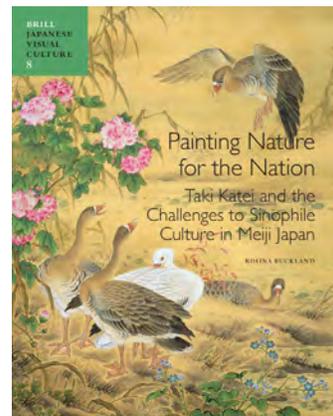
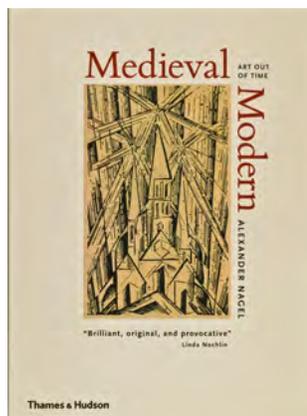
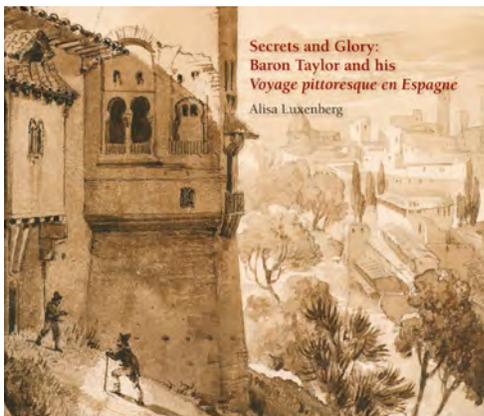
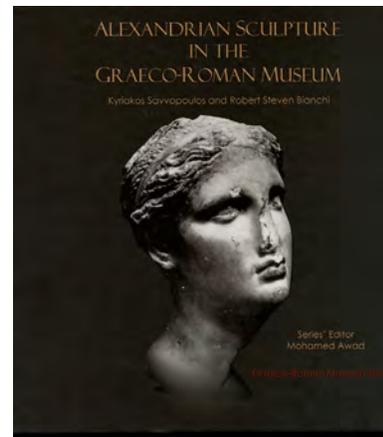
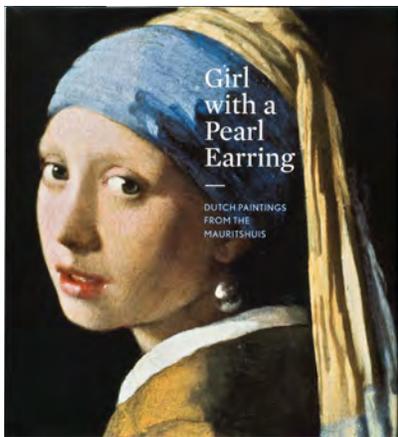
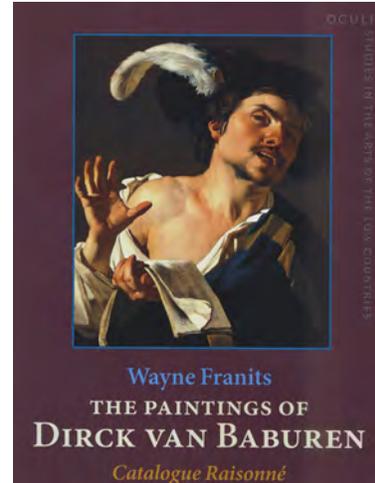
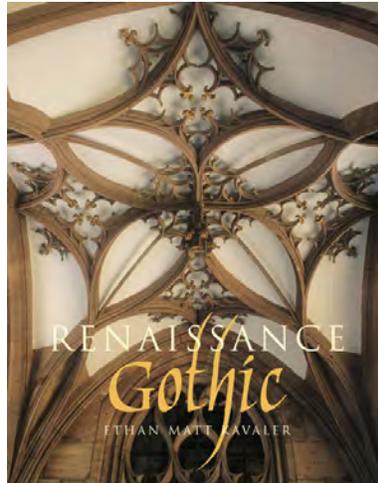




# Alumni

## NEWSLETTER

INSTITUTE OF FINE ARTS



# Contents

<b>From the Director</b> . . . . .	3
<b>Document Public Art in Wikipedia: The Tony Smith Project</b> . . . . .	4
<b>The Year in Pictures</b> . . . . .	5
<b>Walter W.S. Cook Annual Lecture</b> . . . . .	8
<b>My Dinner With Dr. King</b> . . . . .	10
<b>Remembering Professors:</b>	
<b>Sarah Schroth</b> . . . . .	11
<b>Janne Gallen-Kallela-Sirén</b> . . . . .	11
<b>Duke House: A Case Study in Architecture, Decoration, and Art History</b> . . . . .	12
<b>Remembrances:</b>	
<b>Evelyn B. Harrison</b> . . . . .	13
<b>Ada Louise Huxtable</b> . . . . .	14
<b>Outside Fellowships</b> . . . . .	16
<b>PhDs for 2012 - 2013</b> . . . . .	17
<b>Alumni Updates</b> . . . . .	18
<b>Alumni Donors</b> . . . . .	25

## Institute of Fine Arts Alumni Association

### Officers:

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Schuyler Swartout

#### Oral Histories

Rebecca Rushfield

#### CAA Reunion

Mary Tavener Holmes

# From the Director

Patricia Rubin



From the Director  
Patricia Rubin

“Stormy Weather” could provide the theme song for the past year at the Institute, which weathered Sandy during the autumn and suffered a serious flood in the Conservation Center in the spring. In both instances the dedication, expertise, and resourcefulness of the Institute community saw us safely through potential disaster. In the first case, the building supervisor Wil Manzo and members of his staff, Rob Doucette and Arturo Martinez, remained on duty day and night throughout the storm and its aftermath. In the second, the quick action of Conservation student Margarita Berg, who heard water pouring from a broken pipe and sounded the alarm, brought staff and faculty to the scene to staunch the flood and begin salvage work. Conservation Center faculty and students were among the “first responders” to Sandy, playing an important part in the rescue work in galleries and collections devastated by the flooding caused by the storm. While such natural disasters are not predictable, unfortunately poor construction and general wear and tear mean that problems at Chan House will continue until the building can be thoroughly renovated.

Bracketed as it was by these dramatic events, there were other, far more enjoyable, forms of excitement over the year. We added two highly successful series to our roster of distinguished seminars and colloquia: one dedicated to “Greek and Roman Art and Architecture” led by Clemente Marconi and the other exploring “Current Trends in Medieval Art” (we will pursue those trends this year in our search for a specialist in Western Medieval Art, intending to make an appointment for fall 2014). A combination of conferences, workshops, and meetings on “Publishing and the Ph.D.,” “Teaching Art History Today,” and “Digital Art History”

considered the forms that our research, writing, and pedagogy might take in order to meet the challenges in higher education today and to seize the opportunities offered by new technologies. Recognizing that our current students will be called upon to shape and to communicate their work in newly developing forms and formats, we aim to be in the forefront of those developments. A digital workshop is scheduled for February 2014. Organized by Jonathan Hay, the workshop will feature student projects mentored by Jonathan, other members of the Institute faculty, and faculty members from relevant departments around the University. This follows on from the student grants attached to the “Digital Art History” conference, which resulted in posters and presentations by Adwoa Adusei on *Island Hopping: Mapping the Anglophone Caribbean* and by Emily Bauman, Sara Ickow, and Allison Young on *Art and the Emergence of Technology: Timeline and Terminology Project*.

Looking forward in this way, we did not neglect the past. 2012 marked one hundred years since the construction of Duke House and we took the occasion to use the building as a case history in the *Belle Epoque* architecture of New York. During the summer of 2012 six students had grants to work on relevant topics in archives and libraries in New York, at the Getty Research Institute, and at Duke University. In the autumn, Jean-Louis Cohen conducted a seminar, *Architecture and Interior Decoration in 1900 New York: The Case of Duke House*. The results of this work were reported to a conference in February 2013. We hope to publish a book based on the research, if we can find the funding, since the findings were so rich, original, and revealing. The conference also dedicated a day to the scholarly inhabitants of No. 1 East 78th Street with papers and panels on a selection of our eminent professors, opening with the voice of Erwin Panofsky lecturing on Titian in a recording found by Alexander Nagel, who also provided the images before beginning his own lecture on Panofsky’s legacy. This was but one of a total of more than eighty public events held in the course of the year, many of them available as pod casts on our website.

Nor did we betray our deep commitment to the close study of original works, which we pursued in multiple ways including a return January visit to Villa La Pietra, where four conservation students were paired with four art history students for two intensive weeks studying four works from the collection. In June, the Conservation Center convened the second summer school in technical art history taking “Theoretical Subjectivities and the Critical Eye” as the defining topic of the session, which examined how technical art history might simultaneously clarify and complicate established Post-war art historical narratives. During the winter and over the summer at our excavations at Abydos, Aphrodisias, Samothrace,

and Selinunte, Institute teams have continued to make major discoveries, which we will report in the second edition of the *IFA Archaeology Journal*. In the mean time, I urge you to look at the photographs posted on the Institute’s tumblr account, accessible through our website (<http://fieldseason.tumblr.com/>), which give breathtaking views of our archaeologists in action.

Given the wealth of content on our website, it is no surprise that we can proudly claim to be responsible for 55% of all web traffic to NYU’s Graduate School of Arts and Sciences sites (since January 1, 2013). And given the importance of the web to our profile, I am glad to announce that we opened the new school year with a new look, thanks to the work of our webmaster Jason Varone.

We can claim another impressive statistic: the Institute has the second highest alumni giving rate of any school at NYU (16%). The Medical School holds the lead at 22% and Law is close behind us at 15%. This is a remarkable statistic given our size in relation to those behemoths, and we are immensely grateful to all of you for your extraordinary support. Extraordinary and essential: alumni giving to the Institute and alumni participation in the Institute are critical to all of our activities and vital to securing our future. We are pleased to boast of your accomplishments – many are reported here – so keep us informed by visiting the Alumni section of our website and clicking on “Update Your Contact Information”. We are eager to keep in contact with you and to build our network, which is powerful and influential. To that end we have added to our alumni activities with the establishment of a Recent Alumni Circle and this September will launch the IFA Legacy Society. We have also launched IFA Mentors, and encourage you to sign up to mentor our current students and recent graduates, who can gain great benefit from your advice (as has been amply proven by our annual Alumni Careers Panel). Following on from the splendid array of publications shown at the Alumni Book Exhibition at the 2013 reunion, we have created the What to Read portal on the website, listing your latest books. For information about these initiatives please go to the Alumni section of the website or contact our Alumni Relations Officer, Andrea Yglesias. In our desire to constantly strengthen our connection to you, we have cause to thank Andrea and, above all, the Alumni Association, its officers, and its President, Gertje Utley, for their abiding commitment and work on behalf of past, present, and future generations of Institute students. The publication of the Newsletter (with gratitude to its editor, Phyllis Tuchman) is but one aspect of their concern to enhance the ties between and among Institute graduates. It is impossible to over-estimate the significance of those ties, which are a living bond of experience and which are crucial to the Institute’s continued excellence.

# Document Public Art in Wikipedia: The Tony Smith Project

Richard McCoy

Just about every day I use Wikipedia to look up some odd bit of trivia, check some fact or date, or to get the basic details of an artist or place. But have you ever used it to look up information about a specific artwork?

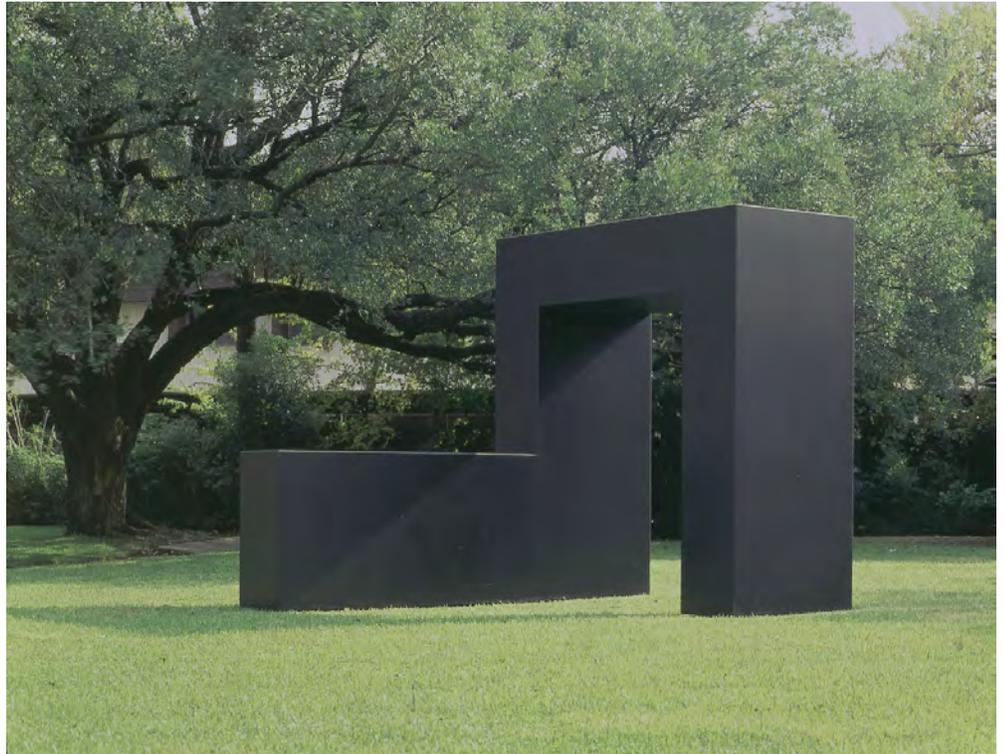
Quite a few articles exist in Wikipedia about individual artworks, but by comparison to the information about pop culture and military history, art is way behind. There really is no secret as to how knowledge is added to Wikipedia: it is by folks just like you who take the time to voluntarily add it.

Over the past few years, I have run a number of projects to help add knowledge about artworks, and in particular public art. Along with a number of graduate students in museum studies and a variety of collaborators, I created WikiProject Public Art < [https://en.wikipedia.org/wiki/Wikipedia:WikiProject\\_Public\\_Art](https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Public_Art) > with the aim to document every single public artwork in the world. So far hundreds of artworks have been documented, with concentrations in the cities of Indianapolis, Milwaukee, Paris, and Philadelphia.

While I admit that trying to document every single public artwork in the world is a lofty goal, but it is the kind of goal Wikipedia is purpose built to achieve. The idea came from the late 1990s project called Save Outdoor Sculpture (SOS!), which was run by Heritage Preservation out of Washington, D.C. With thousands of volunteers SOS! documented over 32,000 sculptures in the United States; all of these records are contained within the Smithsonian Institution Research Information System (SIRIS).

The most recent iteration of WikiProject Public art is a collaboration with International Network for the Conservation of Contemporary Art – North America (INCCA-NA) and the Tony Smith Estate as part of the ongoing celebration of the sculptor Tony Smith's 100th birthday

We launched this rather ambitious project last year by posting instructions in Wikipedia to encourage folks to document artworks by Tony Smith. When the initiative was first announced, there were eager participants who



contributed good articles. The project also got some buzz, including a mention in the *New York Times*. But lately things have been moving slowly. The project needs help. Your help.

What's in it for me, you ask? INCCA-NA is giving participants a limited-edition Tony Smith t-shirt. The front features a stylized version of Smith's sculpture *Marriage*. The reverse bears a black and white INCCA-NA logo.

By contributing to this project you would be helping to document artworks by one of the greatest American sculptors of the 20th-century. You would also be helping to increase the "sum of all human knowledge" about art on the world's fifth most viewed website.

For some, Wikipedia isn't the easiest platform to work with. But here's all you have to do:

1. Follow the instructions within the WikiProject for selecting and researching artwork.
2. Using these instructions, write a Wikipedia article about the artwork you've chosen. To get a sense of what a good article looks like, check out the Wikipedia article for Smith's sculpture *Gracehoper*,

located in Louisville Kentucky. < [https://en.wikipedia.org/wiki/Gracehoper\\_\(2/3\)](https://en.wikipedia.org/wiki/Gracehoper_(2/3)) >

3. When you're done, leave a note in the comment section below or on my Wikipedia Talk Page < <https://en.wikipedia.org/wiki/User:RichardMcCoy> > and tell me your t-shirt size (M, L, XL). I'll have INCCA-NA send you a t-shirt!

You might ask, but why is it important to have a Wikipedia article about every single Tony Smith sculpture in the world? Because art is important. Smith is important. And many of his works are not documented in a way that is easily accessible online.

If we are able to document all of his works, we can prove the effectiveness of this kind of project and process. Then, we can start thinking about ways to collaborate on the documentation of works by other, and perhaps lesser-known, artists. Participants of this project are helping everyone care for and about Smith's sculptures a little more, and caring for art is really the first step in preservation.

Go on, give it a try.

# The Year in Pictures

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## Wade Guyton Lecture, Oct 18 2012



Anne Wheeler, Wade Guyton, Jeffrey Usip

## Dawn Ades Lecture, Oct 24 2013



Dawn Ades, Edward Sullivan



Robert Lubar, Anne Umland

## Nicholas Adams, W.S. Cook Lecture, Nov 14, 2012



Anita Moskowitz, Nicholas Adams



Yvonne Elet, Carol Herselle Krinsky, Anita Moskowitz

## Melissa Chu Lecture, Nov 27, 2012



Daniella Berman, Melissa Chu, Emily Dellheim

### The Institute of Fine Arts Alumni Association Board seeks new members.

Responsible for special projects such as the annual Cook lecture, alumni reunion, and Alumni Newsletter, the Alumni Association works closely with the Alumni Affairs Office to ensure that IFA alumni remain connected to the Institute and to one another. In addition to organizing alumni programming, the Alumni Association Board conducts fundraising to provide grants to IFA students for summer research travel. The Alumni Association Board meets three times annually to discuss special projects, opportunities to engage and assist the student body and to receive updates from the IFA Director's Office. To learn more about joining the Alumni Association Board, email Andrea in the Alumni Affairs Office at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu).

# The Year in Pictures (continued)

## Christmas Party, Dec 5, 2012



Gertje Utley, Günter Kopcke, Joan Leibowitz



Charles Little, Jonathan Hay



Priscilla Soucek, Phillipe de Montebello

## IFA/CAA Reception, Feb 15, 2013



Allison West, Phyllis Tuchman, Gertje Utley



Lee Mendelsohn, Suzanne Boorsch, Beth Holman, Sarah Wilk



Joyce Hill Stoner, Anne Rorimer, Wanda Corn



Francisco Javier Rodriguez, Blanca Serrano, Jonathan Brown, Kate Holohan



Janice Orseman, Marie Tanner



Peter Kalb, Tricia Paik

### IFA Mentors

The Institute of Fine Arts is pleased to announce IFA Mentors, a program that connects established alumni with students and recent alumni who are just starting out on their career paths. Mentors will be paired with students based on field of interest and geographic location. To learn more about the program or sign up to be an IFA Mentor, email Andrea in the Alumni Affairs Office at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu).

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**Conference on Mapping: Geography, Power  
and the Imagination, Mar 8, 2013**



Jennifer Raab, Jennifer Roberts

**Haim Steinbech Lecture, Mar 13, 2013**



Robert Slifkin, Thomas Crow

**Rhonda Kasi Lecture, Mar 28, 2013**



Rhonda Kasi, Suzanne Stratton-Pruitt

**Richard Kagan Lecture, Apr 11, 2013**

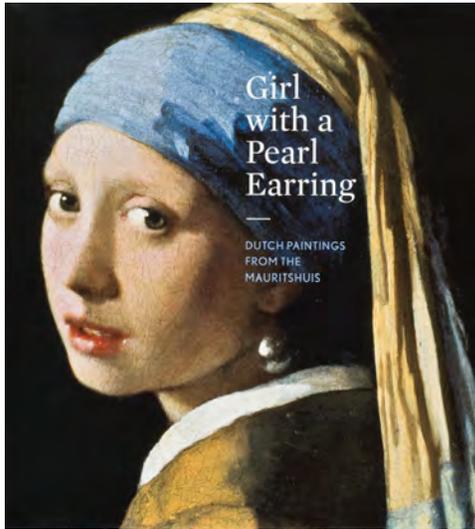


Richard Kagan, Priscilla Soucek

**Have you checked out the new, improved IFA website? You'll want to refer to it several times a month. The incomparable Jason Varone runs it, and he's constantly replenishing the site. You'll find the dates and names of speakers participating in conferences, symposia, and all sorts of seminars. Lectures, too. Some are streamed live; many are archived for future reference. This is a great resource for IFA alum.**

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

# Walter W. S. Cook Annual Lecture



## IFA Director Patricia Rubin's Introductory Remarks for the Walter W.S. Cook Annual Lecture, November 14, 2012

As you will know from the announcement, the lectures take their name from the man, who as director, gave the IFA its defining identity as a research institute dedicated to advanced teaching and scholarship and decided its equally defining location hard by the Metropolitan Museum. Expert in Spanish Romanesque and medieval art, from his student days at Harvard Cook was an inveterate traveler (eventually dying – in 1962, aged 74 – at sea, returning home from Italy). His experience of direct contact with works of art translated into a credo for the fledging Institute, famously saying “we are going to move right next to a museum and let them buy our works of art, while we spend it on the professors and get the best there are.” And so he did, eventually assembling what one of his colleagues eventually characterized as “a chorus line made up of prima ballerinas.” With such a faculty, international and multi-lingual, diverse in background and approaches, it is no wonder that Cook could maintain that “the fine arts have not developed stereotyped routines that discourage initiative,” and was convinced that there was “abundant material for the exercise of scholarly interest and scientific method, and those materials are of immediate, vivid value and significance.” Nor is it an accident that following such a conviction, the IFA has a tradition of promoting work of great value and significance.

## Walter W.S. Cook Lecture Series Archive

2013

Emilie E.S. Gordenker, Director, Royal Picture Gallery Mauritshuis  
*Are Cross-Sections Boring? The Case of Saul and David*

2012

Nicholas Adams, Mary Conover Mellon Professor in the History of Architecture, Vassar College  
*Gunnar Asplund's Courthouse Extension in Gothenburg (1913-1936): The Ironies of its History*

2011

A.A. Donohue, Department of Classical and Near Eastern Archaeology, Bryn Mawr College  
*Contradictions in Greek Naturalism*

2010

Gary M. Radke, Dean's Professor of the Humanities, Syracuse University  
*"As will please the ladies": Planning Choirs, Kitchens, and Latrines in Fifteenth-Century Venetian Convents*

2009

Christine Smith, Robert C. and Marion K. Weinberg Professor of Architectural History, Harvard University  
*Leon Battista Alberti: Old and New*

2008

Anne Litle Poulet, Director, The Frick Collection  
*The Lodge of the Nine Muses: Houdon and Freemasonry*

2006

Leo Seinberg, Benjamin Franklin and University Professor Emeritus, University of Pennsylvania  
*Beware of Texts*

2005

Naomi Miller, Professor Emerita, Boston University  
*From Babel to Broadway: Building Towers Towards Infinity*

2004

Dale Kinney, Graduate School of Arts and Sciences, Professor, of History of Art, Bryn Mawr College  
*When Objects become Spolia: Lessons from Historiography*

2003

Isabelle Hyman, Professor of Fine Arts, New York University  
*Brunelleschi to Breuer: An Art Historian's Passage*

2002

Philip Pearlstein, Distinguished Professor Emeritus, Brooklyn College  
*When the Dada Daddies got Real*

2001

Phyllis Prayer Bober, Leslie Clark Professor in the Humanities Emerita, Bryn Mawr College  
*Art, Culture and Cuisine: The Defining Characteristics of the Early Renaissance*

2000

San Sachs II, Director, The Frick Collection  
*The Frick That Might Have Been*

1999

Vicki Goldberg, Author and Photography Critic for The New York Times  
*War at a Distance: Camera and Combat*

1998

Richard E. Stone, Conservator, The Sherman Fairchild Center for Objects Conservation, the Metropolitan Museum of Art  
*Donatello and Verrocchio: Casting Technology and Sculptural Form*

1997

Sarah Bradford Landau, Professor of Fine Arts, New York University  
*Inventing the New York Skyscraper*

1996

Bill Hood, Professor of Art, Oberlin College  
*Figs and Leaves: On Writing a History of the Male Nude*

1995

Susan Vogel, Henry J. Heinz II Director, Yale University Art Gallery  
*Exhibition Dilemma: African Art Not Meant to Be Shown*

- 1994  
Adam Gopnik, Art Critic of The New Yorker  
*The Overabundant Larder and the Luminous Oblong Blur. A Theory of Everything in American Art*
- 1993  
Lucy Sandler, Helen Gould Sheppard  
Professor of Art History, New York University  
*From Heraldry to Portraiture: The Image of the Owner of the Book in the Age of Chivalry*
- 1992  
Heather Lechtman, Professor of Archaeology and Ancient Technology, Massachusetts Institute of Technology  
*Style in Technology: Metal and Cloth in Andean Prehistory*
- 1991  
Marcel Franciscono, Professor of Art History, University of Illinois at Urbana-Champaign  
*Paul Klee and the Promise of Childhood*
- 1990  
Edward Sullivan, Associate Professor, New York University  
*National Identity, Tradition and Innovation in 20<sup>th</sup> Century Mexican Painting*
- 1989  
Marilyn Aronberg Lavin  
*The Place of Narrative in Italian Mural Decoration*
- 1988  
William L. Barcham, Associate Professor, Fashion Institute of Technology  
*'Sancta dei Genetrix: Tiepolo's Mary and the Enlightenment*
- 1987  
A Symposium in Honor of Richard Krautheimer  
James Ackerman, Arthur Kingsley Porter  
Professor of Fine Arts, Harvard University  
*The Early Planners of Rome: 1450 – 1560*  
Frederick Hartt, Paul Goodloe McIntire  
Professor Emeritus of Art History, University of Virginia  
*Michelangelo: Imprint and Image*  
Irving Lavin, Professor of Art History, The Institute for Advanced Study, Princeton  
*Bernini's Image of the Sun King*
- 1986  
Priscilla E. Muller, Curator of the Museum, The Hispanic Society of America  
*Goya's 'Mundus Tenebrosus'? The Politic Patriot's Last Projects in Spain*
- 1984  
William D. Wixom, Chairman of the Department of Medieval Art, Metropolitan Museum of Art  
*A Reliquary Chasse Attributed to Canterbury: Style, Iconography, Patronage*
- 1983  
Carol Herselle Krinsky, Professor of 20<sup>th</sup> Century Architectural History, New York University
- 1982  
Tom Freudenheim, Director of the Worcester Museum  
*Disappearing Act: The Art Historian and the Art Museum*
- 1981  
Bernard S. Myers, Editor in Chief for Art Books, McGraw-Hall  
*The Expressionist Idea*
- 1980  
Wanda M. Corn, Professor and fellow, the Wilson Center  
*Overcoming Cultural Inferiority: The Case of the American Artist*
- 1979  
Walter Cahn, Carnegie Professor of the History of Art, Yale University  
*The idea of the masterpiece: Medieval and northern Renaissance origins*
- 1972  
John McCoubre, Department of Art History, University of Pennsylvania  
*Figures on the Beach: Reflections on a 19<sup>th</sup> Century Scene*
- 1971  
J. Edward Kidder, Jr., International Christian University, Japan  
*Early Buddhist Art: Horyu-ji*
- 1970  
Linda Nochlin Pommer, Vassar College  
*Holman Hunt's 'Awakening Conscience': The Theme of the Fallen Woman in Nineteenth-Century Realism*
- 1969  
Joachim Gaehde, Brandeis University  
*Ingeniosa Manus: On the Originality of Carolingian Artists*
- 1968  
Alfred K. Frazer, Department of History and Archaeology, Columbia University  
*An Antiquarian Emperor Builds: Architecture in Claudius's Rome*
- 1967  
Howard Saalman, Professor of Architectural History, Carnegie-Mellon University  
*Hausmann's Paris Revealed*
- 1966  
Creighton Gilbert, Sidney and Ellen Wien  
Professor of History of Art, Brandeis University  
*Change in Piero della Francesca*
- 1965  
Milton Brown, Professor of Art, Brooklyn College  
*Art Nouveau*
- 1964  
James Ackerman, Professor of Fine Arts, Harvard University  
*Palladio's Villas*
- 1963  
John P. Coolidge, Professor of Fine Arts, Harvard University and Director, Fogg Art Museum
- 1962  
Frederick Hartt, Professor of the History of Art, University of Pennsylvania  
*Love in Baroque Art*
- 1961  
Phyllis Williams Lehmann, Professor of Art, Smith College  
*The Pedimental Sculptures of the Hieron in Samothrace*
- 1959  
Millard Meiss, Professor of Art, Institute for Advanced Study, Princeton University  
*Giotto and Assisi*

# My Dinner With Dr. King

By William Hood

**F**ORTY-FIVE years ago, the Rev. Dr. and Mrs. Martin Luther King Jr. went to a small dinner party in Atlanta, not far from the campus of Emory University. It was a quiet January night in 1968. I was one of the guests.

Our hostess, Wanda White, was a young public-school teacher. In the fall of 1967, she worked with Mrs. King, helping with her schedule, as well as other personal and professional responsibilities. During a conversation, Wanda asked the

## Our brief conversation changed the way I thought about my life.

Kings over for a low-key dinner. They accepted, and Wanda invited some of her close friends. (All of us were white.)

My best friend, Larry Shaw, and I were invited to the dinner. He came from a long line of salt-of-the-earth skilled tradesmen anchored in Appalachian South Carolina and the red clay fields of Georgia. My father was a successful industrialist in Birmingham, Ala. We anticipated the approaching dinner with the empty-headed excitement of young people who rarely think beyond their own self-interest.

For us, in fact, the thrill was primarily in meeting a real-life celebrity. Wanda's corgi heard the Kings' car before we did. He rushed to the door and flipped over to offer his belly in greeting as the Kings stepped in. As Mrs. King bent down to

*William Hood is a professor emeritus of art history at Oberlin College and a visiting professor at the Institute of Fine Arts, New York University.*

give him a scratch, Dr. King asked to use the telephone. I took drink orders. Knowing that the Kings were Baptists and most Baptists — white Southern Baptists anyway — didn't drink, I made sure to tell Mrs. King that we had nonalcoholic beverages.

"I'll have a Coke, thanks." She seemed shy and a little nervous. I was, too.

Dr. King was neither shy nor nervous. When he came back, I asked him the same question. "Any Baptists here?" he asked with a smile. "No, sir," I said. "We're all Episcopalians."

The grin blossomed into a smile. "Good! I'll have Scotch on the rocks."

Mrs. King blurted, "Well, I'll have cream sherry." Everyone laughed, and the early stiffness relaxed.

At the table Wanda, Larry and I regaled the Kings with tales of our common avocation, breeding and showing purebred dogs. (For days afterward we wondered whether the Kings were more bemused than amused, but they were good sports for all that.) Larry told them about the boarding kennel he ran to support his show dogs, and I talked about my graduate studies in art history.

Gradually the conversation moved to more serious topics, and Dr. King himself talked about the blight of poverty on our national life, as well as his feelings against the Vietnam War. Of the three of us, only Wanda had turned her moral attention to issues beyond race, which seemed to be one of the only things that preoccupied Southern liberals in those years. Self-absorbed as I was, only later that year did I begin to realize how prophetic his words were.

After dinner Dr. King asked Wanda if he could use the telephone again. When he came back, he settled onto the sofa next to me. I tried to think of something clever to say, but before I could speak, he asked why I was studying for a Ph.D. in art history. He asked what I thought art could accomplish that other forms of communication could not. I remember that he said that he'd rarely discussed art, or even thought much about it. As I

stammered an answer I cannot recall, he listened with the concentration of someone who genuinely wanted to understand. Never before, and rarely since, had I witnessed such authentic humility. It was so simple, so powerful a form of energy that for a few moments it freed me from bondage to myself.

A conversation that cannot have lasted more than 10 minutes ended up changing the way I thought about my life. When I got back to New York, my viewpoint toward earning a doctorate shifted. The determination to use my education to become a famous scholar gradually made room for a half-baked resolution to become a useful art historian. I began to consider the moral or religious content of Renaissance art; and once I got a job teaching art history at an institution whose values encouraged me to develop that ambition, teaching became a means for me to help students identify and examine their own values. That remains my goal. The short conversation I had with Dr. King had a lasting effect.

The next morning Mrs. King called Wanda. We learned that after dinner he'd called to tell the person who would pick them up to come at 11:30, rather than 10:30, as planned. She thanked Wanda for a pleasant evening. She also told Wanda that she and Dr. King were looking forward to inviting us to their home, perhaps when I returned from New York.

Of course, there was no next time. A few minutes before 8 p.m. on April 4, 1968, I arrived at the Institute of Fine Arts at New York University to give my first seminar report. As soon as we walked out of class at 10, we learned that Dr. King was dead. □

### ONLINE: MORE OP-ED

➤ *Rahm Emanuel and Luis V. Gutierrez call for lowering the \$680 fee the government charges permanent legal residents to become citizens.*

[nytimes.com/opinion](http://nytimes.com/opinion)

THUR, 4 APRIL 2013

# Remembering Professors: Sarah Schroth

## Sarah Schroth

Mary D.B.T. and James H. Semans Director  
Nasher Museum of Art at Duke University

As I begin the directorship at the Nasher Museum at Duke University, I will draw on the many lessons I learned at the Institute. Foremost, the self-reliance and intellectual courage taught to me by Jonathan Brown is crucial in all that I undertake. The need to support (and find funding for) good exhibitions that will advance scholarship was illustrated to me by Donald Posner. And I will never forget Egbert Haverkamp-Begemann once telling me that one of the important benefits of the Institute lies in the relationships developed with our fellow IFA

students. As a new director, I feel I have a supportive network of IFA Alumni who are museum directors today, directors who will readily share the wisdom of their experience

Attributed to: Vicente Carducho, Italian/Spanish 1570-1638, (formerly attributed to Luis de Morales), *The Virgin Contemplating the Instruments of the Passion*, ca. 1620-30. Oil on canvas. 52 3/4" x 43 11/16". Purchased with funds from the John and Anita Swartz Endowment. 2011.2.1. Nasher Museum of Art at Duke University.



# Remembering Professors: Janne Gallen-Kallela-Sirén

## Janne Gallen-Kallela-Sirén

Director  
Albright-Knox Art Gallery, Buffalo, NY

Between 1993 and 2000, I had the awesome privilege of studying at the Institute of Fine Arts in the company of brilliant, inspiring, and compassionate intellects. I owe a deep debt of gratitude to all of my IFA professors



Paul Gauguin (French, 1848-1903). *Spirit of the Dead Watching*, 1892. Oil on burlap mounted on canvas. Support: 28 3/4 x 36 3/8 inches (73.025 x 92.3925 cm)  
Collection of Albright-Knox Art Gallery, Buffalo, NY. A. Conger Goodyear Collection, 1965.

and mentors, notably Jonathan Brown, Colin Eisler, Robert Lubar, Donald Posner, Robert Rosenblum, Kathleen Weil-Garris Brandt, and, of course, my advisor and intellectual beacon, Linda Nochlin. They are the reasons behind all of my achievements, first as a graduate student, then as a university professor, and now as a museum director. Collectively, from my IFA professors I learned the joy that can be derived from the pursuit of excellence and the pleasure that dwells in the art of asking questions and in academic discovery in general. From them I also absorbed a passion for exploring the endlessly fascinating matrimony of words and images, the art of art history and criticism that is so relevant to us today as we confront the digital world and the most visual of centuries.

Robert Rosenblum's legacy in my life is significant, as he continues to remind me—in spirit—that there is a noble beauty to all aspects of art's prolific history, even in those chapters that are mostly forgotten and go unnoticed by the general public. Linda Nochlin is one of bravest people I know, and I walk through my days in her company. She taught me mountains, not only about the

politics of images and of life in general, but also about the art of moving mountains and of getting things done expeditiously. In April 2013, after working as a museum director in Finland for nine years, I began my tenure as the eleventh director of the Albright-Knox Art Gallery in Buffalo, New York. I assume the helm of this great American museum with wings I earned at the IFA from a remarkable band of teachers and friends. Thank you!



Jackson Pollock (American, 1912-1956). *Convergence*, 1952. Oil on canvas. Support: 93 1/2 x 155 inches (237.49 x 393.7 cm). Collection of Albright-Knox Art Gallery, Buffalo, NY. Gift of Seymour H. Knox, Jr., 1956. © 2011 Pollock-Krasner Foundation/ Artists Rights Society, New York. Photograph by Tom Loonan.

# Duke House: A Case Study in Architecture, Decoration, and Art History

February 1-2, 2013

2012 marked the hundredth year since the completion of the Duke House – originally designed for tobacco magnate, James B. Duke by the Philadelphia architect, Horace Trumbauer. In 1958, Mrs. James B. Duke and her daughter Miss Doris Duke donated the structure to New York University to house the Institute of Fine Arts. Architect Robert Venturi was charged with adapting the house for the Institute's use, which he did without altering its original architecture.

On February 1-2, 2013 the Institute marked the close of the centennial celebrations with the conference *Duke House: A Case Study in Architecture, Decoration, and Art History*. The conference considered the IFA's presence at the Duke House by looking at the building – from its commissioning by the Dukes to its eventual transformation into an educational and research facility, as well as the work and influence of some of the professors who have been its inhabitants – Donald Hansen, Richard Krautheimer, Erwin Panofsky, and Kirk Varnedoe. Video of portions of this conference can be viewed at <http://vimeo.com/album/2324057>.

## Agenda

### **February 1, 2013**

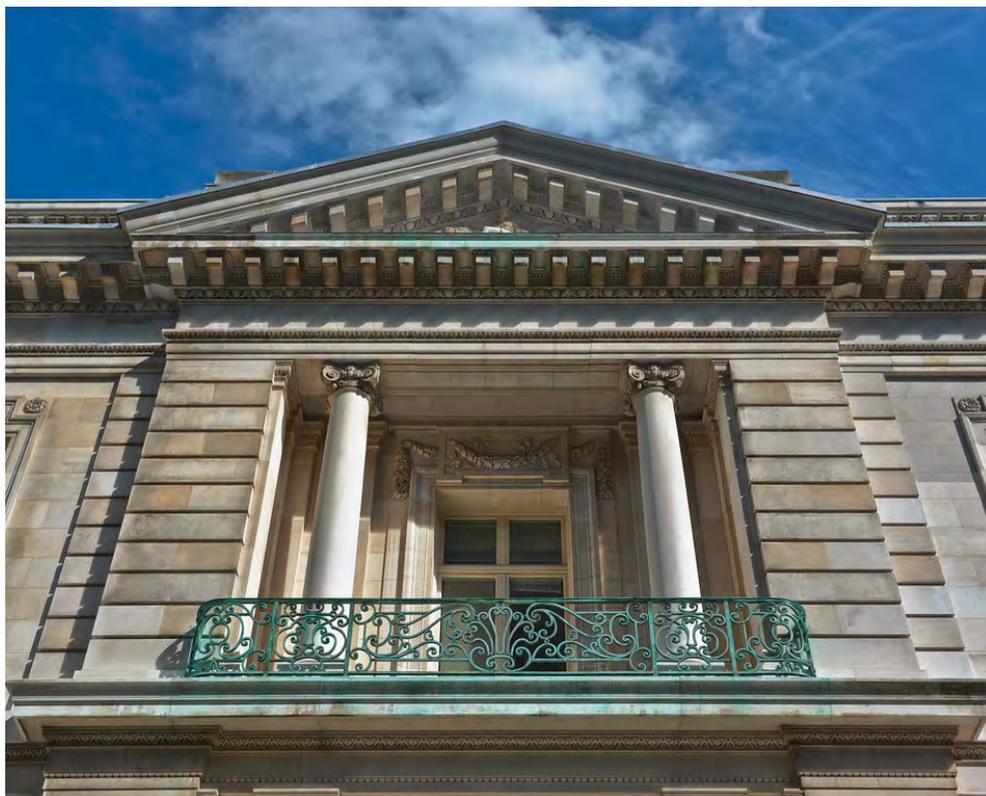
Moderator: **Jean-Louis Cohen** (Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts, New York University)

#### **Session I: Building Duke House**

**Alisa Chiles** (M.A. candidate, Institute of Fine Arts, New York University)  
*Duke House and Manhattan's Urban Grid*

**Matthew Worsnick** (PhD candidate, Institute of Fine Arts, New York University)  
*Horace Trumbauer: Architectural Discourse Around 1900*

**Daniella Berman** (PhD candidate, Institute of Fine Arts, New York University)  
*A Matter of "good taste": Emulation in Gilded Age Architecture*



#### **Session II: Decorating and Furnishing Duke House**

**Shannon Ness** (M.A. candidate, Institute of Fine Arts, New York University)  
*Interpreting the Decoration of Duke House*

**Grace Chuang** (PhD candidate, Institute of Fine Arts, New York University)  
*Commissioning Interiors: Carlhian and the Duveens at Duke House*

**Lauren Johnson** (M.A. candidate, Institute of Fine Arts, New York University)  
*Walls in translation: Imported European Rooms and Boiseries in New York*

**Jennifer Gimblett** (M.A. candidate, Institute of Fine Arts, New York University)  
*The Dukes' Collection, or the Creation of a Gilded Age Identity*

#### **Session III: Accommodating the Institute of Fine Arts**

**Elizabeth Buhe** (PhD candidate, Institute of Fine Arts, New York University)  
*'Many Eyes Were On the Architects': Robert Venturi steps in*

**Christie Mitchell** (M.A. candidate, Institute of Fine Arts, New York University)  
*Robert Venturi's Furniture and Richard Kelly's Lighting at Duke House*

#### **Session IV: Understanding Duke House: The Extended Context – Urban to Domestic**

**Isabelle Gournay** (Associate Professor, School of Architecture, University of Maryland)  
*The Beaux-Arts Derived Mansions in Washington, D.C., and New York*

**Charlotte Vignon** (Curator of Decorative Arts, The Frick Collection)  
*The Duveens and New York's Gilded Age Interiors*

**Theodore Prudon** (Architect, Associate Professor of Architecture, Planning and Preservation, Columbia University)  
*A Mans(ion) History: 4 East 79th Street.*

### **February 2, 2013**

Introduction, **Patricia Rubin** (Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University)

*continued on page 15*

# Remembrances: Evelyn B. Harrison

Remembrances: Evelyn B. Harrison

By Elizabeth Milleker

We've all had extraordinary teachers, who were mentors, models or simply an unforgettable presence. Eve Harrison was all of these. She taught for over 50 years, at the University of Cincinnati, Columbia, Princeton, and the Institute of Fine Arts, touching the lives of hundreds of students, whether they spent a decade getting a doctorate, took one class, or encountered her only once, at the School in Athens, perhaps on a tour to the National Museum.

What did she teach? She taught a way to work. It was not based on abstractions or theories. It rested on two foundations: one, her profound knowledge of the language, history, literature and mythology of the ancient world; the second, close examination of individual works of art, a skill honed in her many years with the Agora marbles. She would then attempt to meld the two and find how the individual work relates to others and its possible meaning.

Her lectures gave us her findings, but it was primarily in the museum that she taught us to see. Armed with a flashlight, she gathered us close around each marble statue. She seemed to approach each work as though for the first time. No detail was too small or insignificant – the size of crystals, tool marks and style of carving, the stance, the drapery, the hair, the attributes. She worked like an Athenian painter, who always drew the body first and then dressed it.

Betsy Pemberton, who was her student at Columbia, puts it well: "Above all she taught me how to see, not just to look at a pot or statue, but to really see it, slowly carefully, patiently analyzing the characteristics and thinking before coming up with a hasty interpretation. In Greek the verb "I know," *oida* is the perfect of the verb "I see," *eido*. And this is what Eve taught her students. Seeing leads to knowing or at least to a supportable interpretation.

Eve's interpretations were sometimes worked out with her students. She gave seminars on the problems at hand and quietly took notes while each student gave a report. One day



I found her moving around her office with a large pole, trying to recall exactly how she had poled a raft through shallow waters, in her youth. She explained she was toying with the idea that the arm position of one of the wounded Amazons meant that she had been poling through the swamps to safety at Ephesus. We poled around the room for quite a while.

The results of her work appeared in the dozens of articles we know. They were models of academic prose that couched lucid description, analysis, and rich supporting evidence in an unassuming, almost conversational style.

That style was like Eve herself. Charles Edwards, so dearly missed, once told us about an incident in the Agora. "In the early 80s the growing numbers of Japanese tourists became obvious. At morning tea in the Agora someone remarked on them and jokingly said "I wonder what the Japanese word is for.... and mentioned some archeological term, like Doric temple or votive relief. And Eve quietly gave the answer. Most of the people at the table were not aware of her work during the war on Japanese codes. Eve was self-effacing, never putting herself forward. She was a private person, and it took a long time to really know her. But this was part of her focus on her work. She did not publicize herself, it was not about her, it was about her scholarship and her students.

Nevertheless, Eve knew who she was. One day she was with Professor von Blanckenhagen and Dietrich von Bothmer who began talking about their backgrounds. While the two men went on about their European forebears, Eve said nothing, but then, at a pause in the conversation, she quietly interjected, "I'm descended from Pocahontas," and put an end to the whole discussion.

Her presence around the Institute was powerful. Stephanie Dickey, a student of Baroque Art, wrote recently, "Although I am not a classicist, Evelyn Harrison had a profound influence on my conception of what it means to be an art historian and a serious female scholar in what was then still largely a man's world. I will never forget her lectures on classical Greek sculpture, especially when this dignified southern lady wrapped herself in a white sheet to demonstrate the draping of a peplos, or her quiet presence in the neighborhood, lunching at the local deli in her sensible suit with her handbag on her arm."

Make no mistake, Eve could be terrifying. Who amongst us has not approached her office with trepidation, sure we were going to say something foolish. And Eve did not suffer fools gladly. Her zinging remarks are famous and remembered to this day when former students gather.

But she was always in her office when you came. If you had a question she might start quoting Homer in Greek, then pull down books, lend you off-prints and discuss the matter, with no attention to the clock. She fulfilled her responsibilities as an adviser in an exemplary way, something very important to nervous graduate students. Papers were returned on time, she had advice about scholarships and jobs, and letters of recommendation went out promptly. In one case she even went to a necessary face-to-face interview for a student who was overseas, and when the all-male committee said it would be silly to give the girl as scholarship as she would surely marry, Eve simply sat there and looked at them until the penny dropped and they gave the fellowship.

*continued on page 15*

# Remembrances: Ada Louise Huxtable

*Like Edith Wharton in Chanel, but Tough: Remembering Ada Louise Huxtable (1921–2013)*

By Paul Goldberger

Originally published in *Vanity Fair*, January 8, 2013



No, Ada Louise Huxtable wasn't really the first architecture critic. Lewis Mumford was at *The New Yorker* decades before Huxtable started writing for *The New York Times*, in 1963; and a generation before Mumford, Montgomery Schuyler was writing for *The New York Tribune*. Huxtable wasn't even the first woman, if you count Mariana Van Rensselaer, who wrote for several newspapers and magazines in the 1880s, and Esther McCoy, the pioneering California critic.

But we all know that architecture criticism really began with Ada Louise Huxtable. She was the first full-time architecture critic on any American newspaper and the first whose writings truly captured the public imagination. Huxtable, who died on Monday at the age of 91, spent less than two full decades at the *Times*, but she effectively invented a modern profession and set a tone of elegance, clarity, and strength. She made architecture a part of the cultural discourse. She wrote about buildings and cities, and she understood that architecture's great aesthetic power was inextricably enmeshed with political and social realities. She could be brutal in her dismissal of architects who gave in too quickly to the pressure of these realities, but she never pretended that the real world did not exist. She never sought utopia—she was too smart for that—but she never gave up believing that there was integrity, nobleness even, to the pursuit of architecture, and that good design could make the world better.

Her passions never overflowed into fawning excess, but they ran deep. She loved buildings, and she loved New York, and when things weren't right, she always had the tone of a parent who told you that she wasn't angry, just disappointed, because she knew you were capable of better. Her writing was far

too sophisticated to be prim, but it seemed always to emerge from an extraordinary sense of propriety. She knew what was right, and she had no fear of telling us so, in a tone that somehow managed to be both gracious and absolutely blunt.

When I worked with Ada Louise at the *Times* in the 1970s (I was brought in as a daily critic while she concentrated on a Sunday column and editorial writing), I thought of her as something akin to Edith Wharton, if Edith Wharton had only dressed in Halston and worked in a newsroom, which is to say that she was a brilliant woman writer who seemed all-seeing, rather grand, and possessed of brilliant taste and total self-assurance. She was in every way a lady, and she was tough as nails.

She welcomed me as a young colleague, in part, I realized years later, because I was young and inexperienced enough to pose no threat to her reputation. She was not without vanity and pride. But as she grew older and moved on from the *Times* to a life as a scholar and writer of books, and then to a late coda as architecture critic of *The Wall Street Journal*, she began to feel a mellower kind of pride, the pride of recognition that she truly had inspired a generation of younger critics and set them on their way.

Her writing for the *Journal* would have been notable had it been produced by a writer 50 years younger; that she was still doing it at 91, with every bit of the sharpness and style her writing has always had, was

extraordinary. She produced her final piece, a plea that the New York Public Library reconsider its plan to insert a new circulating library by Norman Foster into its great Carrere and Hastings building on Fifth Avenue, just a month before she died.

She loved old buildings and may well have done more than anyone else in the United States to build the historic-preservation movement into a serious force. But she never wanted to retreat into the past and

never thought much of new buildings that mimicked old ones; she had no patience for trite sentiment and nostalgia. She wanted the new to take pride in its newness and show a way to reinvent the world. She came of architectural age, so to speak, in modernism's ascendance after World War II, and a part of her heart always belonged to the avant-garde.

Many of her lines will not, I suspect, ever be forgotten. She dismissed Edward Durell Stone's Kennedy Center in Washington as "a great marble sarcophagus in which the art of architecture lies buried." She went to Miami Beach and returned, she wrote, "with a bad case of the Fontaine-blues." After Pennsylvania Station, whose demolition she ardently fought, was gone, she wrote that "we may be known as a culture not by the monuments we have built, but by the ones we have destroyed."

Several years ago, when Ada Louise received an important award from the Museum of the City of New York, I was asked to speak about her. My job as the architecture critic of *The New York Times*, I said, had been easy "for one simple reason: that before me came Ada Louise Huxtable. Do not believe anyone who tells you that an extraordinary talent is difficult to follow. Ada Louise Huxtable is about as difficult to follow as a man with a lantern in a blackout: you have to follow her. She compels you to follow her. There is no other way except to follow her, since she is the one who has made the path, laid out the road, determined the direction, and set us all going."

## Duke House (continued)

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### Session I: Erwin Panofsky and the Palazzo Ducale

Chair: **Alexander Nagel** (Professor of Fine Arts, Institute of Fine Arts, New York University)

**Christopher Heuer** (Assistant Professor, Department of Art and Archaeology, Princeton University)

**Christopher Wood** (Professor, History of Art, Yale University): *Panofsky's ultima poesia*

### Session II: Richard Krautheimer: The years before the Institute, and afterwards

Chair: **Marvin Trachtenberg** (Edith Kitzmiller Professor of the History of Fine Arts, Institute of Fine Arts, New York University)

**Elizabeth Sears** (George H. Forsyth Junior Collegiate Professor of History of Art, University of Michigan): *Humanistic Endeavor in the Diaspora: Krautheimer's Breakthrough, 1942*

**Francesco Benelli** (Associate Professor, Department of Art History and Archaeology, Columbia University): *Richard Krautheimer, the Tree and the Forest*

**Dale Kinney** (Professor of History of Art, Bryn Mawr College): *After the Institute: Richard Krautheimer at the Bibliotheca Hertziana*

### Session III: Donald Hansen: Leaving No Stone Unturned

Chair: **David O'Connor** (Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos)

**Irene Winter** (William Dorr Boardman Professor of Fine Arts, Emerita, Harvard University)

**Zainab Bahrani** (Edith Porada Professor of Ancient Near Eastern Art and Archaeology, Columbia University)

### Session IV: Kirk Varnedoe: Teaching, curating, and talking about Modern Art

Chair: **Jean-Louis Cohen** (Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts, New York University)

**Jonathan Hay** (Deputy Director; Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts, New York University): *The Primitivism Debate Revisited*

**Robert Slifkin** (Assistant Professor of Fine Arts, Institute of Fine Arts, New York University): *Quicksilver and Lead*

**Leah Dickerman** (Curator of Painting and Sculpture, The Museum of Modern Art, New York): *The Scholarly Curator*

**Pepe Karmel** (Associate Professor of Art History, Department of Art History, New York University): *Rethinking Modernism: Kirk Varnedoe and his Students*

The centennial programming was made possible in part by a generous grant from the Doris Duke Charitable Foundation.

## Evelyn B. Harrison (continued)

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How we all admired and loved her. The parties for her were famous. One in the mid seventies followed a seminar. Everyone gathered at Eve's apartment; one girl brought a pasta machine and took over the kitchen; Charles Edwards delivered a mock seminar report that had been written and illustrated with slides by several students. But the piece de resistance was the Marzipan Shield. Eve's reconstruction of the Shield of Athena Parthenos was

produced in marzipan by Marjorie Venit as topping for the cake and a gift for Eve. Eve loved it and kept it for years. At first she worried that roaches would attack, but they never dared touch it.

And in June 2000, her 80th birthday was celebrated for an entire week in Athens, first with a group of students who brought a gift, to which many others had contributed,

and then with a party for 150 organized by Professor McCredie. It included the singing of a Homeric Hymn to Pallas Evelyn, "glorious teacher, grey-eyed and ethically true".

Evelyn Harrison was certainly favored by the gods. I like to think that right now she is having ouzo and pistaccio nuts with Athena on Mt. Olympus. And you may be sure, her peplos is perfectly pinned.

# IFA Students Who Won Outside Fellowships for 2012-2013

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.

## **Peter Bell**

Robert Lehman Pre-Doctoral Rome Prize,  
American Academy in Rome  
Visiting Graduate Student Fellow, NYU  
Global Research Institute, Villa La Pietra,  
Florence  
Jane and Morgan Whitney Fellowship,  
Metropolitan Museum of Art (declined)

## **Caitlin Breare**

American Australian Association Fellowship

## **Lauren Cannady**

Getty Graduate Internship, Paintings  
Department, J. Paul Getty Museum

## **Kara Fiedorek**

Kosciuszko Foundation Scholarship

## **Maryl Gensheimer**

Fulbright Fellowship to Italy  
Dean's Dissertation Fellowship Graduate  
School of Arts and Science, NYU (declined)  
Antonia S. Ranieri Fellowship Center for  
Ancient Studies, NYU

## **Pinar Gokpinar**

Hagop Kevorkian Curatorial Fellowship,  
Islamic Art Department Metropolitan  
Museum of Art

## **Galia Halpern**

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

## **Betty Hensellek**

State of Ohio Electrical Inspectors  
Scholarship, Ohio Chapter of the  
International Association of Electrical  
Inspectors

## **Nicholas Herman**

Samuel H. Kress Institutional Fellowship, The  
Warburg and Courtauld Institutes, London

## **Amanda Herrin**

Belgian American Education Foundation  
Fellowship

## **Cindy Kang**

Predocotrual Fellowship, The Getty Institute

## **Kat Koh**

Curatorial Fellowship at The Kitchen Center  
for Video, Music, Dance, Performance, Film  
and Literature

## **Abigail Lapin**

Kosciuszko Foundation Scholarship

## **Sajda van der Leeuw**

Fulbright Scholarship  
Royal Prince Bernhard Cultural Award  
VSBfonds Scholarship  
Hendrik Muller Fund Award

## **Matthew Levy**

Henry Luce Foundation/ACLS Dissertation  
Fellowship in American Art

## **Berit Potter**

Terra Foundation Predocotrual Fellowship in  
American Art Smithsonian American Art  
Museum

## **Jeongho Park**

Anne L. Poulet Curatorial Fellowship The  
Frick Collection

## **AnnMarie Perl**

Remarque Doctoral Fellowship, École  
Normale Supérieure, Paris

## **Lindsay Rabkin**

Kosciuszko Foundation Scholarship

## **Susanna Temkin**

Graduate Studies Enhancement Grant The  
Social Science Research Council

## **Francisco Rodriguez-Chaparro**

Fulbright Fellowship

## **Iraida Rodriguez-Negron**

Meadows/Kress Prado Fellowship, Meadows  
Museum, SMU

## **Ileana Selejan**

Joan and Stanford Alexander Award in  
Photography Research Museum of Fine Arts,  
Houston

## **Blanca Serrano**

La Caixa Foundation Fellowship

## **Anooradha Siddiqi**

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

## **Juanita Solano**

Universidad de Los Andes Fellowship, Bogotá,  
Colombia and Foundation for the Future of  
Colombia (Colfuturo) Scholarship

## **Jeffrey Uslip**

The Engberg Fellowship Graduate School of  
Arts and Science, NYU

2012-2014 IFA Alumni Association Awards will be printed in our upcoming 2014 issue.

# Doctors of Philosophy Conferred in 2012-2013

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## **Mark B. Abbe**

“The Polychromy of Roman Marble Sculpture: Aphrodisias and Corinth” Advisor: Katherine Welch

## **Denise Birkhofer**

“On and Off the Streets: Photography and Performance in Mexico City, 1974-1984” Advisor: Edward Sullivan

## **Cathleen Chaffee**

“Décors: Marcel Broodthaers’s Late Exhibition Practice, 1974-5” Advisor: Robert Storr

## **Liam Considine**

“New Realisms: Pop Art in France, 1962-1968” Advisor: Thomas Crow

## **Jason Dubs**

“Making a Scene: The Colectivo Acciones de Arte, the Chilean Neo-Avant-Garde, and the Politics of Visibility, 1975-1989” Advisor: Edward. Sullivan

## **Rachel Federman**

“Framing Los Angeles: Artists’ Environments and Institutional Space, 1962-1994” Advisor: Thomas Crow

## **Ross Finocchio**

“Henry Clay Frick: The Making of an American Collector, 1880-1905” Advisor: Jonathan Brown

## **Ana Franco**

“Edgar Negret and Eduard Ramirez-Villamizar: Transnational Encounters and the Rise of Modernism in Colombian Art, 1944-1964” Advisor: Edward Sullivan

## **Maryl Gensheimer**

“Decoration and Display in Rome’s Imperial Thermae: Issues of Intention, Reception, and Visual Experience at the Baths of Caracalla” Advisor: Katherine Welch

## **Erik Gustafson**

“Tradition and Renewal in the Thirteenth-Century Franciscan Architecture of Tuscany” Advisor: Marvin Trachtenberg

## **Melanie Hanan**

“Romanesque Casket Reliquaries: Forms, Meanings, and Development” Advisor: Jonathan Alexander

## **Genevieve Hendricks**

“Collision and Collusions: Interactions in Le Corbusier Art and Architecture, Purism and Beyond” Advisor: Jean-Louis .Cohen

## **Alison Hokanson**

“The Soul of Solemn Places: The Interior Scenes of Henri De Braekeleer (1840-1888)” Advisor: Linda Nochlin

## **Jai Imbrey**

“Fictive Frames in Mantegna’s Devotional Art” Advisor: Colin Eisler

## **Abby Kornfeld**

“Meanings in the Margins: Between Text and Image in the Medieval Haggadah” Advisor: Jonathan Alexander

## **Laura Leaper**

“Time, Memory and Ritual: deciphering visual rhetoric in Diego Valades’ Rhetorica Christiana” Advisor: Jonathan Brown

## **Beth Merfish**

“Stars in Complex Constellations: Mexico City’s Taller de Gráfica Popular through Inside and Outside Histories” Advisor: Edward. Sullivan

## **Elizabeth Monti**

“Art for an Antipope: Patronage at the Court of Clement VII (1378-1394)” Advisor: Jonathan Alexander

## **Sarah Montross**

“Cartographic Communication: Latin American New Media Artists in New York, Juan Downey and Jaime Davidovich (1960s-1980s)” Advisor: Edward Sullivan

## **Judith Noorman**

“The unconventional career of Jacob van Loo (1614-70), painter in Amsterdam and Paris” Advisor: Mariët Westermann

## **Lelia Packer**

“Imitation and Innovation in Materials in Early Modern Northern European Art: Pen Prints, Pen Drawings, and Pen Paintings, c 1580-1670” Advisor: Mariët Westermann

## **Alexander Rich**

“Artist or Critic: Guy Pène du Bois and the Search for Artistic Identity” Advisor: Linda Nochlin

## **Hannah Sigur**

“Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862-1915” Advisor: Jean-Louis Cohen

## **Denise Teece**

“Vessels of Verse, Ships of Song: Persian Anthologies of the Qara Quyunlu and Aq Quyunlu Period” Advisor: Priscilla Soucek

## **Rosemarie Trentinella**

“The Roman Villa in Calabria: Case Studies in Visual Culture” Advisor: Katherine Welch

## **Derek Weiler**

“Serial Aesthetics and the Concept of Technique: Mel Bochner and the 1960s” Advisor: Jeffrey Weiss

## **Michele Anne Witjagoonaratna**

“Tradition, Innovation and the Construction of Identity in Otto Dix’s Portraits and Self-Portraits 1912-1925” Advisor: Robert Lubar

## **Kathryn Wysocki**

“Images for the King: The Bronze Plaques of the Benin Court in their Architectural Context” Advisor: Jonathan Hay

# Alumni Updates

<i>Conservation</i> .....	18
<i>Asian Art</i> .....	18
<i>Islamic Art</i> .....	19
<i>Egyptian, Ancient Near Eastern, Greek &amp; Roman Art</i> .....	19
<i>Early Christian to Medieval Art</i> .....	19
<i>Renaissance to 18th Century Art</i> .....	20
<i>19th Century, Modern &amp; Contemporary Art</i> .	22

## Deborah Lipton

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**Latest Position:** Major Gift Officer, Cornell University

## Vivian B. Mann

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New York, NY 10028-2042

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**Latest Position:** Director of the MA Program in Jewish Art & Visual Culture, Jewish Theological Seminary

**Lectures & Presentations:** "Jewish Islamic Art and Architecture: Spain and North Africa," *World Monuments Fund*; "Daughters of Israel who Create Textiles: A 'New' Set of Seventeenth-Century Italian Synagogue Decorations," *Conference for the Association for Jewish Studies*; "Traditionalism in Sephardi Art," Conference on Jewish Arts and Identity in the Contemporary World," Baruch College

## Peter M. Wolf

PhD 1968

**Mailing Address:** Peter Wolf Associates, Inc.

360 Madison Avenue - 18<sup>th</sup> fl.  
New York, New York 10017

**Email Address:** peter@petermewolf.com

**Website:** www.petermewolf.com

**Publications:** *My New Orleans, Gone Away: A Memoir of Loss and Renewal*, Delphinium Books, July 2013

## Alice M. Zrebiec

MA and Museum Certificate 1972, PhD 1980

**Mailing Address:** 903 Paseo de la Cuma  
Santa Fe, NM 87501

**Email Address:** AZrebiec@denverartmuseum.org

**Latest Position:** Avenir Foundation Curator of Textile Art, Denver Art Museum

**Publications:** *Threads of Heaven: Silken Legacy of China's Last Dynasty*, exhibition catalogue, Denver

Art Museum, 2013.

**Projects:** Avenir Foundation, in January 2012, donated 3 million dollars to endow the Textile Art department, securing the position of a full time curator and curatorial assistant, and design and renovation of nearly 8,000 square feet for a new Textile Art gallery. On May 15, 2013, *Cover Story*, the inaugural exhibition; Thread Studio, an educational and exploration area; and PreVIEW, a space visible to the public where curatorial, conservation, and collection management activities take place, opened.

## Conservation

### 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:** "Ogata Kōrin's Irises at Yatsushashi: Recent Discoveries through Scientific Investigation," *Designing Nature: The Rinpa Aesthetic in Japanese Art: A Scholar's Day Symposium*, Metropolitan Museum of Art; "Toward an Understanding of Japanese Paintings: Formats, Materials, Techniques," Art History and Conservation Science, Princeton University

### Phoebe Dent Weil

MA 1966

**Mailing Address:** 2158 Oak Drive  
Saint Louis, MO 63131-3244

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

**Website:** <http://www.northernlightstudio.com>

**Latest Position:** Lecturer / Smith College, Technical Art History

**Lectures & Presentations:** Mary Baldwin College, "The Hidden Life of Art"  
**Honors & Awards:** 2012, Sir Harold Acton Award, NYU

**Projects:** review, exhibition catalogue *Bernini: Sculpting in Clay*

## Asian Art

### Rosina Buckland

PhD 2008

**Mailing Address:** Dept. of World Cultures,  
National Museum of Scotland, Edinburgh EH1 1JF, United Kingdom

**Email Address:** r.buckland@nms.ac.uk

**Website:** <http://www.nms.ac.uk>

**Latest Position:** Senior Curator (Japan)

**Publications:** *Shunga: Erotic Art in Japan*, London: British Museum Press, 2010; *Painting Nature for the*

*Nation: Taki Katei and the Challenges to Sinophile Culture in Meiji Japan*, Leiden: Brill, 2013.

**Lectures & Presentations:** "Elegant Gatherings: Japanese Woodblock-printed Literati Albums of the 1880s," School of Oriental & African Studies, University of London; "Meiji noughties (*zero-nendai*): Japanese art history's blindspot," School of Oriental & African Studies, University of London  
**Projects:** *Kabuki: Japanese Theatre Prints*, special exhibition plus accompanying catalogue, October 2013

### Patricia Eichenbaum Karetzky

PhD 1979

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

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

**Website:** karetzky.com

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

**Publications:** *Femininity in Asian Women Artists' Work from China, Korea and USA: If the Shoe Fits*, London: KT Press, 2012; "The Image of the Winged Celestial and Its Travels Along the Silk Road," *Sino-Platonic Papers*, University of Pennsylvania, June 2012; "Contemporary Chinese Art: Uses and Reuses of the Past," *Education About Asia*, Spring, 2012; "Lin Tianmiao's New Works: 'Dem Bones'" *Yishu*, 2012; "Daoist Themes by Women Artists," *Journal of Daoist Studies*, 2012; "Cui Xiuwen's Recent Work: Spiritual Realms in the Material World" *n.paradoxa*, London, Jan 2012.

**Lectures & Presentations:** "The Artist As a Force of Change in Contemporary China" International and Interdisciplinary Conference, Jawaharlal Nehru University, New Delhi

**Lectures & Publications:** "The Artist As a Force of Change in Contemporary China" International and Interdisciplinary Conference, Jawaharlal Nehru University, New Delhi

**Lectures & Presentations:** "The Artist As a Force of Change in Contemporary China" International and Interdisciplinary Conference, Jawaharlal Nehru University, New Delhi

### Hannah Sigur

MA 1992, PhD 2012

**Mailing Address:** 1821 San Ramon Avenue,  
Berkeley, CA 94707

**Email Address:** hannah.sigur@gmail.com

**Website:** [ucdavis.academia.edu/hannahsigur](http://ucdavis.academia.edu/hannahsigur); and [linkedin.com/in/hannahsigur/](https://www.linkedin.com/in/hannahsigur/)

**Latest Position:** adjunct lecturer at University of California, Davis; San Francisco State University

**Publications:** *The Influence of Japanese Art on Design*, Salt Lake City, UT: Gibbs Smith, 2008;

"How Did the World's Columbian Exposition Change America?" in *What Happened? An Encyclopedia of Events that Changed America Forever: The Nineteenth Century*, John E. Findling, Frank W. Thackeray, Eds., Santa Barbara: ABC-CLIO Press, December, 2010; A Master Guide to the Art of Floral Design, by Alisa A. DeJong-Stout with Hannah Sigur, Portland: Timber Press, 2002, Second ed., 2005

**Lectures & Presentations:** "The West as Concept: Neoclassicism and 'Greco-Buddhism' in Meiji Japan, 1877-1893," 34th Annual Conference of the Nineteenth Century Studies Association, California

**Lectures & Presentations:** "The West as Concept: Neoclassicism and 'Greco-Buddhism' in Meiji Japan, 1877-1893," 34th Annual Conference of the Nineteenth Century Studies Association, California

State University, Fresno; "Japan and Britain Bring Aestheticism to America: Oakland's Cohen-Bray House" *American Decorative Arts Forum*, San Francisco

Honors and Awards: Blakemore Fellow; Jane and Morgan Whitney Fund Fellow, Metropolitan Museum of Art

## Islamic Art

### Olga Bush

PhD 2006

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

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

**Latest Position:** Visiting Scholar, Vassar College, 2012-13; Editorial Board, *Gesta*, 2013-2016

**Publications:** "Granada Architecture and Art," *Encyclopaedia of Islam*, Third ed., Brill, forthcoming; *Gazing Otherwise: Modalities of Seeing*, Proceedings of the Conference, Kunsthistorisches Institut-Max-Planck-Institut, Florence, 2012, *Muqarnas*, special issue, co-editor with Avinoam Shalem, forthcoming; "Entangled Gazes: The Polysemy of the New Mosque of Granada," in *Gazing Otherwise: Modalities of Seeing*, Proceedings of the Conference, Kunsthistorisches Institut-Max-Planck-Institut, Florence, 2012, *Muqarnas*, special issue, forthcoming  
Lectures & Presentations: "What Gifts Have to Say: Islamic Luxury Objects in the Mediterranean Context," Kunsthistorisches Institut-Max-Planck-Institut, Florence; "Dining at Shangri La: The Creation of Architectural Interiors and Collecting Islamic Art in America, 1930-1960's," Kunsthistorisches Institut-Max-Planck-Institut, Florence; "Islamic Art Objects: Recovering Women's Voices," School of Architecture and the Department of Landscape Architecture, University of Illinois, Urbana-Champaign; "Contextualizing Andalusí Textiles: Questions, Methods, Directions," Scholars' Workshop, Islamic Department, The Metropolitan Museum of Art; Conference co-organizer with Avinoam Shalem, "Gazing Otherwise: Modalities of Seeing," Kunsthistorisches Institut-Max-Planck-Institut, Florence; "Entangled Gazes: The Polysemy of the New Mosque of Granada," "Gazing Otherwise: Modalities of Seeing," conference, Kunsthistorisches Institut-Max-Planck-Institut, Florence; Panel organizer, "Andalusí Textiles: Crossing Borders, Constructing Politics," Textile Society of America 13th Biennial Symposium: "Textiles & Politics," Washington, DC; "Beyond the Smoking Room: Creating a Home for Islamic Art at Shangri La," Museum of Art and Design, New York

**Projects:** Monograph in progress on the architecture and aesthetics of the Alhambra; Content consultant, "The Ornament of the World," documentary film, Kikim Media

### Tom L. Freudenheim

MA

**Mailing Address:** 1200 Fifth Ave., Apt. 5B, New York, NY 10029

**Email Address:** tom@freudenheim.com

**Website:** www.CulturalConsulting.com

**Latest Position:** art critic (freelance), *Wall Street Journal*

Projects: membership on not-for-profit boards, which I believe is one of the responsibilities of retired people

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

### Robert Steven Bianchi

MA 1976

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

**Email Address:** b.bianchi@fg-art.org; thedrbob@verizon.net

**Website:** http://fg-art.org/

**Latest Position:** Conservateur en chef, Fondation Gandur pour l'Art/Geneve

**Publications:** Kyriakos Savvopoulos and Robert Steven Bianchi, *Graeco-Roman Museum Series I: Alexandrian Sculpture in the Graeco-Roman Museum*, Alexandria, 2012

**Lectures & Presentations:** "A Portrait in the Collections of the Fondation Gandur pour l'Art/Genève Depicting Alexander Kistes," Discovering Alexander's World--an International Conference, Museum of Aigai

### Katherine A. Schwab

PhD 1988

**Mailing Address:** Dept. of Visual and Performing Arts, Fairfield University, 1073 N. Benson Road, Fairfield, CT 06824

**Email Address:** kschwab@fairfield.edu

**Latest Position:** Professor of Art History; Curator, Plaster Cast Collection, Bellarmine Museum of Art, Fairfield University

**Publications:** "Looking Past the Myths in the Parthenon Metopes," *Parthenon Sculpture*, Parthenon Project Japan 2007-2009, Tsukuba University, Tsukuba-City, Japan, 2011; "Creative Intentions, Truth and Archaeology," *The Creative Photograph in Archaeology*, ed. C. Antoniadis, Athens, Benaki Museum, 2009; "Chapter 7: New Evidence in Parthenon East Metope 14," *Structure, Image, Ornament: Architectural Sculpture of the Greek World*, eds. R. von den Hoff and P. Schultz, David Brown Books/Oxbow Books, 2009; "Caryatid Hairstyling Project," DVD, Project Director, 2009; screenings, October 13 and 18, 2009; www.fairfield.edu/caryatid  
Exhibitions: "Selected Parthenon Drawings" *Gifts from Athens*, Bellarmine Museum of Art, 2010; Parthenon East and North Metope scanned drawings (26 drawings), permanent installation,

Parthenon Gallery, Acropolis Museum, Athens, since June 2009; "An Archaeologist's Eye: Photographs and Parthenon Drawings of Katherine Schwab," Lukacs Gallery, Fairfield University, Fairfield, CT, 2009

**Lectures & Presentations:** "Typologies of the Caryatid Coiffures," poster session presentation, 114th Annual Meeting, Archaeological Institute of America, Philadelphia; Lectures on the Caryatid Hairstyling Project: Athens, 2011, 2013; Kyoto, 2011; NYC, 2011, 2012, 2013; Amherst, 2012; Cleveland, 2011; Wash., D.C., 2011

Honors & Awards: "Paideia" Award, Greek Independence Day celebration, 2012, Capitol Building, Hartford, CT; "Hellene of the Year," AHEPA District 7, Connecticut & Rhode Island, 2011

**Projects:** Hair in the Classical World: Technique and Meaning—an exhibition and symposium Fall 2015, Bellarmine Museum of Art, Fairfield University; Collaboration with Jenifer Neils on a reconstruction of the Athena Parthenos Shield interior

### Stefanie Weisman

MA 2009

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

**Website:** www.valedictoriansguide.com

**Latest Position:** Writer

Publications: *The Secrets of Top Students: Tips, Tools, and Techniques for Acing High School and College*, Naperville, Illinois: Sourcebooks, 2013.

## Early Christian and Medieval Art

### Susan L'Engle

PhD 2000

**Mailing Address:** Pius XII Memorial Library, Saint Louis University, 3650 Lindell Boulevard, St. Louis, Missouri 63108

**Email Address:** lengles@slu.edu

**Website:** http://libraries.slu.edu/special\_collections/vfl

**Latest position:** Assistant Director, Vatican Film Library

**Publications:** "Benchmarks for Illumination in Padua during the Last Quarter of the Thirteenth Century," *Miniatura. Lo sguardo e la parola. Studi in onore di Giordana Mariani Canova*, Milan, Silvana Editoriale, 2012; "Gratian's *Decretum* (*Decretum Gratiani*)," *The Grove Encyclopedia of Medieval Art*, ed. Colum Hourihane, Oxford University Press, 2012; "The Pro-active Reader: Learning to Learn the Law," *Medieval Manuscripts, Their Makers and Users: A Special Issue of Viator in Honor of Richard and Mary Rouse*, Turnhout, 2011

Lectures & Presentations: "Glossing the Margins: Strategies for Learning the Law," Toronto, XIV International Congress of Medieval Canon Law; "German Students in Bologna and Padua, and the Secondhand Book Trade in Medieval Italy,"

# Alumni Updates CONTINUED

## Early Christian and Medieval Art

Kalamazoo, Michigan: 47<sup>th</sup> International Congress on Medieval Studies; “Where to Put the Pictures: An Illuminator’s Creative Formatting and Its Subsequent Incarnations,” Medieval Academy of America Meeting; “Dice, Daggers, and Divination: Decoding Readers’ Glosses to the Corpus of Roman Law,” Keynote lecture at *Texts and Contexts*, annual conference, Ohio State University; “The Transmission of Legal Manuscripts from Bologna and Padua to German Collections,” conference *Rechtshandschriften des deutschen Mittelalters, Produktionsorte und Importwege*, Herzog August Bibliothek, Wolfenbüttel  
**Honors & Awards:** 2013 Grant from the Spanish Ministry of Economy and Competitiveness as a member of a 3-year collaborative project, “Illuminated Manuscripts during the Last Centuries of the Middle Ages for the Monarchy, Church, and Aristocracy in the Kingdoms and States of Southern Europe.”

### Gerald Guest

MA 1991; PhD 1998

**Mailing Address:** Department of Art History, John Carroll University, University Heights, OH 44118

**Email Address:** gguest@jcu.edu

**Latest Position:** Associate Professor

**Publications:** “Space,” *Studies in Iconography*, 2012 (special issue, *Medieval Art History Today – Critical Terms*); “Illuminated Manuscripts as Machines,” *Manuscripta*, 2011

### James Morganstern

MA 1964, PhD 1973

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

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

**Latest Position:** Professor, Ohio State University, emeritus

**Publications:** “Les fragments de vitraux de Jumièges: La découverte” and “Les fragments...: Aperçu du contexte des verrières” *Le vitrail, chefs-d’œuvre cachés du musée*, exhibition catalogue, musée des Antiquités, Rouen, 2013  
**Projects:** Church of Notre-Dame de Jumièges

## 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:** “Bernini: Sculpting in Clay,” *CAA*

*Reviews*, 2013; “Ghosts of Things: A Conversation with Diana Al-Hadid,” *Sculpture*, 2013; *Edward Burtynsky*, Hong Kong, Sundaram Tagore Gallery, 2012

### Ronni Baer

PhD 1990

**Email Address:** rbaer@mfa.org

**Latest Position:** Elfers Senior Curator of European Painting, MFA Boston

**Publications:** “Dou and the Delft Connection,” *Face Book: Studies on Dutch Portraiture of the 16<sup>th</sup>-18<sup>th</sup> Centuries*. Liber Amicorum for Rudi Ekkart, Primavera Pers/RKD, Leiden/The Hague, 2012; “Of Cats and Dogs: Domestic Pets in Rembrandt and Dou,” *Een Kroniek voor Jeroen Giltaij/ Kroniek van het Rembrandthuis*, Amsterdam, 2012; “A Conversation with Ori Gersht,” *Ori Gersht: History Repeating*, Boston, Museum of Fine Arts, 2012

**Exhibitions:** *Still Life from the MFA, Boston: Tradition and Innovation*, Nagoya/Boston Museum of Fine Arts, 2011-2012 and North Carolina Museum of Art, Raleigh, 2012-2013 and *As Still-Life Masterpieces: A Visual Feast from the Museum of Fine Arts, Boston*, B & M Theocharakis Foundation, Athens, Greece, 2013

**Lectures:** “Rembrandt and Dou: The Rough and the Neat,” Zurich; “Dou’s Innovations as a Genre Painter,” National Gallery of Art, Dublin

**Honors & Awards:** Getty Research Institute Guest Museum Scholar, winter 2013

### William Barcham

PhD 1974

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

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

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

**Publications:** “Giambattista Tiepolo e Paolo Veronese, un duetto a una voce sola,” *I colori della seduzione, Giambattista Tiepolo e Paolo Veronese*, exh. cat., author, co-organizer of exhibition and co-editor of catalogue, Civici Musei di Udine, Udine, 2012; “Six Panels by Michele Giambono, pictor Sancti Marci,” *New Perspectives on the Man of Sorrows*, author and co-editor of volume, Medieval Institute Publications, forthcoming, 2013; “Deferential of Formulaic? Antonio Vivarini and the Sacred Image of the ‘Man of Sorrows,’” *artibus et historiae (Art in 16th-Century Venice: Context, Practices, Developments: Proceedings of a Conference in honour of Peter Humfrey)* forthcoming, 2013; “Giambattista Tiepolo e Gerolamo Mengozzi Colonna, l’armonia pittorica a due pennelli e la mistica carmelitana,” *Arte e Spiritualità dei Carmelitani a Venezia*, Atti del Convegno su la Chiesa di Santa Maria di Nazareth 2012, eds., Giacomo Bettini e Martina Frank, forthcoming 2013; “Picturing the Pursuit of Happiness in the

Veneto Countryside, Giandomenico Tiepolo’s Paradoxical Peasants in the Villa Valmarana, Vicenza,” *Happiness, A Volume of Essays*, Cambridge Scholars Publishing, forthcoming 2013

### 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  
**Exhibitions:** *Religion, Ritual, and Performance in the Renaissance*, Allen Memorial Art Museum, 2012-2013 (and accompanying 2-day symposium, 2013)

**Lectures & Presentations:** “Giampietrino’s *Cleopatra* in the Allen Memorial Art Museum: Conservation, Technical Examination and Research”, with Andrea Chevalier, Oberlin, OH; Co-chair of panel “Eighteenth-Century Art on Display” with Jon Seydl, ASECS, Cleveland, OH; “New Initiatives at the Allen Memorial Art Museum”, Oberlin, OH; Co-organizer of seminar “Making and Meaning in Medieval, Renaissance, and Baroque Europe (c. 1300-1625)” with Erik Inglis, Oberlin, OH; “Maidenform to Modernism: The Bissett Collection at the Allen Memorial Art Museum, Oberlin College”, Ménerbes, France  
**Honors & Awards:** NEH Challenge Grant to endow the Office of the Curator of Asian Art at the Allen Memorial Art Museum, 2012

### Joellyn T. Duesberry

MA 1967

**Mailing Address:** 2800 E. Willamette Ln., Greenwood Village CO 80121

**Email Address:** studio@joellynduesberry.com

**Website:** http://www.joellynduesberry.com

**Latest Position:** Working painter, print maker, teacher, lecturer, juror

**Publications:** *Elevated Perspective: The Paintings of Joellyn Duesberry*, Rose Frederick Fine Art Publishing, 2011

**Projects:** Upcoming Exhibitions: *Contemporary Painting in the West*, Grand Junction Center for the Arts/Curator, exhibitor, lecturer, workshop instructor, 2013; *Western Waters*, Loveland Museum, Colorado, 2013-2014; *Solo exhibition*, Grand Junction; *The Waterfall Series*, early 2014, Tina Goodwin Fine Art; *Ground Zero*, 2014, Fulginiti Pavilion for Bioethics and Humanities; U of Colorado Anschutz Medical Campus

**Wayne Franits**

PhD 1987

**Mailing Address:** Dept. of Art and Music Histories, Syracuse University, Suite 308 Bowne Hall, Syracuse, NY 13244**Email Address:** wefranit@syr.edu**Website:** <http://as-cascade.syr.edu/profiles/pages/franits-wayne.html>**Latest Position:** Professor of Art History**Publications:** *The Paintings of Dirck van Baburen ca. 1592/93-1624: Catalogue Raisonné*, Amsterdam/Philadelphia, John Benjamins Publishing Company, 2013; "Genre Painting in Seventeenth-Century Europe," *A Companion to Renaissance and Baroque Art* (Blackwell Companions to Art History), ed. J. Saslow and B. Bohn, Chichester/Hoboken, Wiley Publishers, 2013; "Johannes Vermeer," *Oxford Bibliographies Online* (electronic publication)**Honors & Awards:** 2010: National Endowment for the Humanities Summer Stipend (for book on paintings of Dirck van Baburen)**William Hood**

PhD 1976

**Mailing Address:** 141 East 55th Street, Apt 6H, New York, NY 10022**Email Address:** williamhood@gmail.com**Latest Position:** Mildred C. Jay Professor Emeritus, Oberlin College; Visiting Professor, Institute of Fine Arts**Ethan Matt Kavalier**

1992

**Mailing Address:** Dept. of Art, 100 St. George Street, Toronto ON M5S 3G3, Canada**Email Address:** matt.kavalier@utoronto.ca**Latest Position:** Professor /Acting Director, Centre for Reformation and Renaissance Studies, University of Toronto**Publications:** *Renaissance Gothic: Architecture and the Arts in Northern Europe 1470-1540*, New Haven and London: Yale University Press, 2012**Lectures:** "The Aesthetics of Spectacle: the Bruges Mantelpiece to Charles V," Meeting of the College Art Association of America, New York; "Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century," Netherlandish Culture of the Sixteenth Century, Conference of the Centre for Reformation and Renaissance Studies, Toronto; "Carved Prayer Nuts and Netherlandish Sculpture of the Sixteenth Century," Prayer Nuts, Private Devotion and Early Modern Art Collecting, Colloquium, The Abegg Stiftung, Riggisberg, Switzerland; "The Spencer Album in the New York Public Library and the Dissemination of Netherlandish Classicism in German," Visual Acuity and the Arts of Communication in Early Modern Germany, FNI Conference, Durham, North Carolina, Duke University; "Jean Mone and the Introduction of the Antique Mode in the Netherland," Renaissance Society of America, Meeting, Washington**Projects:** book-length study of Netherlandish Renaissance sculpture**Anita Moskowitz**

PhD 1978

**Mailing Address:** 420 Riverside Drive, apt. 8G New York, NY 10025.**Email Address:** anita.moskowitz@stonybrook.edu**Latest Position:** Professor Emerita (as of August 2012)**Publications:** *Forging Authenticity: Bastianini and the Neo-Renaissance in Nineteenth-Century Florence*; "Dell' Anima Trasmigrata': Desiderio da Settignano and Giovanni Bastianini," *Desiderio da Settignano*. Venice: Marsilio Editori, 2011; Review, David Friedman, Julian Gardner, Margaret Haines, eds., *Arnolfo's Moment, Acts of an International Conference, Florence, Villa I Tatti, 2005*, Florence, Leo S. Olschki, 2009, *Renaissance Quarterly*, 2011  
**Lectures:** Introduction, "Carved/Re-carved: The Surface of Sculpture," College Art Association annual conference (co-Chair), New York City, 2013  
**Honors & Awards:** Publication financing awards: Fine Arts - Humanities – Social Sciences research fund, Stony Brook University; Text and Academic Authors grant, Joseph Coccia Foundation  
**Projects:** The Florentine Dealer Stefano Bardini (1836-1922); Collecting Trecento art during the 19th century**Anna Karolina Piotrowska**

PhD 2009

**Mailing Address:** 8/F Flat L, King Cheung Mansion 5, King Kwong Street, Happy Valley, Hong Kong, China S.A.R.**Email Address:** annapiotrowska@hotmail.com**Latest Position:** Director of Institutional Effectiveness, SCAD Hong Kong (Savannah College of Art and Design)**Polly Sartori**

MA 1983

**Mailing Address:** Sotheby's, 1334 York Avenue, New York, NY 10021**Email Address:** Polly.sartori@sothebys.com**Latest Position:** Senior Vice President, Head of Department, 19<sup>th</sup> Century European Paintings, Sotheby's New York**Suzanne L. Stratton-Pruitt**

PhD 1983

**Mailing Address:** 451 West Broadway, New York, NY 10012**Email Address:** strattonpruit@epix.net**Publications:** Author and editor, *The Art of Painting in Colonial Quito/El arte de la pintura en Quito colonial*, Philadelphia: Saint Joseph's Press, 2012; *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection, exhibition catalogue*, Philadelphia Museum of Art, 2013; "From Spain to the Viceroyalty of Peru: Paintings by the Dozen," *At**the Crossroads: The Arts of Spanish America & Early Global Trade 1492-1850*, Donna Pierce and Ronald Osuka, eds., Denver Art Museum 2012**Projects:** an anthological volume on painting in colonial Bolivia**Jack Wasserman**

PhD 1961

**Mailing Address:** 409 Pine Street, Philadelphia, PA 1910**Email Address:** wass@temple.edu

Latest Position: Professor Emeritus of Art History, Temple University,

**Projects:** Jacopo Pontormo's Virgin and Child with Saint Anne, Louvre in Brunelleschi and the three chapels: Barbadori Chapel, the Old Sacristy, the Pazzi Chapel**Diane Wolfthal**

PhD 1983

**Email Address:** wolfthal@rice.edu**Website:** <http://arthistory.rice.edu/content.aspx?id=402>**Latest Position:** David and Caroline Minter Professor in the Humanities and Professor of Art History, Rice University**Publications:** *Princes and Paupers: The Art of Jacques Callot*, co-authored with Dena Woodall, exhibition catalogue, Houston: Museum of Fine Arts, distributed by Yale University Press, 2013; "Sin or Sexual Pleasure? A Little-Known Nude Bather in a Flemish Book of Hours," *The Meanings of Nudity in Medieval Art*, ed. by Sherry Lindquist, Aldeshot: Ashgate Press; "The Sexuality of the Medieval Comb," Exploring the Thresholds of Medieval Visual Culture, ed. by Elina Gertsman and Jill Stevenson, Woodbridge: Boydell Press  
**Lectures & Presentations:** "Representation and Ritual in Three Books of Customs from Renaissance Venice," Center for International Jewish Studies and Ca' Foscari University, Venice; "Jacques Callot's Gypsies," Museum of Fine Arts, Houston; "From the naked eye to the supercomputer: New light on Dirk Bouts' canvas paintings," College Art Association conference; "Materiality and Immateriality in Images of Household Servants," Renaissance Society conference; "The Social Value of the Humanities," Rice-Leipzig symposium, Rice University; "Beyond the Human: Visualizing the Posthuman Mandrake in Early Modern Europe," Renaissance Posthumanism Conference, Rice University; Member, Roundtable panel, Mellon seminar "Before and After Queer," Rice University; "Images of Sexual Crime and Punishment," Syracuse University; "Callot's Gypsies," Sixteenth Century Studies conference; "Remembering Serial Marriage in Medieval Europe," TEMA conference  
**Honors and Awards:** J. Paul Getty Institute, Museum Scholar, 2012; Samuel H. Kress Foundation, Art in Europe in Context Grant, 2012; Oxford Centre for Hebrew and Jewish

# Alumni Updates CONTINUED

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

Studies, Visiting Scholar, Yarnton Manor, 2012  
**Projects:** Currently writing two books: *Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège: Early Netherlandish Paintings in Los Angeles*, co-authored with Catherine Metzger, Brussels: Centre d'étude de la peinture du quinzième siècle dans les Pays-Bas méridionaux et la principauté de Liège, expected date of publication 2013; *Household Help: Images of Servants ad Slaves in Europe and its Colonies*.

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

### Claude Cernuschi

Primary field: Modern:

MA 1983, PhD 1988

**Mailing Address:** Fine Arts/Devlin Hall 431, 140 Commonwealth Ave, Boston College, Chestnut Hill, MA 02467

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

**Website:** <http://www.bc.edu/content/bc/schools/cas/finearts/faculty/arthistory/cernuschi.html>

**Latest Position:** Professor and Chair, Fine Arts Department, Boston College

**Publications:** "Painting with Drops, Jets, and Sheets," with Andrzej Herczynski, Physics Department, Boston College and L. Mahadevan, Physics Department, Harvard University, *Parity*, 2013; "The Self-Portraits of Gustave Courbet," Howe Jeffrey, ed., *Courbet: Mapping Realism*, McMullen Museum, Boston College, 2013

**Lectures:** "Käthe Kollwitz and the Expressionist Tradition," Käthe Kollwitz Conference, Boston College

**Projects:** Wifredo Lam exhibition

### Mildred (Milly) L. Glimcher

MA 1986

**Mailing Address:** 435 East 52 Street, New York, NY 10022

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

**Latest Position:** Director of Special Projects, The Pace Gallery

**Publications:** *Happenings, New York: 1958 – 1963*, Monacelli Press, 2012

**Lectures & Presentations:** "Happenings New York: 1958–1963," Pace Gallery

**Honors & Awards:** Honorary PhD, Institute for Doctoral Studies in the Visual Arts (IDSVA), 2013; First Prize, AICA-USA, Best Exhibition at a Commercial gallery, 2013

### E. Adina Gordon

MA 1981; PhD 1998

**Mailing Address:** 215 E. 68th Street, Apt. 15V, New York, NY 10065

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

**Lectures & Presentations:** "In an Old French Garden: Mary Fairchild MacMonnies Low in

Giverny," Bronxville Historical Conservancy

### 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 & Presentations:** "The Latin American Artists of Léonce Rosenberg's 'Effort moderne,'" Colloquium on Spanish and Latin American Art and Visual Culture, Institute of Fine Arts, NYU; "Camilo Egas, su revista *Hélice*, y los raíces vanguardistas del indigenismo" Camilo Egas, artista moderno, Ministerio de Cultura del Ecuador, Pontificia Universidad Católica del Ecuador, Quito, Ecuador; "Mapping Transatlantic Encounters: Latin American Artists in Paris Between the Wars" Spaces of Art: Thinking the National and Transnational in a Global Perspective, Purdue University, Purdue, IN  
**Projects:** Digital database of more than 300 Latin American artists living and working in Paris between the wars; Database of galleries that exhibited Latin American art in Paris; Maps of artists' residences, galleries, and art schools: <<http://chnm.gmu.edu/transatlanticencounters/>>; Manuscript in progress: *Transatlantic Encounters: Latin American Artists in Paris between the Wars*

### Susan Hapgood

MA 1985

**Mailing Address:** c/o Perkins Eastman Architects, 115 Fifth Avenue, New York, NY 10003

**Email Address:** hapgood.susan@gmail.com

**Website:** [www.mumbaiartroom.org](http://www.mumbaiartroom.org)

**Latest Position:** Founding Director, Mumbai Art Room, Mumbai

**Publications:** *In Deed: Certificates of Authenticity in Art*, co-editor and essayist with Cornelia Lauf, exhibition catalogue, Roma Publications, Amsterdam, 2011; "The Fantastic Cultural Heritage That Is Early Bombay Photography," *Focus Photography Festival: The City*, exhibition catalogue, Mumbai: Focus Photography Festival, 2013; "Editions, Certificates, and a Funny Sculpture by Andrea Zittel," *Take on Art*, 2013; "Mumbai's Polymaths," *Art New England*, January-February 2013; "Freedoms, Pitfalls, and the Crab Walk of the Traveling Exhibition Curator," *The Exhibitionist*, 2013; "Bombay from the Ground Up, Performance Included," Guggenheim UBS Map blog, posted January 7, 2013, <[blogs.guggenheim.org/2013/01/07/bombay-from-the-ground-up-performance-included/](http://blogs.guggenheim.org/2013/01/07/bombay-from-the-ground-up-performance-included/)>; "Lala Deen Dayal," *Cameraaurok*, 2012; "New Models for Indo-US Cultural Collaboration: Professional Insights and Future Recommendations," lead author, *Asia Society Special Report*, New York and Mumbai, 2012  
**Lectures & Presentations:** "Early Mumbai Photography, 1840-1900," Goethe Institut, Mumbai; "In Deed: Certificates of Authenticity

in Art," SALT Beyoglu, Istanbul; KHOJ, New Delhi; John M. Flaxman Library, School of the Art Institute of Chicago; Weatherspoon Art Museum, Greensboro, North Carolina; "Contemporary Curatorial Practice in India," School of the Art Institute of Chicago; "Curatorial Strategies," Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai; "Hybrid Practice," Experimenter, Calcutta; "Curatorial Methods," Curatorial Intensive organized by Independent Curators International and Mohile Parikh Centre for the Arts, Mumbai; "Exhibitions in Process: The Way Things Go," India International Centre, New Delhi

### Lindsay Harris

MA 2006, PhD 2010

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

**Email Address:** lindsay.ruth.harris@gmail.com

**Latest Position:** Research Associate, Department of Photographs, National Gallery of Art, Washington, D.C.

**Publications:** "Before the Eyes of Thousands: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial in Twentieth Century Art," *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*, ed. Sarah Greenough, ex. cat., Washington, D.C.: National Gallery of Art, 2013; "Photography of the 'Primitive' in Italy: Perceptions of the Peasantry at the Turn of the Twentieth Century," *Journal of Modern Italian Studies*, special issue eds., Emily Braun and Michelangelo Sabatino, 2012

**Lectures & Presentations:** "Petals and Thorn: Social Documentary Photography in Postwar Italy," National Gallery of Art, Washington

**Honors & Awards:** Recipient of the 2013-2014 Marian and Andrew Heiskell Post-Doctoral Rome Prize, American Academy in Rome

### Patricia Hills

PhD 1973

**Mailing Address:** Department of History of Art & Architecture, Boston University, 725 Commonwealth Ave, Suite 302, Boston, MA 02215

**Latest Position:** teaching two courses, John F. Kennedy Institut at the Freie Universitaet in Berlin, Summer 2013

**Projects:** retiring from Boston University, Department of History of Art and Architecture, end of the 2013-14 academic year; catalogue raisonne of the American genre and portrait painter Eastman Johnson

### Paula R. Hornbostel

MA 2000

**Lectures & Presentations:** "With all the fires that have burned": The Development of 'Woman' in the Art of Gaston Lachaise," The Portland Art Museum, Portland, Oregon

**Caroline Goldberg Igra**

PhD 1995

**Publications:** co-author and co-editor: "J.D. Kirszenbaum (1900-1954): The Lost Generation" in 2013 with Somogy Editions d'art**Exhibitions:** exhibition "J.D. Kirszenbaum: The Lost Generation" at the Museum of Art, Ein Harod, February-May 2013, at The Museum of the Jewish People, Beit Hatfutsot, Tel Aviv, July 2013-February 2014.**Alisa Luxenberg**

PhD 1991

**Mailing Address:** University of Georgia, Lamar Dodd School of Art, 270 River Rd., Athens, GA 30602-7676**Email Address:** allux@uga.edu**Website:** art.uga.edu**Latest Position:** Professor of Art History**Publications:** *Secrets and Glory: Baron Taylor and his "Voyage pittoresque en Espagne,"* Madrid: Centro de Estudios Europa Hispanica, 2013.**Ilona Katzew**

PhD 2000

**Mailing Address:** LACMA, Latin American Art Dept., 5905 Wilshire Blvd., Los Angeles, CA 90036**Email Address:** ikatzew@lacma.org**Website:** www.lacma.org**Latest Position:** Curator and Department Head, Latin American Art, LACMA**Publications:** "Miscegenation and Blood in Spanish America," in *Lexikon of the Hispanic Baroque: Technologies of Cultural Transference*, ed., Evonne Levy and Ken Mills, Austin: University of Texas Press, forthcoming 2013**Lectures & Presentations:** "Building LACMA's collection of Spanish Colonial Art," International Seminar "Materiality between Art, Science and Culture in the Viceroyalties (16<sup>th</sup>-18<sup>th</sup> centuries), Getty Foundation and Universidad Nacional de San Martín (Argentina), Los Angeles; "Collecting Spanish Colonial Art at LACMA: The Politics of Display," Philadelphia Museum of Art**Honors and Awards:** Eleanor Tufts Book Prize, American Society for Hispanic Art Historical Studies, 2012, for book, *Contested Visions in the Spanish Colonial World*; Runner-Up, Association of Art Museum of Art Curators (AAMC), Outstanding Exhibition Catalogue, 2011**Projects:** Upcoming exhibition: 18<sup>th</sup> century Mexican painting, 2015-16; Upcoming exhibition: Latin American Design, 1900-1980, 2017**Jongwoo Jeremy Kim**

PhD 2007

**Mailing Address:** Hite Art Institute, Department of Fine Arts, University of Louisville, Lutz Hall, Room 147, Louisville, KY 40292**Email Address:** jongwoo.kim@louisville.edu**Website:** http://louisville.edu/art/faculty/jongwoo-kim-ph.d**Latest Position:** Associate Professor of Art History**Karen Kurczynski**

MA 1998, PhD 2005

**Mailing Address:** 86 Winchester St., Medford, MA 02155**Email Address:** kkurczyn@gmail.com**Latest Position:** Assistant Professor of Art History, University of Massachusetts, Amherst**Publications:** "No Man's Land," *October* 141, 2012, special issue on Asger Jorn; "Asger Jorn, Popular Art, and the Kitsch-Avant-Garde," *Kitsch: History, Theory, Practice*, ed. Monica Kjellman-Chapin, London: Cambridge Scholars Press, forthcoming 2013; "Michel Ragon et COBRA: Un dialogue sur l'expression populaire," *Colloque Michel Ragon*, ed. Serge Guilbaut, Hélène Jannièrè, Richard Leeman, and Jean-Marc Poinot, Paris: Institut National de l'Histoire de l'Art, forthcoming 2013**Projects:** *Asger Jorn's Artistic Dialogues*, Museum Jorn, Silkeborg Denmark, 2014. Co-curator with Karen Friis Herbsleb, *Animal Culture: Cobra and the Popular Imagination*, Museum of Art Fort Lauderdale, opens Dec. 2015, traveling exhibition; Co-curator with Katja Weitering, *The Avant-Garde Won't Give Up: The Art and Politics of Asger Jorn*. London: Ashgate, forthcoming 2014.**Barbara C. Matilsky**

PhD 1983

**Mailing Address:** Whatcom Museum, 121 Prospect Street, Bellingham, WA 98225**Email Address:** bcmatilsky@cob.org**Website:** www.vanishing-ice.org**Latest Position:** Curator of art**Publications:** *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012*, Bellingham, 2013, distributed by the University of Washington Press**Lectures:** "Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012," Western Museums Association Conference, Palm Springs, CA**Honors & Awards:** Support for Vanishing Ice from the National Endowment for the Arts (NEA), The Paul G. Allen Family Foundation, and The Norcliffe Foundation.**Jerry D. Meyer**

PhD 1973

**Mailing Address:** 3030 N. First Street, DeKalb, IL 60115**Email Address:** jmeyer@niu.edu**Latest Position:** Professor Emeritus, Northern Illinois University, retired June 2001**Publications:** "Blair Hughes-Stanton and D. H. Lawrence: The wood engraver and the priest of love," *Caxtonian Journal*, 2013**Barbara L. Michaels**

MA 1962

**Email Address:** BL\_Michaels@msn.com**Latest Positions:** independent scholar/free lance writer**Publications:** "Photographic History, Starring Women" *The Photo Review*, 2013**Lectures & Presentations:** "Adventures with Gertrude Käsebier," University of Delaware, Newark, DE**Projects:** Writing a book, *Big Dealer: Sam Kootz, Picasso, and the New York Art World*, based partly on years I worked at the Kootz Gallery. Would love to hear from anyone with recollections of Sam Kootz or the Kootz Gallery.**Roald Nasgaard**

PhD 1973

**Mailing Address:** 701-70 Montclair Ave., Toronto, ON M5P 1P7**Email Address:** rnasgaard@fsu.edu**Latest Position:** Professor Emeritus, Florida State University; Independent writer and curator  
**Publications:** *The Plasticiens and Beyond: Montreal 1955-1970*, exhibition catalogue, Québec, Musée national des beaux-arts de Québec, 2013, co-authored with Michel Martin, (Accompanying exhibition curated by Roald Nasgaard: MNBAQ and The Varley Art Gallery, Unionville, ON, 2013.) French ed., *Les Plasticiens et les années 1950/1960*.**Lectures & Presentations:** "The Matter of Abstract Painting," Art Gallery of Ontario, Toronto; University of Manitoba, Winnipeg, MB; "Aestheticizing the Landscape: Revisiting the Mystic North," Scandinavia House, New York, NY; McMichael Canadian Art Collection, Kleinburg, ON; "The Matter of Borduas' Matière," Art Gallery of Alberta, Edmonton, AB; "The Art Of William Pehudoff, Robert McLaughlin Art Gallery; "Unpacking Abstract Art Practices Today," Art Gallery of Windsor.**Honors & Awards:** College of Visual Arts, Theatre and Dance, Distinguished Research Award, FSU, 2011; Officer of the Order of Canada, 2012; Queen's Diamond Jubilee Medal, 2013**Projects:** Author of *Yves Gaucher*, eBook for Art Canada Institute, Massey College, University of Toronto, 2013; Curator, "Lawren Harris and Transcendentalist Abstraction of the 1930s," (working title) for The McMichael

# Alumni Updates CONTINUED

## 19th Century, Modern and Contemporary Art

Canadian Art Collection, Kleinburg, ON, 2015; Guest curator and member of scientific committee for “The Mystical Landscape: Monet to Kandinsky,” (working title) for Art Gallery of Ontario, Toronto, and Musée d’Orsay, Paris.

### Samuel Sachs II

1963

**Mailing Address:** 169 Stone Hill Road, Bedford, NY 10506

**Email Address:** ss.ii@verizon.net

**Latest Position:** President, Pollock-Krasner Foundation

**Lectures:** “Fakes, Forgeries and other Deceptions”

**Projects:** Digital catalog raisonne of Jackson Pollock

### Margaret Samu

PhD 2010

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

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

**Latest Position:** Yeshiva University Stern College for Women; President of Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)

**Lectures & Presentations:** “The Female Nude in the Age of Russian Realism,” Montclair State University

**Honors & Awards:** NEH Fellow in Columbia University’s Institute “America’s Russian-Speaking Immigrants and Refugees”

**Projects:** “Boris Bakhmeteff and Russian Émigré Collectors in New York 1920-1950”; *Russian Venus* (book-length project)

### Eric Silver

MA and Museum Certificate 1971

**Mailing Address:** 300 East 56th Street Apt. 33H, New York, New York 10022

**Email Address:** ericsilver125@gmail.com

**Latest Position:** Director, Lillian Nassau LLC

### Gail Stavitsky

MA 1978 PhD 1990

**Mailing Address:** 23 Macopin Avenue

Montclair, NJ 07043

**Email Address:**

gstavitsky@montclairartmuseum.org

**Website:** www.montclairartmuseum.org

**Latest Position:** Chief Curator, Montclair Art Museum

**Publications:** The New Spirit: American Art in the Armory Show, 1913 (Montclair Art Museum, 2013)

**Projects:** Forthcoming exhibition and catalogue, with guest curator Phyllis Tuchman, Robert Smithson’s New Jersey (2014)

### Donna Stein

MA 1965

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

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

**Website:** www.wendemuseum.org

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

**Publications:** “Aftermath of a Catastrophe: An Artist’s Soulful Heart, by Kumiko Shindo,” *Woman’s Art Journal*, 2013; “The Photographic Source for a Qajar Painting,” *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*, ed. Staci Gem Scheiwiller, 2013; “For the Love of her People: An Interview with Farah Diba about the Pahlavi Programs for the Arts in Iran,” *Performing the Iranian State: Visual Culture and Presentations of Iranian Identity*, ed. Staci Gem Scheiwiller, 2013

### Phyllis Tuchman

MA 1973, PhD (abd 1983)

**Mailing Address:** 340 East 80<sup>th</sup> Street, New York, NY 10075

**Email Address:** phyltuchman@aol.com

**Publications:** *Art Criticism & Social Media*, Brooklyn Rail, Dec 2012/Jan 2013; Eric Fischl, ex brochure, East Hampton, Guild Hall, 2013; “Color Me Sculpture,” in ex. cat., Ken Price Sculpture, NY, Metropolitan Museum of Art

**Lectures:** moderator, *Art Criticism and Social Media*, CAA NY, 2013

**Projects:** Robert Smithson’s New Jersey, Montclair Art Museum, opening Feb 2014; Robert Motherwell: The East Hampton Years, 1944-1952, East Hampton, Guild Hall, opening August 2014.

### Shara Wasserman

MA 1985

**Email Address:** s.wasserman@tiscalinet.it

**Website:** www.contemporaryrome.com

**Latest Position:** Director of Exhibitions and Art History faculty, Temple University Rome; Coordinator of Contemporary Art Programs, Cornell in Rome Programs

### Evan D. Williams

MA 2011

**Mailing Address:** Box 856, Ithaca, New York 14851

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

**Website:** www.evandwilliams.com

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

**Lectures & Presentations:** Early Exposure: The Emergence of Photography as Fine Art, Southeastern College Art Conference, 2012 (session chair)

**Honors & Awards:** Member, Appraisers Association of America, 2012

### 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

**Email Address:** wolfr@newpaltz.edu

**Website:** http://faculty.newpaltz.edu/revawolf/

**Latest Position:** Professor of Art History

**Publications:** “Seeing Satire in the Peepshow,” in *Seeing Satire in the Eighteenth Century*, edited by Elizabeth Mansfield and Kelly Malone, Oxford: SVEC (Studies on Voltaire and the Eighteenth Century), Voltaire Foundation, University of Oxford, 2013; “Introducción: A través del espejo,” in *Andy Warhol: Entrevistas*, translated by Ferran Esteve, Barcelona: Blackie Books, 2010 (Spanish translation of “Through the Looking-Glass,” an essay on Warhol’s interviews in *I’ll Be Your Mirror: The Collected Andy Warhol Interviews*, 2004)

**Lectures:** “Portraits, Self-Portraits, and Munch in the Art of Warhol,” Scandinavia House, NY; “Andy Warhol’s Late Prints and Paintings: Appropriation as Interpersonal and Cross-Cultural Exchange,” presentation in the symposium “Collectors, Curators and Connoisseurs,” Scandinavia House, NY; “Making Meaning: Andy Warhol’s Interviews,” paper in the symposium “Paroles d’artistes,” Centre Georges Pompidou, Paris; “Places, People, and Memories: The Photographs of Allen Ginsberg,” talk in the panel “Ginsberg across Media: Photography, Tape Recording, and Film,” Fales Library, New York University; “Stars, Rainbows, and Living Dialects: George Kubler’s Vision of History as Metaphor,” paper in the symposium “Systems of History: George Alexander Kubler’s *Plain Portuguese Architecture*,” University of Coimbra, Portugal

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