cultural institution like ISLAA that one can often create a bigger and more lasting



Blanca Serrano Ortiz de Solórzano at the opening of the exhibition *Julio Le Parc 1959* supported by ISLAA at The Metropolitan Museum of Art, December 2018.

influence, giving support to both scholars and curators who will then carry the history of Latin American art to a broader audience. Having the opportunity to make a difference in how the field is taking shape is the most rewarding part of my job.

I moved to New York in 2009 to work as an intern at El Museo del Barrio and the Solomon R. Guggenheim Museum after graduating with a degree in Art History at Universidad Complutense de Madrid. One year later, thanks to the support of La Caixa Foundation Fellowship for Graduate Studies in the US, the Florence and Samuel C. Karlan Memorial Scholarship, and the Florence Waterbury Fellowship, I was able to fulfill my pursuit of academic education at the Institute. I had an invaluable experience as a graduate student thanks to the courses and seminars I took with Edward J. Sullivan, who ended up being my PhD advisor, as well as Jonathan Brown, Robert Lubar, Robert Slifkin, Jean-Louis Cohen, and with many other faculty members under whose guidance I did substantial work on a variety of subjects. All of them shaped my own perspective and understanding of the discipline. I am currently turning my dissertation into a book manuscript whose preliminary title, *Between Limit and Possibility: Bricolage, Construction, and Restoration in 1990s Art from Cuba*, underscores the scope of my investigation on intellectual and manual labor in contemporary Cuban art against the backdrop of the severe recession that

followed the fall of the Soviet Union. Parallel to my academic development, my professional training at the Institute allowed me, from 2011 to 2013, to organize the Roberta and Richard Huber Colloquium on the Arts and Visual Culture of Spain and the Colonial Americas. From 2013 until 2016 I was also adjunct instructor and course and class assistant at both the Institute and the undergraduate Department of Art History at NYU, and in 2016-2017, I co-curated the Great Hall Exhibition series at the James B. Duke House.

It was precisely through the Institute's extensive range of public programs and initiatives run by the students that I first encountered ISLAA. Soon after I started at the school, I vividly remember feeling exhilarated the first time I attended the Latin American Forum. This is a platform for artists, curators and scholars to present their work at the Institute that has received support from ISLAA since its inception in 2012. Acclaimed artists such as Luis Camnitzer, Jaime Davidovich, and Marta Minujín, to mention a few, as well as distinguished scholars including Dawn Adès, James Oles, and Mari Carmen Ramírez, have participated in this groundbreaking public program. The Annual Symposium for Latin American art, also founded with the support of ISLAA, is a two-day international symposium for emerging scholars on the arts from Latin America which is completely organized by students. I was lucky to coordinate the first two editions alongside some of my fellow students.

Since 2017, South and About! has provided a workshop space for young Latin Americanists from the tri-state area to share their research and exchange ideas. It is very exciting for me to have participated in all of these programs as a student at the Institute, and then to be in charge of managing them from my position at ISLAA.

In fact, the university lectures and symposia are ISLAA's flagship initiatives, which include a key partnership with Columbia University and with the Institute of Fine Arts. My mission as Project Director at ISLAA is to propel these projects forward. At the Institute, South and About! is now in its tenth edition, while the Annual Symposium on Latin American art is today presented by the CUNY Graduate Center, and the Latin American Forum continues to thrive (one of its latest events was a panel in collaboration with The Metropolitan Museum of Art around the exhibition *Lucio Fontana on the Threshold*). ISLAA also avails itself of the spring portion of the Duke House Exhibitions to showcase the work of artists from Latin America. Artists Sarah Grilo and José Antonio Fernández-Muro were the first subjects of this new program. As part of its long-lasting alliance with Columbia University, and in collaboration with the Museum of Modern Art (MoMA), ISLAA will support a two-day symposium next year on the themes of the exhibition *Sur Moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*.

Another cornerstone of my work at ISLAA is the reinforcement of academic research through the support of publications. A new book series, *Studies on Latin American Art*, is launching jointly with University of California Press. It focuses on the visual cultures of Central and South America, the Caribbean, and the Latin American diaspora in the 20th and 21st centuries. The first volume, *Abstract Crossings: Cultural Exchange between Argentina and Brazil*, by Argentinean researcher María Amalia García, will be out this summer. A selection of the most recent titles ISLAA has backed includes *Printed Photography in Venezuela*, edited by Sagrario Berti; *Pop América, 1965-1975*, edited by Esther Gabara and published on the occasion of the exhibition co-organized by the Nasher Museum of Art at Duke University and the McNay Art Museum in San Antonio; and *Cecilia Vicuña: Seeing the Enlightened Failure*, edited by Miguel A. López for the Chilean artist's exhibition at the Witte de With Museum in Rotterdam. As for ISLAA's own publications, it is one of my greatest pleasures to be the editor of the online journal, *Vistas: Critical Approaches to Modern and Contemporary Latin American Art*. Its diverse readership guarantees graduate students, curators, and both emerging and established scholars that their research can be shared across disciplinary boundaries and help expand the horizons of the field. Finally,



Cover of the first issue of ISLAA's journal *Vistas: Critical Approaches to Modern and Contemporary Latin American Art*, 2019.

among ISLAA's other recent productions, which I also coordinate, is the art-house short film series *270*, a collection of visual essays based on interviews with contemporary artists from the Americas. The first of them is dedicated to Liliana Porter and directed by Julio Grinblatt. These short films constitute a creative approach to the concept of oral archives, and provide a dynamic tool for the dissemination of art historical contents.

Being at ISLAA is not only a great opportunity to think in unusual ways about how best to preserve the heritage of Latin American Art, but also a valuable means of contributing to its promotion by triggering conversations, facilitating exchanges and seeking partnerships. By developing quality research on Caribbean, Central and South American art, both the Institute of Fine Arts and ISLAA have proved to be essential to my training over the years, and, more importantly, they have led the way in generating scholarship in the field. From Madrid I will continue to develop ISLAA's ongoing initiatives and I will explore new opportunities to support projects that advance academic research on the arts from Latin American and the Caribbean.



The ISLAA space in New York City.

# Student Recipients of Summer Travel Stipends from the Alumni Association

Every year, the Institute Alumni Association awards grants to students for summer travel and research. Below are reports from some of the 2018 recipients.

## Dustin Aaron

I study medieval art with Professor Robert Maxwell. It is no overstatement to say that Alumni Association summer travel funding completely changed my dissertation. I was already abroad in late May to examine a unique group of medieval ivory corpora in ecclesiastic collections in Bamberg and Cologne. I realized while there that the paucity of information available made it impossible to formulate the project I wished. Funding from the Alumni Association afforded me the opportunity to regroup and follow new leads to a number of exciting places: the Drüggeltekappelle, a Holy Sepulcher chapel near Soest; Externsteine, a jagged sandstone formation carved with massive sculpture; the ruined imperial palace at Gelnhausen; and the seemingly insignificant parochial church of Großen-Linden. The last features twelfth-century sculpture that raised, for me, questions about the role of narrative and violence in remote settings. It inspired me to continue south and east towards Bavaria where I found the material for my prospectus. My dissertation is tentatively titled “Confronting the Wilderness Within: Visualizing Internal Colonization on the Medieval German Frontier.”

## Cristina Aldrich

With the generous funding from the Institute’s Alumni Association during the summer of 2018, I was able to travel through Palencia in northern Spain conducting research for my dissertation proposal, which I will defend in fall 2019 under the supervision of Robert Maxwell.

My research analyzes early medieval material production in the area of Castile



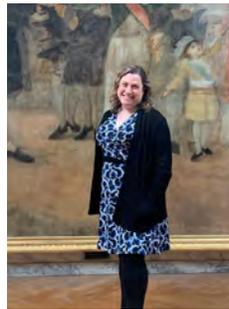
Detail, portal, Saints Cornelio and Cipriano, Revilla de Santullán, Palencia. Late 12th c.

and León that is usually not treated in detail. Away from the dogmatic restraints prescribed by important intellectual centers in the north, some provincial churches show artistic experimentation that reflects the intellectual language of monastic and courtly sites outside of more cosmopolitan centers. During my visit, I traveled to more than thirty sites. I hope to explore how distinct artistic and intellectual traditions found material means to express their individual, yet sometimes overlapping discourses. The study of female intellectuals and rulers will be central to my study and offers one way of viewing difference in elite patronage. An examination of the Valbuena Abbey in Valladolid and the Church of San Juan Bautista in Fresno del Viejo, founded by Estefanía and Queen Urraca respectively, can challenge how scholars perceive the place of women in medieval cultural production.

I hope to begin archival research in Spain in the Spring of 2020.

## Daniella Berman

Thanks to the Institute’s Alumni Association Summer Travel Grant, I was able to undertake a short (two-day) research trip to San Francisco to examine relevant works at the Fine Arts Museums of San Francisco (FAMSF), along with their curatorial and conservation dossiers. The opportunity to study several paintings and a number of preparatory drawings in the FAMSF collection allowed me to further refine some of the arguments of my dissertation, “Aesthetics of Contingency: History and the Unrealized Paintings of the French Revolution,” which I am completing under the supervision of Thomas Crow. My project considers unfinishedness as both fact



Daniella Berman in front of Napoleon’s visit to the Salon of 1808 by Antoine-Jean Gros, Chateau de Versailles. Photo Credit: Valérie Bajou

(as in projects that were actually abandoned) and artistic device (positing a deliberate use of a sketch-like style). During my trip to San Francisco, the opportunity to study two paintings by Jacques-Louis David, both examples of a stylistic unfinishedness that is central to my project, was particularly exciting and important. I was fortunate to examine the works alongside paintings conservator Elisa Effmann Clifford, whose insights allowed me to contextualize further the artistic processes and methods of working of David and his contemporaries during the Revolutionary period. The visit also spawned a potential future research collaboration integrating technical/scientific and art historical analyses.

## J. English Cook

Thanks to the generosity of the Institute’s Alumni Association, I was able to visit the archives of the British Film Institute (BFI), the Royal Institute of British Architects (RIBA), and the Victoria and Albert Museum in pursuit of dissertation research. Each of these collections contains material related to postwar cinema architecture, including the legacy of fantasy movie palaces, the shifts to smaller, multi-screen complexes in the early days of competitive TV, and collaborations or confluences between filmmakers and architects, whether Sir Patrick Abercrombie, Jill Craigie, or Ernő Goldfinger. Being able to see firsthand the drawings, photographs, and films, many of which are not available elsewhere, has greatly helped me flush out an important chapter in the history of postwar architecture, cinema, and European reconstruction.

Working dissertation title: “Urban, Embodied: Cinema and a Phenomenology of Architecture.” Advisor: Jean-Louis Cohen.

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## Elizabeth Eisenberg

I am grateful to the Alumni Association for enabling me to undertake two weeks of research travel in the summer of 2018. The trip was crucial to the formation of my Spring 2019 *Master Drawings* article, “A Verrocchio Sculpture as a Source for Leonardo and Raphael: the Evidence of Drawings,” which was awarded the publication’s first annual Ricciardi Prize for best article by a scholar under 40. The research also informed a chapter of my dissertation, “Modeling Life: Studies in the Transformation of Verrocchio’s Sculpture in Late Fifteenth and Early Sixteenth Century Drawing and Painting,” which I am writing under Professor Alexander Nagel. The funding allowed me to conduct targeted visits to drawing and sculpture collections across the U.K., from the Royal Collection in Windsor to the Ashmolean in Oxford to the Victoria and Albert Museum in London, as well as to the Louvre. On one noteworthy day, I spent the morning in the Louvre, where a curator opened sculpture cases for me, and the afternoon in the British Museum’s Drawings and Prints study room. Thank you to the Alumni Association for an incredibly rich, packed, and productive two weeks of research abroad.

## Hannah Feniak

Last summer, I spent two weeks in Barañáin, a small suburb that sits atop a plateau on the eastern outskirts of Pamplona, Spain. Though this Basque city



Raphael's *St. Jerome with a View of Perugia* being examined at the Ashmolean Museum, Oxford

is well known as the location of the annual Running of the Bulls, in addition to having been a significant haunt of the late Ernest Hemmingway, I spent no more than a few hours in the center - I was too busy pouring over material in the archives at the private university, *Universidad de Navarra*. During this time, I was able to look at the personal correspondence of Felix Huerte Beaumont, the late Navarrese politician and industrialist; sketches, designs and paperwork related to the *Comedores de la SEAT* by the architect César Ortiz-Echagüe, and some drawings of the *Casa Sindical de Madrid* in the archive of one of its main architects, Rafael Aburto. I feel fortunate to have had funding from the Institute’s Alumni Association, which contributed to making this research trip a possibility.

Dissertation Title: “Material Difference: Developing Architecture, Economy and State in Late Francoist Spain.” Advisor: Jean Louis-Cohen.

## Marina Kliger

My project examines a new kind of post-revolutionary history painting that rejected the heroic epics and the grand manner of Neoclassicism in favor of anecdotal scenes from the French national past and the detailed illusionism of 17th-century Dutch masters. Focusing on the genre’s female patrons during the Empire and Restoration, I argue that the material and narrative qualities of these pictures encouraged women to fashion their own identities in historical and sentimental terms. Professors Thomas Crow and Meredith Martin are directing my dissertation, which is titled “*Une Histoire Particulière*: The Troubadour Style and Gendered Historical Consciousness in Early Nineteenth-Century France.”

Last summer I visited the Newberry Library in Chicago for two weeks in order to conduct research in the Spencer Napoleonic Collection. Specifically I examined 178 mostly unpublished letters from Hortense de Beauharnais, Napoleon Bonaparte’s step-daughter and sister-in-law, to her brother Eugène de Beauharnais and to her

life-long friend Egle Auguie, the *maréchale* Ney. The information I gathered from the letters contributed to the third chapter of my dissertation about the relationship between Hortense’s collecting and amateur art practices, as well as to a paper entitled “‘Small Gifts Kindle Friendship’: Hortense de Beauharnais, Amateur Art Practice, and the Politics of Exchange in Post-Revolutionary France,” which I presented at the American Society for Eighteenth-Century Studies (ASECS) conference in March 2019.

## Sam Omans

In summer 2018 I traveled to Moscow to research my dissertation, “El Lissitzky: Architecture as Spatial Form, 1909-1941,” which I am working on with my advisor, Jean-Louis Cohen. El Lissitzky, a canonical modern artist, was also a professional architect. My project reassembles this forgotten facet of his career by re-discovering his unpublished writings and analyzing his unbuilt projects, city plan, and realized buildings. Summer travel allowed me to identify important archival sources for my dissertation, such as Lissitzky’s sketchbooks at the Tretyakov State Gallery in Moscow and manuscripts at the Russian State Archives of Literature and Art. While researching in these collections, I formed close relationships with curators and staff. Subsequently, their intercession has aided my admission to other archives and private collections notoriously difficult for researchers to access.

## Johanna Sluiter

I am evaluating the agency and artistic license of the *Atelier des Bâisseurs*’ work for housing projects in Casablanca and Algiers amid decolonization efforts and subsequent independence at the Archives Nationales d’Outre-Mer in Aix-en-Provence, France.



Los Edificos de la SEAT, Barcelona, 1964

# Student Recipients of Summer Travel Stipends CONTINUED

## Madeline Murphy Turner

This past June I visited the Archivo Lafuente in Santander, Spain to conduct research for my dissertation, “From the Kitchen to the Theater: Women’s Collaborative Artists’ Books, Exhibitions, and Performance in Mexico City, c. 1975–1989,” which is advised by Professor Edward J. Sullivan. My dissertation traces a network of female artists, writers, and performers in 1970s and 80s Mexico City who collaborated on artists’ books, experimental publishing circuits, and

theater to self-document their subjective experiences with oppression through projects that integrated text and image. For two days at the Archivo Lafuente, I reviewed materials on the Mexican artist Magali Lara and her mentor Ulises Carrión. I uncovered large amounts of mail art, which gave me further insight into the ways in which Lara was engaging with the international network of artists using the postal service as an experimental art project. My work at the Archivo Lafuente has ultimately helped me to orient the

theory of the female auto-archive in Mexico within a context that frames how this art was developing across international borders.

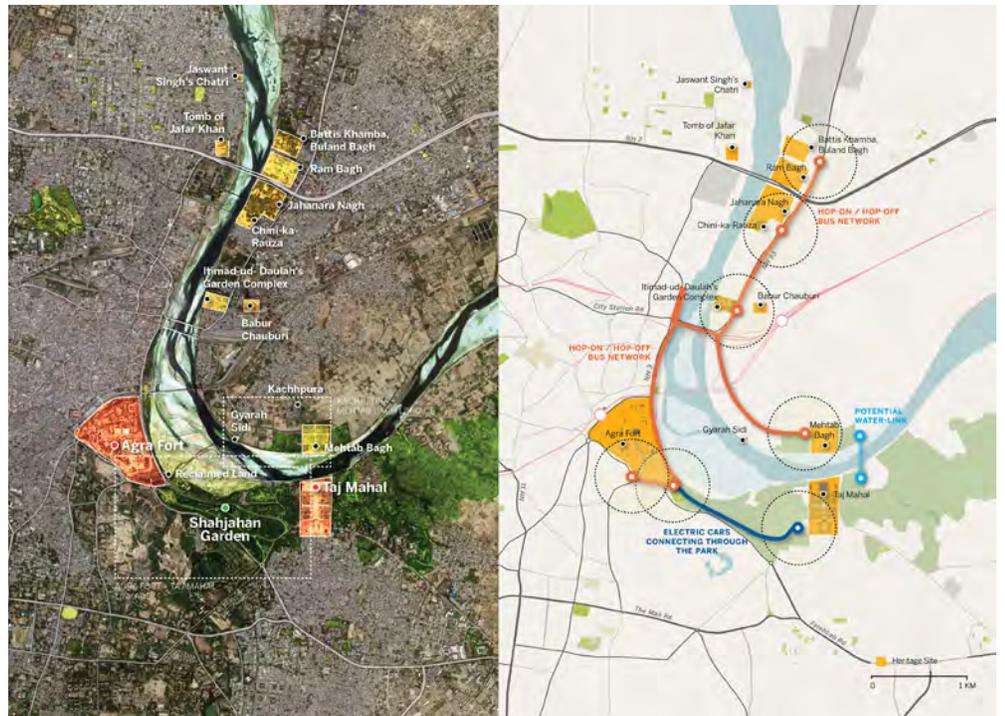


Magali Lara, mail sent to Ulises Carrión, June 6, 1979, Archivo Lafuente, Santander, Spain

# Vita Activa/Vita Contemplativa CONTINUED FROM PAGE 5

proposed visitation plan linking those sites to a series of the city’s other monumental structures, including the tomb of Itimad-ud-Daulah. The regeneration of historic environments and the improvement of social equity using the techniques of sustainability science and humanistic design is for me a particularly compelling synthesis of the historian’s sensibility, the architect’s tools, and the global citizen’s desire to enhance the future while transmitting the past.

I am immensely proud to be an alumnus of the Institute. It was a formative period in my life, an exhilarating time, and in many ways an incomparable education of its kind. The brilliance of the faculty and the pursuit of excellence animated those years and inspire me now. My Institute mentors gave generously of their time and their advice. And even if, ultimately, I did not follow it, I hope that what I have accomplished so far complements their life’s work in spirit if not in the letter.



Skidmore, Owings & Merrill, Framework Plan for Enhanced Visitation Mobility, 2015, Agra, India

# Memories of Professor James R. McCredie (1935-2018)

*Andria Derstine, PhD '04*

James R. McCredie, Sherman Fairchild Professor Emeritus of Fine Arts, served as the director of the Institute of Fine Arts from 1983 to 2002, having first arrived as an instructor in 1961. During his many decades of service he showed great dedication to the welfare of the institution and to its students, faculty, and staff both as a deft administrator and fund-raiser and as an inspiring teacher of the architecture of classical Greece. He worked closely with the Graduate Students' Association to make improvements in student life. His door was always open, he was always willing to listen to student concerns and to be an advocate for them.

For more than five decades, hundreds of Institute of Fine Arts students – including many who went on to prestigious teaching, research, and scholarly appointments in ancient art – were privileged to work with Professor McCredie in a more personal setting than that of the classroom. This occurred on Samothrace, the Aegean island to which he traveled every summer from 1962, when Institute alumna Phyllis Williams Lehmann appointed him field director of NYU's archaeological excavations at the Sanctuary of the Great Gods. Professor McCredie became director of the excavations in 1966, serving in that role until 2012 and continuing to participate in research through the 2017 season. I had the privilege of spending summers at those excavations from 1995 to 1998. Although he fulfilled numerous roles at the Institute, Jim wore even more hats on Samothrace (in addition to his ever-present pith helmet), where he remained a devoted teacher. In addition to supervising the excavations themselves and patiently explaining how to lay out a trench, record find-spots, measure levels, and catalogue finds, he cheerfully instilled in the students fortunate enough to be able to work with him a passion for finding things out, and for making discoveries. At the touch of a finger he could blithely identify what were, to many, mysterious broken bits of marble or pottery as a geison or pan tile, and could explain the intricacies of the differences between clamp,



James McCredie, 2004

dowel, and lewis holes, or cyma recta and cyma reversa moldings with ease—and often by means of one of his on-the-spot drawings that made everything clear. On Samothrace as at the Institute, Jim's generosity was outstanding. Morning and afternoon treats of bougatsa, koulouri, loukoumades, and fresh figs made the hours to lunch and dinner seem shorter, and he showcased his own culinary abilities as well, spending what seemed the better part of his limited spare time whipping up lentil salads, pan-fried okra, chocolate brownies, and cheese toasts for all. Not satisfied merely with nourishing colleagues through work and food, he also gave his time in many instances to chauffeur them on excursions—with everyone piling into his car, Sylvester, to head to a remote medieval

frescoed church, an iron age excavation, or a goat roast with his family.

James McCredie mentored generations of students while contributing significantly to an understanding of the site of one of the most important mystery cults of antiquity, publishing the important volume *Samothrace Vol. 7, The Rotunda of Arsinoe* (1992), in which he reconstructed the largest enclosed circular building known from ancient Greece, with drawings by his friend and colleague John Kurtich. He put students at the heart of his fieldwork, involving them in all aspects of excavation and study, providing innumerable opportunities for discovery and scholarship. To those who knew him, James McCredie was many things—professor, certainly, but also director, advisor, dig supervisor, researcher, writer, master chef, tour guide, colleague, and most of all, teacher—and friend. James McCredie's energy and dedication, to both the Institute and to the excavations on Samothrace—and to the students, faculty, staff, and supporters of these—are to be celebrated, and will be greatly missed.

For more information, see Professor McCredie's New York Times obituary: <https://www.legacy.com/obituaries/nytimes/obituary.aspx?n=james-mccredie&pid=189654160>



James McCredie and his beloved Sylvester

# Memories of Irving Lavin (1927-2019)

*Arthur Blumenthal, PhD '84*

Like many of his former students, when I learned in February of the death of our beloved Professor Irving Lavin, I felt a great sadness and a terrible loss. In April 2017, when we last saw each other, he was with his devoted wife Marilyn Aronberg Lavin, at Vassar College's Frances Lehman Loeb Art Center for the opening of my exhibition "In the Light of Naples: The Art of Francesco de Mura." That the 90-year-old sponsor of my doctoral dissertation (completed many decades before) would travel from Princeton to Poughkeepsie for this event meant so much to me, and his supremely generous remarks about the Francesco de Mura show moved me deeply. I am not the only former student for whom he showed extraordinary support, but that night it felt like I was. When I saw him, suddenly the years vanished, and I was thrilled to have won my dear professor's approval! It was yet another example of the many kind gestures and acknowledgments he bestowed on all his students.

As with many of his students, Professor Lavin gave so much to me—e.g., the subject of my dissertation on the Baroque theater (something he was passionate about) and his insightful critiques of it. The dissertation itself would never have been published without his recommendation to Garland Press. Years later, I loved introducing him when he delivered a spirited lecture on Bernini at the Cornell Fine Arts Museum. His friendship, his numerous kind references, and his ongoing support deeply enriched my life in art history.

If you ask his students what they remember most about him, they would say it was his infectious enthusiasm and boundless curiosity. His way of teaching, lecturing, and



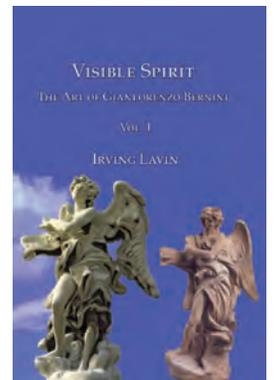
Irving Lavin in 1966 with Bernini's busts of Antonio Cepparelli, 1622 and Antonio Coppola, 1599

writing was exactly how art history *should* be taught and presented. Professor Lavin's formidable intellect combined with an almost spiritual ardor for *all* art—ancient to modern—captured us. It was a vitality to which all his students aspired in their own teaching, research, and writing. A course on "How to Look at Art" that I taught to graduate students and others for many years was based on Professor Lavin's dynamic approach, a method that allowed us to experience an artwork in a profound way. He knew how much "story" there was in great art, and how to tell those stories.

When one reads the wonderful obituary on the Institute for Advanced Study's website which states that Professor Lavin's "conviction that the study of the history of art was the study of the history of ideas," one realizes the depth and breadth of his exemplary scholarly life. Like so many, I am forever grateful that such an eminence was my professor, my guide through

art history, and my abundant inspiration. Professor Lavin was one of America's greatest art historians—an extraordinary scholar, writer, and lecturer in art history. Widely admired around the world, especially in Italy, his last great honor was being posthumously knighted by the President of Italy as a Grand'Ufficiale dell'Ordine al Merito della Repubblica Italiana. But Professor Lavin was also a mensch, a good man, a man for others. I was honored to have him in my life.

For more information, see Professor Lavin's Institute for Advanced Study obituary: <https://www.ias.edu/2019/irving-lavin>



*Visible Spirit, 2007*

# Memories of Willibald Sauerländer (1924-2018)

Charles Little, PhD '77

Willibald Sauerländer only taught at the Institute of Fine Arts during three separate academic years, 1964-65, 1969-70, and 1992-93, but he left a lasting impression.

After early training in Germany, Sauerländer worked in France and the U.S. He is best known as the director of the Zentralinstitut für Kunstgeschichte, Munich, a position he held from 1970 to 1989.

In Paris in the early 1950s he began his pioneering studies of the early Gothic sculpture on the cathedrals of Senlis and Mantes. His penetrating study of the façade sculpture of Notre-Dame de Paris literally redefined how we approach Gothic sculpture. His method allowed for a nuanced investigation of the interrelationships between the monuments and the circumstances of the sculptors and masons working at many sites. He went on to pioneer so many pivotal studies on Gothic art that the field was truly transformed because of his work. He proposed no unified theory of Gothic. Instead, he often looked to “Gothic” Europe as a wellspring for capturing the past and antiquity and for foretelling trends of the future.

Although sculpture became his forte, one must also see his penetrating reviews of pivotal medieval exhibitions as reflections of his wider range of interests. Indeed, Sauerländer was a polymath in many areas of artistic endeavor, from the Middle Ages to Jasper Johns and beyond.

Sauerländer was a formidable intellect and teacher. His generosity was showered on American students with whom he was both supportive and engaged. At the Institute of Fine Arts the students often enjoyed the way he turned German, French, Italian, or Latin phrases into English with amusing results, such as “the great apes (apse) of Cluny” or “here is the Queen of Saba (Sheba), mit de goose’s fuss (feet),” or, “oh, I dropped my speakeasy (microphone).”

A lecture course on monumental Gothic sculpture in the spring of 1970 at the



Willibald Sauerländer, 2009

Institute of Fine Arts was supplemented by an important seminar on “The Year 1200” exhibition, one that I participated in as a graduate student. The students treasured the hours in the exhibition on Mondays when the galleries were closed. In his element with the great objects assembled, Sauerländer was ever sensitive to the objects and the aesthetic spirit these works evoked. Having lively debates and reports in front of such celebrated works as Nicholas of Verdun’s enamels from the Klosterneuburg ambo or his Tournai shrine is not something one easily forgets. But Sauerländer’s *Gothic Sculpture in France* stands as the best testimony to his approach to sculpture, and clearly demonstrates the truth of what one reviewer in the *Times Literary Supplement* enthused: “it is not too much to say that he has been responsible for largely rewriting its history.”

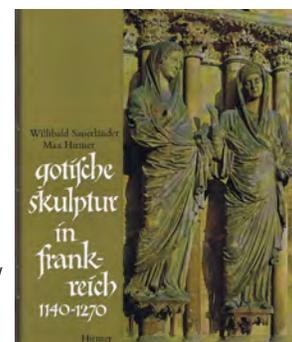
His New York University students continued his work. In 1973 at the Institute, Sharon Jones prepared a thesis on French Gothic sculpture and its influence on north Italian sculpture in the first half of the thirteenth century. Then in 1978, Michael Ward prepared a dissertation on the Portico de la Gloria at Santiago de Compostela.

Sauerländer himself described the impact of the Institute on him and his teaching in an 2010 interview with Sasha Suda in the *Brooklyn Rail*: “I came back to the U.S. in ’64-’65 to teach at the Institute of Fine Arts

and things were different. Now I had to do with American students—a new, extremely democratic and exciting experience that I enjoyed enormously. I am still in very close contact with a number of my students from the Institute. I’ll always remember, I taught a seminar on medieval art and there was a girl who didn’t recognize any New Testament imagery. I, this charming professor, even got angry. The next day she came to my office and said: ‘Oh, Doctor Sauerländer, I am from a Jewish worker background in Baltimore. I have no Christian experience whatsoever.’ These were naturally things you didn’t encounter in Germany. You certainly saw that there is a totally different kind of society and even a different approach to art history in the U.S.”

Willibald Sauerländer’s contributions to art history will be long remembered, as will his contribution to the culture of the Institute.

For more information see Professor Sauerländer’s biography in the Dictionary of Art Historians: <http://arthistorians.info/sauerlanderw>.



*Gotische Skulptur in Frankreich: 1140-1270, 1970*

# Memories of Florens Deuchler (1931 – 2018)

*Joan Diamond Udovitch, PhD '79*

Early in the Institute of Fine Arts' 1970 spring term, *The Year 1200* was installed at The Metropolitan Museum of Art, and the Institute offered a seminar based on this stunning exhibition.

Two faculty members led the seminar: the exhibition's organizer and new director of the Cloisters, Florens Deuchler, a Swiss scholar who had published a study of an important illuminated manuscript of the period: *The Ingeborg Psalter*, and Willibald Sauerländer, author of *Gothic Sculpture in France*. Both were visiting professors at the Institute.

It was a thrilling opportunity for a first-year student hoping to focus on medieval art. During the exhibition's installation the seminar met occasionally before opening hours in the still dimly-lit museum galleries to study the material directly. That was an excitingly intimate introduction to the *Year 1200*, linking observation and inquiry concerning this hinge period in the history of art, questions that only began with precise dating, provenance, and workmanship.

It was in the Institute's seminar room, though, that we discussed both that art and traditional scholarly attitudes established well before 1900. Florens Deuchler emphasized that students too should engage as thinking scholars. That seminar took place half a century ago, but the most significant lesson I absorbed was that the *most vital function of scholarship is to ask the right questions*. I believe that this is the foundation of any scholarship,



Florens Deuchler, 2016

and that the probing approach Florens Deuchler brought to organizing *The Year 1200* established a model for those of us who were lucky enough to study with him.

*Charlotte Daudon Lacaze, PhD '78*

As a part-time student on leave, I missed that Deuchler/Sauerländer seminar on *The Year 1200*. However, I was able to take a seminar on French medieval manuscripts with Professor Deuchler before he left New York. That seminar inspired my dissertation topic, and I pursued my thesis under his guidance while he was teaching at Geneva University and I was doing research in Europe. During consultations with him in Geneva or Rome where he was Director of the Swiss Institute from 1988-1996, he gave generous advice and

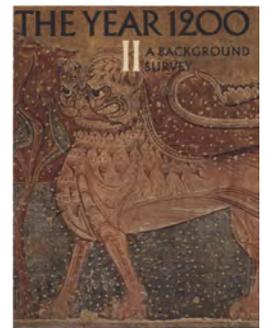
asked stimulating questions.

Over time my husband and I became friends of the Deuchler family. Our friendship enabled me to witness Florens Deuchler's life-long engagement with and in-depth exploration of the historical context of art of many periods. His publications range from the Middle Ages to the early 20<sup>th</sup> century, i.e., *Stichjahr 1912* (2003). *Die Zukunft der Museen* (1999) is his prescient reflection on the effects of globalization on artists, art, the public, and the art market as well as its potential to undermine cultural traditions. Recently he also enquired into the traces of Quintilian's *Institutio oratoria* in Cennini's *Libro dell'Arte* (2017).

Nonetheless he never lost interest in the Middle Ages. During our last visit with him in 2017, he asked whether I knew the Abbey of Abondance in Savoie. My admission of ignorance resulted in raised eyebrows and an adventurous drive up into the French Alps. Our examination of the 15<sup>th</sup> century frescoes in the cloister confirmed Deuchler's commitment to open eyes and mind, in this case once again mine.

For more information, see Professor Deuchler's biography in the Dictionary of Art Historians: <http://arthistorians.info/deuchlerf>

Catalogue for the  
*Year 1200* exhibition,  
Metropolitan Museum  
of Art, 1971



## 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 both the teaching of art history and student life at the Institute. It is also conducting an oral history interview project. Let us know if you would like to be interviewed about your years at the Institute and/or 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 at [wittert@juno.com](mailto:wittert@juno.com)

# The Year in Pictures

## Walter W. S. Cook Annual Lecture, October 16, 2018

Photo credits: Nita Lee Roberts



Alumni Association Board Member Susan Galassi, speaker Dorothy Kosinski, Alumni Association Board Member Katherine Schwab, and Alumni Association Board President Jennifer Eskin



Institute Director Christine Poggi Introducing Dorothy Kosinski



Dorothy Kosinski delivering lecture

## Alumni Weekend, October 27, 2018

Photo credits: Leo Amiri



Alumni Association Board Member Katherine Calley Galitz Speaking to NYU Alumni



Alumni Association Board Member Katherine Calley Galitz and Professor Colin Eisler



Alumni Weekend Audience



Lecture in Progress

# The Year in Pictures CONTINUED

## College Art Association Alumni Reunion, February 15, 2019

Photo credits: Louisa Raitt



Institute Director Christine Poggi Welcoming Alumni



Da Hyung Jeong, Eana Kim, English Cook, Ksenia Soboleva



Heather Horton, Peter de Staebler, Steven Paganelli, Jongwoo Kim, Karen Leader



Nancy Scott, Kathryn Heleniak, Peter Kalb, Eugene Heath, Reva Wolf

## New Alumni Toast, May 20, 2019

Photo credits: Nita Lee Roberts



Alumni Association Board President Jennifer Eskin Welcoming New Alums



Juan Gabriel Ramirez Bolivar celebrating with his mother Luz Aida Bolivar and his sister Ayda Lucia Ramirez



Professor Alexander Nagel with alumni Peter de Staebler and Stephanie Caruso

## Alumni Careers Panel, April 29, 2019

Photo credits: Nita Lee Roberts



Alumni Association Board President Jennifer Eskin, Lisa Schermerhorn, Gabriella Perez, Matthew Hayes, and Susan Hapgood



Intense Discussions



Alumni Matthew Hayes and Susan Hapgood



Alumni Lisa Schermerhorn and Gabriella Perez

## Where to find the Institute Online

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

On the website:

- 1 Click **Community**, and then **Alumni** and find further links to update your contact information, Alumni Achievements, Alumni in the News, and the Alumni Mapping Project.
- 2 Click **About**, and then “The Institute on Social Media” to see the wide variety of social media outlets used by the Institute including, Facebook, Twitter, LinkedIn, Tumblr, Vimeo, and Instagram.

Sign up for the Institute email list at: <https://www.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](mailto:publicaffairs.ifa@nyu.edu) with “Duke House Diaries” in the subject line and request to be added to the list.

# Faculty Updates

## Matthew Adams

Senior Research Scholar



**Publications:** “The Origins of Sacredness at Abydos,” in *Abydos: The Sacred Land at the Western Horizon* (2019); “Abydos in Late Antiquity: A View from the Shunet el-Zebib,” in *Late Antique Abydos* (2019); ed., *Egypt at Its Origins 4: Proceedings of the Fourth International Conference on Predynastic and Early Dynastic Egypt* (2016).

**Special Lectures:** “The Shunet el-Zebib and the Legacy of Egypt’s First Kings at Abydos,” Sohag, 2019; “Challenges in the Practice of Archaeology in Egypt Today,” Seattle, 2016; “Abydos, Egypt: Landscape of Kings—Landscape of Myth,” Princeton, 2016.

**Current Research:** My research continues to focus primarily on the nature of royal activity at Abydos at the beginning of Egyptian history, when much of the site’s vast desert landscape was reserved for royal monumental construction and ritual, as well as how in later times the patterns of use of the landscape was a response to this earlier history. In addition, I am engaged in a number of related initiatives focused on heritage preservation, site management, and community outreach as integral to the practice of modern archaeology.

## Jonathan Brown

Carroll and Milton Petrie Professor Emeritus of Fine Arts

**Publications:** *Los mundos de Murillo* (2019).

**News:** Co-curator, *Cristobal de Villalpando: Mexican Painter of the Baroque*, Mexico City and Metropolitan Museum of Art, 2017.

## James Coddington

Fine Arts Honorary Fellow

**News:** I have been principally working on the topic of my course at the Institute of Fine Arts, “Materials and Meaning in Abstract Expressionism.” This has been focused on tying key art historical readings on Ab-Ex to close examination of particular works to judge the validity of the texts. I am returning to a topic from much earlier in my conservation career,

the structural restoration of paintings on canvas, in preparation for the upcoming Conserving Canvas symposium in the fall. Here my research and writing will be on the history of suction table design and use in the conservation of paintings.

## Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

**Publications:** *Ein neues Mainz? Kontroversen um die Gestalt der Stadt nach 1945*, with Hartmut Frank and Volker Ziegler (2019); *Le Corbusier: The Built Work*, photographs by Richard Pare (2018); “Taliesin-France,” introduction in Anne-Laure Sol, ed., *Hervé Baley & Dominique Zimbacca, architectes: pour une autre modernité* (2018); “À qui sert l’histoire de l’architecture,” in Richard Klein, ed., *À quoi sert l’histoire de l’architecture aujourd’hui?* (2018); “Le Corbusier’s Modulor and the Debate on Proportion in France,” in Matthew A. Cohen and Maarten Delbeke, eds., *Proportional Systems in the History of Architecture; A Critical Reconsideration* (2018); “Fragments of History and Memory,” in Sasha Gutnova and Masha Panteleyeva, eds., *NER - City of the Future* (2018); “Memory Erased/Regained: Marseille at War,” in Marina Engel, ed., *Fragments* (2018); “Autour de la notion de ‘mémoire collective’ de Maurice Halbwachs, et son appropriation par les urbanistes et architectes,” in Alain Berthoz and John Scheid, eds., *Les arts de la mémoire et les images mentales* (2018); “The Exhibition Pavilion for Theodor Ahrenberg, or Le Corbusier Between the Collection and the Museum,” in Carrie Pilto, ed., *Living with Matisse, Picasso and Christo: Theodor Ahrenberg and His Collections* (2018); “Yannis Tsiomis, toujours sur le front de la ville,” *Archiscopie* (2019).

**Special Lectures:** Organization of the symposium *Patientes recherches : redécouvertes de Le Corbusier*, Paris, 2018; “Frankreich und USSR,” *Mythen Bauhäuser Dognen*, Berlin, 2019; Moderation of the roundtable, *A Gardener’s Journey: Pascal Cribier*, New York, 2019; Moderation of the roundtable “Architecture: formation, recherche et pratique, quels nouveaux liens ?” Paris, 2018; “Casablanca la juive: Private and Public Architecture 1912-1960,” keynote, *From the Other Shore: Transcontinental Jewish Journeys along Africa’s Shores*, Stanford, 2018; Organization of *How to See Architecture: Bruno Zevi (March ’42)* and conclusive address, Cambridge MA, 2018; Organization of *Conserver la ville moderne*, Casablanca, 2018; roundtable *Sud-Express*,

Matosinhos, 2018; Organization of *Architectures de la politique, politiques de l’architecture*, Paris, 2018; “Bauhaus East, Bauhaus West: Reception in Moscow and Paris,” Cracow, 2019; “La Butte Rouge, paysage urbain d’exception,” Châtenay-Malabry, 2019; *Art x Architecture: Russian Intersections 1917-37*: 1. “Cubofuturism, Zhivskulptarkh et al.: Designing Utopia;” 2. “Constructivism: giving Shape to the Everyday;” 3. “Realism and the Shadow of the Avant-Garde,” New York, 2019; “NER, or the Architecture of Optimism,” keynote address, *NER, Tracing the Future City*, Moscow, 2018, “L’Invention de Frank Gehry,” Montreal, 2018; “Moscou: comment régénérer une ville tentaculaire ?” Paris, 2018; Conversation with Kenneth Frampton, Venice, 2018; “L’invenzione di Frank Gehry 1: un’architettura ‘senza regole,’ et “L’invenzione di Frank Gehry 2: una resistenza al postmodernismo,” Venice, 2018; “L’invention de Frank Gehry,” Strasbourg, 2018; Conversation on Agadir with Yto Barrada, London, 2018; “1968, or the Magic Cataclysm,” Delft, 2018.

**Recent Honors & Awards:** Doctorate *honoris causa* from the Université de Montréal.

**News:** Invited expert on Notre Dame de Paris and its reconstruction, France 24, i24, Fox News, the BBC, et al., April 15-22, 2019; Main contributor, *Tout Le Corbusier dans une cabane*, television program, Arte, March 25, 2019.

## Thomas Crow

Rosalie Solow Professor of Modern Art

**Publications:** *Restoration: The Fall of Napoleon in the Course of European Art* (2018); “The Roots of Mike Kelley’s Realism: Subterranean Homesick Blues,” in Andrew Hemingway and Malcolm Baker, eds., *Art as Worldmaking: Critical Essays on Realism and Naturalism* (2018); “Bearing Witness in the Art of the Vietnam Era,” in Melissa Ho, ed., *Artists Respond: American Art and the Vietnam War, 1965-1975* (2018); “Illuminations Past and Present in the Painting of Mark Rothko,” in Jasper Sharp, ed., *Mark Rothko* (2019); “Turn It Up: The Sounds of the Young Ed Ruscha,” in *Ed Ruscha: ACE, RADIO, HONK, BOSS* (2018).

**Special Lectures:** Introduction and moderating, *Artists Respond: American Art and the Vietnam War, 1965-1975*, Washington DC, 2019; “The Hidden Mod in the New Art History: Another Origin Story,” Ann Arbor, 2019.

**Recent Honors & Awards:** Best book of the year for *No Idols: The Missing Theology of Art*, Art Association of Australia and New Zealand, 2018.

### Colin Eisler

Robert Lehman Professor of Fine Arts

**Special Lectures:** “French Renaissance Drawing,” New York, 2018; “Mantegna’s Saint Luke Altar,” London, 2019.

**Current Research:** “Durer der Musiker” is the subject of an exploratory seminar at the Institute of Fine Arts. I am completing an article “Culture and Conspiracy: Secret Insights of Panofsky and Lowinsky.” Institute alumna Sarah Harris Weiss and I are preparing a monograph on Titian’s *Flaying of Marsyas*. I am also working on ecumenical aspects of the Ghent Altar and on the “Photographic American Madonna of the Future.”

### Margaret Holben Ellis

Chair of the Conservation Center; Eugene Thaw Professor of Paper Conservation

**Publications:** “Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis,” with C. Richard Johnson Jr., *Visual Resources* (2018); “Environment and the Care of Prints and Drawings,” *AASLH Technical Leaflet* (2017); “Drawing for Printing: An Expanded Fabrication Narrative for Dürer’s *Adam and Eve* of 1504,” with Marjorie B. Cohn, *Master Drawings* (2017); “The Application of Automated Chain Line Pattern (CLiP) Matching to Identify Paper Mouldmate Candidates in Rembrandt’s Prints,” co-author, in *New Directions in the Study of Rembrandt and His Circle* (2017); *The Care of Prints and Drawings* (revised edition) (2017); “Myth and Manipulation: Deconstructing and Reconstructing Dubuffet’s Imprints and their Assemblages,” with Lindsey Tyne, in *Dubuffet Drawings* (2016); “Perilous Message, Precarious Medium—The Pastel Drawings of Lucas Samaras,” with Lindsey Tyne, in *Dreams in Dust: The Pastels of Lucas Samaras* (2016).

**Special Lectures:** Panelist, “The Watermark Identification in Rembrandt’s Etchings (WIRE),” New York, 2018; co-organizer, “ART BIO MATTERS 2018,” New York, 2018; “The Care of Prints and Drawings: A Western Perspective,” Beijing, 2018; “Scientific Approaches to Paper and Photograph Conservation,” Beijing, 2018; conference, “Unexpected FAME & unFORTUNE,” Oxford, 2018; “The Computational Analysis of Watermarks - Setting the Stage,” Princeton, 2018; conference, “Now You See It, Now You Don’t—Documenting Day-Glo,” Los Angeles, 2018; “Studies in Technical and Computational Connoisseurship: Dürer and Rembrandt,” Wilmington, 2017; “Computational Connoisseurship of

Rembrandt’s Papers,” Ithaca, 2017; “Real Fake: The Rise and Fall of Art Scammers,” New York, 2017; “Applying Measures of Texture Similarity to Wove Paper,” San Francisco, 2016; “Paper Is Part of the Picture,” New York, 2016.

**Current Research:** The migration of optical brightening agents during paper conservation treatments; computational mapping of paper topography.

### John Hopkins

Assistant Professor of Ancient Mediterranean Art

#### Publications:

“Roman Republican Architecture,” in *Oxford Bibliographies* (2019);

“A Collaborative Path for Research into

Ancient Art and Heritage Objects,” *Selected Papers on Ancient Art and Architecture* (2018);

“Tarquins, Romans and Architecture at the Threshold of Republic,” in *The Age of Tarquinius Superbus: Central Italy in the Late 6th Century* (2017); *The Genesis of Roman Architecture* (2016).

**Special Lectures:** “Collapsing Time and Culture: the Ficoroni Cista and the Multivalence of Early Italic Art,” New York, 2019. “Early Rome and the Significance of Accreting Urbanism,” Cleveland, 2018; “Toward Massive, Online, Collaborative Virtual Reconstruction,” Leiden, 2017.

**Recent Honors & Awards:** Spiro Kostoff Award in the History of Architecture and Urbanism, Society of Architectural Historians, 2018; Southeast Society of Architectural Historians Publications Award for Books, 2018; Gustave O. Arlt Award in the Humanities, Council of Graduate Schools, 2017.

**Current Research:** Monograph: *The Connective Experience of Early Roman Art and Architecture*. Essays: “Decapitated: The Reassembled Biographies of Two Sculpted Heads”; “Introduction to Collaborative Research on Antiquities Collections and Provenance”; “Architectural Accretions and the Connective Evidence for Early Roman Urbanism.” Edited volumes: *Biographies of Ancient Objects: Arts of the Ancient World in the Menil Collection; Beyond Deceit: Valuing Forgery and Longing for Ancient Rome*. Other archaeological research project: Roofs and Decoration of the Forum and Palatine.



### Kathryn Howley

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art and Archaeology

**Publications:** “Return to Taharqo’s Temple at Sanam: the Inaugural Field Season of the Sanam Temple Project,” *Sudan & Nubia* (2018); “Power Relations and the Adoption of Foreign Material Culture: a Different Perspective from First-Millennium BC Nubia,” *Journal of Ancient Egyptian Interconnections* (2018); “All Gods are Our Gods: Religious Interaction. Egypt and Nubia,” in *Pharaoh’s Land and Beyond: Ancient Egypt and its Neighbors* (2017).

**Special Lectures:** “Taharq-who? Preceding Palaces, Secondary Squatters and Colonial Cast-offs from the 2019 Sanam Temple Project Fieldwork Season,” New Haven, 2019; “The Modern Values of Foreign Art in the Ancient World: Interpreting the Use of Egyptian Style in First Millennium BC Nubia,” New York, 2019; “New Work at the Temple of Sanam,” London, 2018; “Return to Taharqo’s Temple at Sanam,” Oxford, 2018; “The Materiality of Shabtis: the Continuing Appeal of Egyptian Funerary Figurines,” Cambridge, 2017; “Foreign Exchange: the Currency of Egyptian Objects in the Nubian Royal Cemetery of Nuri,” Cambridge, 2017 and Oxford, 2016.

**Recent Honors & Awards:** Egypt Exploration Society Fieldwork and Research Grants, 2019; Rolex Explorers Club Grant, 2019; Egypt Exploration Society Fieldwork and Research Grants, 2018; Shelby White and Leon Levy Program for Archaeological Publications Grant, 2017.

**Current Research:** Sanam Temple Project excavations, Sudan; monograph on the first millennium BC Kushite Royal Pyramid Tombs at Nuri, Sudan; various articles concerned with concepts of the body in ancient Egyptian art.

### Robert Lubar

Associate Professor of Fine Arts

**Publications:** “Joan Miró and the Death of Painting,” (2019); “Joan Miró: Peinture Poésie,” ed. with Remi Labrusse, forthcoming.

**Special Lectures:** “Joan Miró: Peinture Poésie,” with Remi Labrusse, Paris, 2018.

**Recent Honors & Awards:** Trustee, Fundació Joan Miró, Barcelona (2019-2023)

### Clemente Marconi

James R. McCredie Professor of Greek Art and Archaeology and University Professor; Director, Institute of Fine Arts Excavations at Selinunte

**Publications:** “Modernism in Three Dimensions: Picasso’s Sculpture vis-à-vis Ancient

Greek and Roman Art,” in *Picasso: The Sculpture* (2018); “La dea del Tempio R,” in *Gli esametri Getty e Selinunte* (2018); “Un acroterio equestre da Selinunte?” in *Antico e non antico: scritti multidisciplinari offerti a Giuseppe Pucci* (2018); “Contextualizing an Animal Sacrifice in the Foundations of Temple R: A Preliminary Report of the Institute of Fine Arts NYU Excavations on the Acropolis of Selinunte (2013–2015 Campaigns),” co-author, *Mare Internum* (2017); “Un busto in terracotta dalla fronte del Tempio R di Selinunte,” *Sicilia Antiqua* (2017); “*Sicile Ancienne: Hittorff and the Architecture of Classical Sicily* (2017); “Mycenaean and Others along Western Sicily: A View from Selinunte,” with Massimo Cultraro, in *Hespero: the Aegean Seen from the West* (2017); “An Attic White-Ground Lekythos from Temple R at Selinunte,” in *Fragmenta Mediterranea: Contatti, tradizioni, e innovazioni in Grecia, Magna Grecia, Etruria e Roma: Studi in onore di Christoph Reusser* (2017); “Picasso and the Minotaur: A Chapter in Modern Mythmaking,” in *Picasso: Minotaurs and Matadors* (2017); “The Frames of Greek Painted Pottery,” in *The Frame in Classical Art* (2017); “I vasi del simposio tra rito e mito” and “Il gioco del kottabos nella Sicilia greca,” *Engramma* (2017); “Anastilos a Selinunte: i primi 200 anni (1779-1977),” in *Selinunte: Restauri dell'Antico* (2016); “The Goddess from Morgantina,” *Antike Plastik* (2016); “The Greek West: Temples and their Decoration,” in *A Companion to Greek Architecture* (2016); *Musicians in Ancient Coroplastic Art: Iconography, Ritual Contexts, and Functions* (2016); *Francesco Vezzoli's Teatro Romano* (2016); “L'alba della colonizzazione: indagini sull'acropoli di Selinunte (Trapani),” with Massimo Cultraro, in *scavare documentare conservare* (2016).

**Recent Honors & Awards:** Appointment as Full Professor of Classical Archeology at the Università degli Studi di Milano, 2017.

**Current Research:** Publication of Selinunte Excavations; Kosmos: the Imagery of Archaic and Classical Greek Architecture.

## Michele Marincola

Sherman Fairchild Distinguished Professor of Conservation

**Recent Honors & Awards:** Elected Fellow, International Institute for Conservation, 2018.

## Dianne Dwyer Modestini

Research Professor, Kress Program in Paintings Conservation

**Publications:** *Masterpieces* (2017); *Capolavori* (2018).

**Special Lectures:** “The Salvator Mundi by Leonardo da Vinci. Some Reflections Ten Years after its Rediscovery”; New York, 2019; “Masterpieces,” Florence, 2019; “Tre dipinti di Tiziano,” Florence, 2019; “Il Salvator Mundi di Leonardo da Vinci. Alcuni riflessioni dieci anni dopo la sua riscoperta,” Modena, 2018 “Aspetti tecnici: il Salvator Mundi di Leonardo da Vinci,” Florence, 2018.

**Recent Honors & Awards:** Awarded the honorary degree of Doctor of Humanities by Fairfield University, 2017.

**Current Research:** Technical aspects of Leonardo da Vinci's *Salvator Mundi* in relation to other works by the artist.

**News:** Under the auspices of the Samuel H. Kress Foundation, the Kress Program in Paintings Conservation at the Conservation Center is creating a website to house treatment and research information on the approximately 250 paintings that have been studied and conserved from 1989 to the present.

## Alexander Nagel

Professor of Fine Arts

**Publications:** “Amerasia: European Reflections of an Emergent World, 1492-ca. 1700,” with Elizabeth Horodowich, *Journal of Early Modern History* (2019); together with his collaborator Elizabeth Horodowich wrote over 40 entries for the web portal *Amerasia: An Inquiry into Early Modern Imaginative Geography* (2019). This portal, designed and developed by Jason Varone, also contains ten longer essays by students who participated in Professor Nagel's Fall 2018 seminar on the topic

**Special Lectures:** “Through the Slant of Night: The Other Side of the Earth in the Sixteenth Century,” Cambridge MA, 2018; session chair: “Michelangelo Drawings,” Toronto, 2019; presentation and discussion of collaborative video project *Fugitive Mirror* (with Amelia Saul), New York and Princeton, 2019; “Europe and its Amerasian Mirror, 1492-ca.1700,” with Elizabeth Horodowich, Cambridge MA, 2019; “Double Exile,” in *From Plaza Mayor to Washington Square: Spanish Republican Exiles and NYU*, New York, 2019.

**Recent Honors & Awards:** National Endowment for the Humanities Collaborative Fellowship, with Elizabeth Horodowich, for *Amerasia: A Renaissance Discovery*, 2016-19.

**News:** Faculty advisor, inaugural year of student-led journal *Lapis: The Journal of the Institute of Fine Arts*.

## Christine Poggi

Judy and Michael Steinhardt Director

**Publications:** “La couleur de mes rêves: Joan Miró's Peinture-Poésie and the Art of False Resemblances,” in *Miró and Poetry* (2019); “Giacomo Balla's Vortex: The Volatile Politics of an Abstract Form,” *RES: Journal of Anthropology and Aesthetics* (2019); “Stage at the Edge of the Sea: Picasso's Scenographic Imagination,” *The Art Bulletin* (2019); “Malevich, the War, and the Crisis in Faciality,” in *World War I and Cultural Change* (2017); “The Paradox of the Pictorial in Picasso's Sculpture,” in *Picasso. Sculptures* (2017); “Cubist Equivalents: Picasso's Céret Sketchbook of 1913,” in *The Cubism Seminars* (2017).

**Special Lectures:** “Miró's Mask of 1956,” New York, 2019; “La couleur des mes rêves: Miró's Peinture – Poésie and the Art of False Resemblance,” Paris, 2018; “The Face of Our Time: Kazimir Malevich's Zaum Self-Portrait in the Context of War,” New York, 2018; “The Paradox of the Pictorial in Picasso's Sculpture,” Paris, 2016; “Picasso: Cubism, Classicism, and the Politics of Style,” Philadelphia, 2016; “Picasso: Head of a Woman, 1929-1930,” New York, 2016.

**Current Research:** Essays: “Picasso's *The Artist and His Model* series of the late twenties”; “Projections: Mona Hatoum's Cartographic Practice” (final version); book: *On the Other Side: The Performance of Exile, Migration, and Labor in Contemporary Art*.

## Hannelore Roemich

Professor of Conservation Science

**Special Lectures:** “It's about time! Tech-based art meets art conservation,” New York, 2018; “Glass Science and Glass Degradation,” Winterthur, 2019; “Time-based Media Art Conservation Education at NYU: Sharing First Experiences,” Maastricht, 2019.

**News:** Organized Artist Interview Workshop, New York, 2019 and Art with a Plug, Brooklyn, 2019.

## Patricia L. Rubin

Professor of Fine Arts

**Publications:** *Seen from Behind: Perspectives on the Male Body and Italian Renaissance Art* (2018); “‘Pictures with a Past’: Botticelli in Boston,” in *Botticelli: Heroes and Heroines* (2019); “George Eliot, Lady Eastlake, and the Humbug of Old Masters,” *19. Interdisciplinary Studies in the Long Nineteenth Century*.

**Special Lectures:** Interlocutor/Panel chair, *Verrocchio: Maestro di Leonardo*, Florence, 2019; Interlocutor/Panel chair, *Sculpture and Polychromy*, Florence, 2018.

**Current Research:** “La Divina Commedia interpretata da Botticelli,” in *Iconografia di Dante*, ed. Lina Bolzoni, in preparation.

### Hsueh-Man Shen

Ehrenkranz Associate Professor in World Art

**Publications:** *Authentic Replicas: Buddhist Art in Medieval China* (2018); “Where Secular Death and Buddhist Nirvana Intersect: Secular and Religious Burials during the Tang-Song Transition,” in *Fojiao meishu yuanliu guoji xueshu yantaohui lunwenji* (2018).

**Special Lectures:** “Art, Space, and Mobility in Maritime East Asia during the Long Twelfth Century,” New York, 2018; “Authentic Replicas: Buddhist Art in Medieval China,” London, 2018; “Where Secular Death and Buddhist Nirvana Intersect: Secular and Religious Burials during the Tang-Song Transition,” Shanghai, 2018; “Replication Makes Authenticity: A Curious Paradox about the Buddhist Art in China,” Leiden, 2019; “Shipwrecks and Submerged Worlds: Contesting Fields of Art, Archaeology, and Politics,” Amsterdam, 2019.

**Recent Honors & Awards:** EURIAS (European Institutes for Advanced Study) Senior fellowship at The Netherlands Institute for Advanced Study, 2019; 2019 Hulsewé-Wazniewski Foundation Visiting Professor at Leiden University.

**Current Research:** In June 2018 I conducted a survey of Song-Yuan period shipwreck materials on the Pescadores Islands in the Taiwan Strait. This survey constituted the last part of the field research towards my current book project, tentatively titled *Art, Space, and Mobility in Maritime East*; in July 2018 I joined my Ph.D. student, Elizabeth Lee, in South Korea to survey a number of rock-cut Buddhist statues (*maebul*) on site. We were joined by Prof. Wuwei Chen, a digital humanities specialist, from NYU Shanghai, for this trip. Together we hiked in the tall mountains searching for remains from the late Silla to Goryeo periods. We collected the GPS coordinates and cardinal directions of several sites. We managed to get not only 3D photogrammetry but also drone video footage of a number of *maebul*; from May 2018 onwards, I have visited a significant number of maritime museums in Europe (esp. Scandinavia, U.K., Germany, Italy, the Netherlands) for a comparative study of how maritime historical materials are displayed and interpreted within a museum context.

### Lowery Stokes Sims

Visiting Professor

**Publications:** “Hidden in Plain Sight: Nari Ward in Conversation,” in *Nari Ward: We the People* (2019); “Richard Pousette-Dart and Abstract Expressionism: Critical Perspectives,” in *Richard Pousette-Dart: Beginnings* (2019); “Jeffrey Gibson: Culture, Materials, Identity, and Trade,” in *Jeffrey Gibson: This Is the Day* (2018).

**Recent Honors & Awards:** Distinguished Feminist Award, College Art Association, 2018.

**Current Research:** The retrospective of Robert Colescott to open at Contemporary Arts Center, Cincinnati, in September 2019.

### Robert Slifkin

Associate Professor of Fine Arts

**Publications:** “Indecisive Moments: Five Photographs by Ari Marcopoulos,” *Racquet* (2018); “Response to ‘A Questionnaire on Monuments,’” *October* (2018); “The Empty Room and the End of Man,” in *Experience* (2017); “Exceptional Failure,” *American Art* (2017).

**Recent Honors & Awards:** Hauser and Wirth Institute Fellowship, 2018.

### Linda Wolk-Simon

Visiting Professor

**Publications:** *Giulio Romano: Art and Desire in the Renaissance* (2019); “Raphael, Drawings, and Friendship,” in *Raffaël als Zeichner/Raffaello disegnatore* (2019); “The Church Resurgent: Art of the Gesù,” *Apollo* (2018); *The Holy Name. Art of the Gesù: Bernini and His Age* (2018); “Don Gummer: The Armature of Emotion,” *Venu Magazine* (2016); *Leonardo Cremonini, 1925-2010: Paintings and Drawings from the William Louis-Dreyfus Foundation* (2016).

**Special Lectures:** “In the beginning there was the word: Americans Writing about Raphael from the Founding Fathers to the Gilded Age,” Rome, 2018; “Perino del Vaga, Antonio da Sangallo the Younger, and the lost Tabernacle of the Sacrament in Old St. Peter’s: Early Christian Revival and Preservation in Rome during the Pontificate of Pope Paul III,” London, 2018; “Finding Perino,” New York, 2018; “Raphael, Drawings, and Friendship,” Vienna, 2017; “Papal Politics and Propaganda in the Decorative Program of the Sala dei Pontefici, 1519–1521,” Milwaukee, 2017; “Collecting ‘Raphael’ and Raphael in America,” Rome, 2017; “The Pitfalls of Drawing in the Practice of Raphael, Giulio Romano, and Perino del Vaga,” Boston, 2016; “Who is that Lady with a Unicorn? The Sitter in Raphael’s Portrait,” San Francisco, 2016.

**Recent Honors & Awards:** Alpha Sigma Nu (National Jesuit Honor Society), 2018; Private Art Dealers Association award in support of The Holy Name for the exhibition “Art of the Gesù: Bernini and His Age,” 2018.

**Current Research:** Raphael and his workshop; Giulio Romano; Perino del Vaga.

### Edward J. Sullivan

Helen Gould Shepard Professor of the History of Art, Institute of Fine Arts and Department of Art History; Deputy Director, Institute of Fine Arts; Provostial Fellow, NYU

**Publications:** *Brazilian Modern: The Living Art of Roberto Burle Marx* (2019); *Processing: Paintings and Prints by Roberto Juarez* (2018); *Making the Americas Modern: Hemispheric Art 1910-1960* (2018); ed. and introductory essay, *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States* (2018); “Trace and Testimony: The Drawings of Marcelo Bonevardi” in *Marcelo Bonevardi: Magic Made Manifest* (2019); “Black Visualities in Puerto Rico and the Dominican Republic: Nineteenth and Twentieth Centuries” in Henry Louis Gates, Jr. and David Bindman, eds., *Image of the Black in Western Art* (forthcoming 2020); “Transatlantic Maruja Mallo: Women Artists of the American Vanguard Movements,” in *Maruja Mallo. Catálogo razonado* (2019); “José Gurvich: Between Tradition and Radicality” in *José Gurvich (1927-1974)* (2018); *Tangible Ambiguities: Paintings by Julio Larraz* (2018); “Close Encounters with Edouard Duval-Carrié: A Quarter Century of Friendship & collaboration,” in *De-Colonizing Refinement: Contemporary Pursuits in the Art of Edouard Duval-Carrié* (2018).

**Special Lectures:** “Thirty Years of Anglo-American Scholarship on Brazilian Modern and Contemporary Art,” New York, 2019; respondent, CAA panel on Caribbean Art, Colonialism and Commodities: The Art of Edouard Duval-Carrié, New York, 2019, “Juan Soriano: Homenaje personal y semblanza surrealista,” Cuernavaca, 2018 “An Inevitable Partnership: Art Museums, Libraries and Archives,” Phoenix, 2018; “Landscapes and Cityscapes of the Americas. 1910-1960.” Houston, 2018; “Mariano Fortuny en América,” Madrid, 2018; “Landscapes of Desire: The Caribbean—Sugar, Enslavement and Colonialism,” Ithaca NY, 2018; “Francisco Oller and Maestro Rafael Cordero: Revising Questions of Black Identity and Transference in Late Colonial Puerto Rico,” Cambridge MA, 2018.

**Recent Honors & Awards:** Distinguished Teacher of Art History, College Art Association, 2019

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## 1960s

### Victor Koshkin-Youritzin

MA 1967, Certificate in Museum Training, 1969

**Primary Advisors:** José Lopez-Rey and Robert Rosenblum

**Mailing Address:**

1721 Oakwood Dr., Norman, OK 73069

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

**Latest Position:**

David Ross Boyd Distinguished Professor Emeritus of Art History, University of Oklahoma

**Publications:** “Your Insider Look at the Museum: *La Femme en Serail*,” *Mabee-Gerrer Museum E-Newsletter* (2018); Interview by Jay Price, “CIA Calendar Art Offers A Glimpse Into The World Of Spies,” National Public Radio (2018).

**Lectures:** Radio interview, “Spotlight on the Arts,” KUCO-FM, Oklahoma City, 2016.

**Recent Honors and Awards:** I was the sole subject of a feature article/interview by Haley Harvey on the front page of the *OU Daily* (student newspaper of The University of Oklahoma): “The Art of Teaching: Retired art history professor continues to share his passion with OU students after 46 years,” *OU Daily* (weekend edition), October 18-21, 2018.

**Upcoming Projects:** Primarily lecturing on art history and art criticism.

**Additional News:** In 2016 I was the sole curator for “A Tribute to America’s Combat Artists and Fighting Forces: Art from the U.S. Navy, Marines and Coast Guard,” an important, highly acclaimed exhibition at the Mabee-Gerrer Museum of Art in Shawnee, OK (54 of the artistically finest paintings and drawings from the national collections); since 1992 I have served as Vice President of the national Koussevitzky Recordings Society (which absorbed the Stokowski Society); after

my retirement from full-time teaching in July 2016, I have continued to teach art history part-time (to adults over 50) in the University of Oklahoma’s Osher Lifelong Learning Institute, and I plan to continue to do so into the foreseeable future.

### Merribell Parsons

MA 1967

**Mailing Address:**

486 East Olmos Dr., San Antonio, TX 78212

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

**Latest Position:** Curator of European Art, San Antonio Museum of Art. Retired 2018.

**Lectures:** “Bernini and the Baroque,” San Antonio, 2018.

## 1970s

### William Barcham

PhD 1974

**Primary Advisor:**

Donald Posner

**Mailing Address:**

1 Greene St., Jersey City, NJ 07302

**Email Address:**

williambarcham@gmail.com

**Latest Position:**

Professor, Fashion Institute of Technology, SUNY

**Publications:** *Art and Faith in the Venetian World, Venerating Christ as the Man of Sorrows*, with Catherine Puglisi (2019); *Tiepolo’s Pictorial Imagination: Drawings for Palazzo Clerici* (2017).

**Upcoming Projects:** Doge Alvise Mocenigo, Patron of the Arts in 18th-century Venice.

**Additional News:** Visiting Professor at Ca’ Foscari, University of Venice, Spring 2016.

### Patricia Hills

PhD 1973

**Primary Advisor:**

Robert Goldwater

**Mailing Address:**

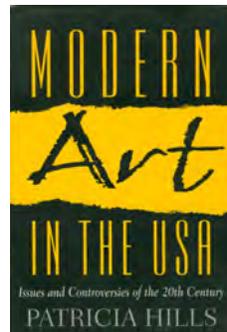
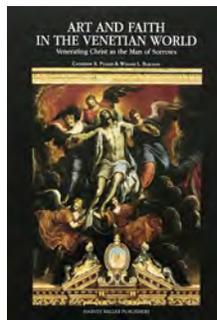
60 Plaza St. East, #1H, Brooklyn, NY 11238

**Email Address:**

pathills@bu.edu

**Latest Position:**

Professor, Department of History of Art & Architecture, Boston University



**Publications:** “Mapping Joyce Kozloff’s *Girlhood*,” in *Joyce Kozloff: Girlhood* (2017); *Painting Harlem Modern: The Art of Jacob Lawrence* (reprinted 2019); *Modern Art in the USA: Issues and Controversies of the 20th Century* (reprinted 2019).

**Lectures:** “The Moral Compass of Jacob Lawrence or, Why Black Artists Matter,” Savannah, 2017; “History as Symbols of Struggle: Jacob Lawrence Re-Presents a Revisionist History of America,” Charlottesville, 2016.

**Recent Honors and Awards:** Received a \$186,330 grant from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts in 2018 to support the Eastman Johnson Catalogue Raisonné Project, which includes completing the database of all his artworks and developing a public access website that will be completed before January 2021. The sponsoring institution is the Fenimore Art Museum, Cooperstown, NY.

**Upcoming Projects:** Not only completing the Johnson project but also completing a book on the contemporary New York artist Joyce Kozloff.

### Victoria Jenssen

MA 1975, Certificate in Conservation 1975

**Primary Advisor:** Lawrence Majewski

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

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

**Social Media:** www.caroljaneway.com

**Latest Position:** Freelance

**Publications:** “Rediscovering Carol Janeway’s Mid-Century Tiles Part I: Career Ascent,” *Tile Heritage: A Review of American Tile History* (2019).

**Upcoming Projects:** Website on mid-century tile decoration silkscreen studios in Manhattan, 1942-1958; Part 2 of the Janeway tile article in *Tile Heritage*.

### Patricia Eichenbaum Karetzky

PhD 1979

**Primary Advisor:** Alexander C. Soper

**Mailing Address:**

150 East 69th St., #10N, New York, NY 10021

**Email Address:** karetzky@bard.edu

**Social Media:** karetzky.com

**Latest Position:** O. Munsterberg Chair of Asian Art, Bard College

**Publications:** “Yang Jinsong’s Paintings: Touch the Possible Shape,” *Yishu, Journal of*

*Chinese Contemporary Art* (2018); “God Bless the Child: In Memory of Cui Xiuwen,” *Yishu, Journal of Chinese Contemporary Art* (2018); “Here, There and Everywhere, the Buddhist Bronzes of Nagapattinam,” *Kalākalpa Journal of Arts* (2018); “The Formation of a Daoist Pictorial Iconography in the Tang,” *Journal of Daoist Studies* (2017); “Amazing Grace: Contemporary Chinese Christian Art” *Yishu, Journal of Chinese Contemporary Art* (2017); Catalogues: *I Have No Enemies and No Hatred Contemporary Chinese Dissident Art* (2017); *Infinite Compassion: Avalokiteshvara* (2017); *Cui Xiuwen, Light* (2016).

**Lectures:** “The Discovery of Buddhist Sculptures from Yecheng City in Linzhang County Hebei, China,” Bristol, 2018; “Emily Cheng, Recent Work and Alchemical Designs Authority versus Authenticity,” Beijing, 2018; “The Bronze Buddhist Sculptures of Nagapattinam,” Toronto, 2017; “Foreign Influences in The Creation of Hārīti,” Delhi, 2017.

**Kathleen Matics**  
MA 1970, PhD 1978

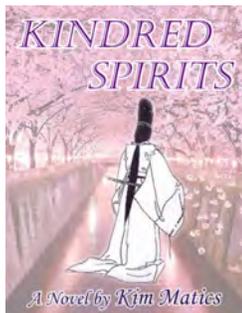
**Primary Advisor:**  
Alexander C. Soper  
**Email Address:**  
kimatics.novels@gmail.com

**Mailing Address:**  
5/272 Prachaniet  
2, Samakkhi Road,  
Pakkret, Nonthaburi  
11120 Thailand

**Latest Position:** Information Specialist,  
Mekong River Commission

**Publications:** *Something Else Again* (2016); *Going Places, Letting Go* (2017); *Kindred Spirits* (2019)

**Upcoming Projects:** Writing novels with an art historical bent.



**Marc H. Miller**  
PhD 1979



**Primary Advisor:** Robert Rosenblum  
**Mailing Address:** 134 South Oxford St.,  
Brooklyn, NY 11217

**Email Address:** marc@ephemerapress.com

**Social Media:** Gallery 98  
(www.gallery.98bowery.com);

Insta: @onlinegallery98

**Latest Position:** Writer/curator/director,  
Gallery 98 (online)

**Publications:** “The Times Square Show (and Jean-Michel Basquiat) in Retrospect” (2019); “Curt Hoppe’s Downtown Portraits” (2019); “Guerrilla Girls: Feminist Street Posters” (2018).

**Upcoming Projects:** An exhibition on Philippe de Montebello’s father, Roger de Montebello (1908–1986), and his 40-year quest to create three-dimensional photographs.

**Additional News:** Curator, “Downtown Art Ephemera, 1970s - 1990s: Curated by Marc H. Miller,” James Fuentes Gallery, New York, July 11 – July 25, 2018. Featuring objects from Miller’s online site, Gallery 98, which specializes in vintage art ephemera for collectors and art historians; Artist (with Bettie Ringma), “Amsterdam Polaroids,” Stigter van Doesburg Gallery, Amsterdam, January 13–February 17, 2018. Collection purchased by Gemeente Archief Amsterdam.

**Debra Pincus**  
MA 1963, PhD 1974

**Primary Advisors:**  
H. W. Janson and Richard Krautheimer  
**Email Address:** debra.pincus@gmail.com

**Mailing Address:**  
333 East 69th St., #6C, New York, NY 10021

**Publications:** “Ravenna’s Unlikely Monument: The Tomb of Dante at the Church of S. Francesco,” in: *Ravenna in the Imagination of Renaissance Art*, forthcoming; “The Beginning of Gothic Lettering at the Basilica of San Marco: The Contribution of Doge Andrea Dandolo,” in: *San Marco: La Basilica di Venezia. Arte, Storia, Conservazione* (2019); “Calligraphy, Epigraphy and the Paduan-Venetian Culture of Letters in the Early Renaissance,” in: *Padua and Venice. Transcultural Exchange in the Early Modern Age* (2018); “Dante Speaks from the Tomb: The Epitaph on the Monument in Ravenna,” in *Encountering the Renaissance: Celebrating Gary Radke and 50 Years of the Syracuse University Florence Graduate Program in Renaissance Art* (2016); “Venetian Ducal

Tomb Epitaphs: The Stones of History,” in: *The Tombs of the Doges of Venice. From the Beginning of the Serenissima to 1907* (2016).

**Ellen C. Schwartz**  
PhD 1978

**Primary Advisor:** Hugo Buchthal

**Mailing Address:**  
1805 Ivywood Dr., Ann Arbor, MI 48103

**Email Address:** eschwartz@emich.edu

**Social Media:** http://people.emich.edu/eschwartz

**Lectures:** “Dear Womanhouse, What Now? History & Context of the Exhibition at the Art Kettle,” Manchester, 2018.

**Upcoming Projects:** I am currently editing the *Oxford Handbook of Byzantine Art & Architecture*. I continue to be involved with the “Dear Womanhouse” exhibition project, as artist, lecturer, and editor of printed materials related to the exhibition.

**Additional News:** I retired from the School of Art & Design at Eastern Michigan University in April, 2018, after 41 years of teaching.

**Sheila Schwartz**  
PhD 1975

**Primary Advisor:** Colin Eisler

**Mailing Address:** 75 East End Ave., #4K,  
New York, NY 10028

**Email Address:** sschwartz10@nyc.rr.com

**Latest Position:** Research & Archives  
Director, The Saul Steinberg Foundation

**Additional News:** Editing a series of five volumes with selected essays and unpublished lectures by Leo Steinberg (1920-2011).

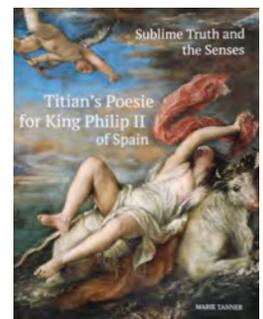
The first volume, on Michelangelo’s sculpture, appeared in 2018; the second, on Michelangelo’s painting, is due in August 2019; the third, on Renaissance and Baroque art, will be published in spring 2020, followed by a volume on Picasso and a final one on other modern masters.

**Marie Tanner**  
MA 1970;  
PhD 1976

**Primary Advisor:**  
Colin Eisler

**Mailing Address:**  
16 East 74th St.,  
New York, NY  
10021

**Email Address:**  
marietanner2@gmail.com



# Alumni Updates CONTINUED

1970s

**Publications:** *Sublime Truth and the Senses: Titian's Poesie for King Philip II of Spain* (2019).

**Additional News:** *Sublime Truth and the Senses: Titian's Poesie for King Philip II of Spain* (2019) is a study of Titian's mythological paintings for Philip II (1554-1562), known as the *Poesie*. New to this study is the view that these compelling images, long appreciated for combining sensual beauty with classical content, are monuments of Renaissance statecraft that bring together themes drawn from prior Hapsburg patronage. The book's publication coincides with an upcoming series of museum exhibitions in which Titian's *Poesie* will be shown together, as they were intended, as a series, for the first time in more than 300 years. Beginning at London's National Gallery (16 March to 14 June 2020), the paintings will travel to Edinburgh (6 July to 27 September 2020), Madrid (20 October 2020 to 10 January 2021) and Boston (11 February to 9 May 2021).

## Eric Zafran

PhD 1973

**Primary Advisor:** Colin Eisler

**Email Address:** ezafran19@gmail.com

**Latest Position:** Hilles Curator of European Art at the Wadsworth Atheneum, Hartford. Retired 2012.

**Publications:** *Masters of French Painting, 1290-1920 in the Wadsworth Atheneum* (2012); "A Labor of Love: Religious Tramp Art," in *No Idle Hands: The Myth and Meaning of Tramp Art* (2017); "The Appleton Museum Collection of French 19th-Century Paintings," in *Romantic Legacy* (2017); Michael Mazur's *Inferno of Dante*, in *A Perspicacious Tenure: Suzanne Boorsch at Yale* (2018); "Bouguereau in the Museum," in *Bouguereau & America* (2019); "Bouguereau's First Museum Picture in America," *Fine Art Connoisseur* (2019).

**Lectures:** "Monet's Waterlilies," Fort Lauderdale, 2016.

## Alice Zimet

MA 1974

**Primary Advisor:** Robert Goldwater

**Mailing Address:**

7 West 81st St., #5A, New York, NY 10024

**Email Address:**

alice@artsandbusinesspartners.com

**Social Media:** Insta: @arts\_business\_partners;

Facebook: @artsandbusinesspartners; website: www.artsandbusinesspartners.com

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

**Lectures:** "So You Want to Collect Photography," New York, 2016/2017/2018/2019; "Making Work: Now What; How To Get Out into the Photography Market," Palm Springs, 2016/2017/2018/2019.

**Additional News:** Alice Sachs Zimet was recently appointed Chair, Photography Collections Committee at Harvard Art Museums, and recently appointed Chair, Acquisitions Committee at International Center of Photography.

## 1980s

### 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 Ave., Detroit, MI 48202

**Email Address:** adarr@dia.org

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

**Publications:** "Antonio Canova's *Bust of Giuseppe Bossi*, and Reflections on Canova's Legacy in European Neoclassical Sculpture at the Detroit Institute of Arts," *Bulletin of the Detroit Institute of Arts*, with Lara Lea Roney (forthcoming 2020); "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," with Megan Reddicks and Yao-Fen You, *The Burlington Magazine* (2016).

**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," Paris, 2016; "A Decade of

Notable Acquisitions of European Sculpture and Decorative Arts at the Detroit Institute of Arts," Detroit, 2016.

**Additional News:** Curator of "Guests of Honor from the Musée du Louvre: Jean-Antoine Houdon's Portraits of Americans in the Age of Enlightenment," October 6, 2019-May 3, 2020, Detroit Institute of Arts; Curator of "Guests of Honor: Michael Rysbrack's Portrait Busts of John Barnard Reunited," February 2017- September 2019, Detroit Institute of Arts; Curator of Detroit presentation "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.

### Suzanne Heim Loggie

MA 1972, PHD 1989

**Primary Advisor:** Donald P. Hansen

**Mailing Address:**

356 Lake Ave., Bridgeport, CT 06605

**Email Address:** suzheim@optonline.net

**Latest Position:** Research Specialist and Cataloguer, Black Rock Galleries

### Julia P. Herzberg

MA 1987

**Primary Advisors:**

Jonathan Brown and Gert Schiff

**Mailing Address:**

1150 Park Ave., New York, NY 10128

**Email Address:** julia.herzberg@gmail.com

**Social Media:** @JPHerzberg

**Publications:** "A Conversation with María Elena González: A Trajectory of Sound," in *María Elena González: Tree Talk* (2019); "María Martínez-Cañas: Black Totems and Imágen Escrita," in *Art Latin America: Against the Survey* (2019); "Conversation with Francisca Sutil, New York 2013," in *Mute II* (2018); "An Overview / Um perfil," in *Josely Carvalho: Diário de Imagens / Diary of Images* (2018).

**Additional News:** Julia P. Herzberg "Papers" are in the American Archives of Art (AAA), Smithsonian Museum, Washington DC. The Julia Ann P. Herzberg Papers are comprised of both exhibition documentation (The Decade Show: Frameworks of Identity in the 1980s) and general research files including interviews from roughly 1988 to 1993.

**Mary Tavener Holmes**

PhD 1986

**Primary Advisor:** Donald Posner**Email Address:** tavholmes1@gmail.com**Upcoming Projects:** Book on the Display of Painting in 18th century Europe, with Christoph Martin Vogtherr, Getty Research Institute (anticipated 2021).**Michael Kohn**

MA 1984

**Primary Advisors:** Colin Eisler and Richard Turner**Mailing Address:**1227 North Highland Ave.,  
Los Angeles, CA 90038**Email Address:** mbk@kohngallery.com**Social Media:** www.kohngallery.com**Latest Position:** President, Kohn Gallery, Los Angeles

**Additional News:** Since its establishment in 1985 by Michael Kohn, Kohn Gallery has presented historically significant exhibitions in Los Angeles alongside exciting contemporary exhibitions, creating meaningful contexts to establish links to the greater art historical continuum. Significant exhibitions include “Andy Warhol’s Campbell’s Soup Boxes” in December 1986, which opened just weeks before the artist’s untimely death; “She: Works by Richard Prince and Wallace Berman,” which brought together—for the first time—two generations of leading artists from different coasts; “Bruce Conner: Work from the 1970s,” which inspired the artist’s first solo retrospective in Europe at the Kunsthalle Wien and Kunsthalle Zurich (2010); “Giorgio Morandi + Robert Ryman: Object/Space,” not to be missed exhibition focused on each artist’s dedication of art practices to the investigation of object and environment; and “LAND AIR SEE” in 2015 which brought together artists Carl Andre, Larry Bell, Pier Paolo Calzolari, Joe Goode, John McLaughlin, Ettore Spalletti and Frank Stella. Exhibitions of important New York-based artists have included new works by Christopher Wool, Richard Tuttle, Mark Tansey, Kenny Scharf, and Keith Haring. Kohn Gallery represents important West Coast artists with long careers and rich histories such as Larry Bell, Tony Berlant, Joe Goode and Lita Albuquerque, as well as the Estates of Bruce Conner, Wallace Berman, and John Altoon. Finally, Kohn Gallery boasts

an exciting roster of emerging and mid-career artists including Jonathan Lyndon Chase, Heidi Hahn, Maria Berrio, Gonzalo Lebrija, Ori Gersht, Rosa Loy, Dennis Hollingsworth, Tom LaDuke, Enrique Martínez Celaya and Troika.

**Lisa Kurzner**

MPhil 1984

**Primary Advisor:** Kirk Varnedoe**Email Address:** lisa@kurznerarts.com**Latest Position:** Curator, Front International: Cleveland Triennial for Contemporary Art**Charlotte Nichols**

MA 1978, PhD 1988

**Primary Advisor:**

Kathleen Weil-Garris Brandt

**Email Address:**

charlotte.nichols@shu.edu

**Latest Position:**

Associate Professor of Art History, Seton Hall University

**Publications:** Co-author, with James McGregor, *Renaissance Naples: A Documentary History of Art 1400-1600* (2019);“Ecclesiastical Architecture and the Religious Orders,” in *Artistic Centers of the Renaissance; Naples* (2017).**Lectures:** “What’s in a Line? Painted Seams in Renaissance Venice,” New York, 2017.**Catherine Puglisi**

PhD 1983

**Primary Advisor:** Donald Posner**Mailing Address:**

1 Greene St., #714, Jersey City, NJ 07302

**Email Address:** cpuglisi@rci.rutgers.edu**Latest Position:** Professor of Art History, Rutgers University**Publications:** *Art and Faith in the Venetian World. Venerating Christ as the Man of Sorrows*, with William Barcham (2019); “Il Forestiero Innovatore: Schiavone davanti al Cristo Passo,” in *Andrea Schiavone. Pittura, incisione, disegno nella Venezia del Cinquecento* (2018).**Lectures:** “Les changements de style radicaux dans la peinture baroque,” Paris, 2019.**Upcoming Projects:** Book project: Stylistic Transformation in Baroque Painting.**Katherine Schwab**

PhD 1988

**Primary Advisor:** Evelyn B. Harrison**Email Address:** kaschwab@fairfield.edu**Latest Position:** Professor of Art History & Visual Culture, Fairfield University**Publications:** Co-author, “Fishing for Clues: Marine Creatures in the Parthenon’s East Metopes,” *Excellence: Studies in Honour of Olga Palagia* (2019); Co-author, “Self and Identity,” in *A Cultural History of Hair in Antiquity* (2018).**Upcoming Projects:**

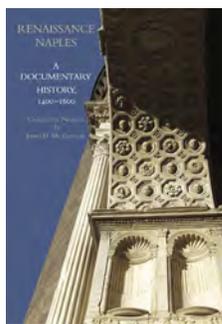
Polychromy in the Parthenon Metopes.

**Additional News:** Exhibitions: “The Island of Nisyros: A Photographic Essay,” Greek Consulate General in New York (2019); “An Archaeologist’s Eye: The Parthenon Drawings of Katherine A. Schwab,” The Parthenon, Nashville (2018)/ Forsyth Galleries, Texas A&M University (2017)/Phillips Museum, Franklin & Marshall College (2016).**Harriet Senie**

PhD 1981

**Primary Advisor:** Kathleen Weil-Garris Brandt**Email Address:** hfsenie@gmail.com**Social Media:** http://www.harrietsenie.com/**Latest Position:** Director of the M.A.

program in Art History and Art Museum Studies, City College of New York

**Publications:** Ed., *Museums and Public Art?* (2018); *Memorials to Shattered Myths* (2016); ed., *A Companion to Public Art* (2016).**Lectures:** “Where is She? Public Art and the Absence of Women,” New York, 2019; “A Collective Ribbon: Weaving Stories of the Triangle Fire: A Participatory Community Event,” New York, 2019; “Double Disappearance: A Symposium About the Undocumented Memorial of 9/11,” New York, 2019; “Memorial Visions: Fifteen Years After the 9-11 Competition,” New York, 2018; “Public Memory and Public Monuments: Where Do We Stand in 2018?” New York, 2018; “Monuments as History, Art, Power,” New York, 2018; “Teachable Monuments: Using Public Art to Spark Dialogue and Address Controversies,” New York, 2018.**Recent Honors and Awards:** Rifkind Faculty Fellowship, 2018.**Additional News:** Selection Committee: Intervention Tlatelolco, 68-18:

# Alumni Updates CONTINUED

## 1980s

Disappearance, State Crime, Collective Reparations, Mexico, March 2019; Monumental Women: Women's Suffrage Memorial, Central Park, March 2018; She Built NYC, 2018; The Mayoral Advisory Commission on City Art, Monuments, and Markers, January 2018.

### James Steward

MA 1988

**Primary Advisor:** Robert Rosenblum

**Mailing Address:** Princeton University Art Museum, McCormick Hall, Princeton University, Princeton, NJ 08544

**Email Address:** [jsteward@princeton.edu](mailto:jsteward@princeton.edu)

**Latest Position:** Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director, Princeton University Art Museum

**Additional News:** I just celebrated my 10th anniversary as director of the Princeton University Art Museum. I am working with architect David Adjaye on the design of a new museum building for Princeton to be built on the present location and double the size of the Museum, and working to complete fundraising for this project.

## 1990s

### Michaël Amy

MA 1989, PhD 1997

**Primary Advisor:** Kathleen Weil-Garris Brandt

**Mailing Address:** College of Art and Design, Rochester Institute of Technology, 73 Lomb Memorial Dr., Rochester, NY 14623

**Email Address:** [michael\\_Amy35@hotmail.com](mailto:michael_Amy35@hotmail.com)

**Social Media:** <https://rit.academia.edu/MAmy>

**Latest Position:** Professor of Art History

**Publications:** “Cathy Wilkes: Ugly Archetypes,” *Sculpture* (2019); “Li Hongwei: Tradition and Change,” in *Beyond Reflection: The Art of Li Hongwei* (2018); “Critical Thinking in Art,” in *Critical Thinking to Making* (2018); “Context Adds Meaning,” in *Johan Tahon: Wir überleben das Licht* (2018); “Interiors,” in *Nostalgia: A Guide to Collective Melancholie* (2018); “Horror and Hope,” in *Lee Bul* (2018); “Forms of Proliferation: A Conversation with Sofi Žezmer,” *Sculpture* (2018); “Double-Takes: A Conversation with Alisa Baremboym,” *Sculpture* (2018);

“The Missing Are Presumed Dead,” in *Olivier Masmonteil* (2018); “An Architecture of Light,” in *Michael Taylor: Traversing Parallels* (2018); “Gravity’s Pull: A Conversation with Mathilde Roussel,” *Sculpture* (2017); “The Dance of Beauty and Failure: A Conversation with Michelle Segre,” *Sculpture* (2017); “Making Faces,” in *Face to Face* (2017); “The Ones Who Are Left Behind: A Short History of Lamentation in Western Art,” in *Heide Hatry, Icons in Ash* (2016); “An Empire of Signs,” in *Pintomeira: pintura, fotografia* (2016); “Esther Naor: The Raft of Memory,” in *Esther Naor: Aftermath* (2016); “Robert Gober: Ordinary Ambiguity,” *Sculpture* (2016); “Alberto Burri: The Trauma of Painting,” *caa.reviews* (2017); “Picasso, Sculpture,” *caa.reviews* (2016); “Cubism, The Leonard A. Lauder Collection,” *caa.reviews* (2016).

**Lectures:** “The Artistic Patronage of Isabella d’Este,” Rochester, 2019; “Paintings About Power,” Gettysburg, 2018; “The Introduction of Modern Design into 20th and 21st Century European and American Art,” Ferrara, 2017; “Alberto Burri: Reinventing Painting,” Rochester, 2017; “Paintings within Italian Baroque Paintings,” Rochester, 2016; “Cubism: Making History,” Rochester, 2016; “Jeff Koons, Sculpture: 1979-1992,” Brighton, 2016.

**Recent Honors and Awards:** Contributing Editor of *Sculpture* since August 2017.

**Upcoming Projects:** Essays on Sarah Lucas, Johan Tahon, and Bruce Nauman; interview with Li Hongwei.

### Ronni Baer

PhD 1990

**Primary Advisors:** Egbert Haverkamp-Begemann and Jonathan Brown

**Mailing Address:** Princeton University Art Museum, Princeton, NJ 08544

**Email Address:** [ronni@rbaer.org](mailto:ronni@rbaer.org)

**Latest Position:** Senior Curator of European Painting, Museum of Fine Arts, Boston

**Publications:** “In Search of Major Masters: Boston’s History of Collecting Flemish Baroque Painting,” in *America and the Art of Flanders* (2019); “A Painter’s Painter: El Greco and Boston,” in *El Greco Comes to America: The Discovery of a Modern Old Master* (2017); “Herring Seller and Boy,” in *The Leiden Collection Catalogue* (2017).

**Lectures:** “The Dutch Gift, 2017 Edition,” Richmond, 2017; “Gerrit Dou and the

Masters of Genre Painting,” Dublin, 2017.

**Recent Honors and Awards:** Board of Advisors, Center for the Advanced Study in the Visual Arts (CASVA), 2018-2019; Institute of Fine Arts Distinguished Alumna and Commencement Speaker, 2018; Made Knight in the Order of Orange-Nassau from King Willem-Alexander of The Netherlands, 2017.

**Additional News:** As of May 1, 2019, I will be the Allen R Adler, Class of 1967, Distinguished Curator and Lecturer at the Princeton University Art Museum.

### Jane Becker

MA 1992, PhD 1998

**Primary Advisor:** Linda Nochlin

**Email Address:** [jane.becker@metmuseum.org](mailto:jane.becker@metmuseum.org)

**Social Media:** @jrlbecker

**Latest Position:** Collections Management Associate, Department of European Paintings, The Metropolitan Museum of Art

**Publications:** “Marie Bracquemond, Impressionist Innovator: Escaping the Fury,” in *Women Artists in Paris, 1850–1900* (2017); 12 entries on modern sculpture in *Unfinished: Thoughts Left Visible* (2016).

**Lectures:** “Camille Claudel, Auguste Rodin, and Influence Undone,” Darien and New York, 2018; “Rivalry and Resolve: Marie Bashkirtseff and Louise Breslau in Late Nineteenth-Century Paris,” New York, 2018; “Rodin, Steichen, and the Pursuit of Creative Genius,” New York, 2017.

**Upcoming Projects:** Lecture, “The Bouguereaus and the Académie Julian,” Memphis, July 2019.

### Caroline Goldberg Igra

PhD 1995

**Primary Advisor:** Robert Rosenblum

**Mailing Address:**

3 Almog St., Box 5401, Caesarea 30889, Israel

**Email Address:** [caroline.igra@gmail.com](mailto:caroline.igra@gmail.com)

**Social Media:** [twitter@cvwigra](https://twitter.com/cvwigra); [insta@cvwigra](https://www.instagram.com/count_to_a_thousand); [intagram@count\\_to\\_a\\_thousand](https://www.instagram.com/count_to_a_thousand)

**Latest Position:** Guest Curator

**Publications:** “Framing the Shtetl: The Manifestation of a Cubist Style in the work of early Modern Eastern European Jewish artists,” in *Cubism, its idioms and revisions “out of the center”* (2019); *Count to a Thousand* (2018); “The Restoration of Loss: J.D. Kirszenbaum’s exploration of personal displacement,” in *Ars Judaica* (2014).

**Laura Hoptman**

PhD 1991

**Primary Advisors:** Robert Lubar and Gert Schiff**Email Address:** lhoptman@gmail.com**Latest Position:**

Executive Director, The Drawing Center

**Publications:** *Joe Bradley: Abstraction's Moustache* (2019); *Piero Manzoni: Achromes* (2018).**Lectures:** "Isa Genzken," Dallas, 2018; "Contemporary Drawing," Toronto, 2019; "Contemporary Drawing," Paris, 2019.**Upcoming Projects:** "The Pencil is a Key: Drawings by Incarcerated Artists," an exhibition opening at The Drawing Center in October 2019.**Erik Inglis**

MA 1991, PhD 1998

**Primary Advisor:** Jonathan J.G. Alexander**Mailing Address:** Art Department, Oberlin College, 91 North Main St., Oberlin, OH 44074**Email Address:** einglis@oberlin.edu**Latest Position:**

Professor of Art History, Oberlin College

**Publications:** "Media lost and found: the medieval understanding of the history of artistic techniques/ Técnicas perdidas y halladas: La concepción medieval de la historia de las técnicas artísticas," *Quintana Revista do Departamento de Historia de Art Universidade de Santiago de Compostela* (2017); "Expertise, Artifacts, and Time in the 1534 Inventory of the Saint-Denis Treasury," *The Art Bulletin* (2016).**Lectures:** "Saints, Founders and Ancestors: The Later Medieval Reception of Early Medieval Books," Houston, 2017.**Recent Honors and Awards:**

NEH Fellowship 2018.

**Upcoming Projects:** I am researching the medieval art historical imagination.**Rebecca Reynolds**

MA 1992

**Email Address:** rebecca@rebeccareynolds.com**Social Media:** ManshipArtists.org; <https://www.facebook.com/ManshipArtists/>**Latest Position:** Founder and Board President, Manship Artists Residency + Studios**Recent Honors and Awards:**

2019 Finalist, The Commonwealth Award, Massachusetts Cultural Council.

**Upcoming Projects:** Piloting the first two years of programming at the Manship Artists Residency + Studios (MARS)**Additional News:** Over the past seven years, my efforts to galvanize a grassroots, community effort to preserve an historic, cultural and environmentally significant 15-acre, quarried site on Boston's North Shore have been recognized by staff at the National Trust of Historic Preservation as a model for how to activate and protect an historic place in a creative and sustainable way. Located at the former estate of Paul Manship, sculptor of the Prometheus Fountain at Rockefeller Center, MARS connects Cape Ann's cultural heritage with visiting artists, scholars, innovators, and writers at its artists residency, providing an inspiring space dedicated to self-discovery and creative exploration.**2000s****Miriam Margarita Basilio Gaztambide**

PhD 2002

**Primary Advisors:**

Robert Lubar and Edward J. Sullivan

**Email Address:** miriam.basilio@nyu.edu**Latest Position:** Associate Professor of Art History and Museum Studies, New York University**Publications:** "Recuperando a Elaine L. Johnson, comisaria entre campos enfrentados en The Museum of Modern Art durante la Guerra Fría," in *Atlántico frío: historias transnacionales del arte y la política en los tiempos del telón de acero* (2019); "Evolving Taxonomies at The Museum of Modern Art in the 1930s and '40s and the Definitions of the 'Latin American Collection,'" in *The Americas Revealed: Collecting Colonial and Latin American Art in the United States* (2018); *Visual Propaganda, Exhibitions, and the Spanish Civil War* (2017); "First Win the War!" Kati Horna, Gendered Images, and Political Discord During the Spanish CivilWar," in *Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press* (2016).**Lectures:** "Lincoln Kirstein and Latin American Art," New York, 2019; "Staging the Reconquest: The 1940 Exposición de la Hispanidad," New York, 2018; Lecture and conversation, "Generaciones: Genealogías del arte y del poder," Santiago de Compostela, 2018; Artist talk, "Parlem de...Francesc Torres La campana hermètica. Espai per una antropologia intransferible," Barcelona, 2018; "Spanish Dynasties: Portraits, Copies, and Controversy," New York, 2018; "Evolving Taxonomies at The Museum of Modern Art in the 1930s and '40s and the Definitions of the 'Latin American Collection,'" Buenos Aires, 2018; "Elaine Johnson en el Museum of Modern Art: Recuperando una comisaria y conservadora en los archivos (Elaine L. Johnson at The Museum of Modern Art: Recuperating a Curator in the Archives)," Madrid, 2018; "Evolving Taxonomies at The Museum of Modern Art in the 1930s and 40s and the Definitions of the 'Latin American Collection,'" Barcelona, 2016; Panelist, "Art and Propaganda," New York, 2016; "Royal Portraits in Spain Today: Tradition, Transgression, and Scandal," New York, 2016; "Archives and the History of Exhibitions and Collections: The 1937 Exhibition of Government Posters at The Museum of Modern Art," Rome, 2016.**Upcoming Projects:** Latin American Art at The Museum of Modern Art: The Power of the Canon; Retratos Hablados/Spoken Portraits.**Rosina Buckland**

PhD 2008

**Primary Advisor:** Melanie Trede**Email Address:** rosina.buckland@googlemail.com**Latest Position:** Bishop White Committee Curator of Japanese Art and Culture, Royal Ontario Museum, Toronto**Publications:** *Two handscrolls by Furuyama Moromasa, Kokka 1466* (in Japanese) (2017).**Additional News:** Taking up a new position at the Royal Ontario Museum.

# Alumni Updates CONTINUED

2000s

## Andria Derstine

MA 1996, PhD 2004

**Primary Advisor:** Donald Posner

**Mailing Address:** Allen Memorial Art Museum, 87 North Main St., Oberlin, OH 44074

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

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

**Publications:** “Academic Art Museum and Library Collaborations: Current Practices and Future Directions,” *2018 Academic Art Museums and Libraries Summit* (2019); “Foreword,” *Ukiyo-e Prints from the Mary Ainsworth Collection* (2019); “Foreword,” *Eva Hesse Oberlin Drawings* (2019); “A Collection Built on a Solid Foundation: The Bissett Collection at the Allen Memorial Art Museum,” *Oberlin* (2017); “Secret Sanctuary: The Allen Memorial Art Museum as Art Refuge during World War II,” with Stephanie Wiles, in *Lines of Inquiry: Learning from Rembrandt’s Etchings* (2017).

**Lectures:** Panelist, “The GLAMorous Life: Maximizing the Potentialities and the Potency of Gallery-Library-Archive-Museum Collaborations across our Campuses,” Coral Gables, 2018; “Maidenform to Modernism: The Bissett Collection,” Oberlin, 2017; Co-organizer and panelist, “Teach Visual: Sharing Object-Based Teaching Tools,” Eugene, 2017.

**Recent Honors and Awards:** Received Samuel H. Kress Foundation and Association of Art Museum Directors Affiliated Fellowship at the American Academy in Rome, 2018.

**Additional News:** Co-organized Academic Art Museum and Library Summit, Oberlin, 2018; Co-organized, with Erik Inglis, Centennial Symposium, Allen Memorial Art Museum, Oberlin, 2017; Curated the exhibition “Maidenform to Modernism: The Bissett Collection,” Allen Memorial Art Museum, Oberlin, 2017-18; co-organized, with artist Fred Wilson and Denise Birkhofer, the exhibition Wildfire Test Pit, Oberlin, 2016-17; organized the installation “Piet Mondrian: Realism and Abstraction, Oberlin,” 2016-17.

## Martha Easton

PhD 2001

**Primary Advisor:** Jonathan J.G. Alexander

**Mailing Address:**

31 Pardoe Rd., Princeton, NJ 08540

**Email Address:** martha.e.easton@gmail.com

**Latest Position:** Assistant Professor of Art History, St. Joseph’s University

**Publications:** “Gender and Sexuality,” in *A Cultural History of Hair in the Middle Ages* (2019); “Integrated Pasts: Glencairn Museum and Hammond Castle,” *Gesta* (2018); “Feminist Art History and Medieval Iconography,” in *Routledge Companion to Medieval Iconography* (2017); “The Dinner Party: Invitations Long Overdue,” *Material Collective* (2017); “Gender and Art in the Middle Ages,” in *Oxford Bibliographies in Art History* (2016); “‘If Everyone is Special, Then No One Is’: Medieval Manuscripts for the Masses,” *Material Collective* (2016).

**Lectures:** “Gender and Sexuality: Hair in the Middle Ages,” Kalamazoo, 2019; “Hairiness, Hairlessness, and Gender in Medieval Art,” Princeton, 2019; “Collecting Pieces of the Past: The Acquisition and Display of Architectural Fragments at The Cloisters,” New York, 2019; “‘The Most Extraordinary Art Museum in the World’: Inventing Medievalism at the Hammond Castle Museum in Gloucester, Massachusetts,” New York, 2017. “A Medieval Castle in Massachusetts: Hammond Castle and the Reuse of the Past,” Providence, 2017; “Artists and Autonomy: Written Instructions and Preliminary Drawings for the Illuminator in the Huntington Library *Legenda aurea* (HM 3027),” Kalamazoo, 2017; “A Crowning Glory: The Cultural Meanings of Hair in the Middle Ages,” South Orange, 2017; “‘If Everyone Is Special, Then No One Is’: Manuscripts for the Masses,” New York, 2017.

**Recent Honors and Awards:** Researcher of the Year, College of Communication and the Arts, Seton Hall University, 2016.

## Michele Greet

PhD 2004

**Primary Advisor:** Edward J. Sullivan

**Mailing Address:**

3825 Jancie Rd., Fairfax, VA 22030

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

**Latest Position:** Professor of Art History, George Mason University

**Publications:** “Para Francês Ver: Tarsila do Amaral’s Brazilian Landscapes,” in *Tarsila do Amaral* (2019); “Looking South: Lincoln Kirstein and Latin American Art,” in *Lincoln Kirstein’s Modern* (2019); *Transatlantic Encounters: Latin American Artists in Paris*

*between the Wars* (2018); *Art Museums of Latin America: Structuring Representation* (2018); “An International Proving Ground: Latin American Artists at the Paris Salons,” *Mundo Nuevo Nuevos Mundos* (2017); “Andean Abstraction as Displayed at the OAS,” in *New Geographies of Abstract Art in Postwar Latin America* (2018).

**Lectures:** “Where Do We Go from Here?” Washington, 2019; “Constructing Categories: ‘Latin American Art’ as Curatorial Strategy” and “Art History Across the Americas: Key Terms, Debates, and Places of Knowledge,” Williamstown, 2019; “The Afterlife of Indigenism in the Andes” and “Why the Indigenous Today?,” New York, 2019; “Latin American Art in Circulation: A Discussion with Lori Cole, Michele Greet, and Harper Montgomery Moderated by Michelle Clayton,” New York, 2018; “Transatlantic Encounters: Latin American Artists in Paris between the Wars,” Mexico City, 2018; “The Afterlife of Indigenism in the Andes” and “Coloquio Internacional: Idiosincrasia del Indigenismo en América Latina. Pluralidad de fuentes y apropiaciones extralatinamericanas,” Mexico City, 2018; “‘Walls Like Damp Sheets’: Roberto Matta’s Project for an Apartment,” Lewisburg, 2018; “Vicente do Rego Monteiro’s Quelques Visages de Paris: A Cultural Parody” and “Border Crossings: A Symposium Celebrating the Career of Professor Allen Wells,” Brunswick, 2018; “Presenting Rivera’s SEP Murals in the French Press” and “Nuevas miradas a los murales de la Secretaría de Educación Pública,” Mexico City, 2018; “Intercultural Exchange in Pan-American and Atlantic Worlds” and “Atlantic World Forum: Digital Scholarly Dialogues About Atlantic World Cultural Histories,” Middlebury, 2018; “Artistas Latinoamericanos en París” and “Encuentro de Historia del Arte: Diálogos en torno al arte modern ecuatoriano,” Quito, 2017; “Conversation with Jennifer Stager: ‘Modernism and Classicism, Picasso and Rivera,’” Los Angeles, 2017; “Latin American Artists at the Académie Lhote” and “Correlating Cultural and Ideological Positions: André Lhote, Paris, and His Former International Students,” Turkey, 2017; “Vicente do Rego Monteiro’s Quelques visages de Paris: A Cultural Parody” and “Beyond Anthropophagy: Cultural Modernities between Brazil and France,”

Evanston, 2017; “Structuring Representation: Art Museums of Latin America” and “The Birth of the Museum in Latin America,” Los Angeles, 2017.

**Recent Honors and Awards:** Best Book in Latin American Visual Culture Studies, Honorable Mention, for *Transatlantic Encounters*, 2019; Choice “Outstanding Academic Title” award for *Transatlantic Encounters*, 2018.

**Upcoming Projects:** Research project: Abstraction in the Andes, 1950-1970.

### **Iлона Katzew**

PhD 2000

#### **Primary Advisors:**

Robert Lubar and Edward J. Sullivan

#### **Mailing Address:**

5905 Wilshire Blvd., Los Angeles, CA 90036

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

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

**Publications:** “Emilia Azcárate’s Theory of Race and Color: A Conversation,” in *Emilia Azcárate: The Genealogy of Color* (2019); ed., *Painted in Mexico, 1700–1790: Pinxit Mexici* (2017); “The Radiating Image: The Mobility of Painting in Eighteenth-Century Mexico,” in *Painted in Mexico, 1700–1790: Pinxit Mexici* (2017); “White or Black? Albinismo and Spotted Blacks in the Eighteenth-Century Atlantic World,” in *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America* (2016).

**Lectures:** “The Invention of Casta Painting: Race and Science in the Age of Enlightenment,” New Haven, 2019; “Painted in Mexico, 1700-1790: Pinxit Mexico,” New York, 2018; Conference, “Trastoques y elipsis en los lienzos de tornaviaje: la ductilidad de los mensajes” and “Tornaviaje España/Nueva España,” Seville, 2019; “Shaping a New Art History: LACMA’s Collection of Spanish Colonial Art,” Austin, 2018; “The Legacy of History and the State of the Field,” Los Angeles, 2018; Chair, “The Evolving Canon: Collecting and Displaying Spanish Colonial Art,” New York, 2017.

**Recent Honors and Awards:** Project director, editor, and co-curator of “Painted in Mexico, 1700-1790: Pinxit Mexico” (LACMA, Fomento Cultural Banamex, and Metropolitan Museum). The catalogue was selected by the *New York Times* as one

of the best art books of 2017, and received multiple awards, including Association of Art Museum Curators 2018 Award for Excellence; Margaret Arvey Book Award, Honorable Mention, 2018; Eleanor Tufts Book Award, Honorable Mention, 2018; Global Fine Art Award–Honorable Mention, 2018.

**Upcoming Projects:** Various exhibitions in planning stages on viceregal and modern and contemporary art, including one on LACMA’s permanent collection of viceregal art, the 1960s in Latin America, Julio Le Parc, and Francis Aljys.

**Additional News:** Co-taught early modern seminar at UCLA on 18th-century Mexican painting (2018); organized two international symposiums: “Painted in Mexico, 1700-1790: Pinxit Mexico: Bilingual Scholar’s Day,” LACMA, 2018; “Tornaviaje España/Nueva España,” co-organized by the Universidad Pablo de Olavide, Seville, and LACMA, 2019.

### **Emy Kim**

Advanced Certificate in Conservation 2008

**Email Address:** emy.kim@queensu.ca

#### **Latest Position:**

Objects Conservator in private practice

**Additional News:** I just accepted a position as the new tenure-track Assistant Professor of Artifacts Conservation at Queen’s University in Kingston, Ontario, in their Master of Art Conservation Program.

### **Karen Kurczynski**

PhD 2005

#### **Primary Advisor:**

Robert Lubar

**Email Address:** kurczynski@arthist.umass.edu

**Social Media:** <https://www.umass.edu/arthistory/member/karen-kurczynski>

#### **Latest Position:**

Associate Professor, History of Art and Architecture, University of Massachusetts, Amherst

**Publications:** “Human Animals: The Art of Cobra,” in *Golda and Meyer Marks Cobra Collection: NSU Art Museum Fort Lauderdale* (2017); “The ‘International Spirit’ of Cobra,” in *The Avant-Garde Won’t Give Up: Cobra and Its Legacy* (2017).

**Lectures:** “Else Alfelt, Within and Beyond

Cobra,” Copenhagen, 2019; “Reframing African Representation in Variétés,” Ghent, 2018; “Nordic Surrealism, From Linien to Cobra: New Perspectives on Cultural Liberation,” Oslo, 2018; “Do-ho Suh and the Spectral Body,” Northampton, 2018; “Cobra Itineraries: Comparative Perspectives on Ferlov, Mancoba, and Tajiri,” Humlebæk, 2017; “The Legacy of Cobra,” Amherst, 2016.

**Recent Honors and Awards:** Fulbright Scholar Grant to Ghent, 2018.

**Upcoming Projects:** *The Cobra Movement in Postwar Europe: Reanimating Art* (Routledge, forthcoming 2020).

### **Elizabeth Pergam**

PhD 2001

**Primary Advisors:** Colin Eisler, Linda Nochlin, and Robert Rosenblum

#### **Mailing Address:**

105 East 63rd St., #5A, New York, NY 10065

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

**Latest Position:** Faculty, Sotheby’s Institute of Art

**Publications:** “An Ephemeral Display within an Ephemeral Museum: The East India Company Contribution to the Manchester Art Treasures Exhibition of 1857” for Dominique Bauer ed., *Ephemeral Exhibition Spaces* (forthcoming); “Sir John Charles Robinson in 1868: A Victorian Curator’s Collection on the Block,” *Journal of Art Historiography* (2018).

**Lectures:** “Decline and Fall: The Fate of the Orléans Pictures in Britain,” New Orleans, 2019; “Paris over London: Victorian Curator J. C. Robinson’s Collection at Auction,” London, 2018; “An Ephemeral Display within an Ephemeral Museum: the East India Company Contribution to the Manchester Art Treasures Exhibition of 1857,” Geneva, 2018; “Expanding the Definition of British Art: American Importation of British Taste,” New York, 2017.

**Upcoming Projects:** “America and the Re-centering of the International Art Market: From Dealers to Collectors to Museums, 1880-1930,” Getty Research Institute.

**Additional News:** Steering Committee of the Americas Chapter of the Society for the History of Collecting, which has just received Affiliated Society status at College Art Association.



# Alumni Updates CONTINUED

2000s

## Kyunghee Pyun

MA 1999, PhD 2004

### Primary Advisor:

Jonathan J. G.  
Alexander

### Email Address:

k2013@gmail.com

### Mailing Address:

249 East 48th St.,  
#8B, New York, NY  
10017

### Social Media:

<http://www.fitnyc.edu/art-history/faculty/kyunghee-pyun.php>

**Latest Position:** Associate Professor, Fashion Institute of Technology, New York

**Publications:** *Fashion, Identity, and Power in Modern Asia* (2018).

**Lectures:** “Addressing Identity Politics in Modern Asia: Hybrid Fashion and Cultural Cross-dressing,” San Francisco, 2018.

**Upcoming Projects:** *Korean Dress History: Critical Perspectives on the Primary Sources* (2021); “Asian Physiques of Mannequins in American Art Museums,” in *Nearly Human: Mannequins and Museums* (2020); *Interpreting Modernism in Korean Art: Fluidity and Fragmentation* (2022).

**Additional News:** I received a SUNY Chancellor’s Award for Excellence in Scholarship and Creative Activities. This is a lifetime achievement award. I also have a three-year NEH project, “Teaching Business and Labor History to Art and Design Students.” This is a project stemming from Professor Jonathan Alexander’s commitment to working-class artists and designers. He taught at University of Manchester for many years. I think my journey at FIT is reminiscent of his in Manchester.

## Anna Russakoff

MA 1999, PhD 2006

### Primary Advisor:

Jonathan J. G.  
Alexander

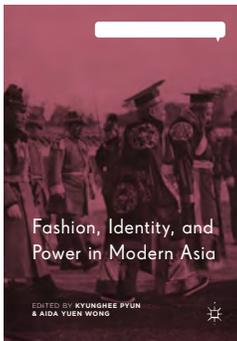
### Email Address:

annadrussakoff@gmail.com

### Social Media:

<https://aup.academia.edu/AnnaRussakoff>

**Latest Position:** Associate Professor and Department Chair, Department of Art



Fashion, Identity, and  
Power in Modern Asia

EDITED BY KYUNGHEE PYUN  
& AIDA YUEN WONG

History & Fine Arts, American University of Paris

**Publications:** *Imagining the Miraculous: Miraculous Images of the Virgin Mary in French Illuminated Manuscripts, ca. 1250-ca. 1450* (2019).

## Jovana Stokic

PhD 2009

**Primary Advisor:** Linda Nochlin

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

**Latest Position:** Adjunct Faculty, New York University Steinhardt Department of Art and Art Professions; Faculty, MFA Art Practice, School of Visual Arts

**Upcoming Projects:** *The Bloomsbury Handbook to Performance Art (Bloomsbury Companions)*, forthcoming 2020.

## Cristin Tierney

MA 2001

### Primary Advisors:

Robert Lubar and Linda Nochlin

**Mailing Address:** Cristin Tierney Gallery, 219 Bowery, Second Floor, New York, NY 10002

**Email Address:** cristin@crisintierney.com

**Social Media:** [www.crisintierney.com](http://www.crisintierney.com);

[facebook.com/crisintierneygallery](https://facebook.com/crisintierneygallery); @crisintierneygallery; @crisintierney; @crisintierney

**Latest Position:** Gallery Owner

**Publications:** Recent gallery publications include *Malia Jensen: Out West (Back East)* (2018); *Hard Edges: Lorser Feitelson, Elise Ferguson, Alois Kronschlaeger* (2018); *MARMCO* (2018).

**Upcoming Projects:** Solo exhibitions featuring Janet Biggs, MK Guth and T. Kelly Mason.

**Additional News:** The Gallery has moved to 219 Bowery, Second Floor, north of Rivington St.

## Mark Trowbridge

MA 1988, PHD 2000

**Primary Advisor:** Colin Eisler

**Email Address:** trow@marymount.edu

**Latest Position:** Professor and Department Chair, Marymount University

**Upcoming Projects:** Art and Theater in Bruges.



Imagining the Miraculous  
ANNA RUSSAKOFF

## 2010s

## Indira Abiskaroon

MA 2018

**Primary Advisor:** Clemente Marconi

**Email Address:** indira.abiskaroon@gmail.com

### Social Media:

[https://www.instagram.com/i\\_abiskaroon/](https://www.instagram.com/i_abiskaroon/)

**Latest Position:** Curatorial Assistant, Collections at the Solomon R. Guggenheim Foundation

## Abigail Abric

MA 2018

**Primary Advisor:** Kent Minturn

### Mailing Address:

29 Cornelia St., #12, New York, NY 10014

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

### Latest Position:

Sales Assistant to a Senior Partner, David Zwirner

## William Ambler

PhD 2014

**Primary Advisor:** Jonathan Brown

### Mailing Address:

131 East 93rd St., #9-D, New York, NY 10128

**Email Address:** william.ambler@gmail.com

**Social Media:** <https://www.linkedin.com/in/william-ambler-b98457b6/>

**Latest Position:** Museum Educator, Morgan Library & Museum

**Publications:** “Portraits of Philip III,” in *Spanish Royal Patronage 1412-1804: Portraits as Propaganda*, (2017).

**Lectures:** “Arts and Etiquetas: Titles, Functions, and the Position of Portraitists at the Court of Philip III,” Cambridge, 2019.

## Antonia Bartoli

MA 2015

**Primary Advisor:** Jonathan Hay

**Email Address:** antonia.bartoli@gmail.com

**Latest Position:** Spoliation Curator, The British Library, London

**Publications:** “Flagging a Red Flag: Contextualizing the Activities of Dr. Alessandro (Sandro) Morandotti (1939-1945) in light of the Art Looting Investigation Unit Report (1946-1947),” *Studi di Memofonte* (forthcoming 2019).

**Lectures:** “The Jean Furstenberg Collection: A Case Study in the Nazi Looting of Libraries,”

Poznan, 2019 (forthcoming); “Findings from the Bindings: Lessons in Spoliation Research from the Henry Davis Collection,” London, 2019; “Le Défi des Bibliothèques Spoliées,” Paris, 2019; “Spoliation Research at the British Library: Nazi Looted Libraries and Restitution in the 21st Century,” Zadar and Aberdeen, 2019; “Nazi Looted Libraries: an International Perspective on Provenance Research and Restitution in the 21st Century,” Prague, 2018.

**Elizabeth Buhe**

PhD 2018

**Primary Advisor:** Thomas Crow

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

**Social Media:** Insta:elizabethbuhe

**Recent Honors and Awards:** Smithsonian Postdoctoral Fellowship 2019-2020.

**Marina Daiman**

PhD 2016

**Primary Advisor:** Mariët Westermann

**Email Address:** marina.daiman@gmail.com

**Latest Position:** Centrum Rubenianum Fellow, 2019-2020

**Lectures:** “Rubens, Vegetarianism, and the Golden Age,” Toronto, 2019, “Boundless Invention and Confines of Support in the Work of Rubens,” Los Angeles, 2018.

**Upcoming Projects:** Essay on Rubens and Italian art theory for a volume of conference proceedings.

**Elizabeth Eisenberg**

MA 2010

**Primary Advisor:** Alexander Nagel

**Mailing Address:**

250 West 89th St., #4K, New York, NY 10024

**Email Address:** ee506@nyu.edu

**Latest Position:** Research Associate, The Metropolitan Museum of Art, “Jerusalem 1000-1400: Every People Under Heaven” (2014-2017)

**Publications:** “A Verrocchio Sculpture as a Source for Leonardo and Raphael: the Evidence of Drawings,” *Master Drawings* (2019); “Cosmic Creatures: Animals in Hebrew Illuminated Manuscripts,” in *The Book of Beasts: The Bestiary in the Medieval World* (2019); “Getting from Here to There: the Call to Travel in Medieval Hebrew Manuscripts,” in *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (2019); 24 catalogue entries in *Jerusalem 1000-1400: Every People Under Heaven* (2016).

**Lectures:** “A Verrocchio Sculpture as a Source for Leonardo and Raphael: the Evidence of Drawings,” “Master Drawings Third Annual Symposium,” New York, 2019; “Artist and Advisor: Hebrew Inscriptions in Sixteenth Century Italian Painting,” New Orleans, 2018.

**Recent Honors and Awards:** Winner of Master Drawings’ first annual Ricciardi Prize

for the best new article on a drawings topic by a young scholar under 40.

**Blair Fowlkes Childs**

MA 2001, PhD 2012

**Primary Advisor:**

Clemente Marconi

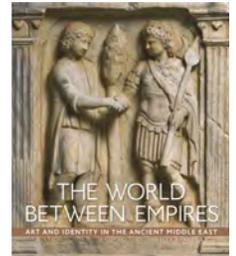
**Email Address:**

blair.fowlkes.childs@gmail.com

**Latest Position:**

Research Associate, The Metropolitan Museum of Art

**Additional News:** I co-curated “The World between Empires: Art and Identity in the Ancient Middle East” at The Metropolitan Museum of Art with Michael Seymour, and we co-authored the exhibition catalogue.



**Marc Hajjar**

MA 2014

**Primary Advisor:** Jonathan Brown

**Email Address:** mjh126@gmail.com

**Latest Position:** Business Manager, Phillips Auctioneers

**Jessica Hong**

MA 2014

**Email Address:** Jessica.s.hong@dartmouth.edu

**Social Media:** Inst: Jessica.s.hong

**Latest Position:** Associate Curator of Global Contemporary Art, Hood Museum of Art

## Alumni Opportunity

Do you enjoy reading this newsletter? Would you like to make an important contribution to the Alumni Association? Then consider becoming the new editor of the Institute’s Alumni Newsletter.

The newsletter is published once a year in the fall. The editor collects news updates from alumni and faculty, and commissions and edits the articles, obituaries, photo spreads and other materials included each year. The Development Office is an endless source of help and the Alumni Association provides some student assistance.

You will be compensated with many appreciative new friends and immeasurable gratitude.

If interested, contact Martha Dunkelman at [dunkelmm@canisius.edu](mailto:dunkelmm@canisius.edu) with a copy to Sarah Higby at [sarah.higby@nyu.edu](mailto:sarah.higby@nyu.edu).

# Alumni Updates CONTINUED

2010s

## Qing Huang

MA 2017

**Primary Advisor:** Jonathan Hay

**Email Address:** qh378@nyu.edu

**Social Media:** Insta: sooocte

**Latest Position:** Gallery Manager

## Matthew Levy

PhD 2013

**Primary Advisor:**

Robert Storr

**Mailing Address:**

Penn State Behrend,

4951 College Dr.,

Erie, PA16563

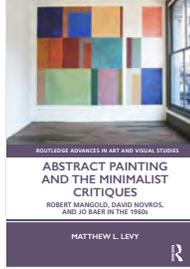
**Email Address:**

mll33@psu.edu

**Latest Position:** Associate Professor of Art History, Penn State Behrend

**Publications:** *Abstract Painting and the Minimalist Critiques: Robert Mangold, David Novros, and Jo Baer in the 1960s* (2019).

**Additional News:** In 2019, I earned tenure at Penn State Behrend and was promoted to Associate Professor of Art History. My book,



*Abstract Painting and the Minimalist Critiques: Robert Mangold, David Novros, and Jo Baer in the 1960s*, was published by Routledge in May.

## Louisa Raitt

MA 2018

**Primary Advisor:** Edward J. Sullivan

**Email Address:** lmr575@nyu.edu

**Recent Honors and Awards:** Recipient of MA thesis distinction, 2018; Student speaker, Fellowship Donor Luncheon, 2019.

**Upcoming Projects:** Website Content Editor and Contributing Author for Dr. Alexander Nagel's Amerasia portal (forthcoming digital publication in summer 2019).

## Blanca Serrano Ortiz de Solórzano

PhD 2017

**Primary Advisor:** Edward J. Sullivan

**Email Address:** bs1541@nyu.edu

**Latest Position:**

Project Director, Institute for Studies on Latin American Art (ISLAA)

## Susanna Temkin

MA 2010, PhD 2016

**Primary Advisor:** Edward J. Sullivan

**Mailing Address:**

415 East 80th St., #2E, New York, NY 10085

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

**Social Media:** Svtemkin

**Latest Position:** Curator, El Museo del Barrio, New York (as of July 2018)

## Evan D. Williams

MA 2012

**Mailing Address:** Box 856, Ithaca, NY 14851

**Email Address:** evan@evandwilliams.com

**Latest Position:** Principal, Evan D. Williams

Fine Art Appraiser & Consultant, LLC

**Lectures:** "Brought Into The Light: The Museum and the Photograph 1850-1900," Rochester NY, 2018; "The Sea Vast and Empty: Erasing Van Anthonissen's Whale," Richmond KY, 2017.

**Recent Honors and Awards:** Certified Member, Appraiser's Association of America.

## 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.



# Degrees Conferred in 2018-2019

## Doctor of Philosophy

### **Edina Kata Adam**

“Jacopo Ligozzi ‘Come Forestiero’ and the Notion of Foreignness in His Art”

Advisor: Patricia Rubin

### **Stephanie Rose Mary Caruso**

“Redirecting Gazes: The Design and Reception of a Late Antique Pictorial Motif”

Advisor: Thelma Thomas

### **Benjamin Carlos Clifford**

“Painting After Modernism: Rethinking Historical Change”

Advisor: Robert Slifkin

### **Alexis Evelyn Lowry**

“‘A Study of Line and Its Possibilities’: Michael Heizer’s *Nine Nevada Depressions*”

Advisor: Jeffrey Weiss

### **Elizabeth Feery McGovern**

“Fashioning Identity in Eighteenth-Dynasty Egypt: Costume, Communication, and Self-Presentation in the Tombs of the Nobles”

Advisor: David O’Connor

### **Andrea Jean Nitsche-Krupp**

“Material Proposition: The Early Work of Matthew Barney”

Advisor: Jeffrey Weiss

### **Antonia Jasmine Pocock**

“The Heartland of Pop: Claes Oldenberg and Jeff Koons in Chicago”

Advisor: Thomas Crow

### **Fatima Quraishi**

“Necropolis as Palimpsest: The Cemetery of Makli in Sindh, Pakistan”

Advisors: Finbarr Barry Flood and Dipti Khera

### **Francisco Javier Rodríguez Chaparro**

“Victimhood in Goya. Rhetorics and Anti-Rhetorics on the Threshold of Photography”

Advisors: Robert Slifkin and Jonathan Brown

## Master of Arts and Master of Science Dual-Degree

### **Lydia Gallup Aikenhead**

“‘As True as the Sun’: William Griggs’ Embossed Chromolithographs and the Art of the Facsimile”

Advisor: Margaret Holben Ellis

### **Kimberly Ann Frost**

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