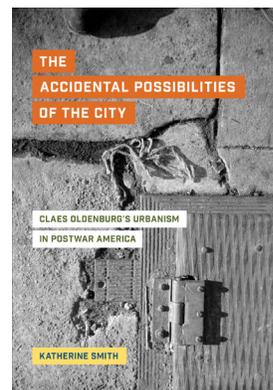
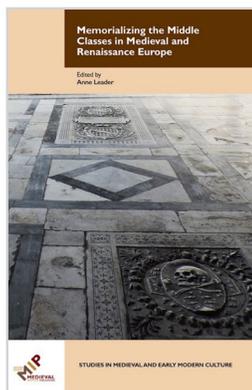
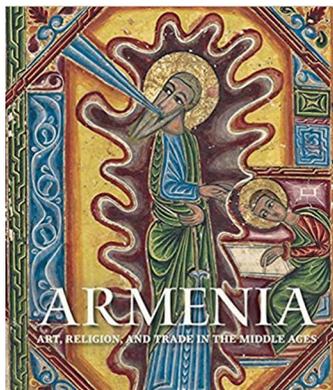
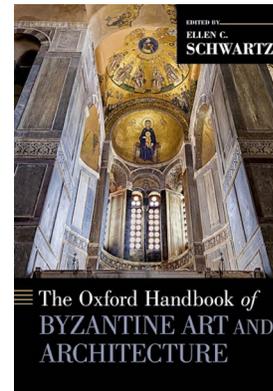
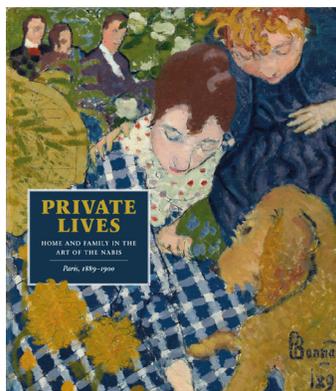
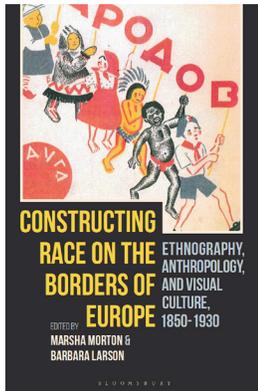
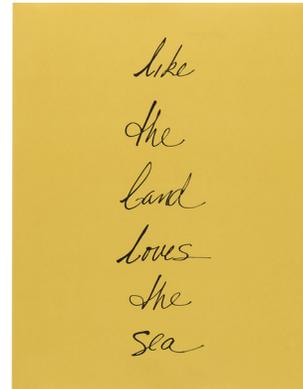
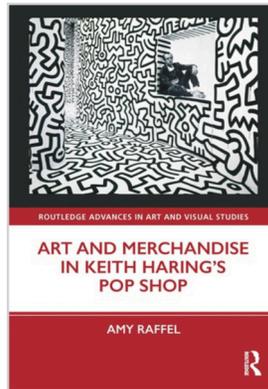
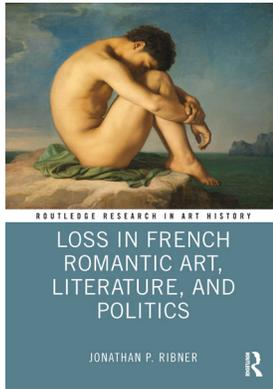




Alumni

NEWSLETTER



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Transitions: Letter from the Director



Christine Poggi

We are delighted to present you with this edition of the Alumni Newsletter, in which you can find a record of alumni news and achievements, interviews with notable alumni, and other stories that delve into your career paths, travels, and projects. We also bring you news of faculty publications and awards, and of our students' research and other activities.

I am writing this message in mid-August, when the summer begins its transition to fall and we begin to look forward to our return to classes. It is a moment that invites reflection on the enormous challenges we faced during the past year and a half, owing to Covid, to urgent demands for racial justice following the murder of George Floyd and other Black individuals, and to our volatile Presidential election and its violent aftermath. All of us were affected by these events, which contributed to the pervasive sense of anxiety and isolation we experienced; but they also generated a renewed commitment to creating an environment in which each of our members feels recognized and valued, to rethinking and expanding our curriculum, and to recruiting individuals to our faculty, student body, and staff who mirror the diversity of our world.

Despite many restrictions on travel and research owing to the pandemic, our faculty and students made significant progress on their projects. We held mostly hybrid (and some entirely virtual) classes throughout the year to accommodate those who preferred an in-person

learning environment as well as those who preferred online courses. It was not perfect, but our faculty and students proved to be very creative in overcoming obstacles and produced excellent work. Several of our excavations held virtual sessions, and our libraries and conservation laboratories remained open. We followed the safety protocols put in place by NYU: reduced occupancy of our classrooms, reading rooms, and offices; physical distancing; mask wearing; increased ventilation; frequent cleaning of our spaces; and even directional signage across our floors and on our stairs. There was frequent testing, and everyone had to present a green "pass" message via the NYU Daily Screener to enter our buildings. Our community respected these rules without exception. I am happy to report that there was no classroom spread of Covid at the Institute of Fine Arts, or at NYU generally.

By the time you read this, we will be well into our fall semester, with its return to in-person courses. Although it will be wonderful to see Institute faculty, staff, and students return to the Duke and Chan Houses, we cannot yet welcome members of the public back to our events. We will continue to host a wide variety of excellent lectures and conversations virtually and hope you will join us frequently. Among the many highlights of last year's public programs were: a talk by Lonnie Bunch, Secretary of the Smithsonian; the inaugural Sam Wagstaff Photography Lecture, featuring artists Hank Willis Thomas and Chris Berntsen in conversation; a discussion with artist Cauleen Smith on the occasion of her Great Hall Exhibition; and a lecture by Max Hollein, the Marina Kellen French Director of The Metropolitan Museum of Art.

As I announced in an email message last spring, the Institute's Board of Trustees has decided to honor our wonderful Board Chair, Marica Vilcek, by naming the Great Hall after her. Once we are fully back in person, we will be delighted to host public events, exhibition openings, Institute celebrations, and other gatherings in the Marica Vilcek Great Hall.

Owing to restrictions on travel last February, and to the fact that many alumni do not attend the College Art Association Annual

Meeting (which was entirely online in February 2021), we decided to host our first virtual Alumni Reunion. It was an enormous success and allowed alumni from a wide range of fields and careers to connect with one another. We plan to continue to hold virtual Alumni Reunions going forward and hope that more of you will join us. When the College Art Association meeting is in New York, we will welcome you back to the Duke House for an in-person celebration. I would like to offer warm thanks to Bill Ambler, President of the Institute's Alumni Association, as well as to Sarah Higby and Sofia Palumbo-Dawson, for helping to organize last year's reunion.

In May 2021, we honored the achievements of our graduating students with a wonderful virtual alumni toast, hosted by the Alumni Association. Despite being held online, our graduation was an inspiring event that featured talks by Thom Collins, the Neubauer Family Executive Director and President of the Barnes Foundation, and by alumna Rosa Lowinger, founder and principal conservator of RLA Conservation (see an abbreviated version of her remarks in this issue of the Alumni Newsletter). We were also able to offer Shelby White and Leon Levy Travel Grants to two cohorts of MA students (to those graduating in 2021, who were not able to travel during the summer of 2020, and to those graduating in 2022), and many of them traveled during the summer to see works of art and architecture both domestically and internationally (where safe). It will be exciting to learn about their discoveries, some of which we will share with you in next year's Alumni Newsletter. We are extremely grateful to our donors for making these travel grants possible.

Thank you as always for your commitment to the Institute of Fine Arts, your generosity in mentoring our students and providing them with much appreciated support, and your engagement with our larger community.

With best wishes,

Christine Poggi
Judy and Michael Steinhardt Director

Transformation

The following is a revised version of a talk given at the Institute of Fine Arts Class of 2021 Graduation Celebration on May 18th by Rosa Lowinger, MA in Art History and Conservation, 1982, and CEO and Chief Conservator of RLA Conservation of Art + Architecture, Inc.

In the early 1990s, about a decade after I started working as an art conservator, I decided to visit Cuba, the island where my parents and I were born. This hankering came out of nowhere. Up until then, Cuba, and the cloying nostalgia that accompanies most exiles' memories, were precisely what I was trying to flee when I left Miami for the Northeast. As an art conservator my job is to repair things, but I had not put together that repair of the material world can sometimes lead to deeper healing. This is the subject of a book I am currently writing. And it begins with a preservation conference and a visit to a Jewish cemetery.

The conference was sponsored by what was then Cuba's national art conservation training center and laboratories—the Centro Nacional de Conservación, Restauración y Museología (CENCREM). Coming on the heels of the collapse of the Soviet Union and the withdrawal of subsidies to the Cuban economy, the conference aimed not only to share information about methods and materials for preserving heritage, but to induce cultural tourism to the island. Most of the participants were from Latin America; I was the lone U.S. conservator in attendance. I presented a paper on the work I was doing to conserve Simon Rodia's Watts Towers in Los Angeles.

One of CENCREM's directors was an architect named Luis Lapidus. Like my parents, Lapidus was born in Cuba to Jewish immigrants from Eastern Europe. Unlike my parents, he had supported the revolution and decided to stay when most Jews left the country. One afternoon during the conference, while others were touring the historic center, he suggested we visit United Hebrew Congregation Centro Macabeo Beyt Hayim, Cuba's largest Jewish cemetery. I accepted, of course, eager to see where some of my relatives were buried.



Ruth Behar, Guanabacoa cemetery, 2014

The cemetery is located on a sloping rural hill in Guanabacoa, a town about six miles across the harbor from Old Havana. “Guanabacoa” is a native Taino word that means “site of the waters.” Though Cuba's original peoples were almost completely decimated by Spanish conquistadores, their presence is palpable everywhere in place names such as “Guantanamo,” which means “land between

the rivers,” and “Baracoa,” the name of a remote eastern town where Columbus is purported to have first landed, meaning “the presence of the sea.” Guanabacoa is famous also as the birthplace of the *cabildo*, a type of cultural-ethnic organization started in the sixteenth century by enslaved Africans as a means of maintaining their music, traditions, and cultural practices. The town is also known

as a center for the practice of Afro-Cuban religions—Santería, Palo Monte, and Abakuá.

Lapidus drove me in his Soviet Lada to the hilltop cemetery. There, at the gate, sat an old Afro-Cuban man, who Lapidus told me guarded the property, and along with other santeros, cared for the site by pulling weeds, gathering broken fragments of grave markers, and cross-referencing names and grave locations in a large ledger that to this day is maintained in the gatehouse.

Yet, despite the santeros' best efforts, the cemetery I saw that day was in terrible disrepair. It has since been discovered, like many parts of Cuba, and "restored," albeit with some overly aggressive methodologies, but at the time it was a sorry sight. Most of the headstones and grave lids were broken, crumbling, and covered in mold. Many names were too eroded to discern. There were rusting gates, fungus and weeds sprouting from cracks in marble, and the calcium carbonate crystals were sugaring, a process provoked by heat and ocean salts.

But as I walked among the damaged tombstones, the conservator in me saw possibility. All of that destruction was repairable. I had the tools to do it. I'd learned the basics under the guidance of conservators at the Institute of Fine Arts who had invented the modern field of conservation in the United States. Lapidus, apparently, thought the same thing, for he informed me, as we walked among the gravestones, that one of the reasons he had brought me to the cemetery was to see whether it might make a good location for a training

workshop to teach marble cleaning and repair.

I took to the idea at once. Even though I could already hear my parents' reaction—"¡te volviste loca!" ("you've lost your mind!"). Going back to Cuba for a single preservation conference seemed risky enough to them; a long-term commitment to a place still run by communists, a place in precipitous economic freefall, would have elicited a barrage of arguments about my lack of responsibility ("you have a husband, and a child!"). Still, I began thinking of the technical requirements of this grand idea of going back to my home country to teach conservation, using the neutrality of science and a love of heritage to help heal the rift between Cubans who remained and those who had left, when suddenly I saw giant thunderheads rolling towards us from the north. As if reading my mind, Lapidus said, "You should probably hurry up and look for your relatives' graves."

I went up to the old santero at the gate and asked him to look up the address of my grandmother, a woman who had died several weeks after giving birth to my mother.

"Last name?" he asked.

"Oxman," I replied.

He flipped to the page in the ledger with the O names. She wasn't there. I asked, instead, if he could find any Lowingers. My grandfather's sister, Fanny, was in the book. She had come to Cuba in 1956, after the Soviet invasion of Hungary. She was famous in our family for

calling the revolutionaries communists long before they had declared themselves openly.

Lapidus pointed me towards a far corner of the graveyard, where the land slopes northwards towards the ocean. The clouds were closing in and the air tasted metallic. I made my way between the aisles of tombs. Prickly weeds snagged my ankles. Lightning flashed not far away, followed by rapid thunderclaps. "Hurry up," said Lapidus. Just then the tip of my sandal caught a piece of the broken concrete sidewalks. About to fall, I braced my outstretched palms on a nearby tomb. It was grey and highly veined, not of high quality. The surface was so soiled that the dates of birth and death were hardly visible. But the name was clear: "Rosa Oxman Felman. Date of death- September 27, 1932."

When I tell this story to people, I recognize that it sounds outlandish. But it really happened. One blazing afternoon in 1992, the grandmother I am named for, the woman whose tragic death set off a chain of devastating consequences that framed my entire life, reached out to remind me that my interest in damage and repair—the reason I became a conservator—was not random. Conservation is founded on the idea that things of value are worth retaining, and that our paths in life are often marked by error. A tiny roadblock, a broken piece of concrete, can make all the difference. We treasure things that are pristine and intact. But damage, change, physical alteration, repair, is what transforms us.

Conversations with Alumni

Masaccio to Picabia, Panofsky to Nochlin An Interview with Philip Pearlstein

In this interview, conducted in May 2021 by the editor of the IFA Alumni Newsletter, Reva Wolf, PhD 1987, the well-known realist painter and writer Philip Pearlstein, MA 1955, discusses his time as a student at the IFA, how he became interested in art history, the portraits he painted of art historians who were affiliated with the IFA, and the relationship between his work as a practicing artist and his study of art history, among other topics. In 2002, Pearlstein gave the Walter W.S. Cook Lecture, the annual talk presented by a distinguished IFA alumnus. His talk, entitled “When the Dada Daddies Got Real,” was described by Beth Holman in the 2002 issue of the IFA Alumni Newsletter as “lively,” and she noted that Pearlstein “also offered some thought-provoking comparisons to his own paintings.”

You have pursued a rich career path that has included both painting and art history. What led you to study art history?

During World War II, I was drafted into the U.S. Army. In June 1943, I made a troop-ship convoy voyage to Italy, where I was in constant training in combat-casualty replacement camps, the first near Naples, the next near Rome. Eventually, I was assigned to painting road signs. The amazing part of that period for me was discovering art history. I learned about Byzantine and Renaissance art in the small churches and town halls of the towns around Naples. Each site had a stack of small pamphlets for the taking, printed in English. These were produced by the British army, which had art historians travelling behind the fighting troops writing about the art in

each of these churches or town halls. I still have a few of them. In Naples the Museum of Art and Archaeology was partly open. The Red Cross ran guided tours to Pompeii that I joined on my off-duty weekends, along with other soldiers from the several different allied national armies. So I studied ancient Roman painting in situ and in the newly reopened Naples Museum soon after the German army



Philip Pearlstein in Italy, 1946. Philip Pearlstein papers, circa 1940-2008. Archives of American Art, Smithsonian Institution.

had pulled out of Naples and took over Rome.

Later, after the Germans pulled out of Rome, I spent four months at a Mussolini-era built military compound taking combat training all over again. This place was a half-hour truck ride from the city of Rome. The city itself was then still enclosed by its ancient walls,

with small neighborhoods surrounding it, and could be walked across in a couple of hours. On my free weekends, along with a couple of other interested, and more sophisticated, new buddies, I explored Rome, spending a great deal of time in the Vatican Museums of Greek, Etruscan and Roman art as well as the Michelangelo and Raphael and other Renaissance masters’ painted chapels and rooms. We also visited the newly reopened princely museums. Towards the end of this three-month training program, I was suddenly assigned to work in the motor-pool as a road-traffic sign painter alongside another soldier who had been a professional artist. And I was able to continue exploring the art in the churches and museums in Rome.

When the war in Europe was abruptly declared over, the two of us were sent to a compound near Pisa and assigned as road sign painters to an engineering unit in charge of rebuilding the bombed-out roadways. German prisoners-of-war were doing the labor. There I got rides every week on the truck that took our laundry and mail to Florence, to Fifth Army Headquarters, which was housed in the great Farnese Palazzo. From there it was a short walk to the small church which has the chapel painted by Masaccio that marks a significant early stage of the art of the Renaissance [the Brancacci Chapel in Santa Maria del Carmine]. With nobody else present, I spent much time studying the frescoes, climbing up the mounds of sandbags put there to keep the walls from collapsing during the bombings of the city, and tried to memorize each detail in the dim light that came from the small window at the top of the chapel.

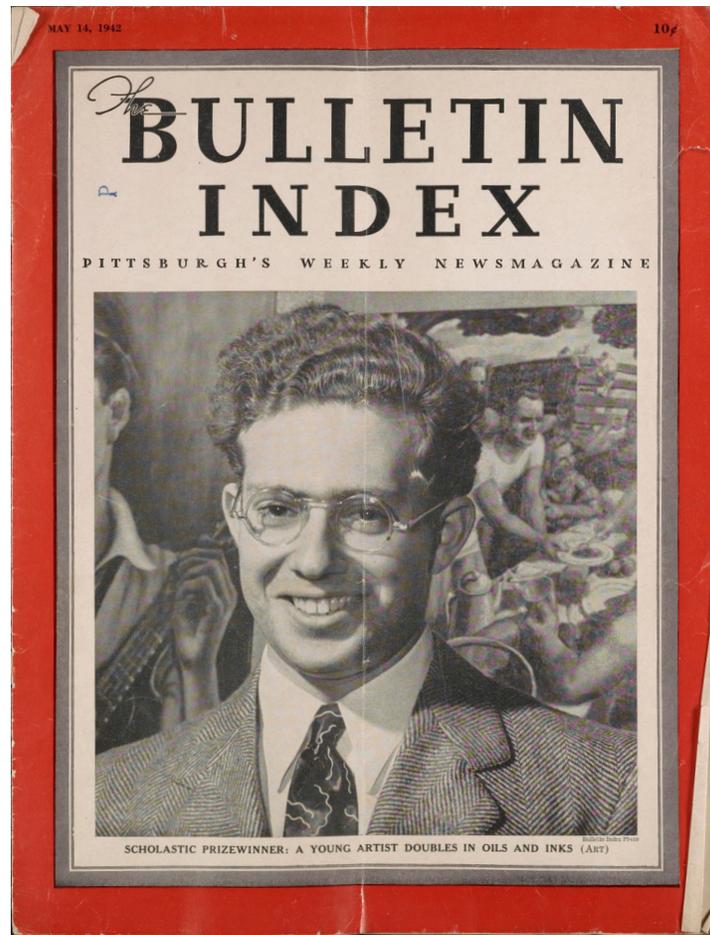
Then I would walk across the Po River on the temporary pontoon bridge to the Uffizi. The museum was only partially reopened, but the first large room was impressive enough, with the Botticelli *Birth of Venus*, Leonardo da Vinci's painting with the drawing in perspective of the immense elongated staircase of a palace, the kneeling Virgin and infant Christ, and the three Magi, mostly unfinished. It is large, and it is a wonderful lesson in drawing, and is still so little known. Other collections of Renaissance art were partly open as well.

During this time a "rest" trip took me and several others of our unit to Venice and Padua. In Venice a massive exhibition of much of the art that had been hidden during the war was installed in a museum that ran around the top floor of the buildings that form the perimeter of San Marco Square. It included many of the most famous altarpieces from the various churches and cathedrals and museums. It was stupendous. Altogether I spent almost two full years in Italy.

I am especially struck by how you found a way to focus on the wonders of human creation—the making of art—even while, or perhaps because, you were surrounded by the horrors of human destruction—war.

You mentioned being responsible for sign painting during your service in Italy. Did you already have experience as a painter at the time?

I grew up in Pittsburgh, PA, in the Hill District. It was a racially and ethnically mixed neighborhood: first- and second-generation European immigrants who were Jewish, Protestant, and Catholic, and Latinos, a few Asians, and many Blacks. All were low to lower middle income. It also was a famous neighborhood of jazz bands. There was no openly apparent hostility among the groups. The kids went to the same public schools and played together. Fortunately, the high



Philip Pearlstein featured in the Pittsburgh Bulletin Index, 1942. Philip Pearlstein papers, circa 1940-2008. Archives of American Art, Smithsonian Institution.

school we all went to was oriented toward high achievers, with excellent teachers. Most relevant to me, there were three art teachers who encouraged the interested students to attend Saturday morning art classes at the Carnegie Museum (several years later Andy Warhol—then Warhola—benefited from these classes), and in our junior and senior years we were taught by faculty members of the Carnegie University of Technology Art Department. As an eleventh grader, in 1941, I won both first and third prizes in the Scholastic Magazine National High School Art Contest. That year the contest exhibition was held at the Metropolitan Museum of Art. The exhibition was also written about in *Life* magazine with full color reproductions of all prize winners, at a time when color reproductions of art were still rare. My painting of a merry-go-round was given a full half-page to itself; all the other reproductions were small. I became an instant art star in Pittsburgh. The following year I

won a scholarship for my first year of college at the Carnegie Institute, at the end of which I was drafted into the U.S. Army, spending the next four months in a physically brutal training program as a foot soldier rifleman in the infantry's casualty replacement training camp in Alabama.

The day after the training program ended, I was transferred to the headquarters company of a different infantry training camp in Florida where I was assigned to work in a studio shop with a group of older soldiers who had been professional commercial artists. The shop was producing large-scale charts depicting infantry weapons and their parts—how to take them apart for maintenance, how to use them in action, and how to read a compass, map symbols, and so on. These charts were for use in basic field-training programs such as the one I had just finished. These eight men were far more sophisticated than any others I met in the army. They taught me page design, the different styles of typefaces, which we copied as hand lettering, how to use drafting implements,

and how to cut stencils, among other skills. We designed and produced large numbers of charts by silkscreen printing. It was an amazing experience that provided me with the craft to have a future career in graphic design. That experience abruptly ended when I was transferred back to the active infantry, took basic training all over again, and was sent to Italy.

Your interests and activities during the war were clearly such that when you returned home you could have pursued either art or art history. Eventually you studied both.

After being discharged from the Army, I returned to Pittsburgh and completed the BFA program at Carnegie Institute on the GI bill, after which I moved to New York City in June 1949 with my classmate Andy Warhola. Pittsburgh seemed to offer limited opportunities for work as commercial illustrators, which we both had ambitions to

pursue. Andy's two older brothers would let him make the move only if Andy and I lived together, since they thought I was, as an army veteran and several years older, an experienced man of the world. Dorothy Cantor, who was a fellow art student and close friend, and who I married the following year, and her older sister Leah, decided to spend that summer in New York as well, as did several other friends from Carnegie. We had a nice social life the first couple of months.

Soon after, in 1950, I enrolled for a master's degree in art history at the Institute of Fine Arts. Meanwhile I continued to work part-time in graphic design, which I had decided was based primarily on the painting styles of Piet Mondrian, for page-layout, and Henri Matisse, for the flat shapes of illustrated material. I worked as an assistant to the well-known graphic designer, Ladislav Sutnar, who had been part of the original Bauhaus and had come to the U.S. during WWII and now was the head design coordinator of Sweets Catalogs for the building industry. A good many of his famous architect and designer friends from Europe and the U.S. visited his office. Among his visitors in the first few

months I worked there as a draftsman was Buckminster Fuller, with whom he designed an elaborate pamphlet titled, *Transport: Next Half Century*, as a New Year's gift for the clients of Sweets Catalogs. My job was to develop Sutnar and Fuller's rough sketches into finished art for the printer: meticulously drafted final illustrations and color separations in ink on Mylar sheets (that was the procedure before the age of doing this work by computer). I spent a couple of weeks with Mr. Fuller by my side as I worked while he explained his original drawings. Next, I was asked by the head of Sweets Catalogs, after he read the foreword Mr. Fuller had written, if I could put it into ordinary English, as he could not understand Mr. Fuller's words. I recognized them as being in the style of Ezra Pound, and I re-wrote it in my own way. When I showed it to Mr. Fuller, he said it was OK, but asked why they hadn't asked him to do it. At the end of the project, as everything went off to the printer, both Mr. Fuller and Mr. Sutnar congratulated me on my work.

Mr. Sutnar, who then was also teaching at Pratt Institute, and had noticed that I sometimes looked at the small collection of

art books he kept in the office waiting room, said this to me one day: "You told me you still have a couple years of college tuition left on the GI Bill. Most college art students are badly educated in the humanities. Why don't you go study art history, and you can still work for me part-time around your study time." That is when I applied to the Institute of Fine Arts.

What kinds of courses did you take at the IFA?

I took courses in the art and architecture of Egypt, Greece, and Rome, Italian Renaissance, and European modern art of the late nineteenth and early twentieth century; and Chinese art, including the art produced during the practice of Zen.

Who among your classmates at the IFA especially stand out?

One fellow student I became involved with in my years of classes, 1950 and 1951, was Ad Reinhardt, who later became a very famous artist, who I sat next to through courses on Egyptian art and architecture, Greek and Roman art and architecture presented by Dr. Karl Lehmann, art in Florence in 1420 by



Philip Pearlstein, Sue Foster, Joan Kramer, Elinor Simon, Paul Kuzma and Andy Warhol at the Metropolitan Museum of Art, New York, circa 1949. Philip Pearlstein papers, circa 1940-2008. Archives of American Art, Smithsonian Institution.

Dr. Richard Offner, and the art of medieval China and a seminar on Zen, both given by Dr. Alfred Salmony, which had a profound effect on the later development on Reinhardt as an artist.

In an oral history interview of around 1964 for the Archives of American Art, Reinhardt recalled an experience overlapping yours of participating in World War II and eventually attending graduate school. He noted that he had been an art history major as an undergraduate at Columbia University, studying with Meyer Schapiro, “and ten years after that, in the Second World War, after that I went back to the Institute of Fine Arts and studied with Salmony there, that was specialization in Eastern Art—Indian, Chinese, Japanese....”

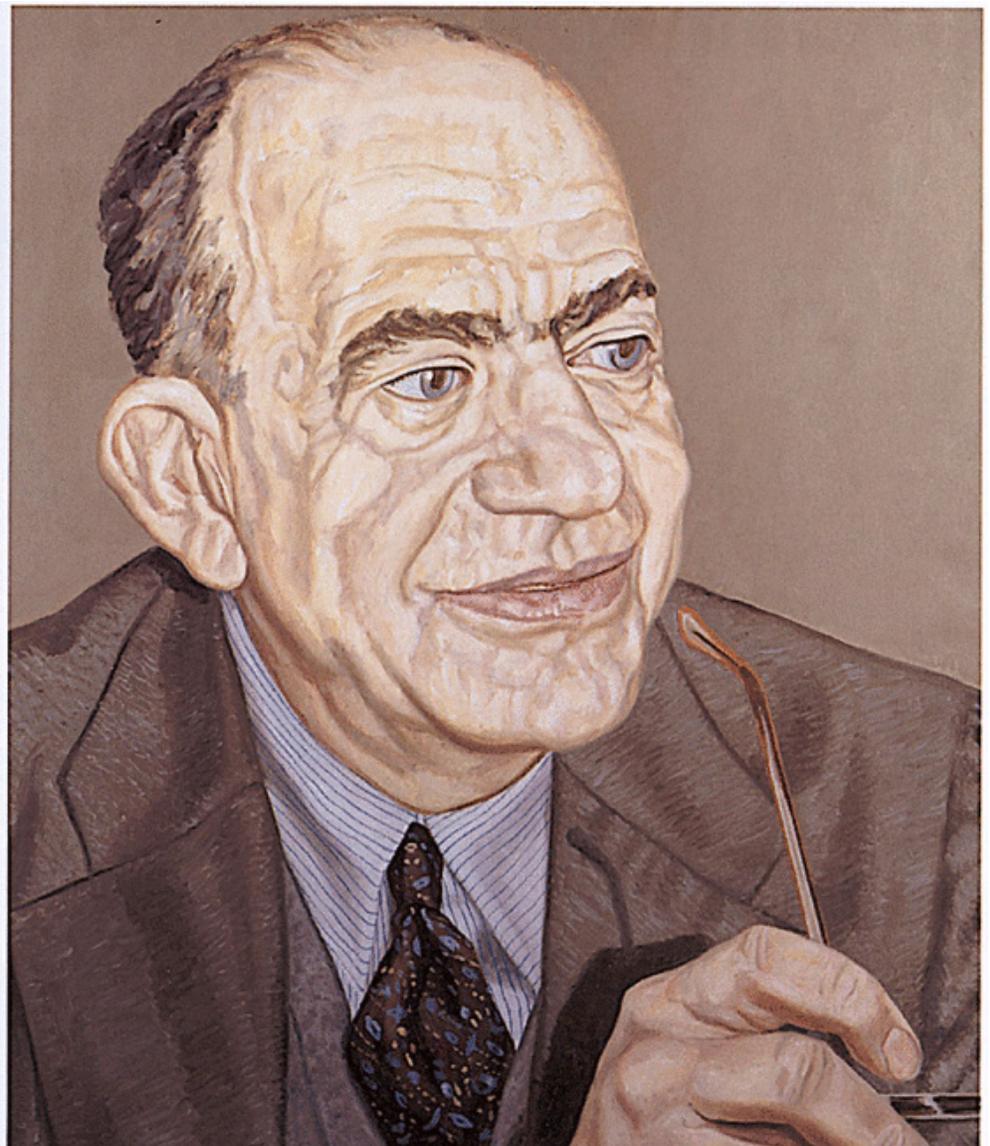
Reinhardt, many years after I graduated, was most helpful to me in getting a tenured position at Brooklyn College.

Did you befriend any fellow students who went on to become art historians?

The two fellow students who I became most friendly with at the Institute were Leo Steinberg and Robert Rosenblum. We had long conversations in the library sitting room at the Institute, which at the time was housed in a small mansion on West 87th Street. And I found out through those conversations just how valuable my firsthand experience was with medieval and early, full, and late Renaissance art in Italy as a soldier in World War II.

I also became friendly with Irving Lavin. We took courses with Erwin Panofsky that included a seminar. Many years later, Irving invited me to do a portrait of Dr. Panofsky that was then reproduced in the publicity for a conference in 1993 held at the Institute for Advanced Study, Princeton, and later used on the dustjacket of the large-sized book he edited based on the conference papers, entitled *Meaning in the Visual Arts: Views from the Outside. A Centennial in Commemoration of Erwin Panofsky (1892-1968)*, published in 1995.

You described the process of making this painting in a letter to Irving Lavin, which is transcribed for a story by Lavin for the 2010 Institute Letter. Lavin had lent you some snapshots of Panofsky to use as a model, and, as you described it, you painted



Philip Pearlstein, *Erwin Panofsky*, 1993, oil on canvas, Institute for Advanced Study, Princeton. Reproduced by permission of the artist.

the portrait from a projected slide of one of these snapshots: “I tried to paint as if from a still-life. Projecting the slide this way allowed me to keep on the usual studio lights I work with. You can see that I repositioned the hand holding the eye glasses, to compress the composition, and...I painted the details of the hand from my own hand as a model—there simply wasn’t enough detail in the photo—and my hand is just as pudgy as Panofsky’s!” (<https://www.ias.edu/ideas/2010/lavin-panofsky-eyck-pearlstein>).

Previously, you had painted a striking double portrait of two art historians of a younger generation, both likewise affiliated with the Institute of Fine Arts: Linda Nochlin and Richard Pommer. For that

*occasion, you were able to paint the sitters from life and we see their entire bodies and an interior setting rather than, as with Panofsky, a focus primarily on the face and upper body. In Nochlin’s account of this portrait, published in *Artforum* in 1993, she explains that it was a commissioned wedding portrait* (<https://www.artforum.com/print/199307/philip-pearlstein-s-portrait-of-linda-nochlin-and-richard-pommer-33860>). *How did the commission come about? Were you friends of theirs? And why the particular pose?*

I did not meet Linda Nochlin until 1967 when she included a double portrait of my two very young daughters in an exhibition at Swarthmore College. She had organized

that exhibition, called “New Realism,” in conjunction with the art critic Irving Sandler, whose wife Lucy Freeman Sandler was also a graduate of the Institute and a friend of Linda. Linda mentioned to Irving that she would like to buy for herself that painting of my daughters. Irving, who was a friend of mine, suggested that Linda should have me do a portrait of herself instead. The following summer, I was scheduled to teach at the Skowhegan art school in Maine, and Linda telephoned me to say she was just married to Richard Pommer and she would like to have me do a double portrait of them dressed in their wedding outfits, but they were leaving for a year’s residency in Florence, Italy, at the Berenson Foundation, and they had only a week free before they sailed. They came to Skowhegan, staying at a nearby guest house. They sat for the portrait during the hours around my teaching schedule, in the hot, small wooden cabin that was my assigned studio. As fellow art historians, we decided I would photograph my progress at every twenty-minute rest. I still have the transparencies, though the colors have modified themselves. Many years later I did a second portrait from life of Linda, in which she holds an art magazine, on the cover of which a then recent painting of mine is reproduced.

I had met Richard Pommer earlier, on a boat trip in 1958 to spend the year in Italy on a Fulbright fellowship with my wife Dorothy Cantor and our 10-month-old son William, who became the pet of the Fulbright fellowship group on the upper deck. Richard told me at the time that we had overlapped as students at the Institute of Fine Arts in the early 1950s. He had read my master’s thesis.

What was the topic of your MA thesis and who was your advisor?

It was on Francis Picabia—and, due to the topic, it had to be equally on Marcel Duchamp. Picabia and Duchamp were close associates from 1910 to 1920. The thesis project took me five years to complete. It had grown to become a study of the various influences from the experimental groups of artists who had been scattered across Europe, then gathered in Paris during that period to collectively create “Modern Art.” My thesis advisor was a then young professor who later wrote the *History of Art*, Horst W. Janson, and



Philip Pearlstein, *Linda Nochlin and Richard Pommer*, 1968, oil on canvas, Brooklyn Museum, Gift of the Estate of Linda Nochlin Pommer, 2018.20.3. © Philip Pearlstein. Reproduced by permission of the artist.

it had to be approved by Erwin Panofsky (with whom I had taken three courses in total).

What led you to the topic of Picabia and Duchamp?

An unexpected and consequential incident towards the end of my second year at the Institute led me to it. Professor José López-Rey gave a wonderful course on early twentieth-century art that compared the parallel careers of Pablo Picasso and James Joyce, comparing Picasso’s blue period to Joyce’s *Portrait of the Artist as a Young Man*, and then Surrealism and *Finnegan’s Wake*, with

the students taking turns at reading selected passages aloud in class.

This sounds so adventuresome and ahead of its time for an art history graduate course of the early 1950s!

Then he presented a series of short introductions to other early twentieth-century movements, including Dada, focusing on Francis Picabia and Marcel Duchamp. I became fascinated, especially with their time in New York City during World War I, when they published their own magazine, *291*, which they illustrated with images taken

from industrial publications similar to what I was then working on myself as a part-time draftsman. One such illustration that Dr. López-Rey showed was of an automobile motor sparkplug labeled as “Young American Girl in the State of Nudity.”

That’s an especially interesting example given that you would later become well known as a painter of nudes!

I decided to make Picabia the subject of my MA thesis and wrote up my proposal and Dr. López-Rey agreed to be my advisor, but he took a leave of absence at the end of the term and Dr. Janson became my advisor. Then, suddenly Picabia died. He and Duchamp were virtually unknown to the general public at the time, and the publishers of the two major art magazines contacted the Institute to ask if anyone could write an article on Picabia. My name was given, and I wrote a summary for an article based on my preliminary research. The final version, after a time of gathering enough material to flesh out my brief initial version and several re-writes requested by the editor, appeared more than a year later in the first edition of a new glossy art magazine, to which the editor of the magazine that originally had commissioned it had moved and was chief editor. It was a featured piece with several large-scale reproductions that took up several pages. I became instantly famous in the downtown New York art world and had several other articles published over the next decade.

Does anything stand out in particular as a way your two pursuits, studying painting and studying art history, were connected?

They overlapped in my activities as a teacher. In 1958 I began to teach at Pratt Institute in their foundation year (first year) program. The primary course I was assigned was an art history survey lecture, and to fill out my schedule I was also assigned courses in two-dimensional design, illustration, and figure drawing. I decided that all the exercises for the two-dimensional design and illustration courses would have the students develop the same image—a photo of ordinary people in an urban space they would find in a current issue of an illustrated magazine—in different stylistic approaches dealing with the flat rectangle of the paper they were confronting: (1) first style = flat two-dimensional, as in Egyptian

art, combined with geometric divisions of the rectangle; (2) second style = the illusion of three dimensions as in Roman and Renaissance art; (3) third style = the use of chiaroscuro—light into darkness, as in the use of fast drying egg-tempera white paint to depict the light falling onto the forms in space, the space and forms are first depicted by thin washes of dark umber oil painting, and after this layer has dried, thin washes of oil-based color are brushed, as in the technique used by Tintoretto and Rembrandt; (4) fourth style is the Zen way of thinking, that the two-dimensional surface on which the marks are made, as universal space, as in Chinese scroll painting, or, later, drawings by Cézanne and the analytic cubist works by Braque and Picasso, or combined with the use of free floating smudges of color as in impressionism; (5) fifth exercise is a geometric analysis of the layout of the painting *Grand Jatte* by the French post-impressionist painter Georges Seurat, of which the underlying geometric design was an exercise in using the strict application of the “golden-section” diagram, a format that had been

devised in the Italian Renaissance, used by such artists as Piero della Francesca, and to apply that to their chosen image of people in an urban situation; the final exercise was to freely transform the “golden section” diagram into several Mondrian-like linear compositions.

This assignment reflects well how art and art history are fundamentally intertwined in your practice.

Thank you for generously sharing with us many fascinating glimpses into how the various worlds of art connect, going back to your remarkable experiences in Italy during World War II, studying the art of the Renaissance first-hand while painting signs as your Army “day job.” Your reminiscences of these experiences, and of your pursuits while a student at the IFA and beyond, bring to life a wide-ranging openness as you shift easily from Masaccio to Picabia, from Panofsky to Nochlin. We can all learn from the model of expansiveness that your career path and work exemplify.



Philip Pearlstein, *Linda Nochlin*, 2010, oil on canvas, Betty Cunningham Gallery. Reproduced by permission of the artist.

A Chance Discovery Leads to Two Decades of Collaboration

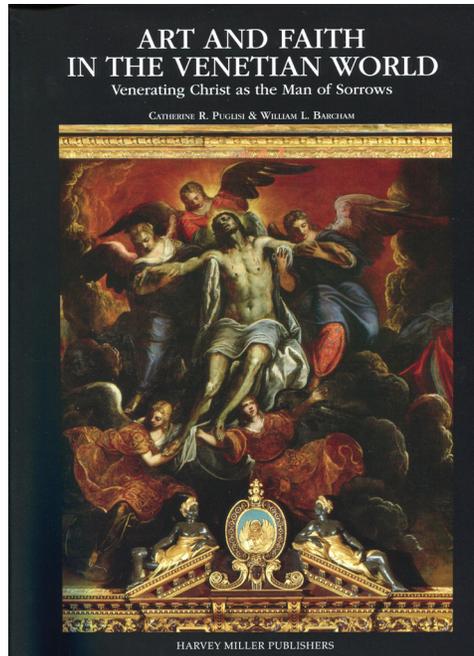
Alumni

Catherine Puglisi, William Barcham, and the Man of Sorrows

Catherine Puglisi and William Barcham have recently published a collaborative study documenting and analyzing a type of Christ image entrenched in late medieval and Renaissance art throughout Europe, popularly known as the Man of Sorrows (as referenced in the biblical text Isaiah 53:3). The hallmark of the image is the suffering, humbled, vertical figure of Christ, head bowed, arms crossed over chest, offered up to the viewer as an object of display. It is first and foremost a devotional image, eschewing narrative. Various aspects of the iconographic type had been explored in articles and books but the singularity of the type in Venice had yet to be fully understood.

This report of an interview with Barcham and Puglisi, IFA alumni, PhD 1974 and 1983, respectively, a married couple and well-established scholars, each with an impressive list of articles and books in their own right, focuses on their collaborative process. How did they go about submerging themselves successfully in a long-term collaborative project in which “team” became more important than “self”? The interview was conducted in June 2021 by Debra Pincus, PhD 1974, in the downstairs coffee bar of the temporary Frick Madison, itself a collaborative enterprise in its re-imagined form.

Little did Catherine and Bill realize, back in 2001, when Bill, researching in the Vatican archives, came across an intriguing Barberini document about Veronese, that they were about to embark on an unexpected collaboration, across the next nineteen years or so, and finally produce a hefty five-pound-plus book breaking new scholarly territory. The Vatican document linked seventeenth-century Roman patronage—one of Catherine’s special interests—with seventeenth-century esteem for Venetian art—Bill’s particular line of work. “You take the document,” Bill said, “it’s really your subject.” They then decided that it would be fruitful to work on it together, each one of them refining the other’s work and prose to produce a co-authored article delving into Roman Baroque collecting of Venetian art: “Paolo Veronese e la



Roma dei Barberini,” *Saggi e Memorie di Storia dell’Arte* (2001). The segue from this study to the Man of Sorrows project took place in stages: first, several collaborative and specialized studies on the subject; later, a co-curated exhibition and a co-edited volume of essays; and finally, the book of 2019.

Once involved in Veronese, they focused on his numerous takes on the Man of Sorrows theme, especially the superb lunette for the Petrobelli altarpiece (1563-65) now in the National Gallery of Canada, showing the dead Christ held and presented by adoring angels. Was the lunette related to the familiar iconographic Man of Sorrows type? As they began to investigate and confront the ramifications of their query, it became clear that they had stumbled into a “ridiculously ambitious” but fascinating topic, which in collaboration, they naively believed, would reduce the time needed to write a book about it. Yet they did wonder, could they really do it, with a family, two demanding professional careers, and the ordinary upkeep of life and marriage? As a team, they had a number of advantages. “Breakfast...lunch...dinner.” Discussions took place all the time, including in their shared study. They had both done their dissertations with Donald Posner, which gave their work a communality in approach. In addition to related areas of concentration, they had complementary backgrounds. Catherine’s Catholic upbringing was essential to Bill’s understanding of the Eucharist, transubstantiation, and all those other things that, no matter how much you read, might



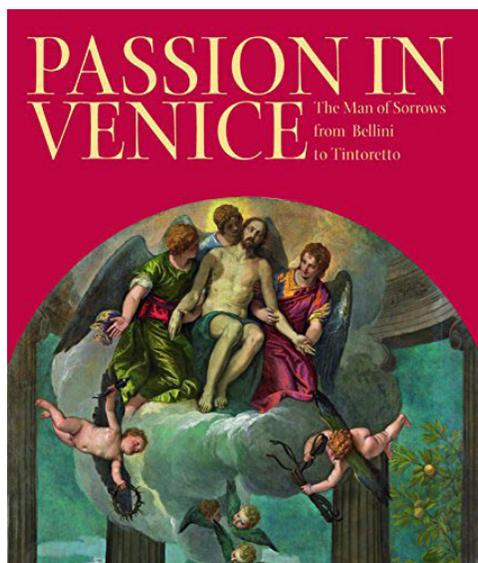
Barcham and Puglisi in their study

seem inexplicable to a non-Catholic. On the other hand, Bill's background in Venetian art was essential to Catherine as she had worked mainly in Bolognese and Roman art.

Separately, each flipped through numerous books and catalogues just to define a corpus of works—paintings, sculptures, manuscripts, and more—and so understand the limits of their project. The range of the topic was one of its particular fascinations, from a modest fourteenth-century street shrine way up in Northern Italy at Riva del Garda, to the renowned twentieth-century architect Carlo Scarpa's tomb for the Capovilla family on the Venetian cemetery island of San Michele. A turning point in their grasp of the subject came with the preparation of the exhibition that took shape as Catherine and Bill realized the fruits of their research.

The subject matter was a natural for the Museum of Biblical Art (MOBIA), housed in the American Bible Society in Manhattan (unfortunately closed in 2015 when the building was razed). *Passion in Venice: Crivelli to Tintoretto* was presented at MOBIA from mid-February through mid-June 2011. The catalogue contained entries for the sixty-five objects, and Bill and Catherine's collaborative essay, whose general content they discussed and outlined together. Each drafted one half, exchanged and critiqued the other's half, and then they integrated both to produce the final essay. I remember thinking, going through the exhibition, how did these two academics with no museum experience pull it off?

The private devotional nature of the subject meant visits to museums, libraries and private collections across the U.S. and in Europe, taking Bill and Catherine to places



they had never been to before—which for these inveterate travelers was challenging and exciting. They split the task of setting up appointments, devising the itinerary and writing to curators. One of the rewards of collaboration lay in seeing new collections and meeting committed curators. They were able to call on the help of colleagues and museum contacts made during many years of combined working in the field. Two particularly inspired loans were a tape of Kathleen Ferrier singing the incredibly moving “a man of sorrows and acquainted with grief” from Händel’s *Messiah* and contemporary artist Bill Viola’s *Man of Sorrows* (2001), an astounding recreation of Christ’s suffering in slow-motion video. Such choices reflect their individual interests: in these two examples, Bill’s deep knowledge of vocal music and Catherine’s interest in contemporary video art. In connection with the exhibition, Bill and Catherine organized a symposium held at the Institute of Fine Arts, which led to a co-edited volume of essays by colleagues and again

a collaboration, this time in the form of a co-authored introduction.

And so to the book, *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows* (Harvey Miller, 2019), the collaborative project that initiated this conversation. Expanding on the themes of the 2011 exhibition, the book was a full-scale project in its own right. It meant follow-up research trips, incessant hashing once again over the primary and secondary material, and editing each other’s drafts. Both read much of the foundational literature on the subject but divided responsibility in researching discrete sections. In either instance, they discussed the import of the research and how to interpret it. Their agreed-upon aim was to write a biography of the Man of Sorrows figure, from its birth in Venice to its decline and near disappearance. Both authors had studied religious iconography in their respective periods of concentration, and moreover, both had approached iconography always in its historical context and with close looking at the work of art. Nonetheless, the challenge was steep for two Baroque specialists, without a background in Byzantine or late-Medieval art, or in the study of manuscripts and/or liturgical objects. Working together gave them the courage to dig into the vast literature, calling upon colleagues in the relevant fields for help with bibliography and terminology. Both know that their work has benefited from the collaborative process, expanding their specializations, broadening their grasp not only of varied media but also of a much longer chronological swath of time. This multi-project collaboration started by accident rather than design but resulted in an enrichment of the careers and lives of Catherine Puglisi and Bill Barcham and of scholarship on Venetian art.

Julian Abele and the Design of the James B. Duke House

Given to New York University in 1958 to use as the residence of the Institute of Fine Arts, the James B. Duke House has been home to the work and development of numerous art historians, as well as their friendships, struggles, and celebrations. But what of the white stone box that frames our experiences? The forthcoming volume, *At Home in Gilded Age New York: Duke House and the Spaces of the Urban Elite*, which I have co-edited with Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture at the IFA, and Jon Ritter, Clinical Associate Professor in the Department of Art History at NYU and Institute alumnus (MA 1999, PhD 2007), combines interpretation of the Duke House's genesis, architecture, and decoration with the study of its place in early-twentieth-century Manhattan and its transformation over time, including reflections on class, urban life, cultural consumption, and design. The book was developed from a 2013 symposium held at the IFA and will be published in 2022 by Brill in the new series, *Brill Studies in Architectural and Urban History*, with contributions by Institute alumni Ritter, Matthew Worsnick (MA 2014, PhD 2018), Alisa Chiles (MA 2013), Grace Chuang (PhD 2020), Christie Mitchell (MA 2013), and others. Drawing on research carried out for my contribution to *At Home in Gilded Age New York*, I offer some insights here about the principal figures responsible for the design of the residence at 1 East 78th Street, and on the potential and limitations of archives and oral histories.

The house was designed by the Philadelphia-based firm of Horace Trumbauer for James Buchanan Duke and his wife Nanaline Holt Inman Duke, both recent arrivals to New York. Having acquired the property in 1908 from the Henry H. Cook Estate, the Dukes initially planned to inhabit the existing house, built just twenty-five years earlier. However, by 1909 they decided to have it razed in a campaign to place their own mark on the upper Manhattan cityscape and—by extension—on New York high society. Trumbauer's firm had previously contributed to the Dukes' country home, Duke

Farms, in Somerville, New Jersey, which likely led to the decision to enlist their services to design the Fifth Avenue mansion. In addition, at the time the firm was actively establishing a presence in New York.

Known today for designing magnificent Gilded Age residences for notable American industrialists, as well as the Philadelphia Museum of Art and Duke University, Horace Trumbauer (1868-1938) was the face of the eponymous firm. Trumbauer learned by apprenticeship rather than formal architectural training, and opened his own firm at the age of 21. He capitalized—literally and figuratively—on his ability to satisfy and surpass the expectations and requests of his wealthy patrons in Philadelphia, New York, and Newport, Rhode Island. Archival and anecdotal evidence, however, indicates that Trumbauer did little design work himself, which was not unusual then (nor is it now). Indeed, across the disciplines of architectural and art history, it is “collaboration” that we increasingly discuss. David B. Brownlee and Todd Woodward write, in “Scratching the Surface on Collaboration” (*Context*, Spring 2020), “We don't believe in the myth of the lone Architect.” We are called upon to ask: who are the figures behind the “starchitect” name? And how can we recuperate their stories and integrate them into history?

With the number of commissions growing, Trumbauer hired a new designer in 1906: Julian Francis Abele (1881-1950). Classically trained, unlike Trumbauer, Abele was one of the first African American architects employed in a high-ranking position at a major architectural firm, becoming Trumbauer's chief designer in 1909. As with any large firm, it is difficult to assign credit for one design or another to a given individual. By all accounts, Abele contributed significantly to all commissions the firm received, including the James B. Duke House, although it is impossible to say precisely what role he played in the building's design. There is no evidence to indicate that Abele and Duke ever met, and it seems likely that Trumbauer undertook most of the personal contact with the client himself.

Abele received a Certificate of Architectural Drawing from the Pennsylvania Museum and School of Industrial Art in 1899, a Baccalaureate in Architecture from the University of Pennsylvania's School of Architecture in 1902, and a Certificate in Architectural Drawing from the Pennsylvania Academy of Fine Arts in 1903. In these many achievements, he was a trailblazer, becoming only the third Black recipient of a Baccalaureate in Architecture in the U.S. He received many university prizes and won more first-place awards in design competitions than anyone else in his class, all while working as a designer in the Louis Hickman Architectural Firm. Abele was introduced to Trumbauer by the Dean of University of Pennsylvania's School of Architecture, Warren Powers Laird. These and other biographical details are recounted in a recent publication by Dreck Spurlock Wilson, *Julian Abele: Architect and the Beaux Arts* (Routledge, 2019), which builds its narrative from both archival evidence and family lore, a controversial approach, particularly given that these two sources are sometimes at odds with each other. For example, Abele's descendants recounted stories that Trumbauer had been so impressed with Abele that he facilitated and financially supported Abele's four-year enrollment at the École des Beaux-Arts in Paris. Though there is no mention of Abele in the École's registers, he may have worked informally alongside École students in the school's atelier or registered under a different name. Wilson, however, casts doubt on the claim that Abele was in France at all between 1903 and 1906, asserting that he was likely out West dealing with a family matter. In the absence of archival evidence to unequivocally support one hypothesis or another, we sometimes must contend with contradictory recollections and legends.

No matter the mode of transmission, it is clear that Abele was deeply influenced by the systems and principles taught at the École des Beaux-Arts. An important influence was École alumnus Paul Philippe Cret (1876-1945), who taught at the University of Pennsylvania

School of Architecture and regularly critiqued Abele's work at Philadelphia's T-Square Club for architects, of which Abele was a member. The values of the *École des Beaux-Arts* are evident in many of the Abele-designed "Trumbauer" homes, including the James B. Duke House. Cret taught the importance of flexibility and taste: "Design is not a science which can be taught...but is the development of what artistic sense the student may possess in a latent state—the education of his taste and the opening of his eyes to the beauty of form" (quoted from Theodore White, *Paul Philippe Cret, Architect and Teacher*, Art Alliance Press, 1973, 28). Indeed, this influence can be seen in Abele's voracious consumption and recombination of historic and contemporary models. Henry Jonas Magaziner, the son of Abele's best friend and fellow architect Louis Magaziner, recalled, in an interview of November 9, 1989 that is housed in the collection of the Athenaeum of Philadelphia, Abele looking through contemporary architectural magazines: "The stuff was far below him, but he would buy them anyway [to] look for ideas." Magaziner recalls Abele commenting: "If there's an idea in there, I'll never know when I might can [*sic*] use it." Such capaciousness of ideas and openness to a broad range of influences allows us to view the historically minded Abele in a new light.

While the Château Labottière in Bordeaux, France, designed by Étienne Laclotte (1728-1812), has long been identified as the model for the residence at 1 East 78th Street, it remains unknown how it was selected. There is little evidence that any of the men involved—Julian Abele, Horace Trumbauer, or James B. Duke—ever had the occasion to see the eighteenth-century building, and it was likely known to them exclusively through its reproduction in Léon Deshairs' *Bordeaux, Architecture et Décoration du Dix-Huitième Siècle* (1907), a copy of which was found in Trumbauer's library. The Office of Horace Trumbauer routinely drew inspiration from published sources, a practice suggested by a photograph of Julian Abele and Horace Trumbauer concentrating on an open book on the table in front of them.

Upon Trumbauer's death, Abele became the principal, alongside William Ott Frank (1887-1968), who had joined the firm in 1908. Their plans and designs continued to carry the by-line of The Office of Horace Trumbauer,



Julian Abele (standing) and Horace Trumbauer, around 1920. Free Library of Philadelphia.

or sometimes "Office of Horace Trumbauer/ Julian Abele—William O. Frank, registered architects." The continued use of Trumbauer's name attests to its role as a brand rather than an individual attribution. Abele seems to have taken over correspondence with some clients, notable among them Duke University, where he was in charge of the design of the West Campus, including the Duke Chapel, where Nanaline Holt Duke and James B. Duke are interred along with James B.'s brother and father. Abele's greater prominence after Trumbauer's death has allowed for important insight into his significant role in the firm's achievements. The destruction of records upon the firm's closure in 1968 makes it challenging to recuperate Abele's role in great detail, but some information has been passed down from family members and those who knew Abele well. In fact, it was Abele's great-grandniece, Susan Cook, a sophomore at Duke in 1986, who was integral to the public acknowledgment of Abele's role in Duke University's design, as Susan E. Tift noted in her article, "Out of the Shadows," published in *Smithsonian Magazine* in 2005 (<https://www.smithsonianmag.com/history/out-of-the-shadows-85569503/>).

Art historians so often prioritize archives. Increasingly, as we are called to acknowledge

the lacunae in the archives and to see them not solely as vestiges of history but as indicators of the systems of history-building, we must learn to interpret not just archival evidence but also archival absences and alternative modes of transmission. I have been surprised to learn that some generations of IFA alumni were well aware of Abele's name and his role in the design of the Duke House during their time as students, while for others this information is a new and fresh discovery—a welcome surprise amid the more-often discussed Gilded Age legacy of segregated cultural production. This ebb-and-flow of awareness and interest is entwined with the recovery of the hidden narratives of contribution that permeate our field and the spaces we occupy. The editors of *At Home in Gilded Age New York* hope that our project will move us forward not only in understanding the history of the Duke House in the context of the discourses of urban planning and historical preservation in which it participates, but also in serving as an opportunity for us, as a community, to think about the way we approach the spaces in which we live and work, and our methods for uncovering narratives about them.

Daniella Berman
MA 2013, PhD Candidate

“We Can Get that Job, Too”

An Interview with Carol Herselle Krinsky

Alumni

The following is an edited oral history interview with Carol Herselle Krinsky, PhD '65, conducted by Rebecca Rushfield, MA with a diploma in Conservation 1980, on Monday, March 4, 2013. It has been revised and updated for publication here.

Was the Institute of Fine Arts your first choice when you decided to pursue an advanced degree in Art History?

I had no choice. I went to Smith College. Phyllis Lehmann [PhD 1943] was the great professor there. I asked her about graduate school, and she said, “You will go to the Institute or Harvard.” The Institute gave me a tuition scholarship, so I went to the Institute.

Was your family in New York City?

They lived in Brooklyn. My parents were a teacher and a school principal, and they weren't rolling in money. They were pleased that I didn't have to rent an apartment in Cambridge.

When you went there, did you have any idea with whom you wanted to study?

Yes. I wanted to be a medievalist, which meant studying with Harry Bober or Richard Krautheimer. I had read several seminal articles by Krautheimer, including “Introduction to an ‘Iconography of Mediaeval Architecture,’” “The Carolingian Revival of Early Christian Architecture,” and “Sancta Maria Rotunda.” I thought, “this is one smart scholar. He has shown me that buildings have meaning. He writes clearly. I'd like to study with him.” He became my advisor.

I still remember my first assignment. He said, “describe St. Andrea al Quirinale. Here's a book about it if you need it.” I said, “But Professor Krautheimer, I've never studied Italian,” to which he replied, “My dear girl, of course you read Italian!” I painstakingly described the building from the bottom, molding by molding, up to the top. After reading the result, he explained that one must describe the overall shape first, and then add details. From the start, then, I learned valuable lessons from him. I

became his secretary and did minor research for his *Corpus* of early Christian basilicas in Rome.

I took several courses with both Krautheimer and Harry Bober. Professor Bober, despite his personal problems, was supportive. He was the only professor at the Institute who ever suggested that I publish work done at the IFA. He was the editor of *Gesta*—then new—and needed articles. The article dealt with eighteenth-century evaluations of Romanesque architecture.

After finishing my MA courses, I got married and relocated to Washington DC for two years while my husband fulfilled his military duty. I finished my MA thesis there. Marriage, at the time, was considered to be the kiss of death if a woman wanted to have a career as an art historian. She would end up, as Krautheimer put it, just “having babies.” Krautheimer had taught at Vassar in the 1940s and 1950s, after leaving the University of Louisville, his first American position. He had seen brilliant young women leave the field to get married.



Carol Herselle Krinsky posing in her wedding gown, late 1958

Then you returned to pursue your PhD in early 1961.

To become a candidate for the PhD, an interview was required. Five men in the room. Krautheimer started by asking how many babies I was going to have. My dissertation was on the Como Vitruvius edition of 1521. I wasn't interested in the subject, but it was a printed book that I could work on in the United States. I wasn't about to leave my husband for two years to work abroad on another topic. I got the PhD quickly, in March 1965, because my husband was paying my tuition; scholarships for married women were scarce or non-existent.

By the time you left, were there any women professors?

No. They should have hired Phyllis Lehmann. She was brilliant and an extraordinary teacher, and very tough. She had done archaeology at Samothrace with Karl Lehmann, who had been her advisor. She married him after receiving her degree. She could teach medieval as well as ancient. But they wouldn't consider a woman.

Were you at the IFA the same time as Leo Steinberg?

Yes. In my first semester, I enrolled in Krautheimer's seminar on the iconography of architecture. The other students in the seminar included Stephen Scher, Wayne Dynes, Alfred Fraser, Richard Pommer, Svetlana Leontief [later, Alpers], and Leo Steinberg. Leo gave one of the last papers, on what became his dissertation topic: the design of San Carlo alle Quattro Fontane. I thought, “What am I doing in the same room as this man?” It was eloquent. Intellectually elegant. Brilliant. Persuasive. Dramatically delivered. It was the ultimate seminar report. Leo was 37 at the time, not a beginner aged 20, like me.

Next to Leo, Wayne Dynes [PhD 1969] was the most remarkable person there. [In an email to Rebecca Rushfield of April 7, 2021, Dynes recalled, about another course with Krautheimer: “I will share a vivid memory from my first IFA semester in the Fall of

1956, when I took Richard Krautheimer's course in Renaissance architecture. The first lecture was devoted to an account of the history of scholarship in the field, a procedure new to me. However, it ignited an interest in historiography that has lingered until this day, yielding my two volumes on the History of the History of art."—Ed.] He used to give the prep lectures for the comprehensive exam that was required in those days. It could include slides of everything worldwide from Prehistoric to Modern. Wayne was capable of giving the prep lectures on Chinese and Medieval and Ancient and Baroque. It was almost unbelievable. A few other people contributed lectures, but Wayne gave most of them.

Which IFA professors in addition to Krautheimer were memorable?

I admired Craig Smyth enormously. He was an excellent teacher. Very sober. Very straightforward. Very open minded. Peter H. Von Blanckenhagen, who came when I was doing the PhD, was mesmerizing. Brilliant. Creative. A compelling lecturer. I have never forgotten his interpretation of the Parthenon sculpture. He refused to publish his ideas, perhaps because they were highly original and therefore would have been controversial. Bates Lowry was a good teacher, except that, knowing I was married, he asked, "You're going to get your PhD?"

Many of the IFA faculty had been dislocated for political reasons. Wayne Dynes said that years later he realized all these people had to learn and teach in new languages.

Wayne was helpful to me as a fellow student. I learned as much from him in my first year of graduate school as from any professor. He was generous and friendly. As a way to pass along Wayne's generosity, for years I gave a bibliography lecture for new students at the Institute. The Institute offered no instruction on bibliography or how to do research. It was just assumed you knew how to do it.

Were most of your classmates from elite colleges?

Well, it depends upon what you call "elite." Lucy Sandler went to Queens. Bob Rosenblum went to Queens. Donald Posner may have gone either to Queens or City. Allen Rosenbaum

went to Queens. Sarah Bradford Landau went to the University of North Carolina. There was nothing better or worse about public or private college preparation.

How did you come to get your job once you completed your PhD?

Here's how I got my job. About ten days or so after I had the PhD certified, in about March 1965, I was in the basement at the Institute, where at the time all the secretaries worked. One of them, Dorothy Lovasy, saw me in the hall and said, "Oh Carol, down at Washington Square, they're looking for somebody to grade six sections of the survey course. Would you be interested?" I went home and asked my husband, "Should I do this?" And he said, "Sure. Why not?" I graded something like 550 students' papers on multiple occasions. The teachers were George Gallenkamp, Irving Lavin, Isabelle Hyman, Phyllis Pray Bober, and someone else. I don't suppose they had ever seen such a fanatical grader who got papers covered with comments back in two days. The person who hired me to do this mountain of grading was Jane Costello, because H.W. Janson, chair of the undergraduate Art History program downtown, was on leave. Jane didn't care if I had three heads; she just needed a warm body to grade papers. But I made them all happy because I was a fanatical worker. Janson returned during the summer. Somebody must have said, "You know, there's a workhorse available." He needed a teacher for the honors section of Western Art 1 and a two-credit course in Northern Renaissance. He asked me to do it and that was the start of my career.

I hung onto this job doing low-paid work part time for several years until somebody—probably Lucy [Freeman Sandler], who is very smart—said to me, "You should ask to be put on full time." The minute I asked, Janson said yes because he could in those days. There weren't searches the way there are now. It was a matter of fiat.

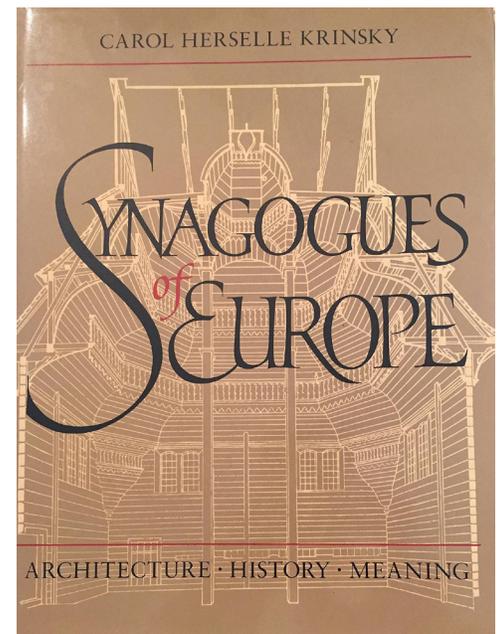
Even though the women Janson hired were paid less than the men, he was an excellent boss. He made Lucy the editor of the *Art Bulletin*. Isabelle and Lucy were both editors of the College Art Monograph Series. He was supportive in the way he helped his faculty garner positions. I got involved in preserving synagogues because

he got a letter from Philipp Fehl, a professor in Illinois who had just visited his hometown after being in exile and had seen two decrepit synagogues; Philipp started a movement for the preservation of synagogues. Janson knew I was working on a book on synagogues and handed Philipp's letter to me. I sent Philipp a twelve-page document about what and whom I knew, and the whole effort got started. Janson provided interesting opportunities for people.

We suddenly got raises one year. When a woman in the education school and a woman in the music department both discovered that they were being paid half of what their male colleagues were being paid, they instituted a lawsuit. In order to head off the lawsuit, suddenly NYU gave raises to its small number of women faculty.

I guess it's nice that the Institute has had women directors in the twenty-first century.

It is. It sends a message: "Oh, you mean we can get that job, too?"



Alumnus Co-Designs Moynihan Train Hall, Penn Station



Photo credit: Lucas Blair Simpson; Skidmore, Owings & Merrill

“Stunning.”

—*New York Times*, January 14, 2021

“Pandemic-weary visitors are finding uplift in the new station, with its soaring expanses of glass and light.”

—*New York Times*, January 21, 2021

These are just a few examples of the many words of praise for the new Moynihan Train Station in New York City, co-designed by Derek A.R. Moore, AIA, Principal, Skidmore, Owings & Merrill. Moore received his MA in 1980 and PhD in 1988 from the Institute of Fine Arts (see the story by Dr. Moore in issue number 54 of the IFA Alumni Newsletter for details and further biographical information).

Following is his brief account of his involvement in the project:

Architecture is more of a “team sport” than most people outside the field realize. [On this point, see also the story in this issue on the Duke House—Ed.] And when a large and complex project extends with starts and stops over a quarter century, the dramatis personae change multiple times and hundreds can be involved. I had the good fortune to touch the design of Moynihan Train Hall at a couple of points during my time at Skidmore, Owings & Merrill, including the final decisive phase. The project was conceived in the early 1990s, came to the SOM office in 1997 (a year before I joined the firm), and opened for operations on January 1st of this year. My first engagement

with the project during the early 2000s was to develop a set of design guidelines for both the building transformation and the surrounding public spaces. What became the final push began in 2014. I was not the form-giver for the billowing glass vaults that are the hall’s showpiece (the inspired invention of Roger Duffy, FAIA, and Jon Cicconi, AIA), but I located and shaped the functions around the main space and worked out the final circulation and connections from the street, through the complex, and to the development to the west. While the noble shell of the McKim, Mead and White US Post Office was restored, and much of the mail sorting hall structure at its heart was revealed in its strapped and riveted musculature, it was critical to give spatial clarity to the functions of a modern station.

In Memoriam

Julie Jones

Distinguished Curator of the Arts of the Ancient Americas (1935-2021)

On Tuesday, June 22, 2021, Julie M. Jones of New York passed away while visiting her family in Washington, DC. A distinguished scholar of the arts of the ancient Americas, Julie received her MA at the Institute of Fine Arts in 1962. Her thesis was entitled “An Introduction to Olmec Sculpture.”

Julie began her career at the Museum of Primitive Art, serving first as a graduate intern in 1960, then as assistant curator in 1965, and then curator. In 1969, when the collection of the Museum of Primitive Art was offered by its founder, Nelson A. Rockefeller, as a gift to the Metropolitan Museum of Art, Julie moved uptown with it, joining the team creating the Met’s new Michael C. Rockefeller Wing, which opened in 1982. In 1975, she was named Curator of Precolumbian Art at the

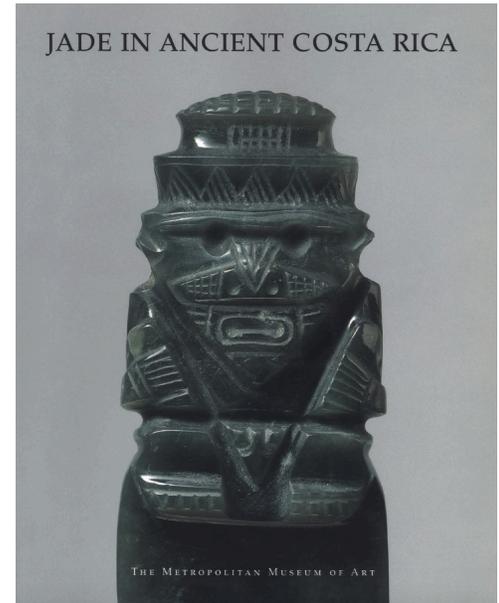


Julie Jones

Met. She served as head of the Department of the Arts of Africa, Oceania, and the Americas for twenty-one years. In 2008, she was named the Andrall E. Pearson Curator. In announcing her 2013 retirement, then director Thomas P. Campbell commented, “Julie Jones was one of the first curators of Precolumbian art to work at an art museum in the United States....Over the past nearly four decades at the Met, her contributions to the field have been significant—from the exhibitions she organized to the catalogues and essays she authored, the gallery renovations and reinstallations she supervised, and the range and coordination of work by the team of curators she led.”

The numerous exhibitions Julie organized include: *The Art of Precolumbian Gold: The Jan Mitchell Collection* (1985); *Houses for the Hereafter, Funerary Temples of Guerrero, Mexico* (1987); *Andean Four-Cornered Hats* (1990); *Loma Negra, a Peruvian Lord’s Tomb* (1992); *Ancient Peruvian Mantles* (1995); *Jade in Ancient Costa Rica* (1998-99). She also contributed to the landmark *Mexico: Splendors of Thirty Centuries* (1990), and many others. She had a great eye for installation design that she put into play in the many projects she oversaw in the museum’s galleries and served as a devoted member of the Met’s *Journal* board.

The first full-time curator of the arts of the ancient Americas at the Met, Julie was a pioneer who built an outstanding foundation for the study, exhibition, and publication of indigenous arts. Julie was a great mentor to interns, fellows, and assistant curators, many



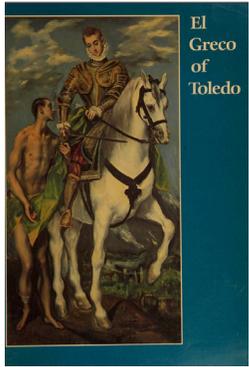
of whom have gone on to distinguished careers in museums and universities. The museum truly was her second home, and many people across the museum at all levels considered her a friend. She remained a part of the fabric of the institution, visiting daily even well after her retirement.

For her work, Julie traveled extensively around Latin America and beyond. She was an avid museum-goer, a life-long scholar, and a passionate equestrian. Julie was a much-loved aunt, sister, colleague, and friend to many. She will be dearly missed and remembered for her wry wit, fabulous taste, and readiness for adventure and new experiences.

Tony Pryor,
brother of Julie Jones

Roger Mandle Distinguished Museum Director and University President (1941-2020)

IFA alumnus Roger Mandle (MA 1967, Curatorial Studies), consummate museum administrator, college president, and ardent advocate for arts and design, passed away on November 28, 2020, at the age of 79. Nine months on, few days go by for me in Fleet Library at the Rhode Island School of Design, where Roger was president from 1993 to 2008, without thinking of him and feeling grateful both for the creative vision he brought to this scrappy urban campus on the shores of the Providence River and for his lifelong friendship.



El Greco of Toledo

I was inspired to become an art historian in part by hearing Roger speak at my high school in Toledo, Ohio, about the groundbreaking El Greco show (co-curated by the IFA's Jonathan Brown) then just opened at the Toledo Museum

of Art, where he was director from 1977 to 1988. At so many other junctures in my own art-historical journey after that Roger never failed to respond—whether from Toledo, Washington DC, Providence, or Doha—to letters, emails, and visits with encouraging and insightful advice. For so many others, no doubt, it will be this ad hoc kind of mentorship and kindness that will stand out in their memories of encounters with Roger.

I am also glad to have known Roger outside of the roles of director, president, and board chair—as family man, avid gardener, and poet. He could also be quite funny, and I treasure especially memories of the humor with which so much of our correspondence was inflected. The most recent example of this was when I asked his opinion on the wording of the bookplate acknowledging the gift of his personal library to Fleet Library at RISD. I had proposed “Gift of Gayle & Roger Mandle,” to which Roger replied in a message of August 19, 2019:

Dear Margot,

Thanks for asking about the bookplate credit line. Glad to know that the “absorption process” is underway for our books.

After thinking about a commissioned engraved bookplate that fills the first inside page, is filled with cartouches, has a quote from Cicero, printed in gold and three other colors of our choice, and signed by us in timed disappearing ink, I think your solution is best.

I never did get a chance to ask Roger what Ciceronian quote he would have chosen; I imagine it might have been, “If you have a garden and a library, you have everything you need.” The words of Cicero that will keep Roger present for me are these ones: “Friendship improves happiness and abates misery, by the doubling of our joy and the dividing of our grief.”

There is little more I can add here to the published accounts of Roger’s other career milestones beyond his positions in Toledo and Providence—as Deputy Director of the National Gallery of Art in Washington DC (1988-1993), Executive Director of the Qatar Museums Authority (2008-2012), Board President of the Newport Restoration Foundation (2013-2018), and most recently, co-founder with his wife Gayle

Wells Mandle, of the Massachusetts Design Art & Technology Institute (DATMA) in New Bedford. What I offer instead are a few references—to read and to watch—that, together, provide a good sampling of the character, art world achievements, and huge impact Roger Mandle had on this world.

NYT Obituary (01/19/21):
<https://www.nytimes.com/2021/01/19/arts/design/roger-mandle-dead.html>

Family memorial website:
<https://www.rogermandle.com/>

Oral History Interview with RISD President Roger Mandle, April 1, 2008, Part I:
https://digitalcommons.risd.edu/archives_oralhistories/9/

Oral History Interview with RISD President Roger Mandle, April 1, 2008, Part II:
https://digitalcommons.risd.edu/archives_oralhistories/10/

El Greco of Toledo (Boston: Little, Brown), 1982 (with essays by Jonathan Brown, et al.):
<https://archive.org/details/elgrecooftoledo0000grec>

Margot McIlwain Nishimura, PhD 1999
Dean of Libraries
Rhode Island School of Design



Roger Mandle with Tina Weymouth of the Talking Heads. Photo courtesy Rhode Island School of Design.

Cindy Nemser

Notable Feminist Art Critic and Activist (1937-2021)

We often speak of influential thinkers as casting long shadows, but the pioneering Cindy Nemser instead shone spotlights everywhere she looked. Nemser passed away on January 26, 2021 at the age of 87. The art world was transformed because of her work for, by, and about women.

Nemser was one of the driving forces of feminist art history and criticism in the 1970s. She was co-creator of the short-lived publication *Women and Art* (1969), in her words, “the first women artists’ feminist-oriented journal.” She then co-founded, and later became editor-in-chief of, the *Feminist Art Journal* (1972-1975), and then co-editor with her husband, Chuck Nemser (1975-1977), publishing the first few issues out of her Brooklyn apartment. Promoting women in the arts and calling out misogyny in the art world, the quarterly publication famously included a column entitled “Male Chauvinist Exposé” that called out individuals who disparaged women artists. Its second volume included an article entitled “Egomania and the Male Artist,” which was quoted in a 2019 profile of Nemser in *Art in America*: “Why do they do it, these egotistical male artists?...they have been allowed to get away with it!” The “it” included disrespectful writing, the lack of women’s visibility in arts institutions, and the dearth of solidarity offered by male artists. Among the ongoing contributors to the *Feminist Art Journal* were her co-founder Patricia Mainardi,

critic Marcia Tucker, and artists Faith Ringgold and Howardena Pindell.

Cindy Nemser was also a political institution builder, attending the Art Worker’s Coalition, about which she wrote, in her article “A Revolution of Artists,” appearing in a 1969 issue of *Art Journal*: “To this group, collecting and connoisseurship are abhorrent activities, symptomatic of the evils everywhere apparent in our materialistic, object-oriented culture.” She participated in Women Artists in Revolution, Redstockings of the Women’s Revolution Movement, Women in the Arts (a group that picketed MoMA), and the Ad Hoc Committee of Women Artists (calling for the 1970 Whitney Annual to include at least fifty percent women artists). She also co-organized (with Patricia Sloan) a groundbreaking set of three panels about women in the arts at the 1973 College Art Association meeting in New York.

Born in Brooklyn as Cecile Heller, Nemser received her BA in Education in 1958 and an MA in English and American Literature in 1964, both from Brooklyn College, prior to earning a second MA, on the French eighteenth-century sculptor Jean-Baptiste Pigalle, in 1966 from the Institute of Fine Arts. She was discouraged by her IFA advisors from pursuing a PhD because she was a wife and mother [for more on such experiences, see the interview with Carol Herselle Krinsky in this issue of the Newsletter—Ed.]. Instead, she forged an extraordinary career as an advocate and art writer. Securing a curatorial internship at the Museum of Modern Art, she received a grant in 1967 from the American Federation of the Arts to participate in the Art Critics Workshop (given by Max Kozloff) and was awarded an Art Critics Fellowship from the National Endowment for the Arts in 1975. In 2003, she received a certificate of honor from the Veteran Artists of America and was also celebrated in 2011 as the “Fabulous” Artist of the Month by the Veteran Feminists of America.

Early in her career, Nemser wrote for Arts Magazine (to which she was a contributing editor from 1973 to 1975), *Art Journal*, *Artforum*, and *Art in America*, later publishing essays, reviews, and interviews in the *New York Times*, *Village Voice*, *Ms*, and other high-profile outlets. She was the first critic to write about the

work of several now-famous artists, including Vito Acconci, Chuck Close, and Gordon Matta-Clark. Her writings about Eva Hesse are foundational to any study of that artist’s work. In a much-quoted interview with Hesse, conducted only months before the artist’s death in 1970, first published by *Artforum* in that year, Nemser offered simple prompts that opened into what are now considered canonical statements, such as:

CN: Why do you repeat form over and over again?

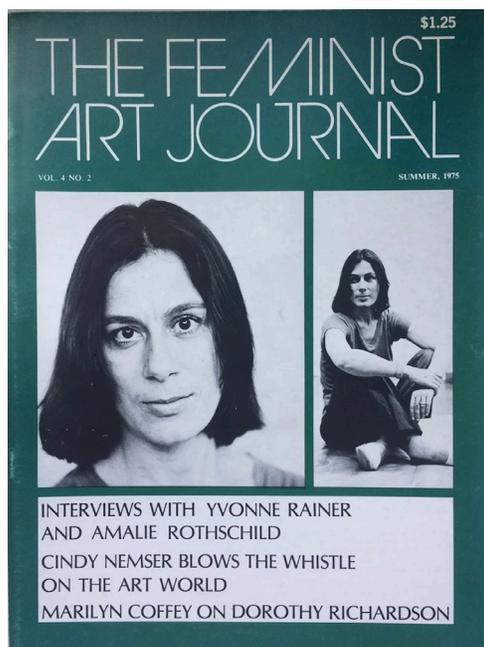
EH: Because it exaggerates. If something is meaningful, maybe it’s more meaningfully said ten times...If something is absurd, it’s much more exaggerated, more absurd if it’s repeated...I don’t think I always do it, but repetition does enlarge or increase or exaggerate an idea or purpose in a statement.

Hesse was among the artists whose words appeared in Nemser’s 1975 *Art Talk: Conversations with 12 Women Artists* (Charles Scribner), which the author claimed to be



the first book to be written about women artists since the 1930s (<https://www.veteranfeministsofamerica.org/legacy/CINDY%20NEMSER.htm>). Also including Barbara Hepworth, Sonia Delaunay, Louise Nevelson, Lee Krasner, Alice Neel, Grace Hartigan, Marisol, Lila Katzen, Eleanor Antin, Audrey Flack, and Nancy Grossman, the book featured artists from several generations working within and across numerous media. Republished in 1995 as *Art Talk: Conversations with 15 Women Artists* (HarperCollins) to include Betye Saar, Isabel Bishop, and Janet Fish, the book has long been a classic reference. Of this project to give women voice and visibility, Nemser wrote:

More than forty years ago, the supposedly liberal avant-garde art world was no more exempt from sexist behavior than any other world. But gender discrimination was never discussed openly, so I began to query women artists, old and young, recognized



and unknown, to discover how they assessed their position within the art community... Women artists had been exploited and excluded whenever possible, from all areas of power and prestige. And whenever total ostracism was impossible, their efforts and valid achievements had been frequently demeaned and downgraded.
(<https://www.cindynemser.com/art-talk>)

The book, transcriptions of Nemser's probing taped interviews, contributed direct first-person accounts by artists of their own work. A conversation with British sculptor Barbara Hepworth suggests Nemser's gift as a listener, and reveals her knowledge, humor, and straightforward conversational technique:

CN: What about the whole community of men artists that came in the 1930's, Mondrian, Gabo?

BH: They were marvelous. They were all my friends.

CN: And did they treat you like an equal?

BH: Absolutely. They did. You see it was the English who are terribly patriarchal in this country.

CN: What about the English men artists, were they the same? Patriarchal too?

BH: [silence]

CN: It's for posterity. The truth has to out.

BH: I'll say yes.
(<http://galeriamayoral.com/en/magazine/art-talk-conversations-with-12-women-artists-excerpts-by-cindy-nemser/>)

In the year *Art Talk* was published, Alice Neel, one of Nemser's interview subjects, invited Cindy and her husband to model for a painting. With her distinctive humor and candor, Nemser recounted how Neel coaxed the couple to shed their clothing: "How characteristic it was of Alice to penetrate the social mask, to move through the barriers of class and position in order to reveal the essential traits that the sitter adds to the ongoing human comedy... I was happy that we shared this experience together. I wasn't pleased, however, that she titled the picture 'Cindy Nemser and Chuck.' But my husband didn't mind as he accepted himself as a less important actor on the stage of art history." (<https://www.cindynemser.com/single-post/2016/09/10/posing-nude-for-alice-neel>) The painting was recently on view at the Metropolitan Museum of Art's 2021 exhibition, *Alice Neel: People Come First*.

Nemser published two other books in addition to *Art Talk*, *Ben Cunningham: A Life with Color* (1989) and the novel *Eve's Delight* (1982), as well as lecturing widely and producing numerous essays on art and theater. She also

worked as a curator, organizing two exhibitions in 1974: *In Her Own Image* at the Fleisher Memorial Gallery (at the time, run by the Philadelphia Museum of Art) and *FOCUS: Women's Work—American Art* (with Marcia Tucker, Adele Breeskin, Anne d'Harnoncourt, and sculptor Lila Katzen) at the Philadelphia Civic Center. As reported by the *New York Times*, *In Her Own Image* included "such delights as Lil Picard's collage series, 'The Dematerialization of Lucy Lippard,' and a small 1928 oil (who dug that up?) of a nude by Louise Nevelson, entitled "The Lady That Sank, 1,000 Ships." Nemser also curated *Women's Work: Homage to Feminist Art* at Brooklyn's Tabula Rasa Gallery in 2007. Her papers are located at the Getty Research Institute.

At the time of her death, Nemser was completing her memoir, *Firebrand: Tales of the 70's Art World Told by a Feminist Art Critic*. Shining her spotlight on misogyny in the art world, Nemser the firebrand opened the first issue of the *Feminist Art Journal* with the words, "[I]t is only right, in fact it is essential, that this reexamination be undertaken in the field of art, the area of humankind's highest endeavor."

Patricia G. Berman, PhD 1989
Theodora L. and Stanley H. Feldberg
Professor of Art, Wellesley College



Alice Neel, *Cindy Nemser and Chuck*, 1975, oil on canvas, collection of Lillian and Billy Mauer, as strategically positioned at the 2021 Metropolitan Museum of Art exhibition, *Alice Neel: People Come First*. Photo by Reva Wolf.

Frederick G. Schab Dealer in Old Master and Modern Works on Paper (1924-2020)

In museum departments of drawings and prints, the name Schab is inextricably linked with those of Ian Woodner, Lessing Rosenwald, and Arthur Ross. Along with other individuals and institutions, these collectors were acquiring old master and modern works on paper in the period from the 1940s through the early years of this century. Frederick G. Schab (1924-2020), who studied at the Institute of Fine Arts in the early 1950s, was instrumental in the placement of these works in private collections, and through them, museums, including, to name a few notable examples, the National Gallery of Art (Woodner and Rosenwald) and Yale University Art Gallery (Ross). Schab and his wife Margery gave works from their own collection to the Cooper-Hewitt Smithsonian Design Museum. In 1996, a year before Dr. Charles Ryskamp's retirement after a decade as Director of The Frick Collection, Frederick donated a trove of nearly 3,000 photographs to the Frick Art Reference Library's Photo Archive.

Schab's connection to the rare book, manuscript, and works on paper trade essentially began at birth: his family was based in Lucerne where his father Wilhelm Heinrich (later William Henry) (1888-1975) was tasked with establishing a branch of the Viennese firm of Gilhofer und Ranschburg. Two years

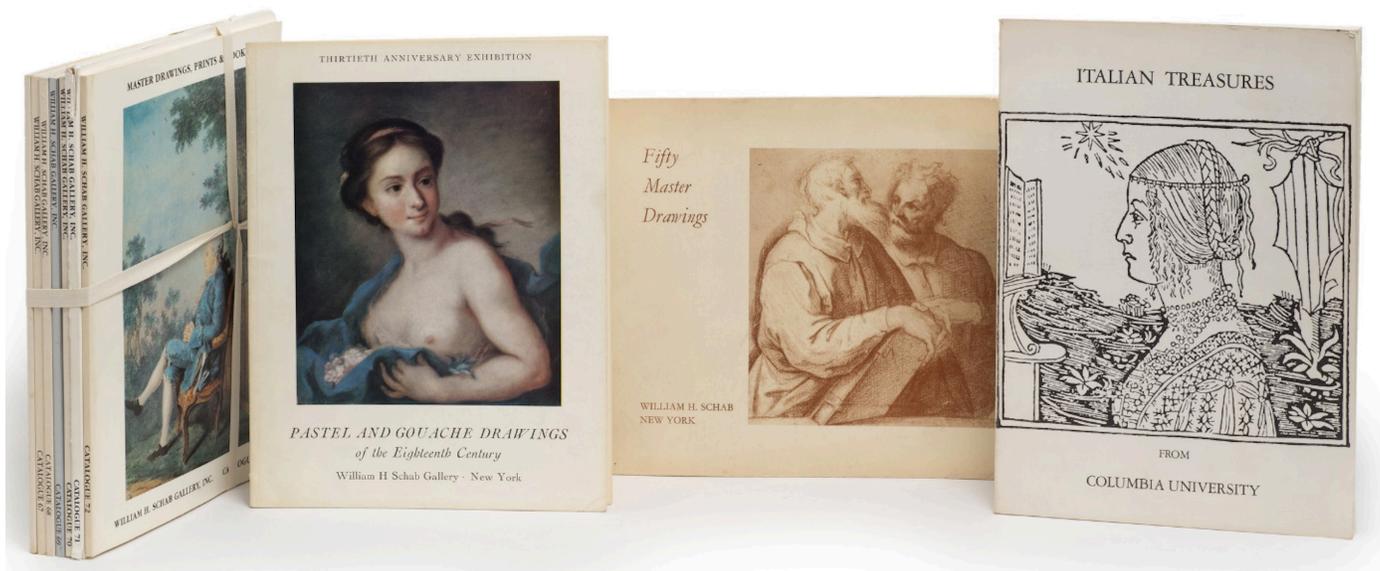
later, they returned to the Austrian capital until Aryanization laws drove the family to immigrate to America (via Switzerland) in 1939. After receiving his BA at Columbia, the younger Schab studied for his MA at the Institute of Fine Arts, NYU, under the supervision of other notable European emigrés, Richard Krautheimer, Walter Friedländer, and Karl Lehmann. The rigorous scholarship of these German- and Austrian-trained art historians cemented the Institute's position as a center for the practice of art history in the late 1940s and early 1950s. Schab's thesis focused on the life and work of Giovanni Battista Falda (1643-1678), a printmaker whose representations of Rome under Pope Alexander VII had a lasting influence on architectural views.

The scholarly catalogues Schab assembled for the gallery his father established (of which he eventually became president) remain a testament to his IFA training, deeply rooted in the practice of empirical analysis supplemented by immersive study in the historical context of European draftsmanship and printmaking from as early as the thirteenth century. As other New York-based dealers in works on paper have noted, these catalogues brought a level of professionalism to the trade that served as a model for future generations.

In the history of exhibitions, it is unusual that a commercial gallery will be included as a venue for a show that travels to museums. *The Woodner Collection I* (1971-1972) was just such a rarity, originating at Schab's gallery on 57th Street before traveling first to the Los Angeles County Museum of Art and then the Indianapolis Museum of Art. The second exhibition of Ian Woodner's collection—*Old Master Drawings from the XV to the XVIII Century*—followed the same route between 1973 and 1974.

In addition to these exhibitions, and to the catalogues published in association with the gallery, Schab contributed an essay, "On Connoisseurship," to an exhibition held at the Art Institute of Boston (now part of Lesley University) in 1994, as well as writing for the *Print Collector's Newsletter* and *Print Quarterly*. These writings reveal Schab's recognition of issues particular to works on paper: questions of technique, originality, quality, and collaboration. He appreciated in a fundamental way that informed dealers were in a unique position to offer insight into the works of art that formed their stock.

Elizabeth A. Pergam, PhD 2001
Co-Chair, Society for the History of Collecting



Faculty Updates

Jonathan Brown

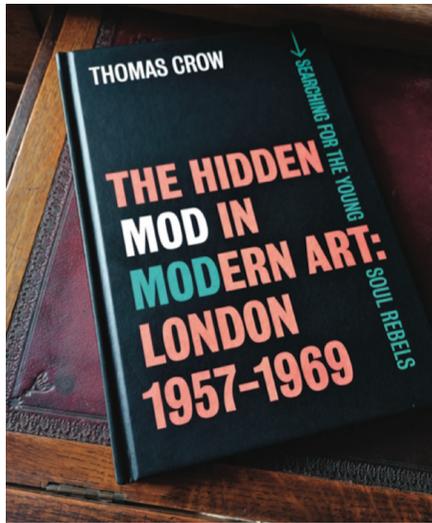
Carroll and Milton Petrie Professor Emeritus of Fine Arts

Publications: *No solo Velázquez* (2020).

Honors and Awards: In February 2021, the Institute of Fine Arts and the King Juan Carlos I Center of NYU co-sponsored a book launch celebrating the publication of Jonathan Brown's new collection of essays, *No solo Velázquez* (2020). Jordana Mendelson, Director of the King Juan Carlos I Center of NYU, moderated the event and brief introductions were given by Estrella de Diego, Professor of Modern and Contemporary Art History at the Universidad Complutense in Madrid, and Robert Lubar Messeri, Associate Professor of Fine Arts at the Institute of Fine Arts. Four speakers commented on Professor Brown's texts: Edward Sullivan, the Helen Gould Shepard Professor of the History of Art at the Institute of Fine Arts, Reva Wolf, Professor of Art History at the State University of New York at New Paltz, Miguel Falomir, Director of the Museo Nacional del Prado, and Francisco Chaparro, Professor Brown's last PhD student, and translator of the volume.

Thomas Crow

Rosalie Solow Professor of Modern Art



Publications: *The Hidden Mod in Modern Art: London 1957-1969* (2020); "John Baldessari," *Artforum* (2020); "Pop Eye: Thomas Crow in Conversation with Massimiliano Gioni," in *Peter Saul: Crime and Punishment* (2020); "Bearing Witness in the Art of the Vietnam Era," in *Artists Respond: American Art and the Vietnam War, 1965-1975* (2019); "Illuminations Past and Present in the Painting of Mark Rothko," in *Mark Rothko* (2019); "The Roots of Mike Kelley's Realism: subterranean homesick blues," in *Art as Worldmaking: Critical Essays on Realism*

and *Naturalism* (2018); *Restoration: The Fall of Napoleon in the Course of European Art* (2018).

Special Lectures: "French Landscape at the Margins of Survival," New York, 2020; "Going from Scene to Scene: the Multiple Bruce Conners," Philadelphia, 2020; "The Hidden Mod in the New Art History: Another Origin Story," Ann Arbor, 2019.

Recent Honors and Awards: Laura Shannon Prize, Nanovic Institute for European Studies, silver medal, for *Restoration: The Fall of Napoleon in the Course of European Art*, 2021; prize for best book of the year by the Art Association of Australia and New Zealand, for *No Idols: The Missing Theology of Art*, 2018.

Current Research: Book manuscript in press, *The Artist in the Counterculture from Bruce Conner to Mike Kelley (and Other Tales from the Edge)*, Princeton University Press, forthcoming 2022; book chapter in press, "Cults or Subcultures? Reckoning with Collective Creation in the English Pop World," in *Pop Art and Beyond: Gender, Race and Class in the Global Sixties*, eds. Mona Hadler and Kalliopi Minioudaki, forthcoming 2022.

Finbarr Barry Flood

William R. Kenan, Jr. Professor of the Humanities

Publications: *Technologies de dévotion dans les arts de l'Islam: pèlerins, reliques et copies* (2019); editor and introduction, *There Where You Are Not: Selected Writings of Kamal Boullata* (2019); "Before the Mughals: Material Culture of Pre-Mughal North India," *Muqarnas* (2019); "Signs of Silence: Epigraphic Erasure and the Image of the Word," in *The Image Debate: Figural Representation in Islam and Across the World* (2019); essay, "Iconoclasm," *Encyclopaedia of Islam 3* (2019); "Picasso the Muslim: Or, How the *Bilderverbot* became modern (Part 2)," *Res: Anthropology and Aesthetics* (2018); "Genealogies of Whitewash: 'Muhammedan Churches,' Reformation Polemics and the Aesthetics of Modernism," in *Territories and Trajectories: Cultures in Circulation* (2018); "Bodies, Books and Buildings: Economies of Ornament in Juridical Islam," in *Clothing Sacred Scripture* (2018); contribution to "A Questionnaire on Monuments," *October* (2018).

Special Lectures: "Mobilizing Mimesis: Modernity, Statuary and Iconoclasm in 19th-Century Egypt," Nashville (online), 2021; "Modernity, Iconoclasm and Anticolonialism—Other Statue Histories," Washington, DC (online), 2021; "Kamal Boullata and the Aesthetics of Radical Humanism," Cambridge (presented in absentia), 2020; "Architecture as Archive: Medieval Ethiopia and its Middle Eastern Connections," New York (presented in

absentia), 2019; invited cycle of lectures, Chaire du Louvre, *Technologies de dévotion dans les arts de l'Islam*, Paris, 2019; "Économies de la copie et énigmes de la chronologie: le problème des bols magico médicinales islamiques 'médiévaux,'" Paris, 2019; "From Trace to Print: Histories of an Islamic Image Relic," Brno, 2019; "Architecture as Archive: India, Ethiopia and a 12th-century World System," New York, 2019; "Connected Histories? Arabia, India and the Architecture of Medieval Ethiopia," Oxford, 2019; "A Seljuk horizon and pre-Mongol 'globalism,'" York, 2019; Slade Professor lectures, *Islam and Image: Beyond Aniconism and Iconoclasm*, Oxford, 2019; "Other Statue Histories: Jacquemart's Lions and Iconoclasm as Anti-Colonialism in Khedival Egypt," New York, 2018; keynote speech, Medieval Academy of America Annual Meeting, "Materials from the Margins: Islamic Connections as Pre-Mongol Globalism," Atlanta, 2018; "Materiality, Sacrality and the Legacies of Late Antiquity," Oxford, 2018.

Recent Honors and Awards: Holder of the Chaire du Louvre, Musée du Louvre, Paris, 2019-2020; winner of the Palestine Book Awards Lifetime Achievement Award for *There Where You Are Not: Selected Writings of Kamal Boullata*, 2020; Slade Professor of Fine Art, University of Oxford, 2018-2019.

Additional News: Keynote address to the 6th Forum Kunst des Mittelalters, Frankfurt, 2022.

Kathryn Howley

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art

Social Media: <https://www.facebook.com/sanamtempleproject>

Publications: "Worshipping Amun in Nubia: New Work at the Temple of Taharqo at Sanam," *Egyptian Archaeology* (2021); "New Discoveries at Sanam Temple and its Surroundings: Sanam Temple Project, 2019-20," *Sudan & Nubia* (2021); "Kushites in Egypt, 664 BCE–24 CE: Egypt and Kush in the Borderlands of Lower Nubia," in *Oxford Handbook of Ancient Nubia* (2021); co-author, "Artistic and Textual Analyses of the Third Intermediate Period Coffins at the Denver Museum of Nature & Science," in *The Egyptian Mummies and Coffins of the Denver Museum of Nature & Science: History, Technical Analysis and Conservation* (2021); "The Materiality of Shabtis: Four Millennia of Miniatures," *Cambridge Archaeological Journal* (2020); "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 Nubia," *Journal of Ancient Egyptian Interconnections* (2018).

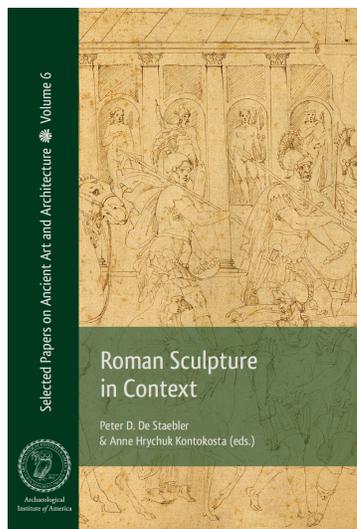
Special Lectures: “New Excavations at Sanam Temple: Or, How to Worship Amun Like a Kushite,” London, 2020; “Tattooing and the ‘Aesthetics of Erotics’ in Egyptian Representation,” Alexandria, VA, 2019; “Ancient Nubia: New Ideas, New Discoveries,” Boston, 2019; “Taharq-who? Preceding Palaces, Secondary Squatters and Colonial Cast-offs from the 2019 Sanam Temple Project Fieldwork Season,” New Haven, 2019; “New Discoveries from the Kingdom of Kush: Reclaiming Africa’s Ancient Heritage from the Shadow of Egypt,” New York, 2019; “Ritual in the 25th Dynasty: Or, How to Worship Amun like a Kushite,” Chicago, 2019; “Meroë: de vergeten Afrikaanse tegenstander van Rome” [“Meroë: The Forgotten African Rival of Rome”], Leiden, 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 Taharq’s Temple at Sanam,” Oxford, 2018; “The Mysterious Case of the Baby’s Footprint: Engaging with Unique Archaeological Objects,” Tucson, 2018; “Return to Taharq’s Temple at Sanam,” Tucson, 2018; “Does Size Matter? The Materiality of Shabti’s,” Birmingham, 2018.

Recent Honors and Awards: Egypt Exploration Society Fieldwork and Research Grant, 2019; Rolex Explorers Club Grant, 2019; Egypt Exploration Society Fieldwork and Research Grants, 2018.

Current Research: Archaeological excavations at the Temple of Sanam, Sudan.

Anne Hrychuk Kontokosta

Assistant Professor/Faculty Fellow
PhD 2010



Publications:

Co-editor with Peter De Staebler, *Roman Art in Context. Selected Papers on Ancient Art and Architecture*, vol. 6 (2020).

Additional News: *Roman Art in Context* was edited with fellow IFA PhD graduate of 2007, Peter De Staebler and includes articles by IFA graduates Julia Leneghan (PhD 1999), Mark Abbe (PhD 2013), Julie Van Voorhis (PhD 1999), Maryl Gensheimer (PhD 2013), and Sarah Madole Lewis (PhD 2012).

Pepe Karmel

Associate Professor of Art History
PhD 1993

Publications: *Abstract Art: A Global History* (2020).

Recent Honors and Awards: Leonard A. Lauder Distinguished Scholar, Metropolitan Museum of Art, 2021.

Current Research: Picasso and Braque’s ongoing interaction in the 1920s; research for a future book on global contemporary art.

Carol Herselle Krinsky

Professor of Art History
MA 1960, PhD 1965

Publications: “A New Orthodox Synagogue in Manhattan: Decision-Making and Design,” *ARTS* (2019).

Special Lectures: “Understanding Manhattan in Sixty Minutes,” Claremont, CA and Paris, 2021; “London and Paris: Comparative Structures,” Claremont, CA, 2021; “Synagogue Architecture: An Introduction,” Paris, Washington, DC and Chapel Hill, 2021; “Rockefeller Center: From Completion to the Present,” Providence, 2020; “Religious Architecture in the United States,” Muenster, 2019; “New York Public Library,” Delft, 2018.

Current Research: In progress, book tentatively titled *Building Forty-second Street: A Chronicle*.

Robert Lubar Messeri

Director of Masters Studies;
Associate Professor of Fine Arts
MA 1981, PhD 1988

Publications: Co-editor with Estrella de Diego, Jonathan Brown, *No solo Velázquez* (2020).

Current Research: Professor Lubar Messeri is the lead author of the new edition of Joan Miró’s *Cántic del Sol* (forthcoming 2023) and has completed three essays for the project: “Miró’s Hymn to the Sun,” “Cántic del sol: Technical Essay,” and “Miró’s Illustrated Books.” He is co-editor with Eugenia Afinoguenova and Silvana Gesser of the forthcoming volume, *The Edinburgh University Press Companion to the Visual Culture of the Spanish Civil War*, to which

he contributed the essay “The Absence of Dalí”; the volume is comprised of thirty-six essays and is divided into five sections with critical introductions by the editors (expected date of publication is 2023). Professor Lubar Messeri is also creating a catalogue raisonné of the Portuguese State’s Joan Miró collection for the Museu Serralves, Porto.

Additional News: In February 2021, Professor Lubar Messeri co-organized a book launch celebrating the publication of *No solo Velázquez* (2020), a new collection of essays by Jonathan Brown, Carroll and Milton Petrie Professor Emeritus of Fine Arts at the Institute of Fine Arts. The event was co-sponsored by the IFA and the King Juan Carlos I Center of NYU. Jordana Mendelson, Director of the King Juan Carlos I Center, moderated the event and brief introductions were given by Estrella de Diego, Professor of Modern and Contemporary Art History at the Universidad Complutense in Madrid, and Robert Lubar Messeri.

Michele D. Marincola

Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, *Villa La Pietra*

MA and Certificate in Conservation 1990

Recent Honors and Awards: Michele D. Marincola received the 2021 Sheldon and Caroline Keck Award from the American Institute for Conservation for her sustained record of excellence in the education and training of conservation professionals. Her students recommended her for this prestigious award, citing her inspirational teaching, love of challenges, creative thinking, and exceptional open-mindedness. –Editor

Christine Poggi

Judy and Michael Steinhardt Director;
Professor of Fine Arts

Publications: “*La couleur de mes rêves*: Joan Miró’s *Peinture-Poesie* and the Art of False Resemblances,” in *Painting-Poetry/Peinture-Poesie*, in the “Miró Documents” series (2020); “Giacomo Balla’s Vortex: The Volatile Politics of an Abstract Form,” *RES: Anthropology and Aesthetics* (2019); “Stage at the Edge of the Sea: Picasso’s Scenographic Imagination,” *Art Bulletin* (2019).

Special Lectures: “Exploring the Way Forward: What Do Leaders of Higher Education Institutions Educating Artists and Art Scholars See for Their Schools and Students in the Coming Three Years?” Washington, DC, 2020; “On ‘*War and Algorithm*,’ edited by Max Liljefors, Gregor Noll, and Daniel Steuer,” New York, 2020; “Early Picasso: A Dialogical Approach to Style and Meaning,” New York,

2019; “Mir ’s *Mask* of 1956,” New York, 2019; “*La couleur des mes rêves: Mir ’s Peinture-Poésie* and the Art of False Resemblances,” Paris, 2018; “The Face of Our Time: Kazimir Malevich’s *Zaum* Self-Portrait in the Context of War,” New York, 2018.

Current Research: Two publications are in press: “Cartographies of Crisis: Mona Hatoum’s Geopolitical Mappings,” in *European Avant-Garde and Modernism Studies* 7 (forthcoming, 2022); and “Trace and Metamorphosis in Picasso’s Drawing,” in *Picasso: Seven Decades of Drawing* (2021). Dr. Poggi’s current book project, tentatively titled *On the Other Side: The Performance of Migration, Border Crossing, and Labor in Contemporary Art*, addresses issues of migration, border crossing, mapping, and migrant labor in art since the late 1970s.

Patricia Rubin

Professor Emerita of Fine Arts

Publications: “Poetico disegno: le illustrazioni di Sandro Botticelli per la *Divina Commedia*,” [“Poetic Design: Sandro Botticelli’s Illustrations to Dante’s *Divina Commedia*”], in *La Commedia di Dante nello specchio delle immagini* (2021); “‘Perverse Images’: Monstrous Beauty and Monkey Business in Italian Art from Botticelli to Bronzino,” in *Corps troublants, Images et imaginaires dans la première modernité / Disturbing Bodies. Images and Imaginary during the Early Modern Period* (2021); “Art and the Masquerade of History,” in *History and Art History* (2020); “Foreword,” in Carlo Falciani, *Vasari, Michelangelo & the Allegory of Patience* (2020); “‘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* (2019); *Seen from Behind: Perspectives on the Male Body and Italian Renaissance Art* (2018).

Special Lectures: “Michelangelo’s Monkey and

the Melancholy of Death,” Paris, 2021; “‘Perverse Images’: Monstrous Beauty and Monkey Business in Italian Art from Botticelli to Bronzino,” London, 2021; “‘Perverse Images’: Monstrous Beauty and Monkey Business in Italian Art from Botticelli to Bronzino,” Rome, 2020; discussant, “Verrocchio: il maestro di Leonardo,” study day, Florence, 2019; discussant, “The Renaissance Nude,” study day, London, 2019; “Art and the Masquerade of History,” Tel Aviv, 2019; discussant “Invention and Design in Laurentian Florence,” New York, 2019.

Current Research: Professor Rubin is presently working on an essay about the mural depicting the Martyrdom of St. Lawrence, painted by Agnolo Bronzino, in the church of San Lorenzo, Florence. She was able to take photographs of the intriguing—even disconcerting—fresco before the church was closed for lockdown, an opportunity that prompted her research.

Additional News: Dr. Rubin is currently a Visiting Scholar (*Gastwissenschaftlerin*) at the Kunsthistorisches Institut in Florence.

Robert Slifkin

Professor of Fine Arts

Publications: Co-editor with Anthony Grudin and chapter author, *The Present Prospects of Social Art History*, contributing the chapter “Abject Art History” (2021); “Ugly Feelings: On Philip Guston and White Privilege,” *Artforum* (2021); “Justine Kurland: SCUMB Manifesto,” *The Brooklyn Rail* (2021); “Afterwards,” in *Joan Mitchell: I Carry My Landscapes Around with Me* (2020); “Plantation Owner and His Field Hands, Mississippi Delta,” in *Dorothea Lange: Words and Pictures* (2020); *The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975* (2019); “On Dennis Oppenheim’s Marionette Theater,” *Journal of Art Historiography* (2019); “In the Ring,” in *Predicaments: Brain Burke: A Retrospective*

(2019); “Lee Friedlander, Madison, Wisconsin, 1966,” in *Among Others: Blackness at MoMA* (2019); “Illuminated Profanity,” afterword in *Arena*, by Jeff Mermelstein (2019).

Edward Sullivan

Deputy Director and Helen Gould Shepard Professor in the History of Art
PhD 1979

Publications: “Marjua Mallo transatlántica: Mujeres artistas en las vanguardias del continente Americano,” in *Maruja Mallo. Catálogo razonado de óleos* (2021); “Re-thinking Roberto Burle Marx,” *PLATFORM* (2021); “Les Choses Américaines: Real, Metaphoric and Anachronic Stories of Trauma, Colonialism, Slavery, Racism and Social Terror throughout Time and Geographies with the Hemisphere,” *Arts & Sociétés: Letter of Seminar* (2021); “Xawery Wolski: Intimate Conversations with Nature,” in *Xawery Wolski* (2020); review of Eleanor Jones Harvey, *Alexander von Humboldt and the United States: Art, Nature and Culture*, *Burlington Magazine* (2020); review of *Vida Americana: Mexican Muralists Remake American Art 1925-1945*, Whitney Museum of American Art, *Apollo* (2020); “El arte brasileño en el extranjero: exposiciones y adquisiciones desde 1940 hasta hoy,” in *Lina Bo Bardi: Tupi or Not Tupi* (2019).
Special Lectures: “Les choses américaines: Histoires réelles, métaphoriques et anachroniques de traumatisme, colonialisme, d’esclavage, de racisme et de terreur social à travers les âges et les géographies de l’hémisphère,” Paris (Zoom), 2021; “Landscapes of Construction and Extinction: Art and Ecology in the Americas,” New York (online), 2020; “Arte político / arte documental: 5 fotografías norteamericanas, 1930-1965,” Madrid (Zoom), 2020; “Brazilian Art in the U.S. 1939-2001,” Austin (Zoom), 2020; “The Role of Latin American/Latinx Art in Graduate Student Art History Curricula,” Pittsburgh, 2020.

Alumni Updates

Denise Allen

MA 1984

Latest Position: Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art



Recent Honors and Awards: Denise Allen gave the Walter W.S. Cook Lecture on October 20, 2020. The lecture, entitled “A Catalogue for 2020: Italian Renaissance and Baroque Bronzes at The Met,” was a riveting discussion of the challenges presented in cataloguing these three-dimensional objects and their relevance for issues of our time. —Editor

Lynne Ambrosini

PhD 1989

Primary Advisor: Robert Rosenblum

Latest Position: Deputy Director/Chief Curator Emerita, Taft Museum of Art; museum consultant

Publications: “Charles F. Daubigny: The Seaside Evolution of a Colorist,” in *Les Couleurs de la Mer: Charles-François et Karl Daubigny en Normandie* (2020); editor and chapter author, *Taft Museum of Art: Highlights from the Collection*, contributing the chapter, “Charles and Anna Taft: Forming a Gilded Age Art Collection” (2020); “Foreword,” in *Old Paris and Changing New York: Photographs by Eugène Atget and Berenice Abbott* (2018).

Lectures: “The Evolution of a Nineteenth-Century Colorist: Charles François Daubigny,” Norman, OK, 2020; “Beholding the American Nude: Painting versus Sculpture,” Bentonville, AR, 2018.

Recent Honors and Awards: Lynne Ambrosini Research and Professional Development Fund launched in Dr. Ambrosini’s honor upon her retirement as Deputy Director and the Sallie Robinson Wadsworth Chief Curator at the Taft Museum of Art, 2020. Awarded the rank of Chevalier, Ordre des Arts et Lettres, by the French government, 2020.

Michaël Amy

MA 1989, PhD 1997

Primary Advisor: Kathleen Weil-Garris Brandt

Mailing Address: College of Art & Design, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623

Email Address: michael_amy35@hotmail.com

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

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

Publications: “Bruce Nauman: Endurance Act,” *Sculpture* (2020); “Sarah Lucas: Naked Honesty,” *Sculpture* (2020); “Rachel Harrison,” *Sculpture* (2020); “Cathy Wilkes: Ugly Archetypes,” *Sculpture* (2019); “Cultivating Dualities: A Conversation with Li Hongwei,” *Sculpture* (2019); “Florentiner Malerei: Alte Pinakothek: Die Gemälde des 14. bis 16. Jahrhunderts,” *Renaissance Quarterly* (2019); “Li Hongwei: Tradition and Change,” in *Beyond Reflection: The Art of Li Hongwei* (2018); “Forms of Proliferation: A Conversation with Sofi Žezmer,” *Sculpture* (2018); “Context Adds Meaning,” in *Johan Tåhön: Wir überleben das Licht* (2018); “Double-Takes: A Conversation with Alisa Baremboym,” *Sculpture* (2018); “Interiors,” in *Nostalgia: A Guide to Collective Melancholie* (2018); “Horror and Hope,” in *Lee Bul* (2018); “The Missing Are Presumed Dead,” in *Olivier Masmonteil* (2018); “An Architecture of Light,” in *Michael Taylor: Traversing Parallels* (2018).

Lectures: “Dante Politico: Reflections on Three Peruvian Works of Contemporary Art,” Rochester, 2021; “From Exclusion to Inclusion: Perspectives on Felix Gonzalez-Torres’s *Untitled (L.A.)*,” Rochester, 2021; “The Artistic Patronage of Isabella d’Este,” Rochester, 2019; “Paintings About Power,” Gettysburg, PA, 2018; “Critical Thinking in Art,” Rochester, 2018.

Recent Honors and Awards: Faculty Leave for Professional/Career Development, Rochester Institute of Technology, Fall 2021.

Upcoming Projects: Articles on Cimabue and Andrea Sansovino; interviews with Guillaume Bijl and Jon Kessler.

William Barcham

PhD 1974

Primary Advisor: Donald Posner

Mailing Address: 1 Greene Street, Jersey City, NJ 07302

Email Address: williambarcham@gmail.com

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

Publications: “A Question of Copies: Three Drawings by Gianantonio Guardi in the Morgan Library,” *Artibus et Historiae* (2021); “Doge Alvise IV Mocenigo’s Patronage of the Arts,” *Saggi e Memorie di Storia dell’Arte* (2021); co-author with Catherine Puglisi, *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrow* (2019); “Jacopo da Montagnana, the ‘Man of Sorrows’ and the Bellini,” *Artibus et Historiae* (2019).

Lectures: “Tiepolo’s First Giant Footsteps: Frescoes for the Milanese Aristocracy in the

1730s,” New York, 2020; “L’uomo dei dolori nell’arte veneziana, Storia e Metamorfosi del Cristo passo,” Genoa, 2019; “Il ‘Carro del Sole’ di Giambattista Tiepolo in Palazzo Clerici, Milano: Disegni Preparatori,” Genoa, 2019.

Upcoming Projects: A study of Tiepolo, Veronese, and Francesco Algarotti.

Robert Steven Bianchi

PhD 1976

Primary Advisor:

Bernard V. Bothmer

Mailing Address:

2032 Barracuda Court, Holiday, FL 34691-9798

Email Address:

drbobbianchi@gmail.com

Publications: “Two Silver Skyphoi with Nilotic Scenes Revisited,” *ENiM* (2021); “From Chaos to Order,” *Bay Art Files* (2021); “Sculpture in Native Egyptian Stones in Julio-Claudian Contexts,” *Chronique d’Égypte* (2020); “Ancient Theater and the Cinema,” *Bay Art Files* (2020); “The God Huron and Pharaoh Merneptah,” in *Guardian of Ancient Egypt: Studies in Honor of Zahi Hawass* (2020); review of Virginia Webb, *Faience Material from the Samos Heraion Excavations*, *JARCE* (2019); review of P. McKechnie and J.A. Cromell, eds., *Ptolemy I and the Transformation of Egypt, 404-282 BCE*, *Bibliotheca Orientalis* (2018).

Lectures: “Animals in Ancient Egyptian Art: A Mongoose for Wadjet” (Zoom), 2021; “Ancient Egyptian Jewelry with an emphasis on selected examples from the tomb of Tutankhamun,” St. Petersburg, FL, 2020; “A Poorly-Conceived Premise—How ‘Art Historians’ Fail,” *Luxor*, 2019.

Additional News: Five television appearances, 2020-21.

Joy Bloser

MA and MS in Conservation 2018

Primary Advisor: Norbert S. Baer

Email Address: joy.bloser@gmail.com

Latest Position: Assistant Objects Conservator, The Menil Collection

Publications: “El Anatsui: Conservation Concerns Beyond Installation,” *Metal 2019: Proceedings of the Interim Meeting of the ICOM-CC Metals Working Group* (2019).

Additional News: Joy Bloser recently joined The Menil Collection in Houston, where she has treated early works by Niki de Saint Phalle for a 2021 exhibition.



Dawson W. Carr

MA 1979, PhD 1987

Primary Advisor: Jonathan Brown

Additional News: Dr. Carr retired in April 2021 from his position as the Portland Art Museum's Janet and Richard Geary Curator of European Art. The museum's director, Brian Ferriso, noted in a press release: "It has been such an honor having Dr. Carr as our first-ever curator of European Art these past eight years. His deep knowledge and passion for his work is evident to anyone who has ever heard him speak or read a label he wrote... His way of drawing people into his world was second to none and he welcomed everyone to see his vision of beauty and join in his curiosity." For examples of Dr. Carr's numerous exhibitions, acquisitions, and other activities while at the Portland Art Museum, see <https://nwfc.pam.org/dawson-w-carr-ph-d-retires-as-the-portland-art-museums-janet-and-richard-geary-curator-of-european-art/>. He previously held curatorial positions at the National Gallery, London, the J. Paul Getty Museum, and the Metropolitan Museum of Art before moving to Portland to cap a distinguished career. —Editor

Ellen Carrlee

MA and Diploma in Conservation 2000

Primary Advisor: Margaret Holben Ellis

Email Address: ellen.carrlee@alaska.gov

Social Media: <http://ellencarrlee.wordpress.com>

Latest Position: Conservator, Alaska State Museum

Publications: "Chilkat Blanket Restoration: A Case Study for Native Authority in Museum Conservation," *Alaska Journal of Anthropology* (2020).

Lectures: "Collaborative Conservation with Local Indigenous Communities," Washington, DC (Zoom), 2021; "Collaborative Conservation," New York (Zoom), 2021.

Recent Honors and Awards: Outstanding Contribution to Alaskan Anthropology (awarded for original online conservation resources), Alaska Anthropological Association, 2021.

Upcoming Projects: Publications from a collaboration between the Chilkat Dye Working Group and the Pacific Northwest Conservation Science Consortium (forthcoming 2022); co-curated exhibition about gut with Inupiaq/Athabaskan artist Sonya Kelliher-Combs (summer 2023).

Additional News: PhD 2020, University of Alaska Fairbanks, Cultural Anthropology; dissertation, "The Yup'ik Relationships of Qiluliyraq (Processing Intestine)."

Mary Weaver Chapin

MA 1995, PhD 2002

Primary Advisor:

Linda Nochlin

Mailing Address: 1026 NE Knott Street, Portland, OR 97212

Email Address: mary.chapin@pam.org

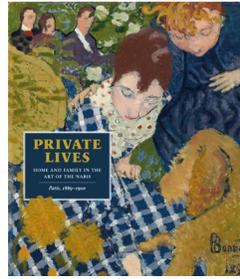
Latest Position:

Curator of Prints and Drawings, Portland Art Museum

Publications: Co-author with Heather Lemonedes Brown, *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889-1900* (2021); contributor, *Toulouse-Lautrec and the Stars of Paris* (2019).

Lectures: "Lautrec/Bruant: Celebrity Culture and Poster Mania in fin-de-siècle Paris," Boston, 2019; "Paris 1900: Spectacle and Celebration," Nashville, 2019; "Private Paris: Bonnard and Vuillard," Pasadena, 2019.

Additional News: Incoming President, Print Council of America (2021-25).



Alan Darr

MA 1975, PhD 1980

Primary Advisor: Kathleen Weil-Garris Brandt, Colin Eisler, John Pope-Hennessy

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

Email Address: adarr@dia.org

Latest Position: Senior Curator, European Art Department, and Walter B. Ford II Family Curator of European Sculpture and Decorative Arts, Detroit Institute of Arts

Publications: "The Legacy of William Valentiner in Shaping the Display and Collecting of European Sculpture in American Museums, 1900-Present: Case Studies," in *Sculpture Collections in Europe and the United States 1500-1930: Variety and Ambiguity* (2021); co-author with Lara Lea Roney, "The Reach of Antonio Canova's 'Angelic Hand': A New Acquisition and Reflections on Canova's Legacy in European Neoclassical Sculpture," *Bulletin of the Detroit Institute of Arts* (2020).

Recent Honors and Awards: Chevalier des Arts et Lettres awarded in 2019 by the French Ministry of Culture for Dr. Darr's four decades of service to French cultural programs, acquisitions, and activities in the Detroit metropolitan communities and at the Detroit Institute of Arts.

Andria Derstine

MA 1996, PhD 2004

Primary Advisor: Donald Posner

Email Address: andria.derstine@oberlin.edu

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

Lectures: "Deaccessioning After 2020," Syracuse, NY (Zoom), 2021; "Building Bridges: Academic Art Museums and the Academy," New York (Zoom), 2020.

Additional News: Curated the exhibition, *Invisible Visible: Celebrating Audra Skuodas*, Allen Memorial Art Museum, Oberlin, 2019.

Marianne Eaton-Krauss

MA 1970, PhD 1978



Primary Advisor: Henry George Fischer

Mailing Address: Riehlstrasse 2, 14057 Berlin-Charlottenburg, BRD/Germany

Latest Position: Altaegyptisches Wörterbuch Projekt, Berlin-Brandenburgische Akademie der Wissenschaften

Publications: *Post-Amarna Period Statues of Amun and His Consorts Mut and Amunet*, *Harvard Egyptological Studies*, 9 (2020); *Bernard V. Bothmer, Egyptologist in the making, 1912-July 1946*, *Investigatio Orientis* 3 (2019), which includes the personal account of Bothmer, the first Lila Acheson Wallace Professor of Egyptian Art at the IFA, of his escape from Central Europe in October 1941.

Recent Honors and Awards: The symposium "What Was Art in Ancient Egypt? Inquiries in Honor of Marianne Eaton-Krauss" was held at Berlin Academy of Sciences and Humanities on November 22, 2019. Co-sponsored by the Berlin-Brandenburgische Akademie der Wissenschaften, Freie Universität Berlin, and Ägyptisches Museum und Papyrussammlung/Staatliche Museen zu Berlin, the symposium, in celebration of Dr. Eaton-Krauss's 75th birthday, was convened by Jochem Kahl (FU Berlin), Tonio Sebastian Richter (BAW/FU Berlin), Friederike Seyfried (SPK, ÄMP), and Daniel Werning and included talks by Thomas Gertzen, Cécilia Fluck, Sylvia Peuckert, Christian Bayer, Betsy Bryan, W. Raymond Johnson, and Richard

Parkinson, concluding with a festive buffet reception. In connection with this event, a former student of Dr. Eaton-Krauss, Josephine Kuckertz, published a bibliography of Eaton-Krauss's publications through 2019 in *Goettinger Miscellen* (2020).

Additional News: Dr. Eaton-Krauss is a consultant for two exhibitions scheduled for 2022 on the occasion of the centenary of the discovery of the tomb of King Tutankhamun in 1922: one at the Roemer-und Pelizaeus-Museum in Hildesheim, Germany; the other, under the auspices of the Griffith Institute, Oxford University, to be shown at the Bodleian Library.

Carol Eliel

MA 1979, PhD 1985

Primary Advisor: Robert Rosenblum

Email Address: carolseliel@gmail.com

Latest Position: Senior Curator of Modern Art, Los Angeles County Museum of Art (LACMA)

Publications: *Betye Saar: Call and Response* (2019).

Recent Honors and Awards: *Betye Saar: Call and Response* received the Association of Art Museum Curators (AAMC) Publication Award for Excellence, 2020.

Upcoming Projects: Curator of "Light, Space, Surface: Southern California Art from LACMA's Collection" (traveling in 2021-22 to Addison Gallery of American Art, Andover, MA, and Frist Art Museum, Nashville); editor and co-author, *Light, Space, Surface: Art from Southern California*, the multi-author publication accompanying the exhibition and supported by the Thoma Foundation (forthcoming fall 2021); co-curator of an exhibition devoted to the Brockman Gallery in Los Angeles, slated for 2023-24.

Additional News: The exhibition *Betye Saar: Call and Response*, organized by Dr. Eliel, opened at LACMA and traveled to the Morgan Library & Museum, New York, Mississippi Museum of Art, Jackson, and the Nasher Sculpture Center, Dallas, where it is currently on view. She reports: "Best news of all: I became a grandmother in May (even though I am still only 28 years old in my head!)."

Helen C. Evans

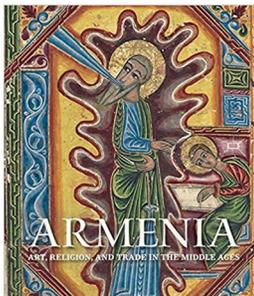
PhD 1990

Primary Advisor: Thomas F. Mathews

Mailing Address: 75 East End Avenue,

Apt. 10G, New York, NY 10028

Email Address: helen.evans@metmuseum.org



Latest Position: Mary and Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art

Publications: Co-author with Robert Storr, *Stephen Antonakos: A Modernist's Byzantium* (2021); *Armenia: Art, Religion and Trade in the Middle Ages* (2018).

Lectures: "Medieval Armenia's Artistic Beauty," Los Angeles, 2019; "Spheres of Influence: Byzantine Art in the Global Middle Ages," Washington, DC, 2019; "Cilicia and the Mongols: New Topics in Armenian History and Culture," Washington, DC, 2018.

Recent Honors and Awards: Elected Fellow of the Medieval Academy of America, 2020.

Additional News: Curator of *Armenia!*, Metropolitan Museum of Art, 2018; elected curator emerita, Metropolitan Museum of Art, 2021.

Amelia Fink

MA 2012

Primary Advisor: Edward Sullivan

Mailing Address: 2377 South Humboldt Street, Denver, CO 80210

Email Address: amelia.l.fink@gmail.com

Latest Position: Director of Nonprofit Funds and Endowments, Rose Community Foundation

Joanna Fink

MA 1983

Primary Advisor: Jonathan Brown

Mailing Address: 6 Ballord Place, Cambridge, MA 02139

Email Address: joanna@alphagallery.com

Social Media: www.alphagallery.com; facebook.com/alphagallery; @alphagallerybos

Latest Position: Director, Alpha Gallery

Publications: "Illuminations," in *Scott Prior: Illuminations* (2021).

Michele Greet

PhD 2004

Primary Advisor: Edward Sullivan

Mailing Address: 3825 Jancie Road, Fairfax, VA 22030

Email Address: mgreet@gmu.edu

Latest Position: Professor, George Mason University

Publications: "Latin American Artists at the Académie Lhote," in *Correlating Cultural and Ideological Positions: André Lhote, Paris and His Former International Students* (2020); "Rómulo Rozo: A Colombian Sculptor in Paris," in *Rómulo Rozo: Una vanguardia propia?* (2020); "Para Francés 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); co-editor with Gina McDaniel Tarver, *Art Museums of Latin America: Structuring Representation* (2018); "Andean Abstraction as Displayed at the OAS," in *New Geographies of Abstract Art in Postwar Latin America* (2018).

Lectures: "Two Pioneering Women Bring Abstraction to the Andes," Chicago, 2020; "The Afterlife of Indigenism in the Andes," New York, 2019; "How the Parisian Context Shaped Expressions of National Identity in Latin American Art," Paris, 2019; "Constructing Categories: 'Latin American Art' as Curatorial Strategy," Williamstown, 2019; "'Walls Like Damp Sheets': Roberto Matta's Project for an Apartment," Lewisburg, PA, 2018; "Vicente do Rego Monteiro's *Quelques visages de Paris: A Cultural Parody*," Brunswick, ME, 2018; "Presenting Rivera's SEP Murals in the French Press," Mexico City, 2018.

Recent Honors and Awards: National Endowment for the Humanities Fellowship, 2020-21.

Upcoming Projects: Book in progress, *Abstraction in the Andes, 1950-1970*.

Julia Herzberg

MA 1987



Rogelio López Marín (Gory), *Black Car, Mail Boxes, and Trailer Home*, 2012

Primary Advisor: Jonathan Brown, Gert Schiff

Mailing Address: 1150 Park Avenue, New York, NY 10128

Email Address: julia.herzberg@gmail.com

Social Media:

www.juliaherzberg.net; @JPHerzberg

Latest Position: Consulting Curator, Patricia and Philip Frost Art Museum, Florida International University

Publications: "Carlos Alfonzo: Transformative Work from Cuba to Miami and the U.S.," in *Carlos Alfonzo: Witnessing Perpetuity* (2020); "Carmen Herrera, Interview with Julia P. Herzberg," December 15, 2005 and January 10, 2006, *Chicano Studies Research Center Oral Histories Series* (2020); "Padece: Máximo Corvalán-Pincheira," in *Padece* (2019); "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); “An Overview/Um perfil,” in *Josely Carvalho: Diário de Imagen/Diary of Images* (2018).

Upcoming Projects: Curator and essayist, “The Night Comes First,” in *Rogelio López Marín (Gory): At the Intersections of Photography, Music, and Design*, LnS Gallery, Miami (forthcoming Fall 2021); review of “Shahzia Sikander: Extraordinary Realities,” Morgan Library and Museum, *ADVA* (2021).

Additional News: Member of the Board, ArtTable, 2019- 2022; juror, Cintas Foundation Awards, 2021; member, Arvey Foundation Exhibition Catalogue Award Committee, Association of Latin American Art Historians (ALAA); chair, Thoma Foundation Exhibition Catalogue Committee, ALAA, 2020; member, Advisory Board, *Asian Diasporic Visual Cultures and the Americas (ADVA)*, created in collaboration with the Asian/Pacific/American Institute (New York University) and The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art (Concordia University), 2015-present; curator, *Padece*, ARTESPACIO Galeria, Santiago, Chile, 2019. Julia Hertzberg’s papers reside in the Archives of American Art (<https://www.aaa.si.edu/collections/julia-p-hertzberg-papers-17628>) and the CCS Bard Archives (<http://www.bard.edu/ccs/findingaids/index.html/mss.014/japhp.html>).

Joyce Hill Stoner

MA 1970, Diploma in Conservation 1973
Recent Honors and Awards: Awarded an Honorary Fellowship from the International Institute for Conservation (for outstanding contributions to heritage conservation), the 36th person to be named an Honorary Fellow since 1958 and the first female graduate of a U.S. university conservation training program.

Kate Holohan

MA 2010, PhD 2015
Primary Advisor: Jonathan Brown
Mailing Address: 1489 Fruitdale Avenue, Apt. 3, San Jose, CA 95128
Email Address: kate.holohan@nyu.edu
Social Media: @kate_eliz_h (Instagram)
Latest Position: Interim Director of Academic & Public Programs, Cantor Arts Center, Stanford University

Publications: “Una merienda global: The Americas and China at the Early Modern Spanish Table,” *Bulletin of Spanish Studies* (2020); “Mesoamerican Idols, Spanish Medicine: Jade in the Collection of Philip II,” in *Religious Materiality in the Early Modern World* (2019).

William Hood

PhD 1976
Primary Advisor: Donald Posner
Mailing Address: 2251 Highland Avenue South, Apt. 1004, Birmingham, AL 35205
Email Address: williamhood@gmail.com
Additional News: Dr. Hood reports: “I have relocated to the city where I was born and brought up. Fortunately, it is unrecognizable as the awful place I couldn’t leave fast enough. It’s nice to be home.”

Paula Rand Hornbostel

MA 2000
Primary Advisor: Linda Nochlin
Mailing Address: 575 Madison Avenue, 10th floor, New York, NY 10022
Email Address: hornbostel.paula@gmail.com; phornbos@lachaisefoundation.org
Social Media: @Paula_Hornbostel_LachaiseFoundation (Instagram); <https://www.facebook.com/GastonLachaiseSculptor/>
Latest Position: Director, Lachaise Foundation
Publications: Editor and article author, *The Harvard Art Journal* 6 (2018), contributing the articles, “Review of the 57th Venice Biennale (2017)” and “My Interview with Louise Bourgeois, March 21, 1993.”

Lectures: “Gaston Lachaise and His American Muse,” New Canaan, CT, 2019.

Upcoming Projects: A Lachaise loan to Middlebury College campus.

Additional News: “Inside Lachaise’s Toolbox,” 2020, short documentary film about sculptor Gaston Lachaise (1882-1935), his tools, and the Portland Museum of Art’s long-term exhibition of them featuring audio by Tony Sigel of Harvard University’s Straus Center for Conservation (<https://youtu.be/4HZOHdq9g9E>); Lachaise Foundation loan of *Floating Woman*, 1927, to NYC Parks’ Art in the Parks program, on view through September 21, 2021 in Hunter’s Point South Park, Queens.

Jalena Jampolsky

MA 2016
Primary Advisor: Robert Slifkin, Guenter Kopcke
Email Address: jlj377@nyu.edu
Social Media: <https://www.arthistory.udel.edu/people/jampolsky>



Working at the Winterthur conservation lab

Latest Position: PhD Student, Department of Art History, University of Delaware

Publications: “Carpet Tacks: Materiality in Abstract Art,” in *Seeing America: The Arc of Abstraction* (2019).

Lectures: “Louis Comfort Tiffany: Photographer,” Newark, DE, 2020.

Recent Honors and Awards: University of Delaware Department of Art History Semester Fellowship, 2019 and 2021.

Rebecca Kasmin

MA 2013
Primary Advisor: Katherine Welch
Email Address: rk1376@nyu.edu
Social Media: @rgkasmin (Instagram)
Latest Position: Bids Supervisor, Christie’s
Additional News: Promoted to Supervisor of the Bid Department at Christie’s Auction House, April 2021.

Farisa Khalid

MA 2012
Primary Advisor: Thomas Crow, Robert Slifkin
Email Address: farisa.khalid@gmail.com
Social Media: @FarisaKhalid (Twitter)
Additional News: Farisa Khalid recently completed her PhD in English from George Washington University. She specializes in twentieth-century British literature and modern drama.

Allison Kidd

PhD 2018
Primary Advisor: Katherine Welch
Email Address: akidd@g.clemson.edu
Publications: “The Ionic Capitals from the South Stoa of Aphrodisias’ Urban Park: A Case Study of Urban Design in Late Antiquity,” *Istanbul Mitteilungen* (2018).
Lectures: “Bringing Equity to Institutional Memory,” Clemson, SC, 2021; “The Inheritors of Classical Antiquity? Problematising Homogeneity and Heterogeneity in the Architecture of 4th-6th century Mediterranean Cities,” Oxford, 2019; “The Last Orders of Antiquity: Constantinopolitan Trends and Provincial Counter cultures,” Cambridge, UK, 2019; “The Inheritors of Classical Antiquity? Problematising Homogeneity and Heterogeneity in the Architecture of 3rd-7th century Mediterranean Cities,” Edinburgh, 2019; “Decor versus Utilitas: Ideology and Pragmatism in the Procurement and Production of Architectural Sculpture in Late Antiquity,” Edinburgh, 2018; “From Urban Park to Land Partitions: the Byzantine and Post-Antique Transformation of a Classical Urban Center,” Boston, 2018; “Polychrome Marble at Aphrodisias: The Interior Scheme of the ‘Portico of Tiberius,’” Izmir, Turkey, 2018.

Recent Honors and Awards: One-Month Research Award, Dumbarton Oaks Research Library and Collection, 2020; Donald Atkinson Fund, Society for the Promotion of Roman Studies, 2019; Institute for Academic Development Action Fund Grant, University of Edinburgh, 2019; Postdoctoral Bursary and Research Fellowship, University of Edinburgh Institute for Advanced Studies in the Humanities, 2018-19; Susan Manning Workshop Grant, University of Edinburgh Institute for Advanced Studies in the Humanities, 2018.

Upcoming Projects: Woodland Cemetery Historic Preservation Project, Clemson University.

Victor Koshkin-Youritzin

MA 1967, Certificate in Museum Training jointly issued by the IFA and Metropolitan Museum of Art, 1969

Primary Advisor: José López-Rey, Robert Rosenblum

Mailing Address:

1721 Oakwood Drive, Norman, OK 73069

Email Address: vky@ou.edu

Latest Position: David Ross Boyd Distinguished Professor Emeritus of Art History, School of Visual Arts, University of Oklahoma

Lectures: “Degas,” Oklahoma City, 2019; “French Impressionist and Post-Impressionist Painting,” Norman, 2018; “French Painting, 1800-1875,” Norman, 2019; “19th Century American Painting,” Norman, 2019; “How to Judge Art,” Norman, 2019.

Upcoming Projects: Art consulting; public lecturing; continuing to conduct courses for adults in the University of Oklahoma’s Osher Lifelong Learning Institute.

Additional News: Victor Koshkin-Youritzin continues to serve on the Collections Committee of the Mabee-Gerrer Museum of Art, Shawnee, OK, and as Vice President (since 1992) of the national Koussevitzky Recordings Society (which absorbed the former Stokowski Society). Since 2008, he has annually served Oklahoma’s 4th District as judge for the national Congressional Art Competition (for display in the U.S. Capitol). On January 13, 2018, he was interviewed by Jay Price on NPR’s Weekend Edition story: “CIA Calendar Art Offers a Glimpse into the World of Spies.” Victor Koshkin-Youritzin retired from full-time teaching in 2016 and holds OU’s highest teaching honor, a David Ross Boyd Distinguished Professorship.

Karen Kurczynski

PhD 2005

Primary Advisor: Robert Lubar

Email Address: kurczynski@umass.edu

Latest Position: Associate Professor, History of Art and Architecture, University of Massachusetts, Amherst

Publications: *The Cobra Movement in Postwar Europe: Reanimating Art* (2020).

Lectures: “Mancoba and the Invisibility of Black Expression in European Modernism,” Cape Town, 2020; “War, Memory, and Renewal in the Art of Cobra,” Ghent, 2019; “Nordic Surrealism, From Linien to Cobra: New Perspectives on Cultural Liberation,” Oslo, 2018.

Recent Honors and Awards: Mellon Sawyer Faculty Seminar for 2022–23; “Race and Visual Culture in the Americas, 20th-21st Centuries,” interdisciplinary seminar and public art commission, organized with Asst. Prof. Ximena Gómez and community art group El Corazón/The Heart of Holyoke; Fulbright Scholar Grant to Ghent, Belgium, 2018.

Barbara Larson

PhD 1996

Primary Advisor: Robert Rosenblum

Mailing Address: 4008 Longwood Circle, Gulf Breeze, FL 32563

Email Address: blarson@uwf.edu

Latest Position: Professor, University of West Florida

Publications: Co-editor with Marsha Morton and chapter author, *Constructing Race on the Borders of Europe: Ethnography, Anthropology, and Visual Culture, 1850-1930* (2021), contributing the chapter, “The Journey West: Gauguin, Philology, and the Celts of Europe”; “The Post-Darwinian Eye, Physiological Aesthetics, and the Early Years of Aestheticism, 1860-76,” in *Victorian Science and Imagery* (2021); “La bête intérieure. Hybrides et chimères,” in *Les Origines du Monde* (2020); “The Birth of Modernism: How the Science of Aesthetics Created One of the Most Popular Periods of Art,” in *On Art and Science* (2019); “Positivism and Early Chairs of Art History in Europe, 1860-80,” in *Victorian Culture and the Origin of Disciplines* (2019); “Gauguin: Vitalist, Hypnotist,” in *Gauguin’s Challenge: New Perspectives after Postmodernism* (2018).

Lectures: “Sick Girls in the Art of Jean Geoffroy,” Aarhus, 2019; “Gerard Baldwin Brown and the Origins of the Social History of Art in the U.K.,” Chicago, 2019; “Monet’s Rouen Cathedral series, J. M. W. Turner and the Raillement,” London, 2018.

Upcoming Projects: Series editor, with Ellen K. Levy, *Science and the Arts since 1750*, Routledge; series editor, *Science and Visual*

Culture in Nineteenth Century Great Britain: Sources and Documents, Routledge (forthcoming 2023); “Jean Geoffroy and the Conflicted Response to Childhood Illness in Fin-de-Siècle France,” in *Capturing Contagion: Visual Culture and Epidemic Disease since 1750*, Routledge (forthcoming 2023).

Anne Leader

MA 1995, PhD 2000

Primary Advisor:

Colin Eisler, Marvin Trachtenberg

Mailing Address:

204 Lee Drive, Auburn, AL 36832

Email Address:

anneleader@gmail.com

Social Media: <https://virginia.academia.edu/>

AnneLeader/; @LeaderAnnePhD (Twitter)

Latest Position: Visiting Fellow, Institute for Advanced Technology in the Humanities (IATH), University of Virginia

Publications: Editor and chapter author, *Memorializing the Middle Classes in Medieval and Renaissance Europe* (2018), contributing the chapter, “The Sepulchralization of Renaissance Florence”; editor, Josephine Jungić, *Giuliano de’Medici: Machiavelli’s Prince in Life and Art* (2018).

Lectures: “The Sepulchral Landscape of the Innocenti,” Florence, 2019; “Pray for Us: The Tombs of Santa Croce and Santa Maria Novella,” Lexington, VA, 2019; “Sepulchral Topography,” Florence, 2018.

Recent Honors and Awards: Co-principal investigator, NEH Preservation and Access Humanities Collections and Reference Resources Grant, 2021 (the Institute for Advanced Technology in the Humanities, IATH, at the University of Virginia, where Dr. Leader is a Visiting Fellow, received this grant from the Division of Preservation and Access of the NEH; *Digital Sepoltuario: The Tombs of Renaissance Florence* [<http://sepoltuario.iath.virginia.edu/>], was one of the 225 humanities projects to receive NEH funding in 2021 one of thirty-four HCRR grants and was awarded \$349,812 over two years to develop and implement a public interface for research into medieval and early modern burial and commemoration through the *Digital Sepoltuario*, a database and platform documenting the tombs of Florence from the late thirteenth through the late eighteenth centuries; as project co-director, Anne Leader serves as lead scholar and chief editor of *Digital Sepoltuario* and is responsible for the project’s intellectual standards and content); co-principal investigator, Richard Lounsbery Foundation



Alumni Updates CONTINUED

Grants, 2021, 2019, 2018; co-principal investigator, Samuel H. Kress Foundation Digital Resources Grant, 2019; co-principal investigator, The Gladys Kriebel Delmas Foundation Grant, 2021; all awarded for *Digital Sepolturnario*.

Yizhuo Li

MA 2019

Mailing Address: Weyringergasse 10/33, 1040 Vienna, Austria

Email Address: yl4735@nyu.edu

Social Media: <https://yz-li.xyz>

Latest Position: Universitätsassistentin (pre-doctoral assistant), University of Vienna

Upcoming Projects: Upstairs Map, Al Balad Art Residency, Jeddah, Saudi Arabia, summer 2021.

Kathleen Matics

MA 1970, PhD 1978

Primary Advisor:

Alexander Soper

Mailing Address: 5/272

Prachaniwet 2 [Phase 3],
Sammakkhi Road, Pakkret,
Nonthaburi Province
11220 Thailand

Email Address: kimmatics.

novels@gmail.com

Latest Position: Information Specialist, Mekong River Commission

Publications: *Borrowed Scenery, Borrowed Time* (2021); *Kindred Spirits* (2020); *Going Places, Letting Go* (2019); *Something Else Again* (2018).

Upcoming Projects: Collection of short stories entitled, *What's the Story?*

Additional News: Using the pen name “Kim Matics,” in 2020 Dr. Matics published *Kindred Spirits*, the first part of an “art historical duology”; the companion piece, entitled *Borrowed Scenery, Borrowed Time*, came out in 2021, is her sixth art historical novel, and deals with aspects of Japanese art and culture. Both are available in eBook and paperback versions.

Marc H. Miller

PhD 1979

Primary Advisor:

Robert Rosenblum

Mailing Address:

134 South Oxford
Street, Brooklyn,
NY 11217

Email Address:

marc@

ephemerapress.com

Social Media:

gallery.98bowery.

com; @onlinegallery98 (Instagram)

Latest Position: Director, Gallery 98

Publications: “Jean-Michel Basquiat Interview

by Marc H Miller, 1982,” in *The Jean-Michel Basquiat Reader* (2021).

Upcoming Projects: Cartoon Superstar: Theodore Roosevelt and the Pictorial Press, 1880-1920.

Additional News: Dr. Marc H. Miller recently presented two online exhibitions at Gallery 98: *Roger Lannes de Montebello (1908-1986): An Artist's 40-Year Quest for 3-D Photography*, <http://gallery.98bowery.com/exhibition/roger-lannes-de-montebello/>, and *A Survey of Jean-Michel Basquiat Ephemera: Announcement Cards, Posters and Publications 1981-88*, <http://gallery.98bowery.com/exhibition/jean-michel-basquiat/>; the video “Graffiti/Post-Graffiti” (1984) was featured in *Writing the Future: Basquiat and the Hip-Hop Generation*, Museum of Fine Arts, Boston, 2020-21.

Jessica Mingoia

MA 2016

Primary Advisor: Katherine Welch

Email Address: jmingoia23@gmail.com

Social Media:

<https://rutgers.academia.edu/JessicaMingoia>

Latest Position: PhD Candidate in Art History, Rutgers University; Part-Time Lecturer, Rutgers University

Publications: “Room M of the Villa of Publius Fannius Synistor, Boscoreale,” *Smarthistory* (2021).

Lectures: “Working from Home: The Shop-Apartments of Pompeii and Herculaneum,” New Brunswick, NJ, 2021; “Constructed Realities: Ancient Roman Triclinium Grottoes,” New York, 2021; “Public Hospitality—A Dichotomy of Social Class in the Roman World,” New York, 2019.

Recent Honors and Awards: Rutgers Art History Excellence Fellowship, 2021-22; *Smarthistory* Mellon-funded Honorarium, 2021; Mary Bartlett Cowdrey Summer Travel Fund, Rutgers Art History Department, 2019; Rutgers SGS Travel Award for Dissertation Development, 2019.

Additional News: Advisory editor, *Rutgers Art Review* 39 (2021-23); co-editor, *Rutgers Art Review* 37 (2019-21) and 38 (2020-22).

Derek A.R. Moore

MA 1980, PhD 1988

Primary Advisors: Marvin Trachtenberg, Kathleen Weil-Garris Brandt

Email Address: derek.moore@som.com

Latest Position: Principal, Skidmore, Owings & Merrill

Publications: “Moynihan Train Hall in New York,” *Domus* (2021); co-author, *Impact and Identity: Investing in Heritage for Sustainable Development* (2021); co-author, *Case Studies in*

Heritage Regeneration of the Cultural Heritage Investment Alliance (2021); “A Terminal Worthy of a Pilgrimage: SOM’s Hajj Terminal in Jeddah,” *SOM Medium* (2020); contributor, *The Future of Transportation* (2019).

Lectures: “Beyond the Taj Mahal: An Integrated Proposal for Enhanced Mobility and Urban Regeneration in Agra, India,” Venice, 2021; “Sustainable and Affordable Housing for Emerging Markets in Africa,” New York, 2021; “Rail Terminals and High-Density Urban Habitat,” Shanghai, 2021; “Post-Pandemic Airport Terminal Planning and Design,” New York, 2020; “Sustainable Housing Development and Resilience Plan for Mumbai,” Chicago, 2019.

Upcoming Projects: Bangalore International Airport, Terminal 2 and Multi-modal Transport Hub; U-Tapao International Airport, Bangkok, Terminal 3.

Additional News: Member of the SOM design team for Moynihan Train Hall, New York [see the feature section on architecture in this issue of the Newsletter for further details—Ed.]; co-founder and Senior Advisor, the Cultural Heritage Finance Alliance.

Meggie Morris

MA 2009, PhD 2014

Primary Advisor: Thomas Crow

Email Address: meggie.morris@gmail.com

Latest Position: Adjunct Instructor of Art History

Recent Honors and Awards: Faculty Excellence Award, Grossmont College, 2021.

Upcoming Projects: Executive Director of the Art Historians of Southern California.

Marsha Morton

PhD 1986

Primary Advisor:

Gert Schiff

Mailing Address:

34-38 81st Street, Apt.
32, Jackson Heights,
NY 11372

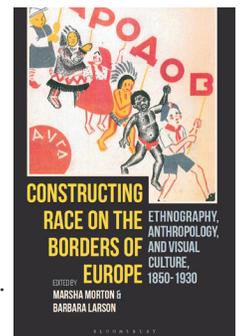
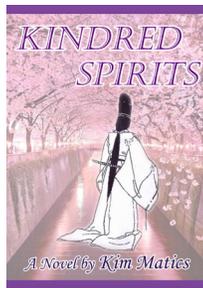
Email Address:

mortonmarsha10@gmail.
com

Latest Position:

Professor, Department of Art and Design
History, Pratt Institute

Publications: Co-editor with Barbara Larson and chapter author, *Constructing Race on the Borders of Europe: Ethnography, Anthropology, and Visual Culture, 1850-1930* (2021), contributing the chapter, “Leopold Carl Müller’s Scenes from Egyptian Life: Ethnography, Race, and Orientalism in Habsburg Vienna”; “Nature, Science, and Self in Nineteenth-Century



German Visual Culture,” in “Forum: Visual Studies—The Art Historians’ View,” *The German Quarterly* (2019); “Rudolf von Eitelberger and Leopold Carl Müller: Constructing a Genre of Viennese Orientalism,” in *Rudolf Eitelberger von Edelberg* (2019).

Lectures: “Epidemics of Fear and Modern Medicine,” CAA conference session chair, 2021; “Old Faces in New Places: Leopold Carl Müller and Friends in Cairo,” The Hague, 2019; “Brahmsphantasie: Klinger and the Embodied Sublime,” Jena, 2018.

Upcoming Projects: Co-edited anthology, with Ann-Marie Akehurst, *Capturing Contagion: Visual Culture and Epidemic Disease since 1750*.

Robert Nelson

MA 1973, PhD 1978

Primary Advisor: Hugo Buchthal

Mailing Address: 508 Yale Avenue, New Haven, CT 06515

Email Address: robert.nelson@yale.edu

Latest Position: Robert Lehman Professor of the History of Art, Yale University

Publications: “A. M. Friend, Jr. and the 1948 Dumbarton Oaks Symposium: The Holy Apostles in Constantinople and St. Sophia in Washington,” in *The Holy Apostles: A Lost Monument, a Forgotten Project, and the Presentness of the Past* (2020); “The Calendar of Saints in Hodegon Lectionaries,” in *The Eloquence of Art: Essays in Honour of Henry Maguire* (2020); “Dressing and Undressing Greek Lectionaries in Byzantium and Italy,” in *Clothing Sacred Scriptures* (2019); “The Byzantine Synagogue of Alfred Alschuler,” *Images: A Journal of Jewish Art and Visual Culture* (2018).

Additional News: Robert Nelson retired from his position at Yale on June 30, 2021.

Bridget Quinn

MA 1991

Primary Advisor: Robert Rosenblum

Email Address: brideyquinn@gmail.com

Social Media: bridgetquinnauthor.com; @bquinninterest (Instagram and Twitter)

Latest Position: Author; regular contributor to *Hyperallergic*

Publications: *She Votes: How U.S. Women Won Suffrage, and What Happened Next* (2020).

Lectures: “Mothers of Invention: How Art and Motherhood Won the Vote for Women,” Palm Beach, 2021; “Women Who Changed Art,” Tulsa, 2020; “Lunch and Learn,” Newark, NJ, 2020; “In Conversation with Tabitha Soren,” Boston, 2019; “Late Night Lecture Dallas Museum of Art,” Dallas, 2019; “Stanford Author Breakfast,” Palo Alto, 2018; “Kingsley Art Club Lecture,” Sacramento, 2018.

Recent Honors and Awards: Starred review,

Publishers Weekly, 2020; starred review, *Booklist*, 2020; Amazon Editors Pick, Best History, Fall 2020; Amelia Bloomer list of recommended feminist literature, American Library Association, 2018; Finalist, Best Art Book, Ukraine, 2018.

Upcoming Projects: Bridget Quinn is working on a new book about her thirty-year obsession with Adélaïde Labille-Guiard, which began in a seminar with Robert Rosenblum at the IFA. The book will focus on Labille-Guiard’s place in art history, her ostensible rivalry with Élisabeth Vigée-Lebrun, and how women survive, or don’t, in history (forthcoming in spring 2023, Chronicle Books).

Carol Radcliffe Bolon

PhD 1982

Primary Advisor: Stella Kramrish

Email Address: bolonc@hotmail.com

Latest Position: Curator for South and Southeast Asian Art,

Freer and Sackler Galleries, Smithsonian Institution

Publications: “The Nelson Atkins Museum’s ‘Tree of Life’ and the art of Kerala Oil Lamps” (2021).

Recent Honors and Awards: Smithsonian Research Associate, since 2019.

Upcoming Projects: A book, *Burning Devotion: Oil Lamps of Kerala*.



Oil lamp, Kerala, South India, around twelfth century

Lisa Rafanelli

MA 1989, PhD 2004

Primary Advisor: Kathleen Weil-Garris Brandt

Email Address: lisa.rafanelli@mville.edu

Latest Position: Professor, Visual Studies and Art History, Manhattanville College

Publications: “From *Imitazione* to Musealization: The Afterlife of Michelangelo’s *Pietà* in the 16th-18th centuries,” in *Almas de Pedra. Escultura Tumular: Da Criação à Musealização/Souls of Stone. Funerary Sculpture: from Creation to Musealization* (2019).

Lectures: “The Afterlives of Michelangelo’s Vatican *Pietà*,” New York, 2021; “On the World’s Stage: Michelangelo’s *Pietà* and the New York World’s Fair 1964-65,” Los Angeles, 2019; “‘Artistic Progeny’ and the Afterlife of Michelangelo’s Vatican *Pietà*,” New York, 2018.

Upcoming Projects: “Reproductions of Michelangelo Buonarroti’s Vatican *Pietà* as Experiential Mediators,” in *Posthumous Art, Law, and the Art Market* (forthcoming late 2021); *Michelangelo’s Vatican Pietà and its Afterlives* (in progress; Routledge, anticipated 2022); “Lifting

the Veil: Teaching about Women Artists of the Italian Renaissance and Baroque in 2021,” in *Art History in the Wake of #MeToo: Violence, Advocacy, and the Image* (forthcoming).

Amy Raffel

MA 2010

Primary Advisor: Thomas Crow,

Alexander Nagel

Email Address: amyraffel@gmail.com

Social Media: <https://amyraffel.wixsite.com/website>

Latest Position: Head of Content, College Art Association

Publications: *Art and Merchandise in Keith Haring’s Pop Shop* (2021).

Lectures: “Give up the Goods,” digital panel, Queens, 2021; virtual book launch and presentation, *Art and Merchandise in Keith Haring’s Pop Shop*, Queens, 2021; digital talk, “Downtown Queer Art Crawl, Keith Haring & More,” 2021; “Bruce Davidson: Outsider on the Inside” (Zoom), 2020; “The World’s Fairs and the Queens Museum” (Zoom), 2020; “The 1964 World’s Fair: ‘Peace through Understanding’” (Zoom), 2020; “Keith Haring and his Activism,” New York, 2020; “Art Merchandise as Activism: Keith Haring and his Legacy,” Liverpool, 2019.

Jonathan Ribner

MA 1978, PhD 1986

Primary Advisor: Robert Rosenblum

Mailing Address: Department of History of Art & Architecture,

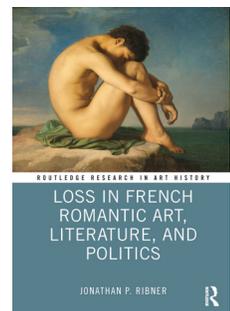
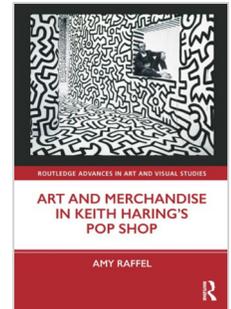
Boston University, 725 Commonwealth Avenue, Room 302, Boston, MA 02215

Email Address: jribner@bu.edu

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

Publications: *Loss in French Romantic Art, Literature, and Politics* (2021); “Delacroix,” *caa reviews* (2018); “Resistance and Persistence: On the Fortunes and Reciprocal International Influences of French Romanticism,” *Studies in Romanticism* (2018); “John Ruskin, Philip Henry Gosse, William Dyce, and the Contemplation of Time at Mid-Century,” *British Art Journal* (Winter 2017/18).

Lectures: “Discovery of the Self,” Boston, 2020; “Modernity’s Mirrors,” Boston, 2020;



“Legacies of Loss: From Disenchantment to Transcendence,” Sarasota, 2019; “Learning to See,” Boston, 2019; “In the Wake of Toulouse-Lautrec,” Boston, 2019; “Painters at Home in the Bauhaus,” Boston, 2019; “Earth and Forest: Millet and the Painters of Barbizon,” Boston, 2018; “Post-Impressionism: The Impressionist Legacy Transformed,” Boston, 2018; “Rothko’s Contemporaries and His Legacy,” Boston, 2018; “Women in the Sister Arts: The Long Nineteenth Century,” Boston, 2018; “The Art of Medicine,” Beaver Creek, CO, 2018.

Giana Ricci

MA 2016

Primary Advisor: Thomas Crow

Email Address: giana.ricci@nyu.edu

Latest Position: Librarian for the Fine Arts, NYU

Publications: “Henry Clay Frick’s Library,” *Art Documentation: Journal of the Art Libraries Society of North America* (2020).

Lectures: “Promoting Artists’ Book Criticism and Scholarship through Collaboration: We All Want the Same Thing (But What Is It?)” (online), 2021; “Researching in a Pandemic: Setting Realistic Goals for Success” (online), 2020.

Recent Honors and Awards: Recipient of an NYU Office of Global Inclusion Faculty Innovation and Anti-Racism Microgrant for her work with circulating artists’ books at Bobst library, 2021.

H. Alexander Rich

MA 2005,

PhD 2013

Primary Advisor:

Linda Nochlin

Email Address:

har222@nyu.edu

Latest Position:

Executive Director and Chief Curator, Polk Museum of Art; George and Dorothy Forsythe Endowed Chair in Art History and Museum Studies, Associate Professor, and Department Chair, Florida Southern College

Lectures: “Toulouse-Lautrec: A Primer,” Lakeland, FL, 2021; “The Enemy Within: Mid-Twentieth Century Wartime Photography and the Collective Dehumanization of War,” UK, 2021; “Arts Organizations in the Time of Corona,” Lakeland, FL, 2020; “What’s the Story? Art in Search of a Narrative,” Lakeland, FL, 2020; “Private Collections, Public Good: Sharing Global Art with New Audiences,” Lakeland, FL, 2019; “Degas Revisited: A New Glimpse at an Impressionist Master,” Lakeland, FL, 2018; “Chagall and Brooks: Two Outsiders in Paris,”



Lakeland, FL, 2018; “The Von Wagner Code: Unlocking a Mystery,” Lakeland, FL, 2018; “Whose Academic Museum?: Transforming a Community Museum into an Academic Museum for All,” Miami, 2018; “Goya, Picasso, and the Symbolism of the Bull,” Lakeland, FL, 2018; “Childhood Visual Literacy: Seeing the World Through Art and Museums,” Naples, FL, 2018.

Recent Honors and Awards: Named George and Dorothy Forsythe Endowed Chair in Art History and Museum Studies at Florida Southern College, 2021.

Additional News: In Spring 2021, Dr. Rich curated, organized, and presented *Toulouse-Lautrec and the Belle Époque*, an over 230-work exhibition at the Polk Museum of Art, to great acclaim, including coverage in *Forbes* and *ARTnews/Art in America*; Dr. Rich received tenure and was promoted to Associate Professor of Art History at Florida Southern College in 2020, and he was appointed Executive Director and Chief Curator of Polk Museum of Art in 2019.

Adam Rizzo

MA 2010, PhD 2013

Mailing Address: 1503 Green Street, Apt. 2, Philadelphia, PA 19130

Email Address: rizzo.adam@gmail.com

Social Media: www.pmaunion.com

Latest Position: Coordinator of College and Pre-Professional Programs, Philadelphia Museum of Art; President of Local 397, AFSCME DC 47

Publications: Co-author, “The Fostering Resilience through Art in Medical Education (FRAME) Workshop: a partnership with the Philadelphia Museum of Art,” *Adv. Med. Educ. Pract.* (2019); co-author, “Visual Art Instruction in Medical Education: A Narrative Review,” *Medical Education Online* (2019).

Additional News: Over the summer the Philadelphia Museum of Art Union won its election with 89% yes votes! Adam Rizzo and the Union are currently negotiating for a contract with museum management.

Anne Rorimer

MA 1972

Mailing Address: 2440 N. Lakeview Avenue, Apt. 19D, Chicago, IL 60614

Email Address: arorimer@gmail.com

Publications: “Matt Mullican: Capturing the World of the Artist,” in *Matt Mullican: photographs catalogue 1967-2018* (2019); co-editor and chapter author, *Giuseppe Penone* (2019), contributing the chapter “Giuseppe Penone: Bringing Sculpture to Life/Bringing Life to Sculpture.”

Rebecca Rushfield

MA and Diploma in Conservation 1980

Mailing Address: 66-10 149th Street, Apt. 4C, Flushing, NY 11367

Email Address: wittert@juno.com

Latest Position: Independent conservation professional

Publications: Co-editor with Joyce Hill Stoner, *Conservation of Easel Paintings*, 2nd edition (2020); “In Their Own Words: Why Western European Conservators Chose to Migrate to the United States and What They Found When They Arrived,” in *Migrants: Art, Artists, Materials and Ideas Crossing Borders* (2019).

Michele Saliola

MA 2003

Email Address: msaliola@newarkmuseumart.org

Social Media: LinkedIn.com/in/Michele-Saliola

Latest Position: Director of Membership and Individual Giving, The Newark Museum of Art

Margaret Samu

MA 2004,

PhD 2012

Primary Advisor:

Linda Nochlin

Email Address:

margaret.samu@gmail.com

Social Media: https://new.academia.edu/

MargaretSamu

Publications: “Karl Briullov’s *Last Day of Pompeii* at the Paris Salon of 1834,” *Art Bulletin* (2021).

Lectures: “The Nude in the Work of Grigorii Miasoedov and Vasilii Perov,” Moscow, 2021; “Artists, the Art Market, and Golovki in Nineteenth-Century Russia,” New York, 2021.

Recent Honors and Awards: Franklin Research Grant, American Philosophical Society, 2021.

Upcoming Projects: Book project, *Russian Venus: The Female Nude in the Art World of Imperial Russia*.



Lucy Freeman Sandler

PhD 1964

Primary Advisor: Harry Bober

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

Email Address: lucy.sandler@nyu.edu

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

Publications: “It’s an Open Book: The Initial to the Index of Archbishop Arundel’s Copy of the Gospel Commentary of William of Nottingham,” in *Harlaxton Medieval Studies* (2021); “Visions of the Beginning and the End: The Hours of the Angels Added to the Psalter of Yolande of Soissons,” in *Tributes to*

Richard Emmerson: Crossing Medieval Disciplines (2021); "Psalter Illustration and the Rise of Coronation Imagery in Medieval England," *Journal of Medieval History* (2020); "Religious Instruction and Devotional Study: The Pictorial and the Textual in Gothic Diagrams," in *The Visualization of Knowledge in Medieval and Early Modern Europe* (2020); "Pictorial Typology and the Miniatures of the Peterborough Psalter in Brussels," *Studies in Iconography* (2019).

Lectures: "Psalter Illustration and the Rise of Coronation Imagery in Medieval England," St. Louis, 2019; "It's an Open Book: Archbishop Thomas Arundel's Copy of the Gospel Commentary of William of Nottingham," Harlaxton, UK, 2019.

Upcoming Projects: *Penned and Painted: The Art and Meaning of Books in Medieval and Renaissance Manuscripts*, a book to be published by the British Library in spring 2022.

Ellen C. Schwartz
MA 1973, PhD 1978

Primary Advisor: Hugo Buchthal
Mailing Address: 1805 Ivywood Drive, Ann Arbor, MI 48103
Email Address: eschwartz@emich.edu

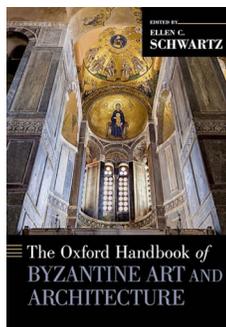
Social Media: ellenschwartz.net
Latest Position: Emerita Professor of

Art History, School of Art & Design, Eastern Michigan University

Publications: Editor, *Oxford Handbook of Byzantine Art and Architecture* (2021).

Lectures: "Dear Womanhouse, What Now? History and Context of the Exhibition at the Art Kettle, Manchester," Ypsilanti, MI, 2019 and Manchester, MI, 2018.

Upcoming Projects: A study of cast bronze icons of Byzantium.



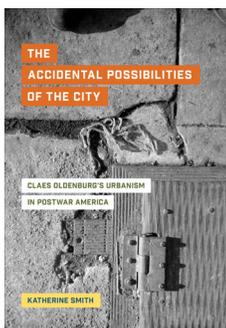
Katherine Smith
MA 1998, PhD 2003

Primary Advisor: Jean-Louis Cohen, Robert Lubar
Email Address: ksmithsoens@gmail.com

Social Media: katherineasmith.com; @kasmith_asc (Twitter); @kasmithasc (Instagram)

Latest Position: Professor, Agnes Scott College

Publications: *The Accidental Possibilities of the*



City: Claes Oldenburg's Urbanism in Postwar America (2021).

Paul Stanwick
PhD 1999

Primary Advisor: David O'Connor
Email Address: paul.stanwick@gmail.com
Upcoming Projects: Dr. Stanwick has two articles on archaeological finds from the Serapeum Temple of ancient Alexandria in press. He is working on a research project on the choreographer Jerome Robbins's interest in ancient Egypt, based in part on his unpublished diaries.

Anna Swinbourne
MA 2001, PhD 2015

Primary Advisor: Kirk Varnedoe, Robert Lubar
Email Address: swinbournea@hillstead.org
Latest Position: Executive Director and CEO, Hill-Stead Museum



Interior view of the Hill-Stead Museum

June Taboroff Hankey
MA 1972, PhD 1981

Primary Advisor: Richard Ettinghausen
Mailing Address: 8 Sunset Road, London SE5 8EA

Email Address: jtaboroff@yahoo.com
Latest Position: Senior cultural resource specialist; independent international consultant

Publications: "Climate Change and Culture Issues Paper," British Council Cultural Protection Fund (2021); contributor, "European Quality Principles as part of the Cherishing Cultural Heritage action of the EU Year of Cultural Heritage," EU-ICOMOS (2020); Various reports for the European Union, British Academy, ICCROM and other international development agencies.

Lectures: Presentation to the EU-ICOMOS meeting on Quality Principles, Venice, 2018; presentations to the EU Brussels on cultural heritage in the Western Balkans.

Upcoming Projects: World Bank Ethiopia, urban infrastructure investment development project; European Bank for Reconstruction and Development, guidance notes for Performance Requirement 8—Cultural Heritage; German Ministry of Foreign Affairs, evaluation of the Kulturerhalt-Programm.

Additional News: Dr. Taboroff Hankey is London-based and would be happy to meet other IFA alumni in the area.

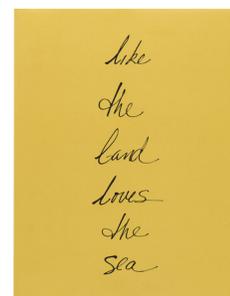
Phyllis Tuchman
MA 1973

Primary Advisor: Robert Goldwater, William S. Rubin
Mailing Address: 340 East 80th Street, Apt. 14K, New York, NY 10075

Email Address: phyltuchman@aol.com
Social Media: @Phyllis_Tuchman (Instagram); @Eddegas (Twitter)

Latest Position: Art Critic

Publications: "Barbara Rose Tribute," *Brooklyn Rail* (2021); "Eddie Martinez," in *Eddie Martinez: Inside Thoughts* (2021); "Mary Heilmann," *Artforum* (2021); "Eric Fischl: Meditations on Melancholia," *Brooklyn Rail* (2021); "Georg Baselitz: Pivotal Turn," *Brooklyn Rail* (2021); "Giuseppe Penone: Leaves of Grass," *Brooklyn Rail* (2021); "Mary Weatherford," in *Mary Weatherford: like the land loves the sea* (2020); "Beverly Pepper Remembrance," *ArtNews* (2020); "Nicole Eisenman: Sturm und Drang," *Brooklyn Rail* (2020); "Michael Williams: Opening," *Brooklyn Rail* (2020); "Josh Smith: Spectre," *Brooklyn Rail* (2020); "Ed Ruscha," *Artforum* (2019); "Every Picture Tells a Story: Georg Baselitz on His Early Years, Encountering Abstract Expressionism, and His New Artist Portraits at Gagosian," *ArtNews* (2019); "Making a Painting More Alive": Charline von Heyl's Hirshhorn Museum Survey Is a Master Class in Abstraction," *ArtNews* (2019); "The Master of Mayhem: In Washington, D.C., a Landmark Tintoretto Retrospective Awaits," *ArtNews* (2019); "City as Sculpture Park: In Doha, Public Art Program Reanimates the Tried and True," *ArtNews* (2019); "Gravity's Rainbow: Hot on the Heels of Key Showcases, Painter Pat Steir Preps Major Washington, D.C. Exhibition," *ArtNews* (2019) "Double Feature: Revered Painter Nicole Eisenman Has Quickly Become One of Today's Most Thrilling Sculptors," *ArtNews* (2019); "Arshile Gorky," *Artforum* (2018); "Manuel Neri," *Artforum* (2018); "Levy Gorvy Group Show: 'Intimate Infinite: Imagine a Journey,'" *Artforum* (2018); "John McLaughlin," in *John McLaughlin: Constructions* (2018); "Robert Morris: Blind Time Drawings" (2018); "Gisela Colon," in *Brave New Worlds* (2018); "The Sky Is the Limit: Laura Owens Is in Top Form in Superb Whitney Museum Retrospective," *ArtNews* (2018); "Artisanal Abstraction: The Elusive, Effusive Art of Amy Sillman," *ArtNews* (2018); "'Emotionally and Physically, You Have to Keep at It': Mark Bradford on His Epic Painting Cycle at the



Hirshhorn Museum, ‘Pickett’s Charge,’” *ArtNews* (2018); “A Whole Meal: Rashid Johnson on His Polyvalent Practice, From Early Photography to Forthcoming Feature Film,” *ArtNews* (2018); “Labor of Love: Robert Indiana Retrospective Dazzles at Albright-Knox Gallery,” *ArtNews* (2018); “Magic Touch: Jasper Johns Show Dazzles at New Menil Drawing Institute,” *ArtNews* (2018).

Lectures: “Barbara Rose Tribute,” Brooklyn, 2021; “New Social Environment: Peter Sacks,” Brooklyn, 2021; “New Social Environment: Mark Stevens and Annalyn Swan,” Brooklyn, 2021; “New Social Environment: Dorothea Rockburne,” Brooklyn, 2020; “New Social Environment: Eric Fischl” Brooklyn, NY, 2020 (all are *Brooklyn Rail* Zoom interviews, available on YouTube).

Upcoming Projects: A biography, *This Is the Land: The Life and Art of Robert Smithson*.

Jaimee Pugliese

Uhlenbrock

PhD, 1978

Primary Advisor:

Günter H. Kopcke

Mailing Address: 65 Plains Road, New Paltz, NY 12561

Email Address:

uhlenbrj@hawkmil.

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Social Media:

<https://newpaltz.academia.edu/JaimeeUhlenbrock>

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social media:
<https://newpaltz.academia.edu/JaimeeUhlenbrock>

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

Publications: “The Reception of Greek Figurative Terracottas in the Age of Enlightenment,” *Journal of the History of Collections* (2020); “The Study of Figurative Terracottas: A Cautionary Tale from a Personal Perspective,” *Les Carnets de l’ACoSt* (2019); review of *Figurines de terre cuite en Méditerranée grecque et romaine I: Production, Diffusion, Étude*, edited by E. Laffi and A. Muller, *Les Carnets de l’ACoSt* (2018).

Lectures: Discussant, “Craft Economy and Terracotta Figurines,” 19th International Congress of Classical Archaeology, Archaeology and Economy of the Classical World, Cologne/Bonn, 2018.

Upcoming Projects: Forthcoming publications include “The Hand of the Coroplast in the Fourth Century and the Hellenistic Period: Some Random Examples,” in the proceedings of the international colloquium, “When the



Etruscan votive terracotta group, from J. Tomasini, *De donariis ac tabellis votivis liber singularis*, 1639

Clay Is under the Fingernail,” and, co-authored with Arthur Muller, “Ancient Greek Terracotta Sculpture,” in *Oxford Bibliographies in Classics*. Dr. Uhlenbrock is currently working on *Greek Terracottas: A Toolkit for Research*, as editor and contributing author, for Oxford University Press, a study of the figurative terracottas of Sicilian Naxos, and another of terracottas from the extramural Sanctuary of Demeter and Persephone at Cyrene, Libya.

Additional News: President, Association for Coroplastic Studies.

Alexander (Alejandro) Vergara

PhD 1994

Primary Advisor:

Jonathan Brown

Mailing Address: Anita Vindel 20, 28023

Madrid

Email Address: alejandro.vergara@

museodelprado.es

Social Media: @alejandroversgarasharp

(Instagram)

Latest Position: Senior Curator of Flemish and Northern European Paintings, Museo del Prado
Publications: Co-author with Miguel Falomir, *Mythological Passions* (2021); *Velázquez, Rembrandt, Vermeer. Miradas afines* (2019); co-author with Friso Lammertse, *Rubens: Painter of Sketches* (2018).

Recent Honors and Awards: The exhibition *Velázquez, Rembrandt, Vermeer. Miradas afines*, which Dr. Vergara curated at the Museo del Prado in 2019, was the most visited exhibition of old master paintings in the world that year (according to *The Art Newspaper*).

Additional News: Dr. Vergara’s MOOC course, “European Paintings: From Leonardo to Rembrandt to Goya,” and its Spanish version, “Pintura europea: Leonardo, Rembrandt, Goya,” which are part of the edX platform, have together reached over 106,000 students.

Stefanie Walker

MA 1987, PhD 1994

Primary Advisor:

Olga Raggio and Egbert

Haverkamp-Begemann

Email Address: dstjwalker@gmail.com

Latest Position: Director, Office of Challenge Programs, National Endowment of the Humanities

Lectures: “Marie-Antoinette: Life, Art, and Myth,” Washington, DC, 2021.

Additional News: Dr. Stefanie Walker was recently promoted to her current position as Director of the Office of Challenge Programs, NEH.

John Willenbecher

1958-61

Additional News: John Willenbecher’s earliest paintings on paper and constructions from the 1960s are the focus of an exhibition at the Craig F. Starr Gallery, 5 East 73rd Street, NYC, which will run through mid-January 2022.

Evan D. Williams

MA 2012

Mailing Address: Box 856 Ithaca, NY 14851

Email Address: evan@evandwilliams.com

Social Media: www.evandwilliams.com

Publications: “Of Djinn and Man: A

Conversation with Fabrice Monteiro,”

Africanah.org (2020).

Upcoming Projects: “Nothing Is Out of the Question: Early Revelations of Bas Jan Ader”

Reva Wolf

MA 1981, PhD 1987

Primary Advisors: Jonathan Brown, Robert Rosenblum

Email Address: wolfr@newpaltz.edu

Social Media:

<https://faculty.newpaltz.edu/revawolf/>

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

Publications: Review of the exhibition and catalogue *Goya’s Graphic Imagination, Nineteenth-Century Art Worldwide (NCAW)* (2021); “The Artist Interview: An Elusive History,” excerpts translated into Mandarin, *ArtChina* magazine (2021); co-editor with Alisa Luxenberg, and contributor, *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives* (2020), contributing “Goya and Freemasonry: Travels, Letters, Friends,” and, as co-author, “Introduction: The Mystery of Masonry Brought to Light”; co-author with Kou Huaiyu, “Cosmic Jokes and Tangerine Flake: Translating Warhol’s *POPism*,” in *Complementary Modernisms in China and the United States* (2020); “The Artist Interview: An Elusive History,” *Journal of Art Historiography* (2020).

Lectures: “Peut-on assez louer cet excellent professeur? Art Inside and Outside Spain as Illuminated by Jonathan Brown,” talk in an online presentation celebrating the publication of *No solo Velázquez* by Jonathan Brown, New York, 2021; “Questions of Interpretation in Goya’s Album D,” Amherst (online), 2020; “Symbols, Trade Cards, Portraits, and Figurines: Case Studies at the Intersection of Freemasonry and the Visual Arts,” New York, 2020; “Freemasonry and the Visual Arts,” New York, 2020; panel co-chair and speaker, “Carolee’s Communities,” Chicago, 2020; “Teaching into Practice in *Marking Time: A Class, an Exhibition, a*

Catalogue, a Collaboration, and a Foundation,” New York, 2019; “Freemasonry, Tolerance, and Images of Inquisition Persecutions: Crossing the Protestant-Catholic Divide,” Los Angeles, 2019; “The Victim as Martyr: The Black Legend and Eighteenth-Century Representations of Inquisition Punishments,” Denver, 2019; “The Artist Interview: An Elusive History,” Brighton, UK, 2019; principal organizer and participant, “Displaying Warhol: Exhibition as Interpretation,” symposium, Poughkeepsie and New Paltz, 2018; “From Picart to Coustos to Goya: Freemasonry and Pictures of Inquisition Punishments,” Lisbon, 2018.

Recent Honors and Awards: *Freemasonry and the Visual Arts* was designated a *Choice Outstanding Academic Title* for 2020 and featured as one of five art books receiving

this award in a May 2021 *Choice* posting (<https://www.choice360.org/choice-pick/outstanding-academic-titles-2020-art-sculpture-photography/>).

Upcoming Projects: “The Interconnections of Satire and Censorship in Goya’s Prints and Drawings,” in *Changing Satire: Transformations and Continuities in Europe, 1600-1830*, Manchester University Press (forthcoming, 2022); “The Victim as Martyr: The ‘Black Legend’ and Eighteenth-Century Representations of Inquisition Punishments, from Picart to Coustos to Goya,” in *The Black Legend in the Eighteenth Century: National Identities under Construction*, Oxford University Studies in the Enlightenment (anticipated publication date, 2022); “The Compasses Embodied: Hands as Evidence in Goya’s

Portraits—Problems and Possibilities,” in *On Portraiture: Theory, Practice and Fiction, from Francisco de Holanda to Susan Sontag*, University of Lisbon (forthcoming conference paper and published proceedings, 2022); symposium organizer and essay collection editor, “Translating Warhol” (in progress); “Writing and the Alphabetic Ordering of Culture,” entry for the *Bloomsbury Encyclopedia of Visual Culture*, vol. 1 (in progress).

Additional News: Participation in an online discussion about the exhibition *Goya’s Graphic Imagination* with Mark McDonald, curator of the exhibition, for an event organized by the Department of Drawings and Prints, Metropolitan Museum of Art, 2021.

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 2021

Doctor of Philosophy

Jennifer G. Buonocore

“Possible Poems: The Poetics of Carl Andre and Dan Graham, 1959-1969”

Advisor: Thomas Crow

Kristen Gaylord

“Infiltrate the Masses’: Corita Kent’s Didactic Pop”

Advisor: Thomas Crow

Katerina Harris

“The Moment of Death in Renaissance Art”

Advisor: Alexander Nagel

Briana Jackson

“The Geographic and Social Spread of Aten Cult throughout Egypt and Sudan”

Advisor: David O’Connor

Marina Kliger

“*Une Histoire Particulière*: The Troubadour Style and Gendered Historical Consciousness in Early Nineteenth-Century France”

Advisors: Meredith Martin and Thomas Crow

Sana Mirza

“An African Scriptorium? The Qur’an of Harar and their Globalizing Milieu”

Advisor: Finbarr Barry Flood

Samuel Delehanty Omans

“El Lissitzky: Architecture as Spatial Form, 1910-1939”

Advisor: Jean-Louis Cohen

Master of Arts and Master of Science Dual-Degree

Nicole Feldman

“Roman Copies of Polykleitos’ *Diadoumenos* and the Role of Struts”

Advisor: Clemente Marconi

Taylor Healy

“Potential Futures: Preserving the Physical, Digital, and Conceptual Integrity of 3D Printed Artworks”

Advisor: Michele D. Marincola

Kristin Holder

“Reframing Approaches to Painted Panels in Late Antique Egypt: Close Examination of *Fragmentary Carved Panel with a Saint*”

Advisor: Thelma K. Thomas

Emma Kimmel

“*‘Je recommence tout vingt-cinq fois’*: Reinvestigating Honoré Daumier’s Iterations of *The Third-Class Carriage*”

Advisor: Thomas Crow

Sarah Elizabeth Montonchaikul

“Mutable Efficacy: Considering the Object and Space of Memorial Monuments”

Advisor: Kathryn Howley

Catherine Stephens

“*Metamorphosis insectorum Surinamensium*: A Comparative Analysis and Technical Reconstruction of Maria Sibylla Merian’s Over-Painted Counterproofs on Vellum”

Advisor: Margaret Holben Ellis

Master of Arts

Alexa Elena Breininger

“(In)animate Women: Mannequins, Masquerade, and the 1938 *Exposition Internationale du Surréalisme*”

Advisor: Robert Lubar Messeri

Alexa Troy Chabora

“Art & Taxes: The Convergence of Art, the Vernacular, and the Instrumentalized in the 1940s WPA Tax Photographs”

Advisor: Robert Slifkin

Yunhao Chen

“A Place of Parergon: The Spatiality of Mogao Cave 231 at Dunhuang”

Advisor: Hsueh-Man Shen

Andrea Chu

“From Grid to Cloud: An Exploration of Materiality through Contingency in Ian Cheng’s ‘Emissaries’”

Advisor: Jonathan Hay

Ling Ding

“Indian Stupas inside a Chinese Pagoda: Building a Buddha Land in Hangzhou in the Wuyue Kingdom”

Advisor: Hsueh-Man Shen

Tara Sami Dutt

“Portraits of Sheedis in the *Ishqnama*: A Study of the Perceived Invisibility of the Lucknow Sheedi Community”

Advisor: Prita Meier

Miray Eroglu

“In the Market for Love: Depictions of Couples in Late 17th-18th Century Ottoman Paintings”

Advisor: Finbarr Barry Flood

Drue Henegar

“Difference and Decoloniality in the Work of Women Land Artists: Michelle Stuart, Ana Mendieta, Agnes Denes, Alice Aycock, and Beverly Buchanan”

Advisor: Robert Slifkin

Juan José Herrera de la Muela

“Beyond Iconography: Reflections on G.B. Tiepolo’s Royal Ceiling Fresco (1762-64)”

Advisor: Alexander Nagel

Xiaohan Hu

“From Ruixiang to State Icon: The Transmission and Transformation of the Acuoye Guanyin Ruixiang in Yunnan”

Advisor: Hsueh-Man Shen

Kaitlin Johndrow

“Robes Reconsidered: Textile Allusions and their Exegetical Function in the *Book of Durrow*’s Symbol of the Evangelist Matthew”

Advisor: Roger Wieck

Stephanie Katsias

“‘Combat Photography’: Bruce Conner, Search & Destroy, and the Politics of the San Francisco Punk Scene”

Advisor: Thomas Crow

Hannah Sage Kay

“Weathering the Storm: Media Hoaxing as a Quasi-Antidote to Disinformation”

Advisor: Robert Slifkin

Charlotte Kinberger

“Absent Bodies, Material Histories: Surrogates and Stereotypes in the Work of Gary Simmons”

Advisor: Thomas Crow

Angelika Klein-Amunategui

“The National World War II Memorial: At Peace Between Monument and Memorial”

Advisor: Jean-Louis Cohen

Lilia Kudelia

“The Problem of Scale in Television as an Art Medium: Robert Rauschenberg’s *Brazos River* Project (1976)”

Advisor: Robert Slifkin

Aiqi Li

“Painting Religious Icons in the Early Republican Era: Wang Yiting’s Buddhist Art and Practices in the Mid-1920s”

Advisor: Jonathan Hay

Liqiao Li

“Between Worldly and Sacred: Wu Bin’s Portable Illustrations of Arhats and the Popularization of Lay Buddhism in Late Ming Dynasty China”

Advisor: Jonathan Hay

Man Yin Kristie Lui

“The Mirror and its Image: Subject-Object Legibility in Tang Dynasty Bronze Mirrors”

Advisor: Hsueh-Man Shen

Kathleen Maher

“Mary Corse and the Power of Painting: Understanding Perception in Mary Corse’s *White Light Series*”

Advisor: Thomas Crow

Patricia McCall

“Crossing the Threshold: Liminal Identity in the Illustrations of London, BL, MS Cotton Nero A.x.”

Advisor: Roger Wieck

Shen Qu

“The Same Pattern Shared by Street Art and Conceptual Art: From Sherrie Levine and Louise Lawler to JR, Banksy and Mr. Brainwash”

Advisor: Robert Slifkin

Chloe Rudolph

“From Grit to Oil: A Study of Select Carpaccio Sacra Conversazione Works from Drawing to Painting”

Advisors: Colin Eisler and Dennis Geronimus

Charles Sainty

“The Logical Medium: A Theoretical Overview of Computational Art under Three Computer Scientific Paradigms”

Advisor: Jonathan Hay

Alya Sama

“The Weight of Words: Understanding Language in the Art of Zarina Hashmi”

Advisor: Pepe Karmel

Megan Seldon

“Wonder and Decolonization within the Same Sphere: The Application of Emergent Strategy and Land Based Activism to Museum Spaces”

Advisor: Kathryn Howley

Elizabeth Skalka

“Critiquing the Institution: Hans Haacke and Fred Wilson at the Venice Biennale”

Advisor: Pepe Karmel

Xitong Tang

“Rethinking the Photomontage Series *From an Ethnographic Museum* by Hannah Höch”

Advisor: Robert Lubar Messeri

Linda Tauscher

“The Temple of Dendur: The Modern Use of Ancient Objects and the Narrative of Global Cultural Heritage”

Advisor: Kathryn Howley

Kaitlin Anne Vervoort

“Negrophilia[phobia]: Racial Typologies and Performance in Otto Dix’s *An die Schönheit* and *Großstadt*”

Advisor: Robert Lubar Messeri

Miquael Williams

“Give Me Your Reverence and Your Love: Belkis Ayón’s Syncretic Icons and the Remaking of the *Stations of the Cross*”

Advisor: Edward Sullivan

Tong Xue

“Design and Construction: Southern Dynasties’ Molded Pictorial Brick Tombs”

Advisor: Hsueh-Man Shen

Atoosa Youkhana

“Women in Rome: Power, Influence, and Ambiguity”

Advisor: Katherine Welch

Keqinhua Zhu

“A Sense of Place: Synesthetic Experience in Zhao Zuo’s Atmospheric Landscape Paintings”

Advisor: Jonathan Hay

Donors to the Institute 2020-2021

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