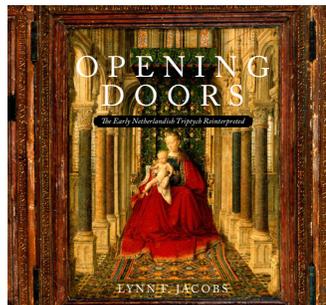
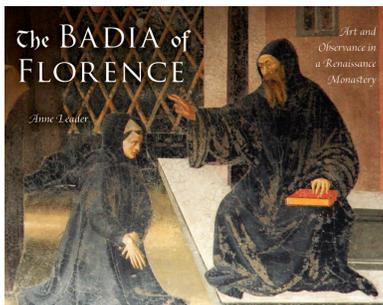
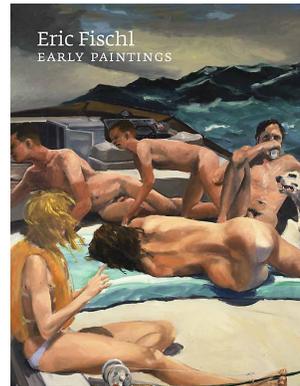
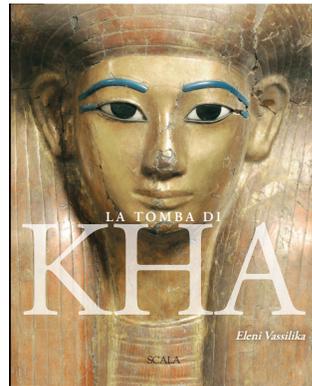
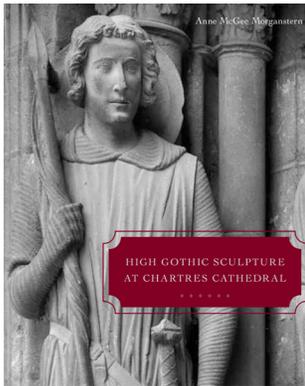
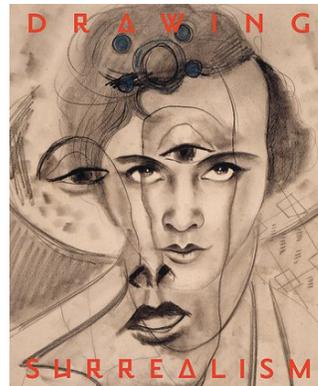
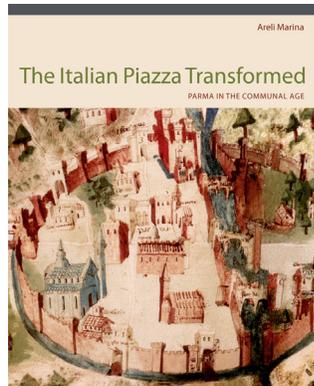
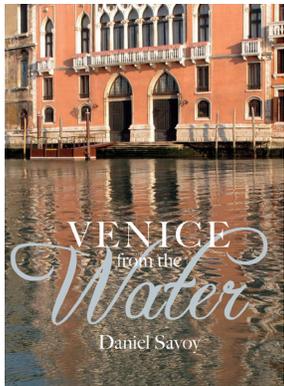




# Alumni

## NEWSLETTER

INSTITUTE OF FINE ARTS



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# Institute of Fine Arts Alumni Association

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### Newsletter

Phyllis Tuchman, *editor*  
Schuyler Swartout

### History of the IFA

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William Barcham

### Grants

Charles Little, *Chair*  
Sabine Rewald

### Walter S. Cook Lecture

Anita Moskowitz, *Chair*  
Yvonne Elet  
Susan Galassi  
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### CAA Reunion

Mary Tavener Holmes

### Nominating Committee

Robert Lubar, *Chair*



# From the Director

Patricia Rubin



From the Director  
Patricia Rubin

Summer 2012: the Institute is about to have a facelift. Girdled by scaffolding, Duke House, a *Belle Époque* beauty, is going to have her masonry inspected and re-pointed in places, with the façades checked and restored over the coming months. The work, though a potential nuisance, is an absolute necessity. The building is now a hundred years old. While the University marks this anniversary with maintenance, we are taking the opportunity to use our expertise to learn about the Institute's distinguished surroundings. The Duke House centennial was officially declared at this year's graduation, when we proudly toasted our 55 new Masters of Arts, 8 new Masters of Arts with Advanced Certificates in the Conservation of Historic and Artistic Works, and 20 new Doctors of Philosophy. On that occasion, in addition to happily offering well deserved congratulations, we served specially commissioned cupcakes and cookies picturing our façade. Our celebrations are planned to include more than baked goods. Over the coming months, we will be adding to the Alumni Association's oral history project with interviews of alumni, faculty and staff who recall the installation of the IFA in the Duke Mansion in 1959. In the autumn Jean-Louis Cohen is teaching a seminar on the Duke House and its context in terms of urban planning and interior design. A grant from the Duke Foundation has allowed us to appoint seven students as Duke House Fellows. The Fellows will spend time over the summer in libraries and archives in New York, at the Getty Research Center in Los Angeles, and at Duke University

to gather source material that will contribute to the seminar and to a symposium, scheduled for February 1-2, 2013, on Duke House, its history and the art history that it has housed.

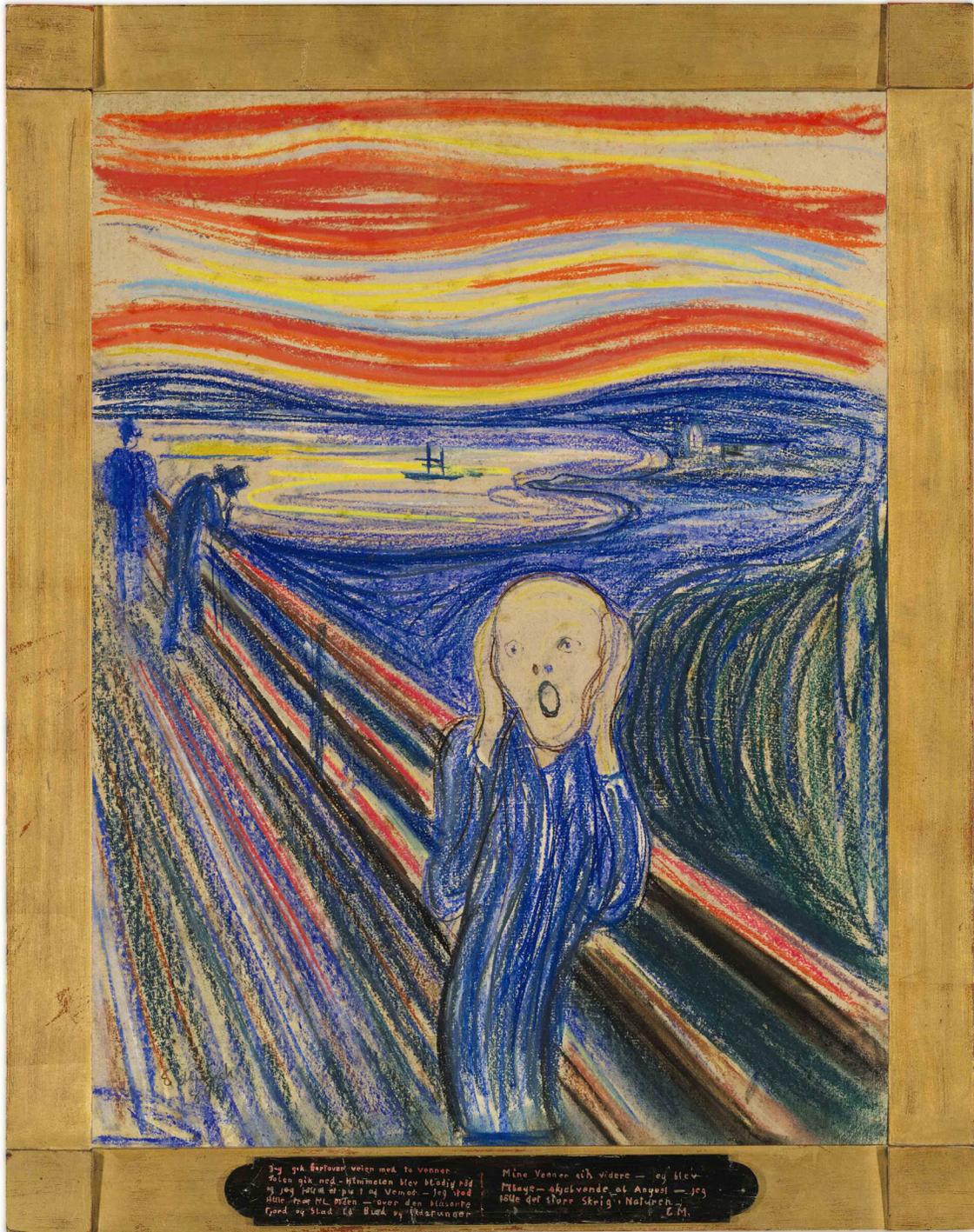
Understanding ourselves is as important, or even more so, than appreciating our surroundings. Over the past year, in response to a directive from the Provost expecting increased collaboration between the Institute and the Department of Art History, faculty and Board committees intensely discussed the IFA's identity and its place within New York University. The aim of the Institute is to participate in furthering the highest standard of teaching and research in art history and allied fields at NYU and to maintain its leadership in those fields nationally and internationally. In coming years, IFA faculty will contribute to undergraduate programs in the University on a regular basis. Not only will this allow us to forge closer links with the extensive network of scholarship in the arts represented at NYU, but it will enhance our influence as educators. We will also be able to incorporate teaching experience systematically in our Ph.D. program, as all entering students will be expected to work with an IFA faculty member in devising and delivering an undergraduate course. This will add to and complement the opportunities and the mentoring that have been made available to our students by our colleagues in the Department of Art History, which have been of such benefit to so many of you.

Your achievements as IFA alumni abundantly testify to the Institute's position as a magnet for talent and its capacity to foster and to promote that talent. Many, but not all, of your publications, prizes and projects are described here – and please keep us informed by emailing Andrea Cirelli in the Alumni Affairs office at [andrea.cirelli@nyu.edu](mailto:andrea.cirelli@nyu.edu). We are eager to hear from you. To learn of other student and faculty accomplishments, I urge you to read this year's *Annual*, which is available to you on the IFA website or by request from Andrea. Of the many honors awarded our faculty this year, I will mention three, all bestowed upon Linda Nochlin, who, on the same day in April received the 2012 Appraisers Association of America Award for Excellence in the Arts and was honored at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum as being among those "remarkable women who took chances and broke through barriers to succeed in their respective fields" (to quote from Gloria Steinem's presentation speech). In July, Linda went to London to receive an Honorary

Doctorate at the Courtauld Institute. The IFA, of course, claims Linda among our Ph.D.s. Her qualities – intellectual courage as well as acumen, keen eyes and sharp wit – were recognized by her IFA professors, who aptly described her as "one of the outstanding historians of modern art." I have singled out Linda here because she is adding the title of emeritus professor to that of alumna. Retiring, but not leaving the IFA, Linda will be offering two courses a year for the next two years, while completing her current and doubtless groundbreaking book on the representation of poverty.

Despite such accolades and such inspiration, there is no room for complacency. Both the financial and the academic climate are challenging. The successful implementation of our new M.A. and entry-level Ph.D. programs in art history is proof of the Institute's commitment to creative planning and willingness to conceive of major academic initiatives. The Mellon-funded degree in Archive and Library Conservation and summer institutes in technical art history are just two of the major projects underway at the Conservation Center. Specially convened review panels in art history, conservation, and archaeology will be meeting over the next two years, as part of the Mellon Research Initiative, to review the current state of those disciplines and the IFA's position as a graduate institute in those fields. In the coming year seminars in Medieval and Classical art will be added to our growing roster of working groups, lectures, artists' presentations, colloquia, and consortia. A full and varied program of conferences, with linked bursaries for student research, will permit us to explore specialist topics and overarching themes, including *Beyond Representation: An Interdisciplinary Approach to the Nature of Things* (September 27-29), *Digital Art History* (November 30-December 1), and *Archaeology, Heritage, and the Mediation of Time* (April 12-13). For all of these, and more, please visit our website. We look forward to seeing you in the audience, as well as on the podium.

The IFA alumni community is a critical aspect of the Institute's pre-eminence. It has a great tradition and is an active network. The Institute is immensely grateful to the Alumni Association, its officers and Association President Gertje Utley, who represent alumni interests and those of the current generation of IFA students. They advocate for IFA excellence and, most crucially, support our connection to you. In turn, the scholarships and summer stipends that alumni fund build our future.



by Charles Moffet (IFA '71)

On the evening of May 2nd, I was on a telephone bidding with a Sotheby's client who had a serious interest in Edvard Munch's *The Scream*. It is one of four versions. The example sold that night was a pastel that was signed and dated 1895. To my eye, it is the most beautiful and fully realized of the versions. The pastel is very fresh, and the composition has been articulated in ways that add meaning to the work. From the moment that I saw the pastel itself I knew that I was looking at one of the greatest works of art that I would ever encounter at close quarters. Seeing it out of the frame and without the intervention of glass was astonishing.

For me, the high point came one afternoon when Adam Gopnik came to study it in connection with an essay that he wrote for Sotheby's about *The Scream*. We looked and talked for about an hour. The longer we contemplated the composition, the more we were drawn into it as an image that spoke

not only about the demarcation between the Nineteenth Century and Modern Art but about Munch's intentions. We exchanged ideas and observations. We talked about the wooden placard on the frame that bears Munch's hand-written explanation of "the scream." The figure is not screaming but is reacting to the scream of nature. For the artist the moment was transcendent and transcendental. In the background are a barely visible church and a barque on the open water, symbols of spiritual life and the journey of life. Contours and lines connect the figure in the foreground with the landscape and the composition as a whole.

The bidding opened at \$40,000,000. Twelve minutes later the bidder on the phone with me purchased it for \$107,000,000 (\$119,900,000 including the commission known as a Buyer's Premium), the highest price ever paid for a work of art sold at auction. My focus throughout the bidding was not the magnitude of the price but the hope that the bidder on other end of the phone would win the Munch. I was more concerned

with strategy than price. I hoped that it would find its way into a great collection where it would be properly cared for.

*The Scream* is said to be one of the most recognizable images on the planet. It transcends borders, changing styles, movements in Modern Art, and visual language. It speaks to people of all ages, nationalities, religions, races and epochs. Of course it has been parodied and used for myriad commercial purposes such as T-shirts, coffee mugs, ties, refrigerator magnets, blow-up plastic dolls, puzzles, ice-cube trays, books jackets, New Yorker cartoons, and thousands of other things. But it overrides any cheapening and degradation. It continues to connect with the millions of people who encounter it in its original forms. To borrow from Wallace Steven's poem *The Idea of Order at Key West*, it speaks of "ghostlier demarcations and keener sounds." It places us squarely in a zone that resonates with all of us, and it announces the coming of the Twentieth Century.

**Follow the IFA on Facebook. Keep track of upcoming events and news of your colleagues, friends, and professors. If you can't attend a Silberberg lecture or some other talk, they are now streamed live. Out-of-town for a session of the Kirk Varnedoe Memorial series? They're accessible via Vimeo.**

[www.ifa.nyu.edu](http://www.ifa.nyu.edu)

# The Year in Pictures

## CAA Reunion

Held Friday, February 24, 2012 in Los Angeles as part of the 100th Annual Conference of the College Art Association



Elizabeth Pergam, Rachel Kousser



Karen Leader, Kalliopi Minioudaki, Jongwoo Kim, Allison Unruh



Patricia Rubin, Maria Saffiotti



Anna Indych-Lopez, Adele Nelson



Jacquelyn Coutre,  
Eve Straussman-Pflanzer



Beth Merfish, Anna Brodbeck



Lisa Banner, Aruna D'Souza

An IFA Alumni Reunion again will be held at the Duke House when the College Art Association meets in NYC. This year, mark your calendars for Friday, **February 15 at 6:00 p.m.** at the IFA. At this cocktail reception, we will also host an IFA Alumni Book Exhibition. If you have published a book in the 2011, 2012 or 2013 calendar years, and would like to display it at the Reunion, please send an email to [alumni.ifa@nyu.edu](mailto:alumni.ifa@nyu.edu) with "Book Exhibition" in the subject line. Please include the book's title, publisher, year of publication, publisher's website address, and a note if that publisher will be attending the CAA Book Fair. Please note, that alumni will not be able to sell copies of their book at this event, but are welcome to have ordering instructions on-hand for prospective buyers.

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## Director's Extracurricular Seminar: Wanda Corn

On March 20, 2012, Wanda Corn, Robert and Ruth Halpern Professor Emerita in Art History, Stanford University, delivered the lecture "Portraiture and the Making of Gertrude Stein."



Wanda Corn, Linda Nochlin



Wanda Corn lecturing



Wanda Corn, Edward Sullivan

## The Walter W.S. Cook Annual Lecture: A.A. Donohue

On November 17, 2011, A.A. Donohue, Department of Classical and Near Eastern Archaeology, Bryn Mawr College, delivered the lecture "Contradictions in Greek Naturalism."



Charles Little, Allan Rosenbaum



Gertje Utley, Anita Moskowitz, Beth Holman

# Festschriften in Honor of IFA Faculty Members

compiled by Rebecca Rushfield (IFA '80)

In 2012, the Duke House will celebrate its hundredth anniversary. This milestone must be commemorated with publications and exhibits both scholarly and entertaining. To prepare, the Alumni Association's Committee on the History of the Institute of Fine Arts will expand its activities in a number of ways. It will broaden the scope of its oral history project to include graduates and staff members together with faculty and it is seeking copies of archival material related to teaching at the Institute including faculty papers, course materials, and programs from special lectures and events. If you are aware of the location of such materials or have them in your possession, or, if you wish to be interviewed about your experiences at the IFA, please contact Rebecca Rushfield at wittert@juno.com or 718-575-2702.

Jonathan **ALEXANDER**: *Tributes to Jonathan J.G. Alexander: The Making and Meaning of Illuminated Medieval & Renaissance Manuscripts, Art & Architecture*, Susan L'Engle and Gerald B. Guest, eds., London: Harvey Miller, 2006.

Dieter **ARNOLD**: *Structure and Significance, Bau und Bedeutung, Gedanken sur altägyptischen Architektur (Festschrift für Dieter Arnold)*, P. Janosi, ed., Vienna: Osterreichische Akademie der Wissenschaften [*Denkschriften der Gesamtkademie* 33], 2005.

Jacob **BEAN**: *Essays in Memory of Jacob Bean (1923-1992)*, Linda Wolk-Simon and William M. Griswold, eds., with the assistance of Elizabeth K. Allen, *Master Drawings* Vol. 31, no. 4, 1993.

Peter **VON BLANCKENHAGEN**: *Studies in Classical Art and Archaeology: A tribute to Peter Heinrich Von Blanckenhagen*, Mary Moore and Gunter Kopcke, eds., Locust Valley, NY: J.J. Augustin, 1979.

Harry **BOBER**: *Essays in Honor of Harry Bober on the Occasion of the Twenty-Fifth Anniversary of the Founding of the International Center of Medieval Art*, Elizabeth Parker, ed., *Gesta* vol XX, no. 1, 1981.

Eve **BORSOOL**: *Studies in Art and History for Eve Borsook*, Ornella Francisci Osti, ed., Florence: Centro Di, 1999.

Bernard V. **BOTHMER**: *Artibus Aegypti: Studia in honorem Bernard V. Bothmer a collegis amicis discipulis conscripta*, Herman de Meulenaere and Luc Limme, eds., Brussels: Musées royaux d'art et d'histoire, 1983.

Dietrich **VON BOTHMER**: *Essays in Honor of Dietrich Von Bothmer*, A.J. Clark and J. Gaunt, eds. With B. Gilman, Amsterdam: Allard Pierson Series Vol. 14, 2002.

Jonathan **BROWN**: *Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown*, Sarah Schrieth, ed., London: Paul Holberton Publishing in association with the Center for Spain in America, 2010.

Hugo **BUCHTHAL**: *In Memorium Hugo Buchthal 1909-1996 and Amalia Serkin*

*Buchthal 1904-1996, Institute of Fine Arts, 22 May 1997*, New York: Institute of Fine Arts, 1997.

Walter **COOK**: *In Memory of Dr. Walter W.S. Cook, Tributes delivered at a gathering at the Institute of Fine Arts, New York University on Thursday, September 27, 1962*.

Spanish Medieval Art – Loan Exhibition in honor of Dr. Walter W. S. Cook, arranged by the Alumni Association Institute of Fine Arts held at the Cloisters from December 15, 1954 to January 30, 1955.

Colin T. **EISLER**: *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, John Garton and Diane Wolfhal, eds., Toronto: Centre for Reformation and Renaissance Studies, 2011.

Richard **ETTINGHAUSEN**: *Studies in Art and Literature of the Near East: Festschrift in honor of Richard Ettinghausen*, Peter J. Chelkowski, ed., Salt Lake City: Middle East Center, University of Utah/New York University Press, 1974.

Walter F. **FRIEDLAENDER**: *Festschrift Walter Friedlaender sum 90. Geburtstag*, Georg Kaufmann and Willibald Sauerlaender, eds., Berlin: De Gruyter, 1965.

*Essays in Honor of Walter Friedlaender*. New York: Institute of Fine Arts, New York University [*Marsyas, Studies in the History of Art* 2, supplement], 1965.

Donald **HANSEN**: *Leaving No Stones Unturned: Essays on the Ancient Near East and Egypt in Honor of Donald P. Hansen*, Erica Ehrenberg, ed., Winona Lake, IN: Eisenbrauns, 2002.

Evelyn B. **HARRISON**: *The Published Writings of Evelyn B. Harrison: A bibliography for her seventy-fifth birthday*, 5 June 1995, Jasper Gaunt, ed., Lawrenceville, NJ: American School of Classical Studies at Athens, 1995.

Egbert **HAVERKAMP-BEGEMANN**: *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday*, Anne-Marie S. Logan, ed., Doornspijk: Davaco, 1983.

- Ludwig Heinrich **HEYDENREICH**: *Studien zur toskanischen Kunst, Festschrift für Ludwig Heinrich Heydenreich zum 23 März 1963*, Ludwig H Heydenreich, Wolfgang Lotz and Lise Lotte Moller, eds., Munich: Prestel-Verlag, 1964.
- Henry-Russell **HITCHCOCK**: *An Exhibition in Honor of HENRY-RUSSELL HITCHCOCK, April 1968*, Texts by Phyllis Williams Lehmann, Mary Bartlett Cowdrey and Robert Rosenblum, Northampton: Smith College Museum of Art, 1968.  
*In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock*, Helen Searing, ed., Cambridge, MA: MIT Press in association with the Architectural History Foundation, 1982.
- Horst W. **JANSON**: *Art the Ape of Nature: Studies in Honor of H. W. Janson*, Moshe Barash and Lucy Freeman Sandler, eds., New York: Harry N. Abrams/Prentice Hall, 1981.
- Günter **KOPCKE**: *Amilia: The Quest for Excellence. Studies in Honor of Gunter Kopcke on the Occasion of His 75<sup>th</sup> Birthday*, R.B. Koehl, ed., Philadelphia: INSTAP Academic Press, 2010.
- Richard **KRAUTHEIMER**: *Pratum Romanum, Richard Krautheimer zum 100. Geburtstag*, Renate L. Colella and Meredith J. Gill, eds., Wiesbaden: L. Reichert, 1997.  
*In Memoriam Richard Krautheimer, relazioni della giornata di studi, Roma, 20 febbraio 1995, Palazzo dei Conservatori, Salla dell'Ercole*, Renate L. Colella and Meredith J. Gill, eds., Rome: Bibliotheca Hertziana, 1997.
- Irving **LAVIN**: *IL 60: Essays Honoring Irving Lavin on his Sixtieth Birthday*, Marilyn Aronberg Lavin, ed., New York: Italica Press, 1990.
- Karl **LEHMANN**: *Essays in memory of Karl Lehmann*, Lucy Freedman Sandler, ed., New York: Institute of Fine Arts, New York University [Marsyas, *Studies in the History of Art* 1, supplement], 1964.
- James **MCCREDIE**: *Samothracian Connections: Essays in Honor of James R. McCredie*, Olda Palagia and Bonna D. Wescoat, eds., Oxford/Oakville, CT: Oxbow Books, 2012.
- Thomas **MATHEWS**: *Festschrift, Anathemata Eortika: Studies in Honor of Thomas E. Mathews*, Mainz: Philipp von Zabern, 2010.
- Millard **MEISS**: *Studies in Late Medieval and Renaissance Painting in Honor of Millard Meiss*, Irving Lavin, ed., New York: New York University Press, 1977.  
*The Burlington Magazine* 117 no. 869, August 1975 [Special Issue Devoted to the Italian Trecento in Memory of Millard Meiss.]
- Ulrich **MIDDELDORF**: *Festschrift Ulrich Middeldorf*, Antje Kosegarten and Peter Tigle, eds., Berlin: Walter de Gruyter, 1968.
- Helmut **NICKEL**: *Essays in Honor of Helmut Nickel*, Metropolitan Museum of Art Journal, volume 24, 1989.
- Linda **NOCHLIN**: *Self and History: A Festschrift in Honor of Linda Nochlin*, Aruna D'Souza, ed., New York and London: Thames and Hudson, 2001.
- David **O'CONNOR**: *The Archaeology and Art of Ancient Egypt: Essays in Honor of David B. O'Connor*, Zahi Hawass and Janet Richards, eds., Cairo: The American University in Cairo Press; Cahier No. 36 edition, 2007.
- RICHARD **OFFNER**: *An exhibition of Italian panels & manuscripts from the thirteenth and fourteenth centuries in honor of Richard Offner, April 9 to June 6, 1965*, Hartford: Wadsworth Atheneum, 1965.  
*A discerning eye: essays on early Italian painting* (Part one: Essays on Offner), Andrew Ladis, ed., University Park: Pennsylvania State University Press, 1998.
- Erwin **PANOFSKY**: *De Artibus Opuscula XL: Essays in honor of Erwin Panofsky*, Millard Meiss, ed., New York: New York University Press, 1961 (2 vols.)  
 "Miscellanea Erwin Panofsky," *Bulletin des Musées Royaux des Beaux Arts de Belgique* (Bressels) 4, nos. 1-3, 1955.  
*Studien zu Kunst und Philosophie, Erwin Panofsky zum 70 geburstag dargebracht*, Emil Kieser and Egon Verheyen, eds., 1962 (2 vols., typescript).
- Edith **PORADA**: *Monsters and Demons in the Ancient and Mediaeval Worlds: Papers Presented in Honor of Edith Porada* (Volume 10 of Franklin Jasper Walls lectures), An E. Farkas, Prudence Oliver Harper, Evelyn Byrd Harrison, eds., P. von Zabern, 1987.
- Robert **ROSENBLUM**: *Open Eyes and Open Mind: The Art History of Robert Rosenblum: A Symposium in Honor of the 50<sup>th</sup> Anniversary of Robert Rosenblum's Ph.D. from the Institute of Fine Arts, New York University*, New York University, New York City, October 13-14, 2006.
- Patricia Lee **RUBIN**: "Una Insalaata di piu Erbe," *A Festschrift for Patricia Lee Rubin*, Jim Harris, Scott Nethersole and Per Rumberg, eds., The Courtauld Institute of Art, 2011.
- Alfred **SALMONY**: *Special Number Dedicated to the Memory of Alfred Salmony, Artibus Asiae* vol. 22, No ½, January 1959.
- Willibald **SAUERLAENDER**: *Gothic Art and Thought in the Late Medieval Period: Essays in Honor of Willibald Sauerlander*, Colum Hourihane, ed., (Index of Christian Art Occasional Papers 12), Index of Christian Art, Department of Art and Archaeology, Princeton University in Association with Penn State University Press, 2011.
- Eric Jan **SLUIJTER**: *Aemulatio: Imitation, emulation and invention in Netherlandish art from 1500 to 1800, Essays in Honor of Eric Jan Sluijter*, Anton W.A. Boschloo, ed., Zwolle: Waanders, 2011.
- Craig Hugh **SMYTH**: *Craig Hugh Smyth – In Memoriam*, Louis A. Waldman and Caroline Elam, eds., Florence: Leo S. Olschki, 2009.
- Alexander C. **SOPER**: *Professor Alexander C. Soper III: 85<sup>th</sup> Birthday Anniversary, Orientations*, Vol. 21, no. 1, January 1990.
- Priscilla **SOUCEK**: *Pearls from Water, Rubies from Stone: Studies in Islamic Art in Honor of Priscilla Soucek*, Linda Komaroff, ed., *Artibus Asiae* (special volumen) LXVI, no. 2, 2006.
- Charles **STERLING**: *Hommage à Charles Sterling: Des primitifs à Matisse, April-June 1992*, Nicole Reynaud, ed., Paris: Musee du Louvre [Les Dossiers du Département des Peintures 40], 1992.

# Getting Started The (Non) History of American Art at the Institute

by Wanda Corn (IFA '65)

When I entered the MA program at the Institute in the fall of 1963, I was interested in medieval art; I had studied English and French cathedral architecture as an undergraduate with Nicholas Pevsner in London and thought I would continue to work on religious architecture during the Middle Ages. When I left the IFA a decade later, it was with a doctorate in the field of modern art with special attention to the history of the United States. Since then, my scholarship, exhibitions, and most of my teaching have been dedicated to North American art. I am an “Americanist,” a term someone invented to identify scholars who work on pre-contemporary art of the United States.

In the 1960s, the foundations of the history of American art were being laid by a generation of young scholars who came out of Harvard and had written their dissertations on eighteenth- and nineteenth-century American painting and sculpture under the tutelage of Benjamin Rowland. Rowland was a scholar of Asian art and as something of a hobby gave courses on American art. His doctoral students went off to teach the history of American Art at Barnard/Columbia (Barbara Novak), Dartmouth (John Wilmerding), Delaware (William Homer), Yale (Jules Prown), and the City University of New York (William Gerds) but the Institute never hired any one of these Americanist pioneers. The prevailing view at the Institute was that American art before 1945 was provincial; it was better to study the European masters from whom American artists learned.

Students wanting to study American art in the 1960s had to self-tutor themselves through reading courses and independent study. I muddled through as did a few other Institute students at the time: Patricia Hills and Donald Keyes were part of my cohort, and David Sokol and Maribelle Mann were not far behind, all becoming recognized as curators, scholars, and teachers in American art. Personally, I depended a great deal on advice and counsel from Professor Robert Goldwater who himself had pioneered in opening up the field of “modern art” while in graduate school at Harvard studying under Richard Offner, a specialist in Florentine renaissance



Wanda Corn giving the 2012 IFA Director's Extracurricular Seminar, “Portraiture and the Making of Gertrude Stein”

painting. For his dissertation, Goldwater had written the first study of primitivism, analyzing the different ways modern artists like Paul Gauguin, Pablo Picasso, and Paul Klee appropriated and absorbed the aesthetics and mystique of African and Oceanic art. He was sympathetic to my wanting to write about pre-1945 American modernism, saying on a couple of occasions that if students could research secondary and tertiary Italian Renaissance artists, I could study the work of artists like John Sloan, Charles Sheeler and Charles Demuth. He also approved my plan to make nineteenth-century American literature my related minor and I took a sequence of courses from English Department faculty at Washington Square College; one of those professors sat on my orals committee. My major field of study was European and American art from 1780 to the present and Goldwater saw to it that I received a few questions during my orals about American art. I remember his showing a slide of an early John Singleton Copley portrait and asking me how one would know it was a work from the New World. In those days, the Americanness of American art was much debated and Goldwater was interested in the debate.

Peter Janson also helped me craft my program. I took at least one, maybe two, independent studies courses with him. Because Janson had written two essays on the American Regionalists, I naively thought he might be sympathetic to my writing a paper on Grant Wood, whom he knew from his first teaching position at the University of Iowa. To the

contrary, Janson was of the generation who felt Regionalism was anti-modernist, reactionary, and this country's version of Socialist Realism. He politely told me he thought there were more important artists for me to study. So I did not begin my own revisionist study of Grant Wood until *after* I had my Ph.D. in hand. With a touch of irony, I published my first essay on the artist in a Janson *Festschrift*.

There were others who helped along the way. I wrote my first paper and my MA thesis on American art under Colin Eisler who directed the Museum Certification Program in which I was also enrolled. We were required to write on some aspect of museology, and I wrote on the first collectors and exhibitions of American vernacular art, work that then was called American “primitive,” “folk” or “naïve” art. I came to that topic through a personal event. My parents had restored and furnished a 1832 Greek Revival Connecticut mansion and had come upon two “folk” portraits of a husband and wife that they hung in the formal rooms of the house. Visiting on a house tour, Reginald French, a romance language professor from Amherst, identified the two unsigned portraits as the work of Erastus Salisbury Field about whom almost nothing was known. French went on to pull together Field's life story and organize the first exhibition of his work at the Connecticut Historical Society. When I saw the exhibition, I was deeply impressed by the traditional skills of connoisseurship and stylistic analysis French had brought to his project. This was my first introduction to itinerant art in mid-nineteenth-century

# Getting Started Becoming a Latin Americanist at the IFA

by Ilona Katzew (IFA '00)

When I arrived in New York in the fall of 1990 I was literally dizzy with excitement. The city was filled with everything a young art historian could possibly dream about. With the Met right across the street, my visits were constant, and each one was filled with magical anticipation: I was fascinated by the Amasis painter vases in the Greek and Roman galleries, the Byzantine and Visigothic jewelry (back then I was partial to belt buckles!), the Parmigianinos in the European paintings galleries, and just about everything else. I had the same feeling of wondrous vertigo at the Institute when I first saw a pocket-sized book listing all the courses. I wanted to study everything, and luckily we were required to try out classes in many areas. I was especially inspired by the late Dietrich von Bothmer, who allowed his students to “play” with ancient shards in his office at the Met in an effort to teach us how to *look* (and I confess that I was one step away – well, maybe two – from making Greek art my major).

But having grown up in Mexico City and studied Latin American history and literature as an undergraduate, I was also starved for classes in an area that I hardly saw represented in the course booklet. My first year at the Institute coincided with a visiting professorship of Clara Bargellini, a specialist in colonial Mexican art from the Instituto de Investigaciones Estéticas (Universidad Nacional Autónoma de México). It was a golden opportunity to write my first paper on a strange series of paintings depicting racial mixing that I had just seen in a museum in Mexico City. Known as *casta* paintings, these eighteenth-century works were as much about art as history, and they were the ideal point of entry into a field that has since become my lifelong passion. Clara also pushed me to give a paper at a conference organized by the Instituto in Zacatecas (Mexico) in 1992, a conference which became a landmark in the field of Latin American art: that is where many of us met for the first time, new ideas were discussed, and lifelong friendships were forged. But aside from Clara’s class there was nothing. So I found myself attending Jonathan Brown’s and Robert Rosenblum’s lectures, and having long conversations with

Egbert Haverkamp-Begeman, to gain a better sense of larger artistic trends that I could connect back to my “crypto” interest in Spanish colonial art.

Things were slightly different when it came to Latin American modernism. Edward J. Sullivan, who taught downtown at the time,

occasionally offered courses in a field that he himself helped pioneer on this side of the border. He talked about the importance of traveling to Latin America and buying books, all the books that you could possibly get your hands on because, he would stress, they were not readily available in local libraries. And Linda Nochlin and Robert S. Lubar allowed me to use their seminars on impressionism/postimpressionism and Spanish modernism as platforms to explore the work of Latin American modernists. I wrote papers on the enigmatic Venezuelan artist Armando Reverón (I suppose he could be considered an “impressionist”), on exiled Spanish and European surrealists in Mexico, and Latin American nationalism. It soon became clear that, if I was going to make Latin American art an area of focus, it would be through the lens of modernism. So I took my orals in European and Latin American modernism and then wrote my dissertation on eighteenth-century *casta* painting. I found my way through archives in Mexico and Europe by talking primarily to historians, as they had more experience in the field and much sage advice to offer.

That was the best I could do to paste it all together at a time when there was no Latin American major at the IFA. The rest I did through the amazing resources in the city: going to galleries, connecting with colleagues from other institutions (Diana Fane, the curator of *Converging Cultures* at the Brooklyn Museum, was especially inspiring), the folks at the Hispanic Society of America, and meeting artists from all over



Ilona Katzew's exhibition *Contested Vision in the Spanish Colonial World* at LACMA November 6, 2011—January 29, 2012

Latin America and writing about their work. I also worked at the Americas Society, the only exhibition space in town that was constantly presenting Latin American exhibitions from ancient to contemporary. It was there that I was able to make my curatorial debut in 1996 – still as a graduate student – with my exhibition *New World Orders*. When Holland Cotter from the *New York Times* reviewed it, he was enthusiastic and used the word “offbeat” to describe it. I remember this well, because it was one of those “aha! moments” when I realized that a field that made perfect sense to me to study was largely on the edges of art history, and that pushing it to the center (calling more attention to it, really) would take some doing. But the art was great and deserved to be understood within the larger panorama of art history. Getting younger scholars interested in the field was one, and perhaps the most important, way to do this. Studying and actively publishing the material in mainstream publications was another. And building collections and planning exhibitions of “offbeat” and not so “offbeat” topics anymore (which I am fortunate to do at the Los Angeles County Museum of Art, where I am building the first collection of Spanish colonial art and enhancing the modern and contemporary holdings) was yet another critical avenue to making the art, and by extension the field, more widely visible and accessible. It is truly rewarding to see how the field has grown since those days at the IFA. But there’s still much, much more to be done, and that is truly the exciting part.

# Remembrance: A. Richard Turner

by John M. Hunisak (IFA '69)

I first met A. Richard Turner in the Oak Room of the Duke mansion, a full decade before he became director of the Institute of Fine Arts. At the time, he was chair of the Art Department at Middlebury College, searching for a junior colleague. On a Saturday morning, he had scheduled a half-hour interview that lasted for three. He invited me to Vermont, and after a weekend visit to Middlebury, offered me the job. My life changed, permanently and dramatically, as a result of meeting Dick Turner. Clearly, he was a man of action, who analyzed situations quickly and trusted his instincts. I very much wanted to work for him.

One needed no more than a few minutes in Dick's presence to realize that he was an extraordinary individual: fully in charge, supremely confident, and definitely larger than life. He had been born, raised, and educated on the east coast, earning his undergraduate and graduate degrees at Princeton. Academic and personal traits melded seamlessly. Infectious good humor radiated from him, and he was a man of many passions. Higher education, the history of art, and effective communication occupied his mental apex, but birding was up there, too. He kept binoculars and a camera very near to his desk at all times. Once, I remember the phone ringing and Dick abruptly ending a conversation and dashing from the building. A rare bird had been sighted not far from campus; Dick had no intention of missing that unique opportunity.

I know of no other mentorship that equaled his during my first year of teaching. By the time I arrived at Middlebury, he had become Dean of the Faculty, as well as chair of the Art Department, and the demands on his time were overwhelming. Nevertheless, he



Richard Turner, 1932-2011

attended every one of my lectures for the "introduction to art history" course, always discussing content and presentation afterward, often over a two-martini lunch. His generosity, both personal and professional, was incomparable.

Dick told me that he did not intend to stay very long at Middlebury, despite his obvious affection for the place. At that point in his career, always restless, he craved new challenges. Indeed, by the fall of 1975 he had left Middlebury to accept the presidency of Grinnell College in Iowa. By the fall of 1979 he was back on the east coast. For the next twenty-one years, he was a formidable presence at New York University, first as Director of the Institute of Fine Arts, then Dean of the Faculty of Arts and Science, and Director of New York University's Institute of the Humanities. After retiring in 2000, he and his wife Jane moved permanently to Cape May Court House, New Jersey, where they had maintained a home from the beginning of his association with NYU.

Dick's achievement as an administrator was so extraordinary that it tended to overshadow his academic stature, which was nevertheless remarkable. His obituaries have rightly stressed *Inventing Leonardo* (Alfred A. Knopf, 1993) as his most important work of scholarship. With exceptional skill and subtlety, he wove the intricate historical web of Leonardo's shifting and elusive reputation from the sixteenth to the twentieth centuries.

I was honored to collaborate with him and Glenn M. Andres on *The Art of Florence*, a two-volume, 1312-page behemoth with over eight hundred superlative illustrations in color and many more in black and white (Abbeville Press, 1988; English, Italian, French, and Japanese editions). Dick wrote all the essays on painting, covering the period 1300-1600. This kind of publication demands the retelling of oft-covered material, interspersed with interpretative and personal insights. Dick's writing is admirably, eminently clear and readable, but never predictable. He was an expert at conveying knowledgeable interpretation with mastery and elegance, plus clarity, originality, and perspicacity.

Dick was a brilliant administrator and scholar, remarkably consistent in his passions and priorities. He was an expert conversationalist, always animated and witty. He could instantly shift gears from intense seriousness in order to deliver an unexpected, mischievous *bon mot* that perfectly encapsulated a situation. He had a long-standing reputation as an inspired teacher, who filled lecture halls to capacity. I remember hearing students at Middlebury tease him about his initials, ART; Dick seemed to take special pleasure in the fact that his given name and chosen profession were so inextricably intertwined. As teacher and scholar, author and administrator, he served art with fullness, vitality, and unswerving commitment. We have lost a great man.

# Remembrance: Annette Kuhn



Annette Kuhn, 1945-2012

by Marie Tanner (IFA '76)

Annette Kuhn began studies at the Institute in the Fall of 1967. In 1968 she helped draft a slate for the Student Officers, which consisted of Chuck Little, Marie Tanner and herself. Among the accomplishments during her tenure was the creation of an Infant Academy,

in which students presented work in progress in the basement seminar room without any faculty members attending. For another conference she organized on Sex in Art – still a daring undertaking at the time – such luminaries as Joseph Campbell, Leo Steinberg and Richard Brilliant came to speak. After Richard Nixon invaded Cambodia in 1969, the National Guard shot students at Kent State, draft deferments for graduate students were revoked and protests were organized from Berkeley to Columbia, it became the task of these officers to present student demands to the Administration. After much to-do, the IFA was shut down and a banner hung from the second floor balcony of the Duke mansion that gave visible presence to our involvement.

Although Annette's field was Near Eastern, she contributed to Staale Sinding-Larsen's study of imagery at the Ducal Palace in Venice; and she appears as a co-author of his fundamental book, *Christ in the Council Hall*. Her interests extended to contemporary art, too. During her student years she wrote a column for children for the *Village Voice*. As

the *Sag Harbor Express* explained last spring, her "Parents Column...characteristically, less encouraged parents to parent than to take their children to the exciting and varied arts events the city offered." She continued with the *Voice* after she left the Institute, with a column called "Culture Shock" that focused on the latest things in the art world. One column from late October 1975 has lots about Jeffrey Deitch who was then an unassuming 23 years old curating his first show, "Lives," an independent effort at the Fine Arts Building in Tribeca. As the Executive Director of the New York City Art Commission in the 1970's and 1980's Annette supervised the review of permanent works of art, architecture and landscape architecture proposed on or over city-owned property, and the care of the city's extensive public art collections. Beyond these duties she was a supportive voice for New York City artists and a vocal advocate of the city program in which artists were offered the opportunity to rehabilitate and eventually own city-owned abandoned properties. From 1985-1987 Annette was the Director of the New York Studio School. We will miss her; she had a vibrant, inspiring personality.

## Getting Started The (Non) History of American Art at the Institute (Continued)

America and precipitated my desire to research artists born in this country. Colin Eisler was my advisor for a museum seminar paper and subsequently an MA thesis on *The Return of the Native: The Development of Interest in American Primitive Painting*.

I must also mention the inspirational presence in New York during the 1960s of Milton and Blanche Brown and Leo Steinberg, all of whom had done their graduate study at the Institute in earlier years. Milton had self-tutored himself in the history of American art, published major studies on American modernism and the Armory Show and set up a graduate program at CUNY with a major emphasis on American Art. His wife Blanche, a

classicist, taught at Washington Square College where she dedicated a course to the history of American art. I taught that course for her in 1966 when she was on sabbatical, and she and Milton became informal mentors and wonderful friends.

Leo Steinberg, then teaching at Hunter College, gave occasional public lectures in Manhattan and I, like other students, would travel to hear him, regardless of what he was talking about. One time, at the Metropolitan Museum, he brilliantly lectured on *The Crucifixion* by Thomas Eakins, an American master I knew by name but had never studied nor been taught. The reach of Steinberg's scholarship and his independent reading of

a painting by an artist that no one in the academy cared about at the time deeply impressed me and gave me further incentive to stay the course and do my bit to bring Steinbergian dignity and purpose to the study of American masters.

Today the Institute has an internationally recognized graduate program in Latin American art but still no fulltime faculty dedicated to historic art of the United States. Given that the Metropolitan Museum across the street has one of the greatest collections of American art in the world, I have long hoped that the Institute would commit to training the next generation of Americanists.

# The IFA Alumni Association awards for Summer 2011:

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**Pinar Gokpinar** - A doctoral candidate working with Priscilla Soucek and Finbarr Barry Flood on issues of the ways in which architectural and urban spaces were generated and understood through the lenses of socio-cultural research in Anatolia and Iran. In order to prepare for archival research, Ottoman Turkish and Persian languages are mandated. Award made for six weeks in Tehran to undertake intensive Persian classes at the Dehkhoda Institute.

**Lihong Liu** - Dissertation level doctoral student supervised by Jonathan Hay on a dissertation focusing on the late work of Wen Zhengming and its connections to the art community of the Lower Yangtze Delta Region in the mid-16th century in China. Award made to travel for nine weeks to Chicago, San Francisco, San Diego, Seattle and Honolulu to see original Wen artworks which are in US museums and collections but have not been published. Lihong carefully examined longscroll paintings and albums that can only be fully experienced in person.

**AnneMarie Perl** - Dissertation level doctoral student working with Linda Nochlin on a study of George Mathieu and Yves Klein, Cold War artist-showmen. Award made to travel to Paris to meet and interview George Mathieu, who has never been the subject of a dissertation, over a two week period and to obtain access to papers currently in his possession.

**Berit Potter** - Dissertation level doctoral candidate working with Thomas Crow and Edward Sullivan on the role of Grace McCann Morley, the founding director of the San Francisco Museum of Modern Art, in establishing early collections and exhibitions of modern Latin American art in the United States. Award made for three weeks of research at the archives of the Cincinnati Art Museum in Paris where Grace Morley began her career.

**Laura Leaper** - Dissertation level doctoral candidate working with Jonathan Brown on "Fray Deigo de Valades, Rhetorica Christiana: forming an image of New Spain." Award made to travel to the libraries of Tulane, Harvard and Yale Universities in order to examine various editions of Diego de Valades's *Rhetorica Christiana*, the subject of her dissertation.

**Deanna Sheward** - Dissertation level doctoral candidate working with Jean-Louis Cohen on the architecture of the American atomic defense program during World War II for her dissertation: "Building for the Bomb: Monumentality and the Manhattan Project." Award made for twelve weeks in College Park, Maryland, where she consulted the Manhattan Project archives, the Office for Scientific Research and Development Archives, the Army Corps of Engineer Archives, and the Leslie R. Groves papers.

# IFA students who have won outside fellowships for 2011-2012

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

## **Joseph Ackley**

Deutscher Akademischer Austausch Dienst (DAAD) Germany Research Fellowship; NYU Global Research Initiative Fellowship in Berlin

## **Jennifer Babcock**

Terrace Research Associate, Museum of Fine Arts Boston

## **Luis Castañeda**

Graduate Research Fellowship Humanities Initiative, NYU (Declined)

## **Liam Considine**

Sara Roby Fellow in Twentieth Century American Realism, Smithsonian American Art Museum

## **Grace Dingleline**

NYU Global Research Initiative Fellowship in London

## **Rachel Federman**

Library Research Grant The Getty Foundation

## **Kara Fiedorek**

Kosciuszko Foundation Scholarship

## **Ana Franco**

Pinta Travel Fellowship to Paris

## **Maryl Gensheimer**

Lemmermann Foundation Fellowship for Study in Rome

## **Galia Halpern**

Research Fellowship Max Planck Kunsthistorisches Institute in Florence; J.B.Harley Research Fellowship in the History of Cartography

## **Nicholas Herman**

Theodore Rousseau Fellowship, The Metropolitan Museum of Art

## **Amanda Herrin**

Samuel H. Kress Institutional Fellowship

## **Lauren Jacobi**

Morgan Library and Museum Drawing Institute Fellowship

## **Cindy Kang**

Theodore Rousseau Fellowship, The Metropolitan Museum of Art; Harriett A. Shaw Fellowship, Wellesley College; Bourse Chateaubriand Fellowship, The Embassy of France (Declined)

## **Rachel Kaplan**

Predocorral Summer Fellowship, Graduate School of Arts and Science, NYU

## **Lihong Liu**

Research Grant, The Metropolitan Center for Far Eastern Art Studies Hosami Museum, Kyoto

## **Caitlin McKenna**

Tuition Fellowship, Art, Space & Mobility in the Early Ages of Globalization Program, Max Planck Kunsthistorisches Institute in Florence

## **Sarah Montross**

Vassar Alumni Fellowship; National Gallery of Art Summer Internship

## **Lelia Packer**

Dean's Dissertation Fellowship, Graduate School of Arts and Science, NYU

## **Jeongho Park**

Theodore Rousseau Fellowship, The Metropolitan Museum of Art

## **Maggie Popkin**

Memoria Romana International Doctoral Fellowship, Max Planck Institute

## **Claire Rifelj**

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art

## **Francisco Rodriguez-Chaparro**

Fulbright Fellowship

## **Iraida Rodriguez-Negron**

The Meadows/Kress Prado Fellowship, Meadows Museum, SMU

## **Christina Rosenberger**

Sylvan C. and Pamela C. Coleman Memorial Fellowship, The Metropolitan Museum of Art

## **Ileana Selejan**

Dissertation Fellowship, Harry Ransom Center, University of Texas at Austin

## **Blanca Serrano**

La Caixa Foundation Fellowship

## **Sophie Scully**

Dedalus Foundation Fellowship for Conservation of Contemporary Art

## **Julia Sybalsky**

Conservation Fellowship American Museum of Natural History

## **Elizabeth Williams**

Stiftung Preussischer Kulturbesitz Scholarship, Staatliche Museen, Berlin; Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

## **Kathryn Wysocki**

Deutscher Akademischer Austausch Dienst (DAAD) Ethnographic Museum in Germany; PEOScholar Award; AAUW American Fellowship

## **Allison Young**

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

# Doctors of Philosophy conferred in 2011-2012

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**Qamar Adamjee**

“Strategies for Visual Narration in the Illustrated Chandayan Manuscripts”

Sponsor: Priscilla Soucek

**Guendalina Ajello**

“Afterlives: The Reuse, Adaptation and Transformation of Rome’s Ancient Theaters”

Sponsor: Marvin Trachtenberg

**Vanessa Davidson**

“Paulo Bruscky and Edgardo Antonio Vigo: Pioneers in Alternative Communication Networks, Conceptualism, and Performance (1960s-1980s)”

Sponsor: Edward Sullivan

**Isabel Fowlkes**

“The Cults of Syrian-Phoenician Gods in Rome: Archaeology, Topography, and Connections to the Roman East”

Sponsor: Clemente Marconi

**Casey Gardonio-Foate**

“Professional Women Artists of Iberia’s Golden Age: Careers in Context”

Sponsor: Jonathan Brown

**Sarah Graff**

“Humbaba/Huwawa”

Sponsor: Katherine Welch

**Karen Hung**

“Carved Elegance: Hans Thoman, German Renaissance Sculptor”

Sponsor: Colin Eisler

**Lauren Jacobi**

“The Topography of Money: The Architecture and Urbanism of Banks in Renaissance Italy”

Sponsor: Marvin Trachtenberg

**Danielle Johnson**

“Salvador Dalí and René Magritte, 1928-1938”

Sponsor: Robert Lubar

**Ronda Kasl**

“The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile”

Sponsor: Egbert Haverkamp-Begemann

**Yulin Lee**

“Strategies of Spatialization in the Contemporary Art Museum: An Exploratory Study of New Museums of Contemporary Art in Japan”

Sponsor: Jean-Louis Cohen

**Niria Leyva-Gutierrez**

“Painting Power: Images of Ecclesiastical Authority in Seventeenth-Century New Spain”

Sponsor: Jonathan Brown

**Sarah Madole**

“Innovation and Identity on Mythological Frieze Sarcophagi from Roman Asia Minor”

Sponsor: Katherine Welch

**Michele Matteini**

“Painting in the Age of Evidential Scholarship (Kaozheng): Luo Ping’s Late Years, ca. 1770-1799”

Sponsor: Jonathan Hay

**Heather McCarthy**

“Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women’s Tombs”

Sponsor: David O’Connor

**Adele Nelson**

“The Monumental and the Ephemeral:

The São Paulo Bienal and the Emergence of Abstraction in Brazil, 1946-1954”

Sponsor: Edward Sullivan

**Maggie Popkin**

“The Triumphal Route in Republican and Imperial Rome: Architecture, Experience, and Memory”

Sponsor: Katherine Welch

**Jennifer Udell**

“Times of Day and Times of Year on Athenian Vases”

Sponsor: Clemente Marconi

**Jessica Veith**

“Memorializing the Past: Jan de Bray and the Construction of Identity in Seventeenth-Century Haarlem”

Sponsor: Mariët Westermann

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## Conservation

### Kristi Dahm

MA and Conservation Certificate, 2002

**Mailing Address:** The Art Institute of Chicago  
Department of Prints and Drawings  
111 S. Michigan Avenue  
Chicago, IL 60303

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**Publications:** *John Marin's Watercolors: A Medium for Modernism*, Martha Tedeschi with Kristi Dahm, The Art Institute of Chicago, 2010.

**Lectures:** "Playing Around with Paint, John Marin's Evolving Watercolor Technique," The High Museum, Atlanta, 2011

**Honors & Awards:** *John Marin's Watercolors: A Medium for Modernism*, nominated, American Association of Museum Curators annual Award for Excellence

**Projects:** Scholarly Catalog of Picasso Paintings, Sculpture and Drawings at the Art Institute of Chicago

### Eric Gordon

MA and Conservation Certificate 1980

**Mailing Address:** 600 North Charles St.,  
Baltimore, MD 21201

**Email Address:** egordon@thewalters.org

**Latest Position:** Head of Painting Conservation,  
The Walters Art Museum

**Publications:** *New Eyes on America: the Genius of Richard Caton Woodville*, "Painting America" - chapter on the development of Woodville's painting technique and technical entries, forthcoming 2013.

**Lectures & Presentations:** "The Elusive Richard Caton Woodville: Painting America," University of Delaware, Winterthur.

**Honors & Awards:** Craig Hugh Smyth Fellowship, I Tatti, Harvard University, Florence, 2012

**Future Projects:** researching the Walters Art Museum's *The Ideal City* panel painting

### Jennifer Perry

MA and Conservation Certificate 1993

**Mailing Address:** Department of Asian Art  
The Metropolitan Museum of Art  
1000 Fifth Ave., New York, NY 10028

**Email Address:** Jennifer.Perry@metmuseum.org

**Latest Position:** Conservator, Department of Asian Art

**Lectures & Presentations:** 'It's More Than a Picture: The Structure of a Japanese Painting,' symposium, 'The Art of Ito Jakuchu,' National Gallery of Art Center for Advanced Study in the Visual Arts and The Freer Gallery of Art and Arthur M. Sackler Gallery Smithsonian Institution, 2012.

### Rebecca Anne Rushfield

MA and Conservation Certificate, 1980

**Mailing Address:** 66-10 149th Street, #4C,  
Flushing NY 11367

**Email Address:** wittert@juno.com

**Publications:** Editor, *Conservation of Easel Paintings: Principles and Practice*,

a 79-author guide to the history, philosophy and methods of treatment of easel paintings, Butterworth-Heinemann, forthcoming Autumn 2012

### Paul Schwartzbaum

MA and Conservation Certificate, 1972

**Mailing Address:** Peggy Guggenheim Collection,  
Palazzo Vernier dei Leoni, Dorsoduro 701 Venice Italy

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**Latest Position:** Chief Conservator Peggy

Guggenheim Collection

Senior Technical Advisor/ Conservator for Museum Construction and Overseas Exhibitions, Solomon R. Guggenheim Foundation

**Honors & Awards:** Awarded Doctor Honoris Causa, the University of Art and Design Cluj-Napoca, Romania in recognition of a career in conservation, 2011.

**Future Projects:** Retirement November 2012

### Will Shank

MA 1981, Conservation Certificate 1982

**Mailing Address:** Calle Ample 17 - 19  
Principal 2

08002 Barcelona, Spain

**Email Address:** willshank@earthlink.net

**Website:** www.willshank.net

**Latest Position:** Freelance conservator and curator

**Publications:** Co-Author, with Antonio Rava et al. "Keith Haring in Pisa: Cleaning and Protection of an Acrylic Outdoor Painting," postprints from the symposium "Conservation of Colour in 20th-Century Architecture," Lugano, Switzerland, 2012; "It's time to compromise over Haring's mural," *The Art Newspaper*, February 2012; "Recognizing and Protecting America's Public Murals," *Journal of the National Trust for Historic Preservation*, 2011.

**Lectures:** Co-Organizer of the international conference, "Modern and Contemporary Mural Paintings: Technique, Value and Conservation," MCMP-2012, Universidad Politécnica de Valencia, Spain, 2012; Speaker, "Una introducción a la preservación de murales contemporáneos," Facultad de Bellas Artes masters' program of the Universidad de Barcelona, Spain, 2012; Speaker, "An Introduction to the Conservation of Contemporary Murals," Cologne Institute for Conservation Sciences (CICS), Cologne University of Applied Sciences, Cologne, Germany, 2011; Speaker, "Rescuing Keith Haring's 'Tuttomondo,'" Villa La Pietra, Florence, Italy, 2011; Speaker, "Caring for Contemporary Murals," a presentation to mural conservators of Denmark, Royal Danish Academy of Fine Arts, Copenhagen, Denmark, 2011; Speaker, "American Communities and their Murals," the national meeting of the National Trust for Historic Preservation, Austin, Texas, USA, 2010.

### Joyce Hill Stoner

MA1970, Certificate in Conservation 1973

**Mailing Address:**

5105 Kennett Pike,  
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**Latest Position:**

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

**Publications:** *Conservation of Easel Paintings*, Taylor and Francis, eds. Joyce Hill Stoner and Rebecca Rushfield, forthcoming 2012

**Lectures & Presentations:** Passing the Brush: Three Generations of Wyeth Painters, Bismarck Foundation, Paris; Andrew Wyeth: The Messages of the Medium, Wadsworth Atheneum

**Honors & Awards:** 2011 College Art Association and Heritage Preservation Award for Distinction in Scholarship and Conservation; American Institute for Conservation for outstanding contributions to the field of paintings conservation.

**Future Projects:** *Wyeth Vertigo*, exhibition, Shelburne Museum, 2013

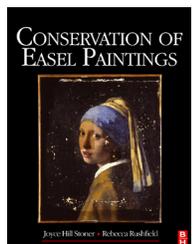
### Lindsey Tyne

MA and Conservation Certificate 2010

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**Latest Position:** Assistant Paper Conservator,  
Thaw Conservation Center, The Morgan Library & Museum



## Asian Art

### Rosina Buckland

PhD 2008

**Mailing Address:** 128/7 Viewforth, Edinburgh EH10 4LN, United Kingdom

**Email Address:** rosina.buckland@gmail.com

**Latest Position:** Senior Curator (Japan), National Museum of Scotland

**Publications:** "Painting Nature for the Nation: Taki Katei and the Challenge to Sinophile Culture in Meiji Japan," forthcoming, Brill; "The fate of shunga in the Meiji era," Japan Review, forthcoming

**Future Projects:** Special exhibition of Japanese woodblock prints from the National Museum of Scotland

### Patricia Eichenbaum Karetzky

PhD 1979

**Mailing Address:** 150 East 69th St # 10N New York NY 10021

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

**Website:** www.karetzky.com

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

**Publications:** "Xu Yong's This Face" *Yishu*, 2011; "Bomu: Don't Fence Me In" *Yishu*, 2011; "Zhang O's Recent Work" *Yishu*, 2011; "Gao Yuan's 'Precious Little Angel'" *n.paradoxa*, Jan 2011.

**Exhibitions:** "Contemporary Chinese Christian Art" Woods Studio, Bard College Annandale on the Hudson, 2011.

**Lectures & Presentations:** "The Image of the Winged Celestial and Its Travels Along the Silk Road -- Buddhism on the Silk Road II", XVth Congress of the International Association of Buddhist Studies, Dharma Drum Buddhist College, Jinshan, Taiwan, 2011; "Contemporary Female Artists Whose Art Employs Themes Related to Daoism," 7th International Conference on Daoist Studies, Nanyue Changsha, 2011.

### Ann Wood Norton

MA 1964, PhD 1981

**Mailing Address:** 4 Kenilworth Way, Pawtucket, RI 02860

**Email Address:** anorton@providence.edu

**Latest Position:** Professor of Humanities in Art History, Providence College/Jungian Psychoanalyst in private practice

**Publications:** "The Spirit of Afghanistan: Tradition and Renewal through the Arts" in Education About Asia, Association for Asian Studies

**Exhibitions:** "Mongol Visions: Winged Horses and Shamanic Skies: Contemporary Masters from the Land of Chinggis Khaan," New York, Tibet House.

**Lectures & Presentations:** "The Sun, The Horse, Mongolian Shamanism and Modern Psychoanalysis," Copenhagen

**Future Projects:** *Art After War and Cultural Trauma: Cambodia, Afghanistan, Tibet and Outer Mongolia*

### Stephanie Stokes

MA 1980

**Mailing Address:**

470 Park Avenue, Apartment 11C, New York, NY 10022

**Email Address:**

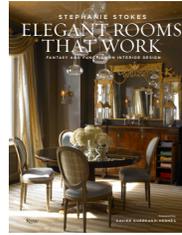
stephaniestokes@aol.com, stephanie@stephaniestokesinc.com

**Latest Position:** President, Stephanie Stokes Inc., Interior Design

**Publications:** *Elegant Rooms that Work: Fantasy & Function in Interior Design*, Rizzoli, forthcoming 2013.

**Honors and awards:** Has published in more than 50 magazines, including *Architecture Digest* and *Traditional Home*; and appeared on television shows, including HGTV with Chris Madden. Named by *House Beautiful* to their list of the Top 100 Designers several times and received HB's "Kitchen of the Month" award, 2008.

**Future projects:** Book tour; additional projects in New York City, Washington, DC, and Annapolis.



## Islamic Art

### Sussan Babaie

PhD 1994

**Mailing Address:**

Elisabethstrasse 44, 80796 Munich, Germany

**Email Address:**

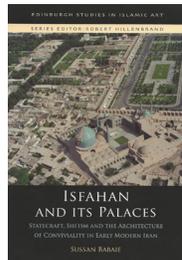
sbabaie@mac.com

**Latest Position:**

Visiting Professor, Institute for Art History, Ludwig-Maximilian University, Munich, 2010-2012

Lecturer in Asian arts, The Courtauld Institute of Art, London, appointment starts Autumn 2013

**Publications:** *Isfahan and its Palaces: Statecraft, Shi'ism and the Architecture of Conviviality in Early Modern Iran*, Edinburgh: University of Edinburgh Press, 2008; *Slaves of the Shah: New Elites of Safavid Iran*, co-editor and co-author, London, I.B. Tauris, 2004; *Persian Drawings in the Metropolitan Museum of Art*, with Marie Lukens Swietochowski, New York, Metropolitan Museum of Art, 1989; "Frontiers of visual taboo: painted 'indécencies' in Isfahan" in *Images of Desire: On the Erotic and the Sensual in Islamic Art*, edited by Francesca Leoni and Mika Natif, Ashgate, 2012; "The Islamic Palace," in *Treasures of the Aga Khan Museum: architecture in Islamic arts*, 2012; "Qavam al-Din Shirazi," *The Great Builders*, edited by Kenneth Powell, Thames and Hudson, 2011; "Voices of Authority: Locating the 'modern' in 'Islamic' Arts," *Getty Research Journal*, 2011; "The Chihil Sutun,"



*Encyclopaedia of Islam*, 2011; "The Safavid Empire of Persia: 'The Padshah of the Inhabited Quarter of the Globe,' in *The Great Empires of Asia*, edited by Jim Masselos, The University of California Press, 2010; "Thoughts of a Painting; Reza Derakhshani in Retrospective View," in *Reza Derakhshani: Selected Works*, Geneva: Patrick Cramer Publisher, 2010; "Visual Vestiges of Travel: Persian Windows on European Weaknesses," *Journal of Early Modern History*, 2009; "Isfahan xi. Monuments." *Encyclopaedia Iranica*, 2007; "The Ali Qapu Palace." *Encyclopaedia of Islam*, 2007; "In the Eye of the Storm: Visualizing the Qajar Axis of Kingship," in L. Komaroff, ed., *Pearls from Water, Rubies from Stone. Studies in Islamic Art in Honor of Priscilla Soucek, Artibus Asiae* (2006).

**Lectures:** "Urban baroque and European town views of Isfahan and Istanbul," at the Biennial Conference of the International Society of Iranian Studies, Istanbul. 2012; "Nadir Shah's Delhi Loot and the Eighteenth-century Exotics of Empire," Bard Graduate Center in Decorative Arts, New York, 2012; "On orientalism," keynote speech, symposium *Orient and Okcident im Licht des Anderen*, Flaubert-Zentrum, Ludwig-Maximilian University, Munich, 2011; "Echoes of Isfahan in Aleppo; Transculturation and Mercantile Houses in the 17<sup>th</sup>-century," *7th European Conference of Iranian Studies*, Cracow, Poland, 2011; "(Con) Figuring Sociability: The European Body in Persian Painting (17th c)," conference *Corpus fictum: Soziale Imaginationen des Körpers in der Bildfigur der Frühen Neuzeit*, Ludwig-Maximilian University, Munich, 2011; "The Aleppo Zimmer (Berlin) and Other Lonely Places; Transcultural Networks and Mercantile Houses in 17<sup>th</sup>-century Persia and Syria," Museum of Islamic Art, Pergamonmuseum, Berlin, 2011; "The Problem of History in Contemporary Arts from the Middle East," conference *Crossing Cultural Spaces: Islam and the West in the Arts and Sciences*, University of Minnesota, Minneapolis, MN, 2011; "Urban Dramas, Daily Lives: 17<sup>th</sup>-century Isfahan and Istanbul," symposium "El poder de la imagen: retratos de la ciudad barroca," Universidad Internacional Menéndez-Pelayo (UIIMP) and la *Escuela de Barroco Fundación Focus-Abengoa*, Seville, Spain, 2010; "The Aesthetics of Xenophilia; Debating Spirituality and Islam in Contemporary Arts," in *The Other in Near Eastern and Jewish Studies*, Interdisciplinary Symposium of the Allianz Visiting Professors and their Munich Colleagues, Munich, Germany, 2010; "Curators of Ideas: Urban Interventions and the Pursuit of Novelty," Deutsche Orientalisten Conference, Marburg, Germany, 2010; "Problems of History in Contemporary Arts from the Middle East," The Townhouse Gallery, Cairo, Egypt, 2010; "Houses and Mercantile Networks: From Isfahan to Cairo and Aleppo," Supreme Council of Antiquities, Cairo, Egypt, 2010; "Signs of Architectural Personhood in 15<sup>th</sup>-century Persianate World,"

at the Renaissance Society of America Annual Conference, Venice, Italy, 2010; “Where is the Modern in Post-Modern?” and other problems in contemporary arts from the Middle East,” Invited lecture, American University in Beirut, Lebanon, 2010; “Anxious Historiographies of ‘Islamic’ Art,” Getty Research Institute, Los Angeles, CA, 2009

**Honors & Awards:** Winner of the 2009 Middle East Studies Association, Houshang Pourshariati Iranian Studies Book Award for *Isfahan and its Palaces: Statecraft, Shi'ism and the Architecture of Conviviality in Early Modern Iran*; National Endowment for the Humanities Fellowship for book project “Architectural Cosmopolitanism in the Middle East: Houses of 17<sup>th</sup>-Century Aleppo and Isfahan,” 2012-2013; Tom and Patricia Kennedy Residential Fellowship, School of Art and Art History, University of South Florida, Tampa, Florida, 2011; Fulbright Regional Researcher-Scholar Grant, for Egypt and Syria, 2009-2010; Getty Research Institute, Visiting Scholar, Los Angeles, 2008-2009; Soudavar Foundation book subvention grant (for *Isfahan and its Palaces*), Geneva, London and New York, 2007; Office of the Vice President for Research, book subvention grant (for *Slaves of the Shah*), University of Michigan, 2003

**Future projects:** *Persian kingship and architecture: Strategies of power in Iran from the Achaemenids to the Pahlavis*, co-editor (manuscript under contract); *Architectural Mnemonics of the Metropole in the Middle East: Houses of 17<sup>th</sup>-century Aleppo and Isfahan* (book manuscript in preparation); *Tehran*, in series *Cities in World History*, Polity Books (commissioned manuscript).

#### **Carol Bier**

MA 1977

**Mailing Address:** 1608 McGee Avenue, Berkeley, CA 94703

**Email Address:** bier.carol@gmail.com

**Latest Position:** Visiting Scholar, Center for Islamic Studies/Graduate Theological Union, Berkeley, CA; Research Associate, The Textile Museum, Washington, DC

**Publications:** 2012: “The Decagonal Tomb Tower at Maragha and Its Architectural Context: Lines of Mathematical Thought,” *Nexus Network Journal: Architecture and Mathematics*, Torino, Italy; 2011: “Taking Sides, but Who’s Counting? The Decagonal Tomb Tower at Maragha,” *Bridges Coimbra: Mathematics, Music, Art, Architecture, Culture*, ed. R. Sarhangi and C. Sequin; 2011: “From Grid to Projected Grid: Oriental Carpets and the Development of Linear Perspective,” *Textile Society of America 2010 Proceedings*, Lincoln, NE; 2010: “CarpetMath: Exploring Mathematical Aspects of Turkmen Carpets,” *Journal of Mathematics and the Arts*, London.

**Lectures & Presentations:** “Qur’an, *Amthal*, and Geometry on the Iranian Plateau in the 11<sup>th</sup> and 12<sup>th</sup> Centuries,” University of California, 2012;

“Reframing Islamic Art for the 21st Century,” Berkeley CA, 2011; “Mongols, Mongolia, and Islamic Art,” San Jose State University, San Jose, CA, 2011; “Taq-i Bostan and the Question of Sasanian Textiles/Sasanian Textiles and the Question of Taq-i Bostan” (with Johanna Movassat), San Jose State University, San Jose, 2009; “The Formation and Transformation of Islamic Art in Afghanistan,” Asian Art Museum, San Francisco, 2009

#### **Olga Bush**

PhD 2006

**Mailing Address:** 151 College Ave. Apt. 2 Poughkeepsie, NY 12603

**Email Address:** olbush@vassar.edu

**Latest Position:** Visiting Scholar, Kunsthistorisches Institut-Max-Planck-Institute, Florence, 2011.

**Publications:** “The Art of Spain, North Africa, and the Western Mediterranean” and multiple catalog entries, Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art, New Haven and London: Yale University Press, 2011; “Designs Always Polychromed or Gilded: The Aesthetics of Color in the Alhambra,” And Diverse Are Their Hues: Color in Islamic Art and Culture, Proceedings of the 3<sup>rd</sup> Biennial Hamad bin Khalifa Symposium on Islamic Art, Cordoba, Spain, New Haven and London, Yale University Press, 2011.

#### **Lectures and Presentations at Conferences:**

“Iberian Islamic Architecture: From Medieval al-Andalus to Contemporary Andalusia,” Shangri La, The Doris Duke Foundation, Honolulu, Hawai’i, 2011; “Twentieth-Century Architecture in Spain: National Identity and the Legacy of the Muslim Past,” Pennsylvania State University, New Kensington, 2011; “Prosopopeia: The Gift of Tongues, The Tongues of Gifts,” International symposium in connection with the exhibition Gifts of the Sultan: The Arts of Giving at the Islamic Courts, Los Angeles County Museum of Art, 2011; “Islamic Art Objects: Recovering Women’s Voices,” School of Architecture and the Department of Landscape Architecture, University of Illinois, Urbana-Champaign, 2012; “What Gifts Have to Say: Islamic Luxury Objects in the Mediterranean Context,” Kunsthistorisches Institut-Max-Planck-Institut, 2012; “Dining at Shangri La: Creation of Architectural Interiors and Collecting Islamic Art in America in the 1930-1960’s,” Kunsthistorisches Institut-Max-Planck-Institut, 2012.

**Honors and Awards:** Scholar-in-Residence, Shangri La, The Doris Duke Foundation, Honolulu, Hawai’i, 2011.

**Future Projects:** Monograph in progress on the Alhambra; essay on Spanish photojournalism on contemporary life in North Africa.

## **Ancient Near Eastern, Greek & Roman Art**

#### **Beryl Barr-Sharrar**

MA 1972, PhD 1980

**Mailing Address:** 311 East 72<sup>nd</sup> Street / 14B, New York, New York 10021

**Email Address:** bbsharrar@aol.com or beryl.barr.sharrar@nyu.edu

**Latest Position:** Adjunct Professor of Fine Arts, Institute of Fine Arts, NYU

**Publications:** “New Perspectives on the Workshop of the Derveni Krater,” in *Sailing to Classical Greece. Papers on Greek Art, Archaeology and Epigraphy* edited by Petros Themelis, Oxford & Oakville: Oxbow, 2011; “The Derveni Krater,” entry in *The Oxford Encyclopedia of Ancient Greece and Rome*, OUP, 2009; “A Plakettenvase from Ancient Messene,” in *KEPMATIA ΦΙΛΙΑΣ. Essays in Honor of Ioannis Touratsoglou*, Athens, 2009.

**Lectures & Presentations:** “Approaches to Hellenistic Metalwork,” *Greek and Roman Bronzes from the Mediterranean, XVIIth International Bronze Congress*, Izmir, Turkey, 2011; “A New Proposal for the Restoration of the Dresden Marble Maenad,” *Skopas in Paros. Third International Conference on the Archaeology of Paros and the Cyclades*, 2010; “The Eschatological Iconography of the Derveni Krater,” in *Bronze grecs et romains, recherches récentes. Colloque en hommage à Claude Rolley, l’Institut National d’Histoire de l’Art*, Paris, 2009.

**Lecture:** “Observations on the Dresden Maenad,” Scuola Normale, Pisa, 2011; “Some Observations on Copies in the Late Roman Republican Period,” Columbia University, 2010.

**Projects:** Invited editor, a book on Greek and Roman luxury arts; a book tentatively entitled “Shapes of Hellenistic Luxury. Symposium Ware in Gold, Silver and Bronze from Philip II of Macedon to the End of the Roman Republic.”

#### **Robert Steven Bianchi**

MA 1969

**Mailing Address:** 2034 Barracuda Court Holiday, Florida 34691

**E-mail Address:** thedrbob@verizon.net

**Latest position:** Conservateur en chef, Fondation Gandur pour l’Art/Geneve

**Lectures & Presentations:** International Symposium 2012: “Quelques aspects de la production artistique de l’Egypte tardive (1069-30 avant notre ère), Paris, Institut de France, “The Nature of Pharaonic Art in the Ptolemaic Period: The so-called Mixed Style and Regionalism Revisited”

# ALUMNI UPDATES CONTINUED

## Ancient Near Eastern, Greek & Roman Art

### Andrew J. Clark

MA 1973, PhD 1992

**Mailing Address:** 5063 Gloria Ave., Encino CA 91436

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

**Latest Position:** Independent Scholar

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

### Thomas F. Mathews

MA 1962

**Email Address:** tfm1@nyu.edu

**Latest Position:** John Langeloth Loeb Professor of the History of Art, emeritus, IFA, NYU; Distinguished Visiting Professor, Center for Medieval and Renaissance Studies, UCLA, Spring 2012

**Lectures & Presentations:** "Religious Syncretism in Roman-period Egypt," Center for the Study of Religion, UCLA; "The Christian Cult of Images and the Ancient Votive Tradition," CMRS, UCLA; "Armenian Art on the International Stage," Graduate Seminar in Armenian Studies, UCLA; "The Via Sacra in Constantinople," Art Department, UCLA; "The Secret of the Gospel of King Gagik of Kars," Friends of Armenian Languages and Culture, UCLA; "New Faces from Egypt," The J. Paul Getty Museum, the Getty Villa; Lecture at the IFA, NYU, "The Portrait of Septimius Severus in Berlin."

### Eleni Vassilika

MA 1982, PhD 1989

**Mailing Address:**

Museo Egizio di Torino, Via Accademia delle Scienze 6, 10123 Torino, Italy

**E-mail Address:**

eleni.vassilika@museoegizio.it

**Latest Position:** Director, Museo Egizio di Torino

(Fondazione Museo delle Antichità Egizie di Torino), since 2005.

**Publications:** *Superguida dell'Antico Egitto*, Florence, Scala Group, forthcoming 2012 (for young visitors); *The Tomb of Kha*, Florence, Scala Group, 2010 (also available in Italian and French); *Masterpieces of the Museo Egizio in Turin*, Florence: Scala Group, 2009 (also available in Italian and French).

**Lectures:** "Egypt's Glory in Italy: The Museo Egizio di Torino" MMA, NY 2012

**Projects:** exhibition, "Ägyptens Schätze entdecken: Meisterwerke aus dem Ägyptischen Museum Turin," Speyer, Germany, 2011-2012

### Stefanie Weisman

MA 2009

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

**Publications:** " Militarism in the Wall Paintings of the Dura-Europos Synagogue: A New Perspective

on Jewish Life on the Roman Frontier," in *Shofar: An Interdisciplinary Journal of Jewish Studies*, Spring 2012

## Early Christian and Medieval Art

### Jennifer Ball

PhD 2001

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

**Email Address:** jennball@mac.com

**Latest Position:** Associate Professor, Brooklyn College and The Graduate Center, City University of NY

**Publications:** Contributor, *Byzantium and Islam: Age of Transition*. Helen C. Evans, ed. with Brandie Ratliffe, NY, Metropolitan Museum of Art, 2012.

### Stephen Lamia

MA 1973

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

**Email Address:** LamiaS@dowling.edu

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

**Lectures & Presentations:** "Nostalgia, Memory and *loca sancta*: Romanesque Monuments as Macroscopic Pilgrimage Souvenirs," University of Stirling, Scotland

### Areli Marina

PhD 2004

**Email Address:**

arelimarina@gmail.com

**Latest Position:**

Assistant Professor, University of Illinois, Urbana-Champaign

**Publications:** *The Italian*

*Piazza Transformed: Parma in the Communal Age*, University Park, PA: Pennsylvania State University Press, 2012; "From the Myth to the Margins: The Patriarch's Piazza at San Pietro di Castello in Venice," *Renaissance Quarterly*, 2011.

**Lectures:** "The Construction of Courtliness in Italy 1200 to 1400," Renaissance Society of America annual conference, Washington DC, 2012; "The Lombard Revival of Matteo il Magno Visconti," at "The Material Culture of the Italian Signori, 1200-1600" symposium, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, Florence, 2011.

**Honors & Awards:** Villa I Tatti Fellowship, Harvard University Center for Italian Renaissance Studies, 2010-2011; Graham Foundation for Advanced Study in the Fine Arts, Production and Presentation Grant, 2011.

**Projects:** *Sanctified in Water, Sealed in Stone: The Italian Baptistry 1000-1500*,

a book-length cultural history of the the freestanding baptismal building in Italy; A study of the spatiovisual culture of sovereignty in medieval north Italy, centered around the patronage of Matteo Visconti; Edited journal issue for *I Tatti Studies* on the material culture of Italian lordship, 1200-1600.

### James Morganstern

MA 1964

**Mailing Address:** Department of History of Art, Ohio State University, 215 Pomerene Hall, 1760 Neil Ave., Columbus, Ohio 43210

**Email Address:** morganstern.1@osu.edu

**Latest Position:** Professor emeritus, Ohio State University; consultant, Art graphique et patrimoine; member of scientific committee for Abbey of Jumièges, Département de Seine-Maritime

**Publications:** "Deux réemplois à l'église Notre-Dame de Jumièges. L'usage de la bretture et de la gradine à l'époque préromane", in Yves Gallet, ed., *Ex quadris lapidibus. La pierre et sa mise en œuvre dans l'art médiéval*, Mélanges d'Histoire de l'art offerts à Eliane Vergnolle, Turnhout, 2012

**Honors & Awards:** Franklin Research Grant, American Philosophical Society

**Projects:** monographs on Notre-Dame and Saint-Pierre at Jumièges

### Doralynn Pines

M.A. 1972, Certificate in Museum Training, 1972 (Ph.D. Columbia University, 1985)

**Mailing Address:** 395 Riverside Drive, New York, NY 10025

**Email Address:** doralynn.pines@gmail.com

**Latest Position:** Metropolitan Museum of Art, Associate Director for Administration, retired 2009.

Currently independent scholar and consultant  
**Honors & Awards:** Elected to the Board of the College Art Association, 2012.

### Mary Schaefer

MA 1962

Ph.D. Liturgical Studies, University of Notre Dame

**Mailing Address:** 3-5419 Portland Place Halifax, Nova Scotia Canada B3K 1A2

**Email Address:** trinitas@istar.ca

**Latest Position:** professor (retired), Atlantic School of Theology

**Future Projects:** *Women in Pastoral Office: The Story of Santa Prassede, Rome*, being readied for publication by Oxford University Press.

### Stephen Karl Scher

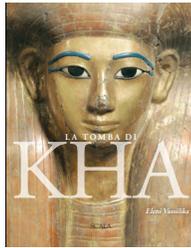
MA 1961

**Mailing Address:** 1185 Park Avenue, apt. 9-B, New York, NY 10028-1311

**Email Address:** skscher56@aya.yale.edu

**Latest Position:** retired; independent scholar

**Publications:** catalogue entries for exhibition, "The Portrait in Fifteenth Century Italy From Donatello



to Bellini, 2011; book review; Graham Pollard, *Renaissance Medals*, The National Gallery of Art, Washington D.C., in *The Medal*, 2009

**Lectures & Presentations:** “The Portrait Medal and Its Place in Italian Renaissance Culture,” seminar, The Frick Collection, 2012; “Art Collecting in the Italian Renaissance: Rome, Florence, Mantua,” 2011; “Art Collecting in the Italian Renaissance,” The Arts Arena of the American University in Paris, 2010

**Future Projects:** Entries for Volume III, *A Census of Gothic Sculpture in America*, The International Center of Medieval Art, The Cloisters; Entry on the bronze angel by Jehan Barbet at The Frick Collection for the catalogue of exhibition, Bard Graduate Center of the collection of Georges Hoentschel, 2013; Article on the bronze angel by Jehan Barbet in the Frick Collection Members Bulletin, 2012

#### Tiffany Sprague

MA 2001

**Email Address:** tiffany.sprague@yale.edu

#### Latest Position:

Director of Publications and Editorial Services, Yale University Art Gallery

**Publications:** *A Modern World:*

*American Design from the Yale University Art Gallery, 1920–1950*, editor; *Get There First, Decide Promptly: The Richard Brown Baker Collection of Postwar Art*, editor; *Lee Freidlander, In the Picture: Self-Portraits, 1958–2011*, editor

**Projects:** Francesco Vanni: Art in Late Renaissance Siena, editor

#### Bill Travis

MA 1981, PhD 1994

**E-mail Address:** wjtravis@yahoo.com

**Publications:** recently launched an art blog featuring the work of living artists talking about their work. It is a curated site:

www.artsmartsblog.com.

#### William D. Wixom

MA 1963

**Mailing Address:** 3 Strawberry Hill Rd, Pawling, NY 12564

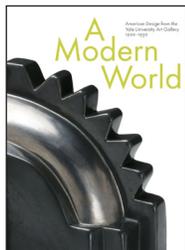
**E-mail Address:** wdwxm@comcast.net

**Latest Position:** Michel David-Weill Chairman, Dept. of Medieval Art and The Cloisters, Metropolitan Museum of Art (retired)

**Publications:** Medieval Art, *The Ronald S. Lauder Collection, Selection . . .*, exh. cat., New York, Neue Galerie, 2011.

**Lectures:** Collecting Medieval Art in the Late 20th Century: the Ronald S. Lauder Collection, Neue Galerie, New York, 2011

**Honors & Awards:** Curator Emeritus, Medieval Art and The Cloisters, Metropolitan Museum of Art



## Renaissance to 18<sup>th</sup> Century Art

#### Michaël J. Amy

MA 1989, PhD 1997

**Mailing Address:** College of Imaging Arts & Sciences, Rochester Institute of Technology,

73 Lomb Memorial Drive, Rochester, NY 14623

#### Email Address:

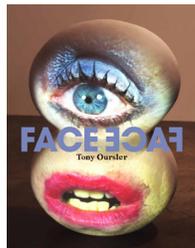
Michael\_Amy35@hotmail.com

**Website:** www.michaelamy.com

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

**Publications:** *A Living Thing Shouldn't Be There: A Conversation with Andre Woodward*, in *Sculpture*, May 2012; *Making Faces*, in *Face to Face*, Tony Oursler, Aarhus, Denmark, ARoS Aarhus Kunstmuseum, 2012; *Crystal Clear Dreams: A Conversation with Eunsuh Choi*, in *Sculpture*, December 2011; *Lee Bul, Phantasmic Morphologies*, in *Sculpture*, May 2011

**Lecture:** *From Mural to Panel, and Beyond: Cimabue's Altarpiece of the Crucifixion at Assisi*, The Renaissance Society of America, Annual Meeting, Washington, DC, 2012



#### William Barcham

PhD 1974

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

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

**Publications:** “La trasformazione del Cristo passo in un emblema urbano a Padova nel Quattrocento,” in *L'iconografia della solidarietà, La mediazione delle immagini (secoli XIII-XVIII)*, Mauro Carboni and Maria Giuseppina Muzzarelli, eds., Venice, Marsilio Editori, 2011.

**Exhibitions:** 2012, curator, *La Seduzione del Colore: Giambattista Tiepolo e Paolo Veronese*, Musei Civici, Udine, Italy.

**Lectures & Presentations:** 2012: University of St Andrews: *Deferential or Formulaic?: Antonio Vivarini and the Sacred Image of the Man of Sorrows* (Symposium in Honor of Peter Humfrey), forthcoming, *artibus et historiae*, 2013; 2011: Yale University and National Gallery of Art, Washington DC: *Public Life and Festivals in Eighteenth-Century Venice*; 2011: Ben Gurion University of the Negev, Beer Shiva, Israel: *Picturing the Pursuit of Happiness in the Eighteenth Century*

**Honors & Awards:** 2011: Fellow, Bogliasco Foundation, Genoa, Italy.

#### Arthur R. Blumenthal

MA 1968, PhD 1984

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

**E-mail Address:** lovingart@cfl.rr.com

**Website:** www.lovingart.net

**Latest Position:** founder, Loving Art Partnerships (art museum consulting); director emeritus, Cornell Fine Arts Museum

**Lectures:** “*In the Light of Naples: Francesco de Mura in America*,” Italian Cultural Institute in NYC (Consulate) and Washington (Embassy)

**Honors & Awards:** Florida Art Museum Directors Association, Lifetime Achievement Award

**Projects:** Exhibition in two US museums: “In the Light of Naples: The Art of Francesco de Mura” in 2016 (Neapolitan Late Baroque); and TV series on “Chasing Caravaggio” (Bravo or History channel), starring Federico Castelluccio

#### Thomas Buser

MA 1967, PhD 1974

**Mailing Address:** 3601 Sudbury Ln Louisville, KY 40220

**Email Address:** tabuse01@louisville.edu

**Latest Position:** Associate Professor, University of Louisville (retired)

**Recent Publications:** an online textbook and reference work: historyofdrawing.com, chapters on the twentieth century not yet published.

#### Alan Phipps Darr

MA 1975, PhD 1980

**Latest Position:** Senior Curator of the European Paintings, Sculpture and Decorative Arts Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts, The Detroit Institute of Arts

**Publications:** “Pietro Torrigiani and His Sculpture in Henrician England: Sources and Influences” in *The Anglo-Florentine Renaissance: Art for the Early Tudors*. New Haven and London, Yale University Press, 2012, from the Villa I Tatti, Florence, and the Paul Mellon Centre for Studies in British Art, London, international conference held 2007; “Donatello, Desiderio and Geri da Settignano, and Sculpture in Pietra Serena for a Boni Palace and Elsewhere in Florence: A Reassessment”, Desiderio da Settignano. Venezia: Marsilio, 2011, from *The Proceedings of the International Conference on Desiderio da Settignano*, conference held Villa I Tatti and the Kunsthistorisches Institute in Florence, 2007; “A 19th century Royal Sèvres ‘Déjeuner Chinois Réticulé’: An important New Acquisition at the Detroit Institute of Arts,” in *The French Porcelain Society Journal*, 2011, from the French Porcelain Society Symposium in honor of Tamara Preaud.

# ALUMNI UPDATES CONTINUED

## Renaissance to 18<sup>th</sup> Century Art

### Andria Derstine

MA 1996, PhD 2004

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

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

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

**Publications:** "Fragments and Reflections: Monet, War, and Ellen Johnson," in *Monet in Giverny: Landscapes of Reflection*, ed. Benedict Leca, Giles, London, with the Cincinnati Art Museum, 2012

**Lectures:** "Leonardo, his *Last Supper*, and some thoughts on his *Sforza Horse*" and "Connections between Modern and Contemporary Art in the Allen Memorial Art Museum and the Panza di Biumo Collections", Cadenabbia, Italy, 2011; "Curatorial, Renovation and Fundraising Projects at the AMAM", Oberlin, OH, 2011

**Exhibitions:** Reinstallation of the permanent collection, Allen Memorial Art Museum, 2011

**Honors & Awards:** Brown Foundation Fellow, Dora Maar House, Ménerbes, France, 2012

### Wayne Franits

PhD 1987

**Mailing Address:** Professor of Art History

Dept. of Art and Music Histories

Syracuse University

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Syracuse, NY 13244-1200

**Email Address:** wfranit@syr.edu

**Latest Position:** Professor of Art History, Dept. of Art and Music Histories, Syracuse University

**Publications:** "Genre Painting in Seventeenth-Century Europe," in *A Companion to Renaissance and Baroque Art (Blackwell Companions to Art History)*, ed. J. Saslow and B. Bohn, Chichester/Hoboken, Wiley Publishers, 2012; "Living in the Lap of Luxury: Vermeer, His Admirers and His Patrons," in exhib. cat. *Vermeer's Women: Secrets and Silence*, Cambridge, The Fitzwilliam Museum, 2011-12; "Gabriel Metsu and the Art of Luxury," in exhib. cat. *Gabriel Metsu*, Dublin, National Gallery of Ireland; Amsterdam, Rijkmuseum; Washington D.C., National Gallery of Art, 2010-11.

**Lectures:** "A Tale of Two Canvases: Vermeer's Astronomer and Geographer," Cornell University, Ithaca NY; *Cornelis Bega: The Astounding Work of a Short-Lived Artist*, 2012, Suermondt-Ludwig-Museum, Aachen, Germany; *Additions (and Subtractions) to David de Haen, (ca. 1597-1622)*, symposium: Caravaggio and His Followers in Rome, Ottawa, Canada.

**Projects:** Book: *The Paintings of Dirck van Baburen ca. 1592/93-1624: Catalogue Raisonné*, Amsterdam/Philadelphia: John Benjamins Publishing Company, forthcoming 2013; Book: *Vermeer*, London, Phaidon Press Limited, forthcoming 2013.

### William Hood

PhD 1976

**Mailing Address:** 141 East 55th Street

Apt 6H

New York, NY 10022

**Latest Position:** Visiting Professor, Columbia University, 2008-10; Visiting Professor, IFA, 2012. Now retired as Mildred C. Jay Professor Emeritus of Art History at Oberlin College

### Lyle Humphrey

PhD 2007

**Mailing Address:** 1606 Craig Street, Raleigh, NC 27608

**Email Address:** lylehumphrey@me.com

**Latest Position:** Independent scholar

**Publications:** "Detached manuscript illuminations from the Scuola di San Giovanni Evangelista of Venice and the confraternity's *mariegole* in the Archivio di Stato di Venezia" in *Atti del Convegno Libri miniati per la chiesa, per la città, per la corte in Europa: lavori in corso*, Padua, Il Poligrafo, 2012.

**Lectures:** "For the 'noblest trade in Venice and the richest': Martino da Modena's Illuminations for the 1471 *Mariegola* of the Mercers' Guild," Renaissance Society of America *Annual Meeting*, Venice, 2010; "Le miniature di Martino da Modena nella *Mariegola* dei Merciai di Venezia: Una testimonianza della presenza dei lucchesi a Venezia nel tardo quattrocento," Convegno Internazionale di Studi di Storia della Miniatura, Padua, 2010; "From Column to Chalice: Passion Imagery in Venetian *Mariegole*, 1350-1520," at *New Perspectives on the Man of Sorrows: Art and Devotion in Renaissance Venice and the North*, Institute of Fine Arts, 2011; "Manuscript Paintings for the Confraternities and Guilds of Venice," Course guest lecture, Art and Architecture of Early Modern Venice, Duke University, 2012.

**Honors and awards:** Gladys Kriebel Delmas Foundation Publication Assistance Grant, 2010

**Projects:** Forthcoming: *La miniatura per le scuole e le arti veneziane. Mariegole dal 1260 al 1500*, Collana di studi e di ricerche sulle culture popolari venete realizzata su iniziativa della Regione del Veneto, Angelo Colla Editore; "Further Evidence for Martino da Modena in Venice: the *Mariegola* dei Merciai of 1471 and the patronage of the Lucchese Community," *Arte Veneta*; "From Column to Chalice: Passion Imagery in Venetian *Mariegole* ca. 1320-1550" in *New Perspectives on the Man of Sorrows*, William Barcham and Catherine Puglisi eds., Medieval Institute Publications, 2013. Article in progress: "'Lovely in ruin' or 'hacked all to pieces?': The Mutilation of Venetian *Mariegole* in the Nineteenth and Twentieth centuries".

### Lynn F. Jacobs

MA 1980, PhD 1986

**Mailing Address:**

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Fayetteville, AR 72702

**Email Address:**

lynnfjacobs@yahoo.com

**Latest Position:**

Professor, University of Arkansas

**Publications:** *Opening Doors: The Early Netherlandish Triptych Reinterpreted*, University Park, Penn State Press, 2011.

**Lectures:** "Dissolving Boundaries: The Thresholds of Netherlandish Triptychs and Flemish Manuscript Illumination," New Perspectives on Flemish Illumination: International Colloquium, Brussels; "The Ghent Altarpiece and the Threshold to Salvation," Sixteenth Century Society and Conference, San Antonio, TX

**Projects:** book project: *At the Threshold: Liminality in Netherlandish art, 1400-1675*

### Anne Leader

MA 1995; PhD 2000

**Mailing Address:**

820 W. Marietta St. NW,

Apt. 1463,

Atlanta, GA 30318

**Email Address:**

annecleader@gmail.com

**Current Position:** Professor, Savannah College of Art and Design -- Atlanta

**Publications:** *The Badia of Florence: Art and Observance in a Renaissance Monastery*. Bloomington: Indiana University Press, 2012; review, *Jerusalem on the Hill: Rome and the Vision of Saint Peter's Basilica in the Renaissance* by Marie Tanner, *Renaissance Quarterly*, Winter 2011; The Lost Art of the Altarpiece. *The Newsletter of the Italian Art Society*, Fall 2011.

**Lectures:** "Family, Faction, and Florentine Burial Practice," Renaissance Society of America Annual Meeting, Washington, DC, 2012; "The Badia of Florence: Art and Observance in a Renaissance Monastery," Ivy Hall Lecture Series, 2012, and LIBA Lecture Series, 2011, SCAD-Atlanta.

**Honors & Awards:** Renaissance Society of America Research Grant, 2012 [A Topography of Tombs in Renaissance Florence]; Presidential Fellowship for Faculty Development, Savannah College of Art and Design, 2011 [Research in the Florentine Archives: Renaissance Burial Practices]; Summer Teachers Institute in Technical Art History (STITAH), Institute of Fine Arts Conservation Center, New York University, 2011.



**Rachel McGarry**

MA 1999, PhD 2007

**Mailing Address:** 20155 Lakeview Avenue, Deephaven, MN 55331**Email Address:** rmcgarry@artsmia.org**Latest Position:** Associate Curator, Prints and Drawings, Minneapolis Institute of Arts**Honors & Awards:** MIA grant from the Gladys Krieble Delmas Foundation, 2012 to support current project to research and develop online presentation of Jacopo de'Barbari's *View of Venice***Anne McGee Morganstern**

MA 1961, PhD 1970

**Mailing Address:**

70 Webster Park Avenue, Columbus, OH 43214

**Email Address:**

morganstern.2@osu.edu

**Latest Position:**

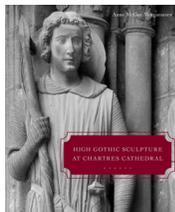
Professor Emeritus, Department of History of Art, The Ohio State University

**Publications:** *Gothic Tombs of Kinship in France, the Low Countries and England*, Penn State University Press, 2000; *High Gothic Sculpture at Chartres Cathedral, the Tomb of the Count of Joigny, and the Master of the Warrior Saints*, Penn State University Press, 2011.**Lectures:** "Prior and Gardner's French Contemporaries: The Culmination of a Century of Inventory and Restoration," conference, "Balancing the Account," at Cambridge University, 2011, organized to commemorate the publication of E.S. Prior and Arthur Gardner's *An Account of Medieval Figure-Sculpture in England*, by Cambridge University Press, 1912.**Anita Moskowitz**

MA 1971, PhD 1978

**Mailing Address:** 420 Riverside Drive, apt. 8G, New York, NY 10025**E-mail Address:** anita.moskowitz@stonybrook.edu**Latest Position:** Professor of Art History, Stony Brook University**Publications:** *Forging Authenticity: Bastianini and Neo-Renaissance in Florence*, Florence, Leo S. Olschki, forthcoming; "'Dell' Anima Trasmigrata': Desiderio da Settignano and Giovanni Bastianini," *Desiderio da Settignano*, Venice, Marsilio Editori, 2011.**Lectures:** "Carved/Re-carved: The Surface of Sculpture," Co-chair, College Art Association annual conference, 2011, New York City.**Projects:** Stefano Bardini and the Art Market in nineteenth-century Italy (collaborative project)**Priscilla Elkow Muller**

MA 1963, PhD 1969

**Mailing Address:** 44 Prospect Park West - E9 Brooklyn, New York 11215**Latest Position:** Curator Emerita of the Museum, The Hispanic Society of America**Publications:** *Jewels in Spain 1500-1800*, and *Joyas en España, 1500-1800*, Madrid, The Hispanic Society of America/Center for Spain in America/Centro de Estudios Europa Hispánica, 2012. Revised ed. *Jewels in Spain, 1500-1800*, New York, 1972, in Spanish and English, with additional bibl. and new color illus.**Alison Manges Nogueira**

Ph.D. 2008

**Mailing Address:** 800 West End Avenue, #10D New York, NY 10025**Email Address:** am718@nyu.edu**Latest Position:** Assistant Curator, Robert Lehman Collection, Metropolitan Museum of Art**Publications:** Catalogue entries: "Annunciation in an Initial M by the Maestro Daddesco"; "The Last Judgment, Virgin and Child, Crucifixion, etc. by the Master of the Dominican Effigies," in *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*, ed. Christine Sciacca, exh. cat. Los Angeles, J. Paul Getty Museum, 2012-13; "Maiolica Plate Depicting Metabus and Camilla by Francesco Xanto Avelli," in *Earth, Sea, and Sky: Nature in Western Art – Masterpieces from the Metropolitan Museum of Art*, exh. cat. Tokyo, Metropolitan Museum of Art, Tokyo, 2012-2013; "Trivulzio Candlestick, Milan Cathedral," *Grove Encyclopedia of Medieval Art*. ed. Colum Hourihane, New York, Oxford University Press, 2012; "Candlestick, San Paolo fuori le mura," *Grove Encyclopedia of Medieval Art*. ed. Colum Hourihane, New York, Oxford University Press, 2012.**Exhibitions:** *Art in Renaissance Venice, 1400-1515: Paintings and Drawings from the Museum's Collections*. Metropolitan Museum of Art, 2011-12; *Paintings on Parchment: Italian Renaissance Illuminations from the Robert Lehman Collection*, Metropolitan Museum of Art, 2012.**Lectures & Presentations:** "Paired Portraits of Francesco Sforza and Bianca Maria Visconti: Images of Conjugal and Political Unity at the Court of Milan." Renaissance Society of America conference, Washington, D.C., 2012; "Art in Renaissance Venice, 1400-1515: Paintings and Drawings in the Museum's Collections," Curator's Talk Lecture Series, Metropolitan Museum of Art, 2011.**Anna Karolina Piotrowska**

PhD 2009

**Mailing Address:** 8/F Flat L, King Cheung Mansion

5, King Kwong Street

Happy Valley

Hong Kong

**Email Address:** annapiotrowska@hotmail.com

apiotrow@scad.edu

**Latest Position:** Institutional Effectiveness

Coordinator, Savannah College of Art and Design Hong Kong, China S.A.R.

**Joseph Polzer**

PhD 1963

**Latest Position:** Retired in 2003**Publications:** "Who is the Master of the Crucifixion in the Campo Santo of Pisa?," *Studi di Storia dell'Arte*, XXI, 2010; "Reflections on Leonardo's Last Supper," *Artibus et Historiae*, LXIII, 2011; "Concerning Chrysography in Dugento Tuscan Art and the Origin of the two Washington Madonnas," forthcoming *Arte Medievale*; "Some Shop Altarpieces by Simone Martini, and Lippo Vanni's Artistic Origin," forthcoming *Arte Cristiana***Lisa M. Rafanelli**

PhD 2004

**Mailing Address:** 60 East End Ave, Apt. 5B New York, NY 10028**E-mail Address:** Lisa.Rafanelli@mville.edu**Latest Position:** Associate Professor and Chair, Dept. of Art History, Manhattanville College**Publications:** "Michelangelo's Noli Me Tangere for Vittoria Colonna: A Reflection of the Changing Status of Women in Renaissance Italy," in *Reinventing Mary Magdalene: Iconographical Studies from the Middle Ages to the Baroque*, ed. Amy Morris and Michelle Erhart, Leiden, Brill, 2012; "Thematizing Vision in the Renaissance: The Noli Me Tangere as a Metaphor for Art Making" in *Sense and the Senses in Early Modern Art and Cultural Practice*, A. Sanger and S. Kulbrandstad Walken, eds., Ashgate, forthcoming; "To Touch or Not to Touch: The Noli Me Tangere and Incredulity of Thomas in Word and Image from Early Christianity to the Ottonian period," in *Noli Me Tangere: Text Image Context: Contributions of Exegesis, Art History, Philosophy and Literature Studies Concerning the Prohibition of Touch in John 20:17*, Peeter's Publishers (in press); "Sense and Sensibilities: A Feminist Reading of Titian's Noli Me Tangere (1509-1515)," *Critica d'Arte*, 2009.**Lectures:** Session chair and organizer, "Consuming the Renaissance in Popular Culture," College Art Association 97th Annual Conference, Chicago, 2010; "Michelangelo's Noli Me Tangere for Vittoria Colonna as a Signifier of the Changing Status of Women in Renaissance Italy," International Conference: Noli Me Tangere in Interdisciplinary Perspective, Katholieke Universiteit, Leuven, 2009; "To Touch or Not to Touch: The Noli Me Tangere and Incredulity of Thomas in Word and Image from Early Christianity to the Ottonian period," International Conference: Noli Me Tangere: Word, Image, Context, Rome, Academica Belgica, 2008.**Honors & Awards:** Awarded Sabbatical leave, Spring 2011 term.**Future Projects:** Currently co-authoring book, *Gender and Belief in Italian Renaissance and Baroque Art*, with Erin E. Benay

# ALUMNI UPDATES CONTINUED

## Renaissance to 18<sup>th</sup> Century Art

### Daniel Savoy

PhD 2008

#### Mailing Address:

Department of Fine Arts  
4513 Manhattan College Parkway  
Riverdale, NY 10471

#### Email Address:

daniel.savoy@manhattan.edu

**Latest Position:** Assistant Professor of Art History, Manhattan College

**Recent Publications:** *Venice from the Water: Architecture and Myth in an Early Modern City*, New Haven and London, Yale University Press, 2012; "Palladio and the Water-oriented Urban Scenography of Venice," *Journal of the Society of Architectural Historians*, 2012.

**Lectures & Presentations:** "Temporalities of Myth in Early Modern Venetian Architecture," Renaissance Society of America Annual Meeting, 2012.

**Future Projects:** A book and four related articles on new approach to Italian Renaissance architecture



### Marie Tanner

PhD 1976

**Mailing Address:** 16 East 74<sup>th</sup> Street,  
NY, NY 10021

**E-mail Address:** marietanner@yahoo.com

**Latest Position:** independent scholar

**Publications:** *The Last Descendant of Aeneas: The Hapsburgs and the Mythic Image of the Emperor*. New Haven & London: Yale University Press, 1993; *Jerusalem on the Hill: Rome and the Vision of St. Peter's Basilica in the Renaissance*. London & Turnhout: Harvey Miller, 2011; "Il rinnovamento architettonico di Roma come nuova Gerusalemme nel Rinascimento: S. Pietro tra Niccolò V e Giulio II"; *La basilica di San Pietro: fortuna e imagine*, Vatican City, 2011; "Pope Nicholas V and Passion Booty in Piero della Francesca's *Flagellation of Christ*," *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, Toronto, University of Toronto Press, 2010; "Imperial themes in Piero's True Cross Cycle," *Città e Corte nell'Italia di Piero della Francesca*, Padua, Marsilio, 1996; "Ubi Sunt: An Elegiac Topos in the *Fête Champêtre*," *Giorgione*, Atti del Convegno Internazionale di Studi. Castelfranco Veneto, 1979; "Chance and Coincidence in Titian's *Diana and Actaeon*," *Art Bulletin*, 1974; "Concordia in Piero della Francesca's *Baptism of Christ*," *Art Quarterly*, 1972.

**Honors and awards:** National Endowment Fellowship, 1993; Wittenborn Prize (*The Last Descendant of Aeneas*), 1993; Faculty-in-Residence Award, Queens College, 1985; Kingsley Porter Prize, 1974

**Projects:** Book: Sublime Truth and the Senses: Titian's *Poesie* for King Philip II of Spain.

### Eric Zafran

MA 1969, PhD 1973

#### Mailing Address:

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#### Email Address:

eric.zafran@wadsworthatheneum.org

#### Latest Position:

Susan B. Hilles Curator of European Art,  
Wadsworth Atheneum

**Publications:** *Masters of French Painting, 1290-1920: At the Wadsworth Atheneum*, forthcoming 2012



## 19<sup>th</sup> Century, Modern and Contemporary Art

### Patrick Amsellem

MA 2000, PhD 2007

**Mailing Address:** 315 7th Avenue 19A, New York,  
NY 10001

**Email Address:** patrick.amsellem@nyu.edu

**Latest Position:** Museum Director, Skissernas  
Museum/Museum of Public Art, Lund, Sweden

### Jane Becker

MA 1992, Ph.D. 1998

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

**Email Address:** adler.becker@verizon.net

**Latest Position:** Independent Art Historian

**Lectures & Presentations:** "Edouard Vuillard: From the Interiors of Montmartre to the League of Nations," The Jewish Museum, New York, 2012; "Understanding Vuillard's World," The Jewish Museum, New York, 2012; "Vuillard in Turn-of-the-Century France," The Jewish Museum, New York, 2012; "Eugène Carrière's *Le Théâtre de Belleville*: The Audience and the Power of *La Foule*." Theatricality and the Performative in the Long Nineteenth Century, Nineteenth Century Studies Association Conference, Tampa, FL, 2010.

### Claude Cernuschi

MA 1983, PhD 1988

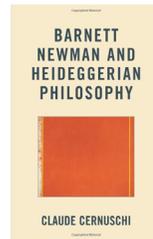
#### Mailing Address:

Fine Arts/Devlin Hall  
140 Commonwealth Ave  
Chestnut Hill MA 02467

**Email Address:** cernusch@bc.edu

**Position:** Professor,  
Boston College

**Publications:** "Defining Self in Kokoschka's Self-Portraits," *German Quarterly*, Spring 2011; *Barnett Newman and Heideggerian Philosophy*, Fairleigh Dickinson University Press; "Paul Klee and Language" in John Sallis, ed., *The Philosophical Vision of Paul Klee*.



### Ronny Cohen

PhD 1979

**Mailing Address:** Ronny Cohen Art

P O Box 20241

NY NY 10021-0064

**Email Address:** ronny.cohen@att.net

**Latest Position:** Independent consultant/writer/  
researcher

**Publications:** Dora Frost: New Work 2012, artnet.com artist catalogue

### Wanda M. Corn

MA 1965

**Mailing Address:** PO Box 1299, Sagamore Beach,  
MA 02562

**Email Address:** wcorn@stanford.edu

**Latest Position:** retired, Stanford University 2007

**Publications:** *Women Building History: Public Art at the 1893 Columbian Exposition*, University of California Press, 2011; with Tirza Latimer, *Seeing Gertrude Stein: Five Stories*, University of California Press, 2011.

Lectures: 2011-12, lectured widely on Gertrude Stein and the visual arts in conjunction with the exhibition I guest curated with Tirza Latimer, *Seeing Gertrude Stein: Five Stories* on view at the Contemporary Museum of Jewish Art in San Francisco and the Smithsonian National Portrait Gallery.

Projects: Preparing an exhibition on Georgia O'Keeffe and her modern style of dress and home decor

### Maura Coughlin

PhD 2001

**Mailing Address:** Bryant University

1150 Douglas Pike

Smithfield RI 02917 USA

**Email Address:** mcoughli@bryant.edu

**Latest Position:** Assistant Professor of Visual Studies, Dept of English and Cultural Studies, Bryant University

**Publications:** "Spectacle, Maintenance and Materiality: Women and Death in Modern Brittany" essay submitted for the collection *Women and the Material Culture of Death*, ed. Maureen Daly Goggin and Beth Fowkes Tobin, under contract, Ashgate Press; "Representing Heritage and Loss on the Brittany Coast: Sites, Things and Absence" *International Journal of Heritage Studies*, special issue on Maritime Museums, forthcoming 2012; "Sites of Absence and Presence: Tourism and the Morbid Material Culture of Death in Brittany," in *Staging Violent Death: The Dark Performances of Thanatourism*, ed. Brigitte Sion, in the series, "Enactments," an imprint of Seagull Press, forthcoming 2012.

**Lectures:** "From Edge to Edge: Brittany and Atlantic Visual Culture," The 38th annual Association of Art Historians Conference at Milton Keynes, UK; panel on 'Art History beyond National Boundaries' Session Convenor: Emma

Barker, The Open University 2012; panel Chair and presenter, "Spirituality in Nineteenth-century European Visual Culture" Association of Historians of Nineteenth-century Art Nineteenth Century Studies Association (NCSA) 33rd Annual Conference, (Spiritual Matters/Matters of the Spirit) Asheville, NC, 2012; "Visual Culture of Want: Poverty and Widowhood on the Brittany Coast" 32nd Annual Nineteenth Century Studies Association (NCSA) Money/Myths, 2011, Albuquerque, New Mexico; "Death at Land's End: Inventing Celtic Brittany, c.1900" in the panel *Nationalist Figures*, conference, *Mysticism, Myth, Nationalism at the University of Exeter*, Cornwall UK, 2010.

**Honors & Awards:** 2011 Bryant Student Choice Award for Excellence in Teaching, College of Arts and Sciences

**Projects:** "Celtic Folklore, Popular Pilgrimage and the Breton landscape, 1851-1878" in *Representing France: Paintings and Photographs, 1839-1875*, ed. April Watson and Simon Kelly, Nelson-Atkins Museum, Kansas City, 2013.

#### Michele Greet

PhD 2004

#### Mailing Address:

Associate Professor of Art History  
Department of History and Art History, MS 3G1  
4400 University Dr.  
George Mason University  
Fairfax, VA 22030

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

**Lectures:** Gallery Talk: "Suprasensorial: Experiments in Light, Color, and Space," Hirshhorn Museum and Sculpture Garden, 2012; Lecture: "Roberto Matta's Transnational Surrealism," Art Museum of the Americas, Organization of American States, Washington, DC, 2011; "Joaquín Torres-García in Paris: Artist, Innovator, Organizer," George Washington University, Washington, DC, Visiting Artists and Scholars Lecture Series, 2011; Gallery talk in conjunction with the unveiling Camilo Egas's newly restored mural *Ecuadorian Festival*, 1933, The New School, Sheila C. Johnson Design Center, Anna-Maria and Stephen Kellen Gallery New York, NY, 2011; Discussant, *Encuentros: Artistic Exchange between the U.S. and Latin America*, Smithsonian Institution, Washington, DC, 2011; panelist, "Symposium on Gender, Arts, and Human Rights with Marjorie Agosin," George Mason University, Fairfax, VA, 2011.

**Honors and Awards:** National Endowment for the Humanities Fellowship to support the writing of book *Transatlantic Encounters: Latin American Artists in Paris between the Wars*, 2012-2013. The NEH grant will also fund creation of an open access website to accompany the book. It will include searchable database of nearly 300 Latin American artists working in Paris between the wars, listing their country of origin, addresses in Paris, schools attended, group and individual exhibitions,

government grants, awards and honors, and Parisian contacts as well as timelines, maps, and images, George Mason University Creative Award Grant for research trip to Paris, 2011.

**Projects:** Manuscript in progress: *Transatlantic Encounters: Latin American Artists in Paris between the Wars*.

#### Lindsay Harris

PhD 2010

**Mailing Address:** 3823 Porter Street, NW #302, Washington, DC 20016

**E-mail Address:** lindsay.ruth.harris@gmail.com

**Latest Position:** Exhibition Research Specialist, Department of

Photographs, National Gallery of Art

**Publications:** "Photography of the 'Primitive' in Italy: Perceptions of the Peasantry at the turn of the Twentieth Century," in *Journal of Modern Italian Studies*, 2012; "A New Kind of Ruin: Postwar Sicily through the Camera Lens," in *Milton Gendel: A Surreal Life*, ed. Peter Miller, ex. cat., Rome, Museo Carlo Bilotti, 2011.

#### Paula R. Hornbostel

MA 2000

**Email Address:** phornbos@lachaisefoundation.org

**Website:** www.lachaisefoundation.org

**Latest Position:** Curator & Trustee, Lachaise Foundation

**Publications:** "Twentieth Century Earth Goddess: Isabel in the Art and Letters of Gaston Lachaise," in *Face and Figure: The Sculpture of Gaston Lachaise*, The Bruce Museum, Greenwich, CT, 2012; "Mes Mains: A Sculptor's Vow", in *Works by Gaston Lachaise: A Modern Epic Vision*, Santa Fe, New Mex, Gerald Peters Gallery, 2012, and traveling to New York, NY November 2012.

**Lectures:** "Mes Mains: A Vow from Sculptor Gaston Lachaise to his Muse, his Model, his Wife" Gerald Peters Gallery, Santa Fe, NM, 2012; "A Flower on Her Breakfast Tray, a Sculpture in Her Garden: Gaston and 'Madame' Lachaise in Georgetown: 1906-1935," in conjunction with exhibition *Maine Moderns: Art in Seguinland, 1900-1940*, Docent's Annual Meeting, 2011, The Portland Museum of Art, Portland, Maine, and revised Georgetown Historical Society, Georgetown, Maine, 2011 in conjunction with exhibition *Georgetown Goes Modern*.

#### Leslie Jones

PhD 2003

**Mailing Address:**

5104 Cimarron Lane  
Culver City, CA 90230

**Email Address:**

chezlcj@roadrunner.com;  
ljones@lacma.org

**Latest Position:** Curator, Prints and Drawings, Los Angeles County Museum of Art

**Publications:** *Drawing Surrealism*, exh. cat. Los

Angeles, Los Angeles County Museum of Art in association with Prestel, 2012.

#### Ilona Katzew

PhD 2000

**Mailing Address:** Los Angeles County Museum of Art, 5905 Wilshire Blvd. Los Angeles, CA 90036

**E-mail Address:** ikatzew@lacma.org

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

**Publications:** Editor, *Contested Visions in the Spanish American World*, Los Angeles and New Haven, Los Angeles County Museum of Art and Yale University Press, 2011; "Valiant Styles: New Spanish Painting, 1700-1785," chapter in *Painting in Spanish America: From Conquest to Independence*, ed. Jonathan Brown and Luisa Elena Alcalá, New Haven and Madrid, Yale University Press and El Viso, forthcoming 2013; "Remedo de la ya muerta América: The Construction of Festive Rites in Colonial Mexico," in *Contested Visions in the Spanish Colonial World*, ed. Ilona Katzew, Los Angeles and New Haven, Los Angeles County Museum of Art and Yale University Press, 2011; "La saga de los orígenes. Una reinterpretación americanista de dos cuadros de Cristóbal de Villalpando," *Anales del Instituto de Investigaciones Estéticas*, Mexico, 2011; "Las glorias de la República de Tlaxcala o la conciencia como imagen sublime por Jaime Cuadriello," *Estudios de Historia Novohispana*, Universidad Nacional Autónoma de México, forthcoming 2012 (book review); "Miscegenation and Blood in Spanish America and Beyond," in *Lexikon of the Hispanic Baroque*, ed., Evonne Levy and Ken Mills, Austin, University of Texas Press, forthcoming 2012.

**Lectures:** "Images, Devotions, and Indigenous Identities in Mexico: A Conversation with Jaime Cuadriello, Ilona Katzew, and William B. Taylor," University of Texas at Austin, 2012; "Contested Visions in the Spanish Colonial World: Broadening the Canon," Blanton Museum, The University of Texas at Austin, 2012; "Parody of the Long-Gone America: The Construction of Festive Rites in Colonial Mexico," UCLA and Los Angeles County Museum of Art, Symposium, *Contested Visions in the Spanish Colonial World*, 2011; "Casta Painting," Phoenix Art Museum, 2011.

**Honors & Awards:** Eleanor Tufts Book Prize from the American Society for Hispanic Art Historical Studies, 2012, for *Contested Visions in the Spanish Colonial World*; NEA (National Endowment for the Arts), for *Contested Visions in the Spanish Colonial World*, Los Angeles County Museum of Art, 2011.

**Exhibitions:** *Contested Visions in the Spanish Colonial World*, 2011-2012, LACMA (selected as one of top 10 exhibits of 2011 by LA Times art critic Christopher Knight).

**Projects:** Exhibition of 18th century New Spanish planning (w/team of colleagues from Mexico & Spain; planning stage); *The Ports of France* by Juan Patricio Morlete Ruiz: Seriality in Spanish Colonial Painting (planning stage).



# ALUMNI UPDATES CONTINUED

## 19th Century, Modern and Contemporary Art

### Jongwoo Jeremy Kim

PhD 2007

#### Mailing Address:

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Department of Fine Arts  
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#### E-mail Address:

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**Latest Position:** Assistant Professor of Art History, University of Louisville

**Publications:** *Painted Men in Britain, 1868-1918: Royal Academicians and Masculinities*, Farnham, UK, Ashgate, 2012; "Perilous Flight: Icarus's Transgression of Masculinity," in *Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture and Photography*, eds. Mary D. Edwards and Elizabeth Bailey, Jefferson, NC, McFarland, 2012

**Lectures & Presentations:** "Solomon's Market: Limits of a Homosocial Network," North American Victorian Studies Association Conference, University of Wisconsin-Madison, 2012; Edwardian Art and Its Legacies, Tate Britain, London, 2012; "Masculine Isolation and Edwardian Portraiture," University of Kentucky, Lexington, 2012; UK Visual Studies Forum, "Death: John Singer Sargent's Portraits of Dandies"; Association of Art Historians, Open University, Milton Keynes, UK, 2012, "A Portrait of a Young Man as a Nymph: Henry Scott Tuke, R.A. and His Academic Follies"

**Future Projects:** *Masculinity in Portraiture: Whistler, Degas, and Sickert*, a book treating the construction, distortion, and destabilization of masculinity as shown in portraits painted by James McNeill Whistler, Edgar Degas, and Walter Sickert.

### Victor Koshkin-Youritzin

M.A. 1967, Certificate in Museum Training, IFA/MMA, 1969

**Mailing Address:** 1721 Oakwood Drive  
Norman, OK 73069

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

#### Latest Position:

David Ross Boyd Professor, History of Art, University of Oklahoma, Norman, OK

**Publications:** "Remembering Koussevitzky: An Interview with Conductor Anthony Morss," online journal of the Koussevitzky Recordings Society, 2011; "Revealing Stokowski: An Interview with Conductor Anthony Morss," online journal of the Koussevitzky Recordings Society, 2011; co-author of exh cat. with Margaret Morgan Grasselli, *From Vernet to Villon: Nineteenth-Century French Master Drawings from the National Gallery of Art*, Fred Jones, Jr. Museum of Art, University of Oklahoma, Norman, OK, 2012; co-curator of exh with Margaret Morgan Grasselli, *From Vernet to Villon: Nineteenth-Century French Master Drawings from the National Gallery of Art*, Fred Jones, Jr. Museum



of Art, University of Oklahoma, Norman, OK, 2012.

**Lectures:** "French Post-Impressionist Painting," Charles B. Goddard Center for the Performing Arts, Ardmore, OK, 2011; Inaugural speaker, Distinguished Lecture Series, Heritage Hall (preparatory school): Five public lectures on 19th and 20th-century European painting, 2011-12  
**Honors & Awards:** Marquis *Who's Who in the World*, 2012

### Barbara Larson

PhD, 1996

**Mailing Address:** Art Department  
University of West Florida  
11000 University Parkway  
Pensacola, FLA 32514

**Email Address:** blarson@uwf.edu

**Latest Position:** Associate Professor of Modern European Art, University of West Florida

**Recent publications:** *Darwin and Theories of Aesthetics and Cultural History*, Barbara Larson and Sabine Flach, eds., introduction and chapter "Darwin, Burke, and the Biological Sublime," Ashgate Press, 2012; "Evolution and Painting" in *Evolution and the Arts in Victorian Culture*, Bernard Lightman and Bennett Zon, eds., Cambridge University Press, 2012; contributor, *Visual Culture and Evolution: A Conversation*, J. D. Talasek, Rick Welch, and Kevin Finneran, eds., National Academy of Sciences, Washington, D.C., 2011.

**Honors & Awards:** McGeorge Fellowship, University of Melbourne, for *Sites of the Self: Brain, Soul, and Embodiment in Art of Early Third Republic France*, 2012

**Lectures:** "Darwin. the Divine Breath of the Creator, and the Evolutionary Topos of Symbolism," for *Redefining European Symbolism*, Musée d'Orsay and University of Edinburgh, 2012; "Gauguin, the Sensorium, and the Spiritual," for *Spiritual Matters/Matters of the Spirit*, Nineteenth Century Studies Conference, Asheville, 2012; "Redon et la grande guerre," Redon Symposium, Montpellier, sponsored Musée d'Orsay, 2011.

### Alisa Luxenberg

PhD 1991

**Mailing Address:** University of Georgia, Lamar Dodd School of Art

270 River Road, Athens, GA 30602-7676

**Email Address:** allux@uga.edu

**Latest Position:** Professor of Art History, University of Georgia, Lamar Dodd School of Art  
**Publications:** "Black Art: The Enigmatic Drawings of Charles-Francois de La Traverse", *Master Drawings*, Summer 2011; *Secrets and Glory: Baron Taylor and his "Voyage picturesque en Espagne,"* Madrid, CEEH, forthcoming 2013.

**Honors & Awards:** 2012 M.G. Michael Research Award

**Future Projects:** Currently working on nature prints of Celedonio de Arce y Cacho

### Barbara Matilsky

PhD 1983

#### Mailing Address:

121 Prospect Street,  
Bellingham, WA 98225

#### Email Address:

bcmatilsky@cob.org

**Latest Position:** Curator

of Art, Whatcom Museum

**Publications:** *Lesley Dill's Poetic Visions: From Shimmer to Sister Gertrude Morgan*, 2011.

**Projects:** *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012* (exhibition and catalogue, November 2013)

### Jerry D. Meyer

PhD 1973

**Mailing Address:** 3030 N. First Street  
DeKalb, IL 60115

**Email Address:** jmeyer@niu.edu

**Latest Position:** retired (Professor Emeritus), School of Art, Northern Illinois University

**Publications:** "Ben Hecht and George Grosz: A Dada Happenstance during the 1920s," *Caxtonian*, March 2012

### Jason Rosenfeld

MA 1993, PhD 1999

**Mailing Address:** Marymount Manhattan College  
221 East 71st Street

New York, NY 10021

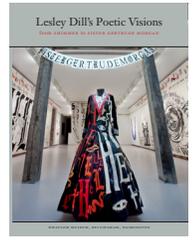
**Email Address:** jrosenfeld@mmm.edu

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

**Publications:** *Stephen Hannock: Vistas with Text*. New York, Marlborough Fine Art Ltd, 2012; *John Everett Millais*. London and New York, Phaidon Press Ltd., 2012; *The Pre-Raphaelites*, London, Tate Publishing, 2012; With Tim Barringer and Alison Smith, *Pre-Raphaelites: Victorian Avant-garde*, ex. cat. London, Tate Publishing, 2012; "Millais and the 'luster of Titian'," in *The Reception of Titian in Britain, c. 1780-1880: Artists, Collectors, Critics*. Ed. Peter Humfrey. Brepols, Turnhout, 2012.

**Exhibitions:** *Stephen Hannock. Recent Paintings: Vistas with Text*, Marlborough Gallery, New York, 2012, and Marlborough Fine Art, London, 2013; W/ Tim Barringer & Alison Smith, *Pre-Raphaelites: Victorian Avant-Garde*, Tate Britain, 2012-2013; National Gallery of Art, 2013; Pushkin Museum of Art, 2013; Mori Art Museum, 2013-2014.

**Lectures:** Architecture Lecture Series, New Jersey Institute of Technology, Newark, "Ruskin, Pre-Raphaelitism, Historicism, Eclecticism: Toward an Architecture," 2012; The Treasures of the Collection in Context: The Pre-Raphaelite Brotherhood, Symposium, Museo de Arte de Ponce, Puerto Rico, "John Everett Millais and the Old Masters," 2012; The Reception of Titian in Britain, c. 1769-1877: Artists, Collectors, Critics, International Conference, University of St



Andrews, School of Art History, Scotland, "Millais and Titian," 2011; The Victorians and the Masters: A Discussion of the Paul Mellon Lectures by Elizabeth Prettejohn, Yale Center for British Art, "Millais and Venetian Art," 2011.

**Margaret Samu**

MA 2004, PhD 2010

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

**Email Address:** margaret.samu@gmail.com

**Publications:** "Exhibiting Westernization: Aleksei Venetsianov's Nudes and the Russian Art Market 1820-1850," *Nineteenth-Century Studies*, 2011.

**Lectures:** "Realist Critics and the Female Nude in Nineteenth-Century Russia," Yale University; "The Female Nude in Russia: The Art Market and Nineteenth-Century Criticism" (in Russian), European University of St. Petersburg.

**Donna Stein**

MA 1965

**Mailing Address:** 1432 Hillcrest Avenue, Pasadena, CA 91106

**Email Address:** dstein@wendemuseum.org

**Latest Position:** Associate Director, The Wende Museum and Archive of the Cold War

**Publications:** "Monir Shahroudy Farmanfarmaian, Empowered by American Art: An Artist's Journey," *Woman's Art Journal*, Spring/Summer, 2012; "The Photographic Source for a Qajar Painting," and "For the Love of Her People: An interview with Farah Diba on the Pahlavi Programs for the Arts in Iran" in *Performing the Iranian State*, Anthem, forthcoming 2012.

**Lisa M. Tannenbaum**

MA 2009

**Mailing Address:**

225 East 72nd Street, 702, NY NY 10021

**Email Address:**

lisa.tannenbaum@aya.yale.edu

**Latest Position:**

Adjunct, Parsons, The New School

**Publications:** "Soaking in Time," in *Infinite Instances: Studies and Images of Time*, Mark Batty Publishers, 2011.

**Lectures:** "Soaking in Space: Michel de Montaigne's *Journal de Voyage* of 1580-81," Norton Art History Conference, Shreveport, LA, 2011 and CUNY English Student Associate Graduate Conference, 2012.

**Honors and Awards:** Jacob K. Javits Fellowship, awarded 2011

**Projects:** Ph.D. dissertation



**Phyllis Tuchman**

MA 1973, ABD 1983

**Mailing Address:**

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**Email Address:**

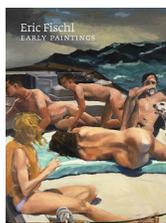
phyllistuchman@gmail.com

**Publications:**

2012: "Color Me Sculpture" in exh. cat, Ken Price Sculpture, Los Angeles County Museum of Art and traveling to Dallas, Nasher Sculpture Center and New York, Metropolitan Museum of Art; ArtesMagazine, reviews: Dan Flavin Drawings at Morgan Library, Roy Lichtenstein retrospective at Art Institute of Chicago; Artforum, review: Donald Judd Drawings at Spruth Maegers, London; 2011: Al Held Paintings 1959, exh. cat., Craig F. Starr Gallery, NY; Eric Fischl: Early Paintings, exh. cat., Skarstedt Gallery, NY; Artforum, Picasso and Braque: The Cubist Experiment, 1910-1912 at Kimbell Art Museum; obit magazine (obitmag.com), 2010: Bauhaus; The Mourners; Mark Rothko; Marc Chagall; Barbara Hepworth; Louise Bourgeois; Winslow Homer; 2011: Picasso's Portrait of Kahnweiler (1911); Paul Strand; Mies van der Rohe; Degas Sculpture; Cy Twombly; H.H. Richardson; Lucian Freud; 9/11 Memorial; Willem de Kooning.

**Lectures:** George Segal: The Last Chapter, Princeton, 2011, New York Studio School, 2012. Honors and Awards: Getty Museum Archives purchased more than 45 tapes with interviews with artists conducted 1970s-1980s.

**Projects:** co-curator, with Gail Stavitsky, Robert Smithson in New Jersey, Montclair Art Museum, centennial exhibition, 2014.



**Reva Wolf**

MA 1981, PhD 1987

**Mailing Address:** Art History Department

State University of New York at New Paltz

1 Hawk Drive

New Paltz, NY 12561

**E-mail Address:** wolfr@newpaltz.edu

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

**Publications:** "John Bull, Liberty and Wit: How England Became Caricature," in *The Efflorescence of Caricature, 1759-1838*, ed by Todd Porterfield, London, Ashgate Publishing, 2011; "What Andy Warhol Did: An Exchange" (letter to the editor), *New York Review of Books*, 2011, print edition (abridged version) and www.nybooks.com (full version).

**Lectures:** "On the Significance of Place in Goya's Drawings," paper, symposium *Drawn to Spain: Showcasing New Research on Spanish Drawings*, Research Forum, Courtauld Institute, London, 2012; "Goya in the Context of 17th and 18th Century Spanish Drawings," discussion leader, Study Day for scholars, *The Spanish*

*Manner: Drawings from Ribera to Goya*, The Frick Collection, New York, 2011; Co-chair of the session "Lawrence Alloway, Visual Culture and Contemporary Practice," College Art Association Conference, New York, 2011; "Portraits and History," invited paper in the session "Between Iberia and New Spain: The Scholarship of Jonathan Brown," Tenth Annual Distinguished Scholar Session, College Art Association Conference, New York, 2011; "Archival Document or Art?" lecture on Warhol and photography, exhibition *Andy in the Valley*, Zoellner Arts Center, Lehigh University, 2011; "Warhol and Cars," lecture for docents, exhibition *Warhol and Cars: American Icons*, Montclair Art Museum, Montclair, N. J., 2011.

**Honors & Awards:** Chancellor's Award for Excellence in Teaching, State University of New York, 2011

**Projects:** "Thinking You Know," *Poetics Journal*, 1998, reprint in *A Guide to Poetics Journal: Writing in the Expanded Field, 1982-1998*, eds. Lyn Hejinian and Barrett Watten, Wesleyan University Press, forthcoming; "Seeing Satire in the Peepshow," in *Seeing Satire*, eds. Elizabeth Mansfield and Kelly Malone, Oxford: SVEC (Studies on Voltaire and the Eighteenth Century), University of Oxford, forthcoming. Invited Speaker, Sixth Annual Dennis O'Keefe Memorial Lecture, organized by the Friends of Sojourner Truth Library, SUNY New Paltz, 2012; "Warhol's 1964-65 Self-Portrait: Authenticity, Interpretation, and the Market," paper for the Second Biennial Conference of the Association of Historians of American Art, Boston, 2012.

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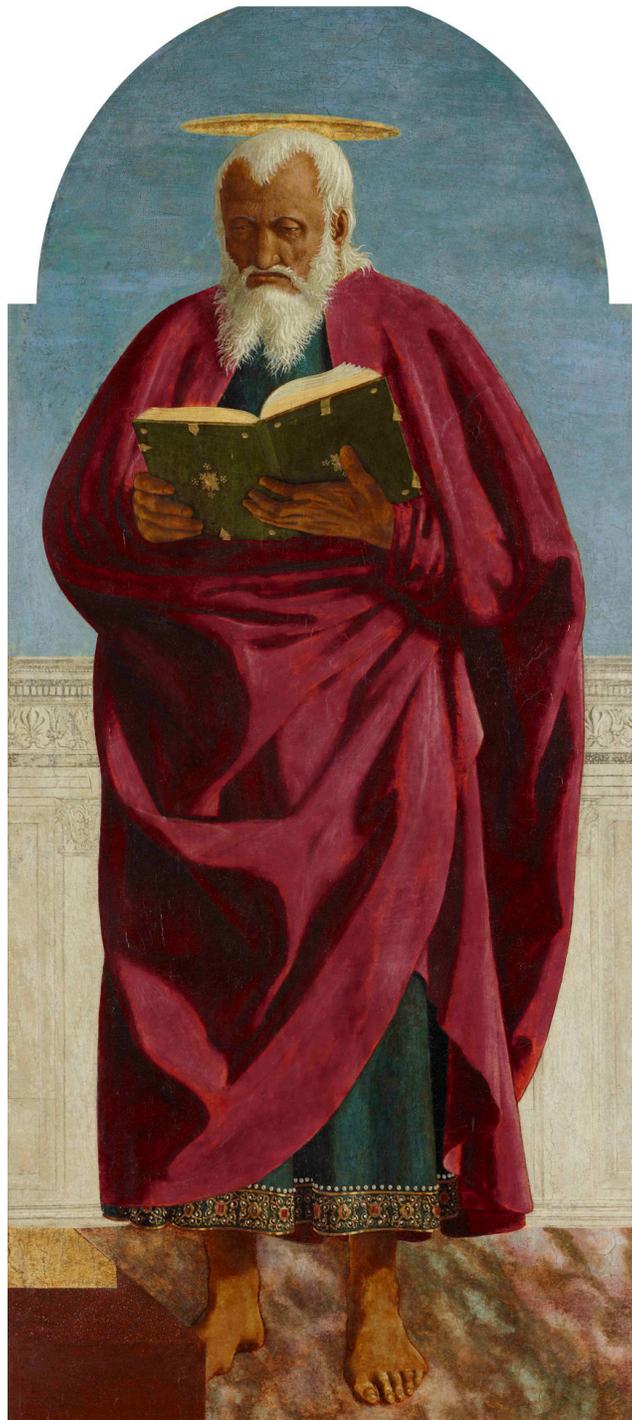
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