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## Institute of Fine Arts Alumni Association

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The editor extends a special thank you to her predecessor, Martha Dunkelman, for much valued guidance.
Dear all,

This past year will be remembered for the many challenges and crises it brought to our community, and to the entire world. The Covid-19 pandemic disrupted our lives in numerous, unforeseen ways; it caused NYU to end in-person teaching and access to libraries, offices, and research centers in mid-March. It also led to the postponement of our spring 2020 events and programs, as well as the cancellation of our excavations, many summer jobs, and internships. We all experienced a great sense of loss and disorientation as we found ourselves physically distanced from our friends, peers, colleagues, and family members, unable to make firm plans for the future, or to travel freely. Many of these changes to our normal routines led to a pervasive sense of anxiety and disappointment, as well as to serious financial hardship, especially for our students. Nonetheless our students and faculty were remarkably resilient and creative, and they found ways to continue their studies and to care for one another. We celebrated the achievements and hard work of our students in a virtual graduation in May.

Shortly thereafter, we witnessed the vicious murder of George Floyd in Minneapolis, an event that sparked outrage against decades of police brutality against unarmed people of color. The sustained, multi-racial social protest movement that ensued has provoked many important conversations, and generated a new sense of urgency in demands for an end to police brutality and racial injustice. Cultural institutions, museums, and universities across our nation and abroad have begun the hard work of rethinking their missions and focusing on how to make their environments more inclusive and welcoming to all.

At the Institute, despite the current hiring freeze, we have renewed our commitment to recruiting a more diverse faculty, staff, and student body, and to raising funds for fellowship support for our MA students from underrepresented groups. We are grateful to Graeme Whitelaw for his generous gifts that have endowed the Harriet Griffin Fellowship. This fellowship, named in honor of Graeme Whitelaw’s wife, along with the Institute of Fine Arts Fellowships, have already enabled us to provide full or partial tuition fellowships to MA students. Other transformative gifts made during the past year, from Rachel and Jonathan Wilf for a Conservation Center Fellowship, and from the Helen Frankenthaler Foundation for PhD fellowships, provide much appreciated support. We are also immensely grateful for the gifts of two other alumni; one will fund student research travel to Italy, and the other will support summer museum internships.

Although no school or institute can cover all art historical or conservation fields, we aspire to a curriculum that engages a multiplicity of traditions and media across the globe, one that highlights cultural and geographical exchanges, and new ways of conceiving curatorial work and public humanities. To this end, we have joined the new NYU Public Humanities Initiative that will launch in fall 2020 with support from the Mellon Foundation. The Marica and Jan Vilcek Curatorial Program, inaugurated two years ago, allows us to invite several curators each year to lead seminars in their areas of expertise. We are delighted to welcome Italian drawings scholar and curator Linda Wolk-Simon, who will teach our Introduction to Curatorial Practice seminar this fall. In the spring, we plan to offer a curatorial seminar on the art of Goya, co-taught by Professor Edward J. Sullivan and curator Mark McDonald of The Metropolitan Museum of Art; a seminar on medieval manuscripts taught by curator and IFA alumnus Roger Wieck of The Morgan Library and Museum; a seminar on a selection of women artists who won the Anonymous Was a Woman Award, taught by scholar and curator Nancy Princenthal in preparation for an exhibition to be held at NYU’s Grey Art Gallery; and a seminar on curating cross-cultural exhibitions co-taught by Professor Hsueh-man Shen and curator and Egyptologist Clare Fitzgerald of ISAW.

Our programming, all virtual, will continue to address important issues and a wide array of fields and topics in the coming year. This past summer, we hosted three webinars for the NYU Alumni Association by our faculty: Professor Finbarr Barry Flood, “Healing Dust and Printed Cures: Technologies of Protection in Medieval Islam”; Professor Edward J. Sullivan, “Landscapes of Construction and Extinction: Art and Ecology in the Americas”; and Professor Thomas E. Crow, “French Landscape at the Margins of Survival.” These online lectures each attracted over 300 attendees and received extremely positive reviews. Along with other webinars and events offered over the course of the spring and summer, they demonstrated the power of virtual media to expand our audiences to people across the country and around the world. Many of our alumni have let us know how much they have enjoyed these and other online lectures, many of which will be posted to our website. Much of our academic year programming and the next edition of the (virtual) Great Hall Exhibition is currently being planned by our students, so stay tuned for future announcements. We hope you will join us and stay connected to the Institute via our many webinars, lectures, book launches, student-curated online exhibitions, and other events throughout the year.

I also want to take this opportunity to thank all of you who responded to our call for emergency support for our students. Your generosity, along with that of our Board of Trustees, faculty, staff, Connoisseurs Circle members, and several students, allowed us to give stipends to over 60 MA and PhD students who faced serious financial hardship this past summer. Just recently, we also gave modest sums to ten of our doctoral students who are currently studying for their exams so that they could buy books at a time when many libraries remain closed. The Alumni Association played a key role in raising funds for the Director’s Discretionary Fund (all devoted to student support), and to helping us reach out to others in our network. Institute of Fine Arts students have expressed their profound gratitude for the outpouring of concern and financial assistance you offered them. I would like to acknowledge the work of Jenny Eskin, former President of the Institute’s Alumni Association Board, and of its officers, for their inspirational leadership during this period.

The challenges of this past spring and summer, and those that remain as we reopen for hybrid teaching and virtual programming this fall, have shown us the value of our community. Our students, faculty, staff, and alumni have remained committed to our collective welfare and safety, to our belief in the importance of our educational mission, and to the work we must do to ensure that we provide a research and learning environment that allows each of us, and all of us together, to thrive and contribute meaningfully to the world we live in. Thank you for sharing in this mission, for the support you provide, and for the sense of community you foster.

With warm regards to all,

Christine Poggi
Judy and Michael Steinhardt Director
Alumna Suzanne Deal Booth, a former IFA Trustee, is a philanthropist, art advisor, collector, and vintner, and generously supports the Suzanne Deal Booth Fellowship in conservation at the IFA. She co-founded the Friends of Heritage Preservation in 1998 and serves as the director of the organization—a small private group dedicated to protecting and preserving cultural and artistic heritage. She currently serves on the boards of the Los Angeles County Museum of Art, The Menil Collection, the American Friends of the Centre Pompidou, Ballroom Marfa, The Contemporary Austin, and the Calder Foundation. In 2003, after she spent a year living in Rome with her young family, the Suzanne Deal Booth Rome Prize Fellowship for Historic Preservation and Conservation was created at the American Academy in Rome and has awarded annual fellowships ever since. Deal Booth’s current endeavors include establishing and cultivating Bella Oaks, an organic vineyard and olive orchard in Napa Valley, CA. Former Deal Booth Fellow Celeste Mahoney conducted and edited this interview.

You graduated cum laude with a degree in art history from Rice University. What was it that drew you to the Institute?

I had gone to the University of Texas at Austin for two years, and I had studied sociology. I decided to go to Europe, and it turned out to be a much longer trip than intended. I bought a two-month Eurail pass and it turned into a year abroad. I ended up buying a Volkswagen van, outfitting it, and traveling all through Europe and Asia Minor, and when I came back, I had decided I wanted to study art history.

Everything I did in Europe had to do with culture, and it fed my imagination. So when I came back, I transferred to Rice University. I told my dad I was going to get a part-time job. Somehow, through my interests and networking, I met Dominique de Menil and she offered me a job. I was twenty. It quickly led from working in the campus museum to a private study in her home, in the River Oaks area of Houston. My job was to enter information on these typewriters that had memory—we didn’t have computers—from her late husband John de Menil’s meticulous notes into a database.

I worked for Dominique for two years after I graduated. When I started thinking about going to graduate school, I was intrigued by conservation, by the idea of preserving history and works of art. I had gone on two archaeological expeditions while at Rice, in Italy and Israel. I really enjoyed putting things back together again, and the feeling of accomplishment when you take care of something valuable. When I was considering my options, I just thought NYU was the best. You have it all—some of the greatest museums in the world at your fingertips.

Where did you live while you attended the Institute?

When I was accepted at the Institute, I was still in touch with Dominique, and she told me I must absolutely stay with her.
Dominique de Menil's townhouse in NYC

She wasn't in New York very much. My room at Dominique's house, at 111 E 73rd Street, was in the basement, but it had windows that looked out onto a Max Ernst garden. I had a tiny little kitchenette, a bathroom, a big desk, and a bed. That was it, but I loved it. I lived there for two years. Because of the proximity to the Institute, I could have a cup of coffee and walk to school in twenty minutes. It sounds idyllic!

It didn't come without its restrictions. I couldn't have guests. She had a pet parrot who used to throw things at me. But I was living with a great art collection, and I liked being this sort of shadowy student figure. She would always include me in dinners she held, and I met art historians, museum directors, writers, and artists.

What was the conservation program like at that time? What was it like being in the basement of the Duke House?

I thought it was funky! We didn't have great classrooms to work out of, and the space had no windows, but the lab had everything that we needed. My year was a class of eight women, so we could all fit into a small space. Central Park is right outside the door, and some of my classes were at the Met. I worked as an office helper for the two then-directors, Norbert Baer and Larry Majewski. The two years just flew by. I also worked at the paintings conservation lab at the Met, with [head of the department] John Brealey, and loved that experience too.

You also met James Turrell. How were you introduced to him?

Through Dominique, I met another former protégé of hers, architect Glenn Heim. He invited me to a cocktail party at his loft on Church Street, where I met Helen Winkler, one of the cofounders of Dia [Art Foundation] along with Philippa de Menil and Heiner Friedrich. I also met Fred Hughes, who was the business partner of Andy Warhol, and I met James Turrell. I was talking to James, about his work, a Skyspace [Meeting] at MoMA PS1. While we were talking about this project, Helen comes up and says to James, “You should hire her!” And she's the kind of woman where you do what she says.

So he said, “Okay”?

Well, he said, “what can you do? Can you handle heavy equipment?” And I said, “what, like, a tractor?” And he said, “no, can you handle a drill?” I said I could as long as I had protective equipment—my dad is a safety engineer. So he hired me almost immediately, and I would work on weekends, going out to Queens in my worst clothes. We'd be hauling 2x4s up the side of the building, and using drills, and tearing up concrete. It was crazy, and I loved it. Every day he would take his team to lunch, and that's how I got to know him. He asked me to work on his big Whitney show too [James Turrell: Light and Space, 1980]. James has been someone that made sure I got a paycheck once, and so I've been very instrumental in helping him out with his projects at different museums. I've been to Roden Crater probably 10 or 12 times, and I'm still in touch with him. The good news is he's realizing his dream in his lifetime. In recent years he's had some huge donations. Like Kanye West—who knew? You couldn't have predicted that, thirty years ago. It feels like I've known him a lifetime.

What was the New York art scene like then? What was your role in it?

It was happening in New York in the early 80s. All these clubs were beginning. I visited The Factory a few times. I'd bomb these parties with my friend and classmate Judy Fox, who's now an artist in New York...at one party I met Andy Warhol, and I had him sign my arm. Why didn't I have him sign a shirt, or something I could have saved? He took a Polaroid of me looking a little tired, with his signature on my arm, and gave it to me.

I met Rauschenberg and visited his studio. There were so many artists working with young people around my age, so I connected a lot to the scene, and absolutely loved it. It seemed like a lot of the people who were interested in conservation were also interested in contemporary art, and that brought in a lot of interesting visitors, even though we were in the basement.

It sounds like you were very busy!

When you're busy, you're very efficient at figuring out how to manage your time. I've always thought that having lots of interests was the best way to get things done.
Jack Wasserman is Emeritus Professor of Art History at Temple University, Philadelphia. In this interview, Dr. Wasserman discusses his interactions with IFA faculty from the late 1940s forward with his daughter, Shara Wasserman, herself an IFA alumna, receiving her MA in 1985, and currently Director of Exhibitions and on the Art History faculty at Temple University Rome (and the leader of the NYU Alumni Club in Italy). Wasserman is the author of Ottaviano Mascarino and His Drawings in the Accademia di San Luca (Rome, 1966), Leonardo da Vinci (Abrams, 1975), and Michelangelo’s Florence Pietà (Princeton University Press, 2003), and many articles on Renaissance art and architecture. He was elected Accademico Benemerito of the Accademia di San Luca in 1997.

What brought you to art history?

Well, it was all a matter of chance, as important moments in life often are. In my late teens, I was taking voice lessons and attending night classes at Brooklyn College. World War II interrupted my studies and I was drafted into the army in 1942. I served three years in the Pacific war zone, where I contracted hepatitis, was hospitalized, and then was sent home. I had a special educational GI Bill grant because of this disability. One of the requirements was to take an aptitude test, followed by an interview with a professor at Columbia University. He began the interview by asking me what I would like to do. I replied that I might study history. He responded, take it “sink or swim!” The first session was an intimidating experience. In attendance were advanced and brilliant students, including Phyllis Bober and Elsbeth Dusenbery. Lehmann came in and greeted us, and asked who would do a report on the mystery cults at Thebes (and, by the way, the entire literature was in German). Nobody volunteered. He turned to me and said, “Jack, you take it.” I gave the report, and at the conclusion he called me into his office. “I have sunk,” I thought. To my surprise, instead, he invited me to participate in his annual archeological excavation on the island of Samothrace. This was 1949.

I know that this trip to Samothrace was transformative. Did you think you would have a career in archaeology?

Samothrace was an amazing experience. We sailed on the Veendam, an old wood-paneled ship, and on the way to the island we stopped in Athens, where Lehmann discussed the acoustics of the Theater of Dionysus on a slope of the Acropolis and invited us to go to the top of the ruins while he stood down below reciting passages from Greek drama. At the excavation, he gave each of us the responsibility for a particular area to supervise. Our hope was that we might find the head of the Nike of Samothrace. Instead, we found what turned out to be her hand. We also found two other Nikes, and in the area I supervised we uncovered a huge kiln in which many marbles from the site had been burned, probably in the seventh century.

From Greece, I went to Italy and spent some time in Rome and Florence. Rome in 1949 was wonderful, because there wasn’t much traffic and there were almost no tourists, so it was easy to get around. My days in Rome were devoted to exploring architecture and the interiors of churches. In Florence I stayed at the Pensione Costantino (which still exists!), near Giotto’s Campanile and the Duomo with Brunelleschi’s dome. I adored what I saw in these Italian cities, but I was still committed to ancient art.

Besides Karl Lehmann, who were the noteworthy influences during your years at the IFA?

Karl Lehmann was probably the greatest lecturer at the Institute during my time there, and a renowned scholar. He was exciting in the classroom; he could make it seem as if a plain piece of marble had come to life. He delivered his lectures without pause, his ideas quickly available to him, the words to communicate them ready at his lips. One day in class I filled in as a substitute for the slide projector operator and at one point I failed to show the slide he had requested, so absorbed was I in his lecture. His was the sort of delivery I tried to emulate as a teacher.

Lehmann’s archaeological methodology likewise was a model for my own research. He taught me that in the absence of documents, the physical and historical contexts of works of art could be reconstructed and interpreted with close observation of details. This, and his archaeological method of preparing excavation reports guided the preparation of my book on Michelangelo’s Florence Pietà: details and tool marks are closely observed, the way broken parts were assembled are revealed with scientific instruments, and the height at which the statue was best to be observed is demonstrated with a CD-ROM produced by IBM.

I took a seminar with Walter Friedländer (like Lehmann, a German refugee) on Mannerism. Important experiences with Friedländer were
the one-on-one meetings in his office. We would discuss quality in works of art and the principles of connoisseurship. Just to hear this great art historian talk about sixteenth- and seventeenth-century painting was invigorating.

Then there was Richard Ofner. I took his course on Giotto to Masaccio. We never got past Giotto. Ofner sat when delivering his lectures with his hands clasped to his chin and spoke slowly and deliberately. It was almost as if he were seeing the painting for the first time and carefully finding the right words to express what he saw so deeply under the surface. Ofner divided each year between teaching in New York and doing research in Florence. In time, I modeled my life on this pattern, teaching in Philadelphia with Rome as my research base.

I had the privilege of taking a riveting course with Erwin Panofsky (the most famous of the cadre of German refugees then at the IFA) on Flemish art. On a personal note, when I asked him to write a recommendation on my behalf for a Fulbright to complete my MA, he agreed to do it, but reluctantly, thinking it might hinder my chance of being awarded the scholarship because he was, as he put it, a persona non grata with the FBI. He was often involved in left-leaning cultural organizations. My application was successful, however.

I was lucky to have Richard Krautheimer (another German refugee) as a mentor in architectural history, a field I pursued for many years. In fact, my contact with Krautheimer changed my interests from the antique to fifteenth- and sixteenth-century architecture. Krautheimer was also my dissertation advisor. My topic was to analyze the 240 drawings that Ottaviano Mascarino, a late sixteenth-century architect, had left to the Academy of St. Luke in Rome. Upon arriving in Rome in the summer of 1959, on a grant from the IFA, I went to the Accademia and received permission from the director to photograph all the drawings. But he alerted me to the imminent closing of the institution for the entire month of August. The drawings were placed on a table close to a window and I photographed them all in a week. After completing my dissertation, it was published in Rome under the auspices of the Accademia di San Luca.

Your long relationship with Italy involves an important romantic chance meeting.

Yes. One day I was sitting at a bar on the Corso, drinking coffee and reading a paper, when a person I knew casually named Dan Scarlett joined me and invited me to a party hosted by people from the American Consulate. The apartment was on Via Margutta. I was sitting on the terrace talking to several young ladies when an Italian woman in a full billowy skirt came onto the balcony and said, admiringly, “this is quite a dump.” I was hooked. I courted Ambra the next few days and soon proposed. She invited me to lunch with the family—her mother was dead, but present were her father and two brothers. Sergio, the older brother, but a year younger than Ambra, kept staring at me, perhaps concerned that I might be taking her sister away to America. We were married about three months later, on July 6, 1952.

Talk about your research. You have published on Mascarino and Michelangelo, you have worked on many different topics in Renaissance painting, including Leonardo, you have moved between painting and sculpture, and you have worked between time periods.

At first, my career had been oriented toward architecture. One day, out of the blue, I received a letter from the editor of Abrams asking me to write a book on Leonardo da Vinci. I knew little of his life and art, but I took the opportunity and the book was published in 1975. This experience led me to specialize on Leonardo. But much later, I began to write on various other painters, including Raphael and Pontormo, and on sculpture, including Michelangelo’s Florence Pietà.

Maybe now all these interesting things you have been telling us about have come together: your work on architecture, and on painting—in a church, in a chapel, in situ—led you perhaps to move on to your current San Lorenzo project. In other words, would you say that what you are doing now is a synthesis of a lifetime of scholarship?

Well, I have recently returned to architectural history. A few years back, I attended a conference at the Villa I Tatti in Florence on the church of San Lorenzo. In one of the lectures, a slide of a detail of the church captured my interest and stimulated me to pursue it further. I wrote an article about it and sent the manuscript to Marvin Trachtenberg, who liked it. It was published in a volume with the lectures delivered at the Villa I Tatti conference. I am currently preparing a second article on the church of San Lorenzo, for which, again, I have Dr. Trachtenberg to thank. We have been engaged in frequent email discussions on the architecture of the church and on that of the Duomo. I am fortunate to have had some seventy years of fruitful intellectual engagement, for which I am grateful to the IFA and its faculty.
Distinguished alumna, Zainab Bahrani, who earned her MA and PhD in a joint program in Ancient Near Eastern and Greek Art and Archaeology, was inducted into the American Academy of Arts and Sciences in May 2020. She joins more than 250 newly-elected members of the Academy, one of the nation’s most prestigious honorary societies. The Academy, which dates back to the founding of the country, recognizes and celebrates the excellence of its members and serves as an independent research center convening leaders from across disciplines, professions, and perspectives to address significant challenges, as noted in its mission statement.

A prolific writer and researcher, Dr. Bahrani’s outstanding career covers several disciplines. Born and raised in Baghdad, Zainab completed her undergraduate degree in Art History and Archaeology at Indiana University at Bloomington. She continued her studies at the Institute of Fine Arts because, as she noted, it was one of few graduate schools that taught ancient Near Eastern art and archaeology alongside such fields as ancient Greek, Roman, Aegean and Egyptian art. She is currently the Edith Porada Professor of Ancient Near Eastern Art and Archaeology in the Department of Art History and Archaeology at Columbia University, teaching a wide array of undergraduate and graduate seminars and lecture courses in Near Eastern art history and theory. Her engaging manner in the classroom earned her the Lenfest Distinguished Columbia Faculty Prize for excellence in teaching in 2008. She previously taught at the University of Vienna and the State University of New York at Stony Brook, and she served as curator in the Department of Ancient Near Eastern Art at the Metropolitan Museum of Art from 1989 to 1992. Her research has been supported by awards and fellowships from the American Schools of Oriental Research, the Metropolitan Museum of Art, and the Getty, Kevorkian, Mellon and Guggenheim Foundations.
Over the decades, Zainab has integrated her various roles as scholar, teacher, curator, archaeologist, preservationist, activist, and prolific writer into her career, readily moving across geographic regions from the East Coast of America to the Mid-East. She has authored or edited twelve books, several of them recognized with major prizes. Among the topics she has addressed are the body and gender in ancient Near Eastern art, modern and ancient theories of representation, and archaeological preservation and politics in Iraq and the wider region in the light of recent widespread destruction.


In addition to these books, and numerous scholarly essays in Zainab’s area of specialization, are her articles for a broader public, which have appeared in *The Guardian*, the *Wall Street Journal*, *Natural History*, and *The Nation*, and have drawn awareness to the appalling destruction of the cultural heritage of Iraq during the Gulf Wars of 1990 and 2003 and by ISIS, a subject of deep continuing concern. In the summer of 2004, she traveled to Baghdad as Senior Advisor to Iraq’s Ministry of Culture, producing a survey of the war damage to the archaeological site of her natal city and working on the rehabilitation of the Iraqi Museum that had been looted during the US invasion. In 2012, she envisioned and founded Columbia University’s ongoing project, Mapping Mesopotamian Monuments, a topographical survey of all of the standing monuments and architecture—ancient and modern—in the region from Iraqi Kurdistan and southeastern Turkey to southern Iraq. This database of digital images, compiled in collaboration with colleagues and students, documents the extraordinary richness of the landscape of Mesopotamia and provides a much-needed record for future preservation. At the Metropolitan Museum of Art, she was recently featured in the exhibition *The World Between Empires: Art and Identity in the Ancient Middle East*, in an on-screen discussion with other archaeologists of the massive destruction to the cultural heritage over the past few decades.

In 2019, Zainab Bahrani was selected by the Cook Committee of the IFA Alumni Association as the speaker for the Walter W.S. Cook Lecture, delivered annually by a distinguished alumna or alumnus. With her most recent honor, she joins an eminent group of IFA alumni and faculty members of the American Academy of Arts and Sciences. (Please see the list below compiled by Rebecca Rushfield.) Of her election, Zainab remarked, “I am delighted by this great distinction and acknowledgement of my work. It is at moments like these when I stop to reflect on the time that I spent as a student at the IFA, because what I have been able to accomplish in my career is to a great extent built upon what I learned there. I am happy because this honor will permit me to bring more attention to the importance of the art and archaeology of the Near East in the years to come.”

Susan Grace Galassi and Katherine Schwab, Co-chairs of the Cook Committee

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**IFA Alumni and Faculty Members of the American Academy of Arts and Sciences**


**Alumni and Faculty:** Marvin Trachtenberg (2012), Linda Nochlin (1992), and Robert Rosenblum (1984)
In Memoriam

Iris Love  Trailblazing Archaeologist, 1933-2020

Iris Love, an adventurous and energetic archaeologist and the discoverer, in 1969, of the Temple of Aphrodite at Knidos in present-day Turkey, passed away on April 17, at the age of 86, after contracting Covid-19. Love’s life is a testament to her passion for discovery and trailblazing spirit.

Born in 1933, Iris Love’s childhood memories include anecdotes which hint at her budding passion for excavations. Love described regularly digging in the back of her family’s property in Goshen, New York, in an attempt to discover evidence of Native American settlements. In a 1971 interview with New York Times reporter Elisabeth Stevens, Love stated, “I hunted for artifacts, and when I was 9 or 10, I found what I thought was an Indian burial mound. Of course, it wasn’t, but it was my first excavation.” Eventually, her interest would transform from looking for artifacts from Native cultures to a search for Ancient Greek and Roman material. This shift stemmed in part from the influence of the family governess (Love grew up in a well-to-do family), a classicist who introduced Love to Greek and Roman mythology and taught her Greek and Latin when she was still a child.

As a young adult, while completing graduate work at the Institute of Fine Arts, where she received her MA, Love worked with her former Smith College professor, Phyllis Williams Lehmann, on excavating the Sanctuary of the Gods at Samothrace from 1955 to 1963. Today, the excavations at Samothrace continue to allow IFA students to gain similarly formative fieldwork and onsite research experience.

In addition to participating in excavations, at the Institute of Fine Arts, Love contributed to its student-run journal of the time, Marsyas: Studies in the History of Art. Love’s provocative and attention-gaining article, entitled, “A Stylistic Discussion Concerning the Authenticity of the Three Etruscan Warrior sculptures prominently displayed in the Met’s galleries. Love, in advance of the publication of the article, warned the Metropolitan Museum of her research. The Metropolitan Museum, according to Love, quickly published a notice of their own, failing to acknowledge Love’s research.

Despite having never gained a PhD—she completed everything but the dissertation—Iris Love was able to secure a teaching position and funding for a major archaeological excavation at Knidos through Long Island University. From 1967 to 1977, she was at the helm of this excavation, which would yield what has been described as one of the greatest archaeological discoveries of the mid-twentieth century, of the famed Temple of Aphrodite at Knidos (and for which Praxiteles’ artistic masterpiece, the Aphrodite of Knidos, was made), delightfully fitting for an archaeologist with her surname. All of this was accomplished in a field in which her gender, age, and lack of a PhD were regularly used to call into question her expertise and presence.

Love would eventually cease work as an archaeologist to focus her attention elsewhere, including on New York’s lively social scene. She was the longtime partner of gossip columnist Liz Smith and was mentioned in Andy Warhol’s Diaries on several occasions and Mick Jagger was said to have visited her excavation at Knidos. In addition, Love would become well-known for her love of dogs (she often named her dogs after characters in Greek mythology) and eventual professional breeding of Dachshunds, hosting an annual Dachshund party at the Tavern on the Green in Central Park and competing successfully in several Westminster Kennel Club shows.

Love will be remembered for her passion and exuberance for excavation and her persistence and dedication in a field which so often attempted to exclude her. Love’s excavations and research contributed significantly to transforming the historically male-dominated and insular field of archaeology.

Miquael Williams, current MA student, class of ’21, and IFA Alumni Newsletter editorial assistant
Leatrice Mendelsohn, who died January 31, 2020 at the age of 83, attended the High School of Music and Art, Vassar College, and the Institute of Fine Arts, where she earned her PhD. Her book, *Paragoni: Benedetto Varchi's Due Lezioni and Cinquecento Art Theory* (UMI Research Press, 1982), which was based on her 1978 dissertation, advised by H.W. Janson, remains a standard resource in the field. Dr. Mendelsohn also undertook extensive research on Bronzino, resulting in several publications, including “The Devil in the Details: Ornament as Emblem and Adage in Two Male Portraits by Bronzino,” in *Agnolo Bronzino: The Muse of Florence*, ed. Liana De Girolami Cheney (2014). She taught at McMaster University, Union College, SUNY New Paltz, and other institutions. In recent years, she also worked as an independent art appraiser and consultant.

Nadia Tscherny, who died on December 21, 2019 at the age of 66 of pancreatic cancer. Adored by colleagues, friends, and family, Nadia is aptly memorialized in a *New York Times* obituary notice for her “strength of character, intelligence, wit and love of family and friends.” The obituary gives this overview of her professional life:

She taught art history at New York University and the University of Wisconsin, and served in curatorial positions at the Frick Collection, the Yale Center for British Art and the Metropolitan Museum of Art. An accomplished writer and academic, Nadia published numerous articles in scholarly journals devoted to her field of 18th century British portraiture. She was also deeply interested in the history of design. Before earning her doctorate, Nadia attended Vassar College, where she graduated with honors in art history and was a member of the Phi Beta Kappa society.

Nadia was an active member of the IFA community, both as a student and after graduating in 1986 with a PhD dissertation on late eighteenth-century British portraits and the origins of romanticism. Generous in spirit, she served on the Board of Directors of the IFA Alumni Association during the 1990s. In 2006, she delivered a lively and incisive talk on the cat in art at a symposium at NYU to honor Professor Robert Rosenblum, who had been her advisor; this was a playful and affectionate riff on his own work about the dog in art (Nadia’s favored pets were cats; Robert’s, dogs).

The following remembrances are edited from remarks given at a memorial service held for Nadia on February 29, 2020 at the IFA.

The Institute of Fine Arts is the place where I, like many others, became friends with Nadia Tscherny when we were graduate students so long ago. I met Nadia around 1981, almost forty years ago. As I recall, we first met while sitting at the wretched tables that used to fill one side of the Great Hall. This was long before things got spiffed up, and the décor was less Belle Epoque and more Soviet, with furniture that was rundown and reused, but we old-timers are sentimental about it, because this was a place where lifelong friendships began. Most of the time, relationships are built gradually, but my friendship with Nadia was instantaneous. We immediately liked each other, and we always had a good time together. That was true as we sat at the ratty tables in the Great Hall those many years ago, and it was true over the last year of her life, when I would hang out with her during her chemo.
It was really fun to be with Nadia and be with the people she loved. Across nearly four decades, that world included her sister Carla, and it included her parents George and Sonya who live in a wonderful townhouse on 72nd Street that is an elegant laboratory of modern design, whimsical curiosities, and Mitteleuropean hospitality that helps explain, perhaps, why home meant so much to Nadia. I met her smart and practical boyfriend Geoffrey, who became her loving husband, and, as the years went by, I got to know her wonderful daughters Emma and Caroline.

I miss so many things about Nadia. I miss how smart she was. Over the years, I attended some of her lectures, and I remember, in particular, learning from her about a Hogarth painting in the Frick Collection. It’s a portrait of Mary Edwards whom, in eighteenth-century Britain, bravely repudiated her aristocratic (by which I mean spendthrift) husband Lord Hamilton, preferring to have her children declared illegitimate rather than let her husband control her money. It’s not a typical portrait, nor is Mary Edwards a typical eighteenth-century woman. But of course not. Nadia always dug up the unexpected.

In my sadness following her death, I wanted to spend more time with Nadia somehow, so I began reading things that she had written—admittedly, thirty years or so later than I should have! I discovered that she wrote brilliant scholarly articles about art historical topics such as British portraits, but also a short, quirky publication about the wonderful collecting habits of her father George Tscherny. She was a beautiful writer, without a trace of the jargon or scholarly pretension that make so much art history such a chore to read. Her writing is crystalline, and, like Martha Graham’s definition of great dance, it has clarity and inevitability. It was wonderful to discover this simple statement she made about the British eighteenth-century portraits that she loved so much: “What ultimately unites the greatest portraits of this period is that they capture not a likeness, but our imagination.” Nadia captured our imagination, too.

As high-strung redheads, Nadia and I immediately experienced a natural affinity when we met at the IFA in 1975. Throughout the years, and despite living on different continents, we stayed very close friends. Our many shared experiences and interests cemented a long-lasting friendship—our beginnings as native New Yorkers, an intellectual passion for scholarship and art history, and later on, the ups and downs of marriage and motherhood.

Nadia was a warm-hearted, funny and highly entertaining friend with a razor-sharp mind, and her life-book was filled with an array of quirky adventures. While in London doing research, she had the singular experience of being escorted into Brooks’s, a men-only club in Mayfair, by the soigné aristocrat Sir Richard Brinsley Ford, who directed her towards Sir Joshua Reynolds’ group portrait of the Dilettanti Society. Naturally, this forbidden feminine intrusion by a feisty New York City redhead instantly woke up the dozing old members who loudly insisted that she be ejected from the premises immediately. We both thought this episode hilarious and, even now, I cannot think about it without hearing Nadia’s laugh—that vivacious, unrestrained and joyful cackle that emanated from her petite frame and her big heart.

Life with Nadia was always unexpected and lots of fun, but my sweetest and most salient memory is seeing her tenderly giving a bottle to the infant Emma on the steps of the IFA on a balmy summer’s day.

Nearing the end, Nadia told me that she felt it was ok to leave Emma and Caroline now, because she had seen them through to being happy and settled in their own lives. I remember her brave, open and loving spirit with the words of Rainer Maria Rilke:

Let everything happen to you: beauty and terror
Just keep on going
No feeling is final
Don’t lose sight of me

Irene Cioffi Whitfield, PhD ’92
Jungian Analytical Psychologist; Independent Scholar

My strongest memories of Nadia are of her intensity, her brilliant mind, and her infectious laughter. She somehow combined a sort of naive questioning of everything—cocking her head as she asked questions—with an incredibly sharp pursuit of truth and a bright smile as she came to understand some new idea or fact. We met at the Institute soon after I arrived in 1977. She was a sophisticated New Yorker, in my eyes, so much more comfortable in the city than so many of us rubes. But at the same time, she had a certain New York-style innocence about the rest of the country, with no idea of what it would be like to NOT come from NYC. In others, it might have been snobbish, but in her, it was absolutely charming. I loved being with her, and I am sorry that I missed so many years between our early friendship and our re-connection of late. She was unique, smart, fashionable and lots of fun: my ideal of what the Institute of Fine Arts should offer.

Susan Freudenheim, MA ’79
Executive Director, Jewish World Watch, Los Angeles
Others benefited similarly from Nadia’s acts of generosity. She also got me an important position. When Everett Fahy, then Director of the The Frick Collection, called Colin Eisler asking for a recommendation for a curatorial assistant position at The Frick, Nadia, then Colin’s assistant, immediately whispered my name to Colin, who in turn gave it to Everett. Thus I went to The Frick, a most marvellous experience that I owe entirely to Nadia, whose kindness was fully repaid when she was later hired for the same job.

In homage to Nadia, I stopped by the new British Galleries at the Met on the day of the IFA memorial service, and I thought about our past. Thinking back to the time and place that brought us all together—the Institute in the 1970s—I see a glossy-haired redhead lounging on a banquette in the Oak Room during one of our many lunchbreaks. There was something so vivid about that sunlit moment that the memory has stayed with me all these years, of Nadia conversing and laughing with ease.

It’s hard to recapture the intensity of our days at the Institute—the incessant studying, the side-by-side memorization of slides, and of course shared jokes about the teaching styles and accents of our favorite professors. That intensity fostered a friendship that seemed to need no explanation. And if you were a friend, you met Nadia’s family, her warm and gracious parents George and Sonia in their beautiful New York townhouse, her sister Carla, and of course another glossy-haired and handsome person, Geof Parnass, her then boyfriend and later husband. When Geof occasionally dropped by the Institute, we analyzed him, quickly determining that he was the one.

A thread running through it all was Nadia’s laughter, a beguiling mixture of giggle and gay chortle. I remember standing with Nadia decades ago, watching her very young daughter Caroline from the doorway of her room as she did something delightfully odd and whimsical and how it reduced Nadia to an adoring and helpless laugh, almost stifled so as not to disturb the charming antics of her little daughter.

This delight in people never deserted Nadia, nor did her unquenchable curiosity about places and things. I loved that Geof and Nadia took off for Scandinavia as soon as she was done with one set of chemotherapy treatments to see things she had not seen before. Every moment was to be lived.

Last summer, in the garden of their house in Ridgewood, Nadia spoke of Geof’s ongoing and wonderful support, of how much joy she took in Emma and Caroline, of how glad she was of their choice of husbands, and of how happy Emma’s regular visits made her, although the reason for them was never discussed. Stoic and unsentimental, Nadia remained the indefatigable and consummate conversationalist she had always been: quizzing, disagreeing, enthusiastically sharing an interest, and, of course, laughing. It is this laughter that I most hear as I think of my dear and vivid friend.

Alison West, PhD ’85, ERYT, C-IAYT
Director, Yoga Union and YU Backcare & Scoliosis Center;
Executive Director and Chair, Yoga for NY.org, NY State Association for Students, Teachers and Studios

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**Institute of Fine Arts Alumni Association Mission Statement**

The mission of the Alumni Association of the Institute of Fine Arts is to foster a strong sense of community among the alumni through social and scholarly events and through the publication of the Newsletter; to support student research through travel grants with funds raised by the Association; and to preserve the history of the Institute through recording oral histories and the collecting of archival documents.
Innovative, Influential, and Prolific Architectural Historian, 1926-2019

Dora Wiebenson, who died on August 20, 2019 at the age of 93, was a major pioneer as both a scholar and a woman in the field of architectural history. She graduated from Vassar College in 1946 with a BA and went on to graduate study in architecture at Harvard University, receiving a MArch in 1951. Professor Wiebenson continued her studies at the Institute of Fine Arts, where she edited the student-run scholarly journal Marsyas. She received her MA in 1958 and completed her PhD in 1964 under the direction of Walter Friedlander.

Dora’s training as both an architect and an architectural historian, as well perhaps as the fact that her father was a builder, gave her exceptional insight into architectural design and an extraordinary eye for visual analysis. Before beginning her career as a full-time academic at Columbia University in 1966, Professor Wiebenson was employed in a number of leading architecture firms in New York City, including that of Marcel Breuer. After two years as a lecturer at Columbia, she joined the faculty of the University of Maryland in 1968, becoming in 1972 one of the first female full professors in her field. In 1977 Dora joined the Department (then division) of Architectural History at the University of Virginia. At UVA, she was the first woman to head a department and the first to become a full professor at the School of Architecture. A deeply committed teacher, she led efforts to establish the PhD program in Architectural History at UVA, where she also established a legacy of female leadership. Four of the School’s deans have now been women and half of the tenured faculty are now female. She also shaped the field at large as head of the Society of Architectural Historians from 1974-77. For this organization, she in addition wrote extensive reports on the graduate study of architectural history in schools of architecture (1977) and departments of art history (1979).

Professor Wiebenson would probably best like to be remembered for the remarkable impact she had as a teacher and scholar. Her survey of modern architecture at the University of Virginia was particularly renowned. UVA alumna Marie Frank, currently a professor at UMass Lowell, recalls:

Her wealth of knowledge and rigorous exposition of a building’s design elements in the Modern survey provided the solid foundation that so many of us have drawn upon in our own work. In her seminars she encouraged us to pick topics that again, in retrospect, always connected to key ideas or theories that helped us shape a narrative for the 19th and 20th centuries. And finally, I think that behind all the images, and lists, and articles, and books she wanted us to master was the essential lesson that architecture mattered. I have no doubt that my own teaching and scholarship owe a debt to her.

Professor Wiebenson’s most influential scholarly work is undoubtedly her landmark study of French landscape architecture, *The Picturesque Garden in France* (1978). Distinguished landscape architect and UVA faculty member, Professor Elizabeth K. Meyer, acknowledges this volume as having a profound impact on her own scholarly work and teaching. She writes:

Her careful scholarship, grounded in the awareness of the circulation of ideas and theories from one region to another, disassembled the simplistic historical trope that *nations had garden styles*. Dora introduced us to the ways that ideas transform when they travel, how they are translated into new spatial types and practices commensurate to new geographies with particular social tensions and political debates. We understood that this translation impacted the reception as well as creation of the designed landscape; landscape experiences and meanings varied from place to place.

I have reread *The Picturesque Garden in France* several times over the past forty years...I owe Dora for her introduction to the picturesque garden in France and to new ways of approaching supposedly fixed historical narratives.

Dora retired from UVA as professor emerita in 1992, continuing to be a major influence on the field until she retired from research and writing at the age of 90. She founded the scholarly society of the Historians of Eighteenth-Century Art and Architecture, which honors this notable initiative with the Dora Wiebenson Prize, awarded each year at its annual meeting to the outstanding graduate paper presented during the previous year at a scholarly conference or as a sponsored lecture. In her retirement, she became a pioneering figure in the study of Central and Eastern European architecture, launching the scholarly journal *Centropa* in 2001 and co-editing the seminal volume *The Architecture of Historic Hungary* with József Sisa, published by MIT Press in 1998.

Among the over fifteen volumes on architectural history Dora Wiebenson wrote, co-wrote or edited, several are landmarks in their field. These include her monograph on Tony Garnier (1969), based on her IFA MA thesis, and her study of Greek Revival architecture (1969), developed from her dissertation. Through her teaching, scholarship and service, she had a profound impact on the field of architectural history in the United States.

Lisa Reilly, PhD ‘90  
Professor, Department of Architectural History Joint Graduate Program in Art & Architectural History  
University of Virginia
Carolyn C. Wilson Newmark passed away on May 24, 2020 after a valiant struggle with cancer. After receiving her undergraduate degree from Wellesley College, graduating with high honors (1968), Carolyn went on to obtain a MA (1970), a Diploma of Museum Training and Connoisseurship (1971), and a PhD (1977) at the Institute of Fine Arts. Her dissertation, “Bellini’s Pesaro Altarpiece: A Study in Context and Meaning,” was written under the direction of Professor Colin Eisler. Research for this study initiated a lifelong interest in Venetian art, resulting in numerous publications and a number of awards and fellowships.

Carolyn began her professional life as Assistant Curator of Sculpture at the National Gallery of Art in Washington D.C. While there she published, in 1983, *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art*. Later she served as Research Curator for Renaissance Art at the Museum of Fine Arts, Houston, where she published *Italian Paintings, XI-XVI Centuries, in the Museum of Fine Arts, Houston* in 1996. For this publication, she won the Roland H. Bainton Book Prize for Art History and Music (The Sixteenth Century Studies Conference) and the Vasari Award for the outstanding publication of 1996 by a Texas-based art historian (Library, Dallas Museum of Art) and also was a finalist for the College Art Association’s Alfred H. Barr, Jr. Award for a distinguished museum catalogue.

Along with Carolyn's ongoing interest in Venetian painting, which resulted in several publications, probably her greatest passion was the subject of the veneration of Saint Joseph during the Renaissance, which led to essays about its portrayal in colonial Bolivian art and in the work of Georges de La Tour, Parmigianino, Jan Gossaert, Lorenzo Lotto, Titian, and others, as well as to her 2001 book, *Saint Joseph in Italian Renaissance Art and Society: New Directions and Interpretations*. To pursue research on this and other topics, she received several prestigious grants and fellowships, including from the Samuel H. Kress Foundation, the Folger Shakespeare Library, the Renaissance Society of America, the Gladys Krieble Delmas Foundation, the Fondazione Roberto Longhi, the National Endowment for the Arts, the Getty Grants Program, and the Robert Vaughan Foundation. In addition to her scholarship and museum work, Carolyn taught Renaissance art history at the University of Maryland, the University of Texas at Austin, the University of Houston, and elsewhere.

Carolyn and I were classmates at the IFA and during those years she happened to be living around the corner from me in Morningside Heights near Columbia University. Often my husband would pick us both up by car to drive from the IFA on East 78th Street to the Upper West Side, taking Carolyn to her apartment building on 119th Street off Amsterdam Avenue, and then drop me off at 118th Street before searching for a parking spot. The car rides provided opportunities to chat about our courses, professors, and hopes for the future. We kept in touch over the years and almost always had at least a lunch or dinner at scholarly meetings or conferences. She was a lovely person and will be very much missed.

Anita F. Moskowitz, MA ’71, PhD ’78
Professor Emerita, Art History
Department of Art
Stony Brook University
The Year in Pictures: Alumni at the Institute

The Annual Walter W.S. Cook Lecture, October 29, 2019

Photo credits: Nita Lee Roberts

Speaker Zainab Bahrami, with Cook Lecture Co-Chairs Susan Galassi and Katherine Schwab

Kathy introducing Zainab’s talk

Alumni Weekend, October 26, 2019

Photo credits: Louisa Raitt

William Ambler, Kathryn Calley Galitz, Nadine Orenstein, Chris Poggi, and, Alicia Lubowski-Jahn in the Oak Room

Chris Poggi

Summer 2020 Zoom Lecture on “Landscapes of Construction and Extinction” in the Americas

Shiki Roberto Burke-Mora

Para de Guaratiba (State of Rio de Janeiro)

Edward J. Sullivan, Alumnus and Current IFA Helen Gould Shepard Professor and Deputy Director
Lost Wonders,” filmed on-site at Abydos and its aftermath; Dr. Adams and the Abydos Project were featured in a National Geographic Channel documentary, “Egypt’s Lost Wonders,” filmed on-site at Abydos and the 3000-year old funerary temple of one of Egypt’s early kings; since 2019, the Abydos Project has developed a significant presence on the web, through its website (abydos.org), which includes the project blog (abydos.org/blog); in addition to written pieces, the blog includes an ongoing video series filmed on-site at Abydos and presenting a variety of perspectives on the project’s work and the experience of doing archaeology in Egypt; in tandem with the website and blog, the project also shares substantial content via Instagram, @digabydos, and Facebook, “Abydos Archaeology.”

A View from the Shunet el-Zebib” (2020); “The Origins of Sacredness at Abydos” (2019).


Current Research: Dr. Adams continued to oversee a range of research, conservation, and outreach initiatives as part of the longstanding IFA fieldwork program at Abydos. These include the systematic investigation of a series of monumental cultic complexes built by Egypt’s first kings, ca. 3000–2700 BCE. A related initiative since 2018 is the exploration of Egypt’s—and the world’s—oldest known industrial-scale brewery, built to produce the huge volume of beer used in rituals conducted in the nearby early royal monuments. Isolated at Abydos during the COVID-19 pandemic after the regular excavations had ended, Dr. Adams had the opportunity to collaborate with Egyptian team members—and fellow standees—in the archaeological exploration of the unpopulated desert west of the site. The group identified caves modified in late antiquity to serve as Christian monastic hermitages, desert camps of the Prolemaic and Roman periods, extensive evidence of paleolithic activity, and a mysterious series of rock-cut chambers high in the cliff of the side of a canyon. All these places warrant extensive further investigation and, along with the results of the excavations, will illustrate how, even after more than 160 years of scholarly exploration, a major site like Abydos continues to generate completely new and even transformative findings.

Additional News: In 2019, distinguished author Peter Hessler published The Buried: An Archaeology of the Egyptian Revolution, which features Dr. Adams and the Abydos Project extensively, particularly with reference to the response to looting at the site during the uprising of 2011 and its aftermath; Dr. Adams and the Abydos project were featured in a National Geographic Channel documentary, “Egypt’s Lost Wonders,” filmed on-site at Abydos and exploring fourteen mysterious boat graves—each containing the burial of a complete 20–25 meter long wooden boat—discovered accompanying the 3000-year old funerary temple of one of Egypt’s early kings; since 2019, the Abydos Project has developed a significant presence on the web, through its website (abydos.org), which includes the project blog (abydos.org/blog); in addition to written pieces, the blog includes an ongoing video series filmed on-site at Abydos and presenting a variety of perspectives on the project’s work and the experience of doing archaeology in Egypt; in tandem with the website and blog, the project also shares substantial content via Instagram, @digabydos, and Facebook, “Abydos Archaeology.”

Jonathan Brown Carroll and Milton Petrie Professor Emeritus of Fine Arts


Jean-Louis Cohen Sheldon H. Solow Professor in the History of Architecture


Faculty Updates CONTINUED


Current Research: The catalogue raisonné of Frank Gehry’s drawings; Architecture in Vichy France; Paris Moderne, 1914-1945.

Thomas Crow
Rosalie Solow Professor


Current Research: Artists in the California counterculture; the Ancient American Southwest.


In connection with this publication, on July 11 an online symposium was held, organized by the publisher and Surplus Space, in collaboration with Fudan University in Shanghai, entitled “The Rise, Fall, and ‘Return of the Sixties.’” The event attracted an impressive audience of over 4,500. The co-translators of the book are Tianyun Deng, a current PhD student under Professor Crow at the IFA, and Wei Jiang, a former visiting scholar at the IFA, now a lecturer at Huadong Ligong University in Shanghai.

Margaret Holben Ellis
Chair of the Conservation Center; Eugene ‘Thaw’ Professor of Paper Conservation; Conservation Consultant, Villa La Pietra


Honors and Awards: President, American Institute for Conservation (AIC), 2017-present.


Additional News: Member, Association of North American Graduate Programs in Art Conservation (ANAPIC); invited “Museums in America” grant review panelist, Institute for Museum and Library Services (IMLS); invited publication prize juror, Association of Print Scholars (APS); Advisory Council member, International Foundation for Art Research (IFAR); invited member, Conservation Committee, The Morgan Library & Museum; Getty Foundation/Cornell University grant for student work on “Coding Leonardo’s Papers,” 2019; Samuel H. Kress Foundation Program in Paintings Conservation grant, 2019.

Colin Eisler
Robert Lehman Professor

Current Research: Review of a Dutch publication on a Neapolitan topic, forthcoming in Renaissance Quarterly (2021); Roger van der Weyden reconstruction; Roger Fry the stage designer; American nineteenth-century superimposed photographs; Colonel Higgenson’s character as contributing to his art collecting.

Additional News: Teaching on Zoom proved a challenging novelty, yielding a welcome new sense of intimacy and freedom of exchange without students’ fear of “being wrong” or of revealing “ignorance.” These negative characteristics, too readily inhibiting learning in the usual face-to-face classroom ambiance, are happily absent from Zoom.

Finbarr Barry Flood
William R. Kenan, Jr., Professor of the Humanities; founder and director of the research center Silsila: Center for Material Histories, NYU

Social Media: https://nyu.academia.edu/FinbarrBarryFlood


John Hopkins
Associate Professor
Special Lectures: Visiting Professor for the Australian Archaeological Institute at Athens (series of public lectures at various academic institutions and museums in Sydney, Canberra, Armidale, Newcastle, Brisbane, Hobart, Melbourne, Adelaide, and Perth), August 4-September 12, 2019.

Current Research: Early Italic artistic assemblages; fuzzy urbanism, ornament and architectural accretion; diversity and non-elite daily practice in early Roman artistic and architectural production; approaches to heritage and object biography.

Robert Lubar Messeri
Associate Professor of Fine Arts
MA 1981, PhD 1988
Publications: Co-editor with Rémi Labrusse, Miró and Poetry (2020); Miró and the Language of Signs (2020).
Additional News: New Administrative Appointment as Director of Masters Studies at the IFA.

Clemente Marconi
James R. McCredie Professor of Greek Art and Archaeology and University Professor
Special Lectures: Visiting Professor for the Australian Archaeological Institute at Athens (series of public lectures at various academic institutions and museums in Sydney, Canberra, Armidale, Newcastle, Brisbane, Hobart, Melbourne, Adelaide, and Perth), August 4-September 12, 2019.
Faculty Updates CONTINUED

Honors and Awards: Full Professor of Classical Archaeology, University of Milan.

Current Research: Greek Temple Decoration; Selinunte; Ancient Sicily; Modern Reception of Classical Art.

Prita Meier
Associate Professor

Publications: “Beyond Multiple Modernities: East African Port Cities as the Space Between” (2020); “Subjects and Subjugation: Swahili Coast Studio Photography in Global Circulation” (2019); “The Surface of Things: A History of Photography from the Swahili Coast” (2019); “Toward an Itinerant Art History: The Swahili Coast of Eastern Africa” (2018); co-editor, World on the Horizon: Swahili Arts across the Indian Ocean (2017); “Provocations from the Coast: Toward a Networked History of Swahili Coast Arts” (2017); “Curators’ Notes: Swahili Arts across the Indian Ocean” (2017); “Unmoored: On Oceanic Objects in Coastal Eastern Africa, 1700-1900” (2017); “The Swahili House: A Historical Ethnography of Modernity” (2017).


Current Research: Professor Meier’s current research focuses on the material technologies and image cultures of travel and transportation. She is completing a manuscript on Swahili coast photography, provisionally titled Sea of Things: A History of Photography from the Swahili Coast (under contract with Princeton University Press), which frames the photograph not as a static image, but as a material artifact constituted by mobility, and explores the everyday uses of photographs. Relatedly, she has begun to research the pre-colonial era and the cultural connections between the Swahili coast and mainland Africa in a project tentatively titled Ivory in Motion: Shared Object Cultures in Central Africa and the Swahili Coast, which will reveal the ways the Swahili coast is part of a larger African history of ivory arts. Professor Meier is also part of an interdisciplinary research project called Highway Africa, which focuses on Africa’s postcolonial engineering megaprojects; the group’s aim is to reorient the study of infrastructure from the geopolitical to the cultural by asking questions about the kinds of modes of being and seeing such material interventions engender.

Alexander Nagel
Professor


Honors and Awards: Collaborative NEH grant for Amerasia: An Inquiry into Imaginative Geography, 2016-19 (see http://ifaresearch.org/amerasia/)

Current Research: The role of images and objects in the formation of European worlds, 1300-1700.

Rosalia Pumo
Field Director, Coordinator and Consulting Archaeologist, IFA Excavations at Selinunte; adjunct professor of Italian Language for Art Historians


Hannelore Roemich
Professor


Patricia Rubin
Professor Emerita


Recent Honors and Awards: Kunsthistorisches Institut in Florenz/Max-Planck Gesellschaft, Visiting Scholar and chair of the MPG KhI Scientific Advisory Committee, 2017-20;
Honorary Research Fellow, Courtauld Institute of Art, 2018.


**Robert Sliškin**

Associate Professor of Fine Arts


Edward Sullivan

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

PhD 1979


**Thelma K. Thomas**

Associate Professor

MA 1982, PhD 1990

**Publications:** *The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity: A Case Study from the Monastery of Apa Apollo at Bawit*” (2019); “Portraits of Apa Jeremias at His Monastery in Memphis (Saqqara) as Prophet, Holy Man, and Philosopher” (2019); “Monumental Remnants: Gail Rothschild Interprets Late Antique Textiles” (2018); “Perspectives on the Wide World of Luxury: Late Antique Silk Finds from Syria and Egypt” (2017).


**Additional News:** Dr. Thomas has just completed her first year as Director of Graduate Studies at the Institute; she has contributed an account of her work in this position to the Institute’s 2019-2020 Annual.
Alumni Updates

Editor's note: This year the listing of alumni updates is organized alphabetically by last name, without the traditional division by decade. We think this new arrangement will make it easier to locate friends and colleagues. Your feedback is welcome.

Abigail Abric
MA 2018
Primary Advisor: Kent Minturn
Email Address: abbyabric@gmail.com
Latest Position: Sales Assistant to a Senior Partner at David Zwirner

Candace Adelson
MA 1974, PhD 1989
Primary Advisors: Sir John Pope-Hennessy, Olga Raggio, and Horst Janson
Mailing Address: 916 General George Patton Road, Nashville, TN 37221
Email Address: cadelson@usa.net
Latest Position: Senior Curator of Fashion & Textiles, Tennessee State Museum, Nashville, TN

Michael Amy
MA 1989, PhD 1997
Primary Advisor: Kathleen Weil-Garris Brandt
Mailing Address: School of Art, College of Art and Design, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623
Email Address: Michael_Amy35@hotmail.com
Social Media: https://rit.academia.edu/MAmy
Latest Position: Professor of Art History, RIT
Upcoming Projects: Rachel Harrison; Cimabue.
Additional News: Contributing Editor, Sculpture, since August 2017.

Ronni Baer
PhD 1990
Primary Advisor: Egbert Haverkamp-Begemann
Email Address: rmbaer@princeton.edu
Latest Position: Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum
Recent Honors and Awards: Board of Advisors, Center for the Advanced Study in the Visual Arts (CASVA), 2018-2019; Institute of Fine Arts Distinguished Alumna and Commencement Speaker, 2018; Knight in the Order of Orange-Nassau from King Willem-Alexander of The Netherlands, 2017.
Additional News: After nearly twenty years as senior curator of European painting at the MFA in Boston, Dr. Baer began her present position at the Princeton University Art Museum in May 2019.

William Barcham
PhD 1974
Primary Advisor: Donald Posner
Mailing Address: 1 Greene Street, Jersey City, NJ 07302
Email Address: williambarcham@gmail.com
Latest Position: Professor of the History of Art, Fashion Institute of Technology, SUNY
Publications: Co-author with Catherine Puglisi, Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows (2019); “Jacopo da Montagnana, the ‘Man of Sorrows’ and the Bellini,” Artibus et Historiae (2019); Tiepolo’s Pictorial Imagination, Drawings for Palazzo Clerici (2017).
Upcoming Projects: Doge Alvise IV Mocenigo of Venice as Collector; the Drawings of Gian Antonio Guardi.

Beryl Barr-Sharrar
MA 1972, PhD 1980
Primary Advisor: P. H. von Blanckenhagen
Mailing Address: 311 E 72nd St., Apt 14B, New York, NY 10021
Email Address: bbs5@nyu.edu
Social Media: http://berylbarr-sharrar.com/ (website as painter)
Latest Position: Adjunct Professor of Fine Arts, IFA, NYU
Publications: Review, “Chiara Tarditi, Bronze Vessels from the Acropolis: Style and Decoration in Athenian Production Between the Sixth and Fifth Centuries BC,” Gnomon (2019); Abstract, “Thoughts on the Artistic


Upcoming Projects: An exhibition at NYU’s Kimmel Windows that I curated with undergraduate students (currently postponed until next year): “Fighting Fascism: Visual Culture of the Spanish Civil War From New York University’s Tamiment Library Abraham Lincoln Brigade Archives.”

Additional News: Miriam Basilio’s first artist’s book, Retratos Hablados/Spoken Portraits, was published (2020).

Joshua Bell
MA 2016
Primary Advisor: Colin Eisler
Email Address: joshuajbell1@gmail.com
Latest Position: Senior Major Gifts Officer, The Studio Museum in Harlem

Pamela Berger
PhD 1974
Primary Advisor: Hugo Buchthal
Mailing Address: 9 Merrill St., Cambridge, MA 02139
Email Address: berger@bc.edu
Latest Position: Professor, Boston College

Patricia G. Berman
PhD 1989
Primary Advisor: Kirk Varnedoe
Email Address: pberman@wellesley.edu
Latest Position: Theodore L. and Stanley H. Feldberg Professor, Wellesley College

Additional News: Dr. Berman’s exhibition “The Experimental Self: Edvard Munch’s Photography” opened in 2020 at the Munch Museum in Oslo and also as a parallel online...
Upcoming Projects: Infrastructure Aesthetics.

Wanda Corn
MA 1965, PhD 1974
Primary Advisors: Robert Goldwater and H.W. Janson
Mailing Address: PO Box 1299, Sagamore Beach, MA 02562
Email Address: wcorn@stanford.edu


Recent Honors and Awards: Nineteenth-Century Studies Association (NCSA) President’s Award “for sustained service to the association and significant contributions to nineteenth-century studies,” 2017.

Andria Derstine
MA 1996, PhD 2004
Primary Advisor: Donald Posner
Mailing Address: Allen Memorial Art Museum, 87 N. Main St., Oberlin, OH 44074
Email Address: Andria.Derstine@oberlin.edu


Eleni Drakaki
MA 2000, PhD 2008
Primary Advisor: Guenter Kopcke
Email Address: edrakaki@acg.edu; ed246@nyu.edu

Martha Easton  
PhD 2001  
Primary Advisor: Jonathan J.G. Alexander  
Email Address: martha.e.easton@gmail.com  
Latest Position: Assistant Professor, Department of Art and Art History, Saint Joseph’s University  
Carol Elie  
MA 1979, PhD 1985  
Primary Advisor: Robert Rosenblum  
Email Address: celiel@lacma.org  
Social Media: @caroleliel (Instagram)  
Latest Position: Senior Curator of Modern Art, LACMA (Los Angeles County Museum of Art)  
Publications: Betye Saar: Call and Response (2019); “Te Spirit of Experimentation: Barbara Kas ten and László Moholy-Nagy” (2017; translated into German and republished, 2020).  
Joanna Fink  
MA 1983  
Primary Advisor: Jonathan Brown  
Mailing Address: 6 Ballard Place, Cambridge, MA 02139  
Email Address: joanna@alphagallery.com  
Social Media: www.alphagallery.com; facebook.com/alphagallery; @alphagallerybos  
Latest Position: Director, Alpha Gallery  
Upcoming Projects: Year-long curatorial project for Southern New Hampshire University, 2021-2022.  
Additional News: Curated “Contemporary Responses to Modernism: A New England Perspective” at the University of Southern Maine, Fall 2019, and “Modernism and Its Legacy” at Southern New Hampshire University, 2018; current online exhibition, “Barbara Swan: Literary Figures,” in connection with the publication of The Equivalents by Maggie Doherty.  
Holly Flora  
PhD 2005  
Primary Advisor: Jonathan J.G. Alexander  
Email Address: hflora@tulane.edu  
Latest Position: Professor of Art History and Associate Dean for Faculty Affairs in the School of Liberal Arts, Tulane University  
Recent Awards and Honors: Awarded the Premio San Francesco from the Pontifical University of Saint Anthony (Antonianum) in Rome for the book Cimabue and the Franciscans (Brepols/Harvey Miller, 2018). Te prize is given to the best book published in Franciscan studies between 2017 and 2019 and carries a 6000 euro award.  
Ana Franco  
PhD 2012  
Primary Advisor: Edward J. Sullivan  
Email Address: anfranco@uniandes.edu.co  
Social Media: https://facartes.uniandes.edu.co/miembro/ana-maria-franco/  
Latest Position: Associate Professor, Department of Art History, Universidad de los Andes (Bogota)  
Additional News: Vice-president, Association for Latin American Art (ALAA).
Wayne Franits  
PhD 1987  
**Primary Advisor:** Egbert Havercamp-Begemann  
**Mailing Address:** 217 Crawford Ave., Syracuse, NY 13224  
**Email Address:** wfranit@syr.edu  
**Latest Position:** Distinguished Professor of Art History, Syracuse University  

Meryl Gensheimer  
PhD 2013  
**Primary Advisors:** Katherine Welch and Clemente Marconi  
**Email Address:** gensheim@umd.edu  
**Social Media:** https://umd.academia.edu/MaryGensheimer  
**Latest Position:** Associate Professor, University of Maryland  
**Publications:** *Decoration and Display in Rome’s Imperial Thermae: Messages of Power and their Popular Reception at the Baths of Caracalla* (2018).  
**Additional News:** Promotion to Associate Professor with tenure, University of Maryland.

Michele Greet  
PhD 2004  
**Primary Advisor:** Edward J. Sullivan  
**Mailing Address:** 3825 Jancie Rd., Fairfax, VA 22030  
**Email Address:** mgreet@gmu.edu  
**Social Media:** http://chnm.gmu.edu/transatlantencounters/  
**Latest Position:** Professor, George Mason University  

Marc Hajjar  
MA 2015  
**Primary Advisor:** Jonathan Brown  
**Email Address:** mjh126@gmail.com  
**Latest Position:** Business Manager, Americas at Phillips Auctioneers  
**Additional News:** Recently appointed as a Board Member of the John F. Peto Studio Museum in Island Heights, New Jersey.

Rachel Heidenry  
MA 2016  
**Primary Advisor:** Robert Slifkin  
**Email Address:** rheidenry@gmail.com  
**Latest Position:** Curatorial Assistant, Contemporary Art, Santa Barbara Museum of Art  
**Publications:** “Uncovering the Legacy of María Sodi de Ramos Martínez,” *East of Borneo* (2020).

Julia P. Herzberg  
MA 1987  
**Primary Advisor:** Jonathan Brown  
**Mailing Address:** 1150 Park Avenue, New York, NY 10128  
**Email Address:** julia.herzberg@gmail.com  
**Social Media:** https://artconservationgroup.com/
Social Media: Twitter: Julia P. Herzberg
Facebook: Julia P. Herzberg

Patricia Eichenbaum Karetzky
PhD 1979
Primary Advisor: Alexander Soper
Mailing Address: 150 E 69th St., #10N, New York, NY 10021
Email Address: karetzky@bard.edu
Social Media: www.karetzky.com

Latest Position: O. Munsterberg Chair in Asian Art, Bard College, NY
Publications: *The Art of Women in Contemporary China: Both Sides Now* (2020); “Here, There and Everywhere the Buddhist Bronzes of Nagapattinam” (2018); “Yang Jinsong’s Paintings: Touch the Possible Shape” (2016–2018); “God Bless the Child: In Memory of Cui Xiuen” (2018); “I’ll Be Your Mirror: Contemporary Indian Art” (2017); “The Formation of a Daoist Pictorial Iconography in the Tang” (2017); “Amazing Grace: Contemporary Chinese Christian Art” (2017).


Michael Kohn
MA 1984
Primary Advisors: Colin Eisler, A. Richard Turner, and Peter von Blanckenhagen
Mailing Address: 1227 N. Highland Ave., Los Angeles, CA 90038
Email Address: michael@kohngallery.com

Latest Position: Owner, Kohn Gallery, Los Angeles


Victor Koshkin-Youritzin
MA 1967, Certificate in Museum Training 1969
Primary Advisors: Robert Rosenblum and José López-Rey

Mailing Address: 1721 Oakwood Drive, Norman, OK 73069
Email Address: vky@ou.edu

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


Upcoming Projects: Lecturing; writing; consulting; exhibition curating.


Karen Kurczynski
PhD 2005
Primary Advisors: Robert Lubar and Linda Nochlin
Email Address: kkurczyn@gmail.com
Social Media: https://www.umass.edu/arthistory/member/karen-kurczynski

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

Alumni Updates CONTINUED

Tajiri and the Art of Cobra,” Amherst, 2018.

Recent Honors and Awards:
UMASS College of Humanities and Fine Arts Outstanding Teaching Award, 2020.

Upcoming Projects: New research toward a book on drawing, race, and politics in contemporary art.

Dene Leopold
MA 1971
Primary Advisors: Richard Krautheimer and H.W. Janson
Mailing Address: 12 East 97 St., Apt.7F, New York, NY 10029-6918
Email Address: dene.leopold@gmail.com

Lihong Liu
PhD 2013
Primary Advisors: Jonathan Hay
Email Address: lihongjuliuliu@gmail.com
Latest Position: Assistant Professor of Art History, University of Michigan
Additional News: Lihong Liu joined the faculty in the History of Art Department at the University of Michigan in Fall 2020.

Alisa Luxenberg
PhD 1991
Primary Advisor: Robert Rosenblum
Mailing Address: University of Georgia, Lamar Dodd School of Art, 270 River Road, Athens, GA 30602
Email Address: allux@uga.edu
Latest Position: Professor of Art History, University of Georgia
Recent Honors and Awards: Mellon Foundation grant for research into freemasonry in Georgia, 2018-21.

Lisa Machi
MA 2017
Primary Advisor: Katherine Welch
Email Address: lisa.machi@yahoo.com
Latest Position: Junior Specialist in Prints and Multiples at Christie’s New York

Marsha Morton
PhD 1986
Email Address: mortonmarsha10@gmail.com
Latest Position: Professor, Department of Art and Design History, Pratt Institute

Anita Moskowitz
MA 1971, PhD 1978
Primary Advisor: Marvin Trachtenberg
Email Address: anita.moskowitz@stonybrook.edu
Latest Position: Professor Emerita of Art History, Stony Brook University
Upcoming Projects: Preparing a paper on Stefano Bardini presented at the 2020 CAA conference for publication.

Jilleen Nadolny
MA 1994, MS in Conservation 1994
Primary Advisor: Margaret Ellis Holben
Mailing Address: 30a Claremont Road, Twickenham TW122QY UK
Email Address: jnadolny@artanalysis.com
Social Media: http://www.artanalysisresearch.com/
Latest Position: Principal Investigator, Art Analysis & Research

Nadine Orenstein
PhD 1992
Primary Advisor: Egbert Haverkamp-Begemann
Email Address: nadine.orenstein@metmuseum.org
Social Media: Instagram - @curatornadine
Latest Position: Drue Heinz Curator in Charge of the Department of Drawings and Prints, The Metropolitan Museum of Art
Recent Honors and Awards:


Institution,” Chicago, 2019; “Decline and

Lectures:

Co-chair, “Te Institution as

Journal of Art Historiography

Dirk Baetens and Dries Lyna (Brill, 2019),”

edited by Jan

Age of Nation States, 1750-1914

Internationalisation of the Art Market in the

Review of

Identity in the International Art Market;

Publications:

“Te Persistence of National

of Art

Faculty, Sotheby’s Institute

Latest Position:

Email Address:
eapergam@gmail.com

Primary Advisors:

Elizabeth Pergam

PhD 2001

Primary Advisors: Robert Rosenblum and

Linda Nochlin

Email Address: eapergam@gmail.com

Latest Position: Faculty, Sotheby’s Institute of

Art


Review of Art Crossing Borders: The

Internationalisation of the Art Market in the

Age of Nation States, 1750-1914; edited by Jan

Dirk Baetens and Dries Lyna (Brill, 2019),”


Ally Pockrass

MA 2019

Primary Advisor: Robert Slifkin

Email Address: apockrass@gmail.com

Social Media: https://www.instagram.com/apockrass/

Latest Position: Freelance Writer and Administrative Assistant at the Jerusalem Foundation

Additional News: Ally is currently working at the Jerusalem Foundation, assisting the Executive Chairman, James S. Snyder; the Foundation provides support for the cultural, social, and economic sectors in Jerusalem, including the Israel Museum and the Jerusalem Biennial. Ally also is a member of the Exhibitions Committee at the Jewish Art Salon (JAS), the foremost professional association of international artists and curators dealing with Jewish subject matter. Through the JAS, she leads the weekly critique sessions during the Spring 2020 Artists’ Beit Midrash. In her spare time, Ally continues to write and produce artwork, having completed an artist residency/fellowship and published illustrations for the Harlem Shavuot Companion.

Catherine Puglisi

PhD 1983

Primary Advisor: Donald Posner

Mailing Address: 1 Greene St., Apt. 714, Jersey City, NJ 07302

Email Address: cpuglisi@rci.rutgers.edu

Latest Position: Professor of Art History, Rutgers University


Lisa Reilly

PhD 1990

Primary Advisor: Marvin Trachtenberg

Email Address: lrar2f@virginia.edu

Latest Position: Professor, Department of Architectural History Joint Graduate Program in Art & Architectural History, University of Virginia

Publications: The Invention of Norman Visual Culture: Art, Politics, and Dynastic Ambition (2020); co-editor, with Kevin D. Murphy, Skyscraper Gothic: Medieval Style and Modernist Buildings (2017).


Upcoming Projects: Lisa Reilly is currently collaborating on a Corpus Vitrearum volume with Mary Shepard on the stained glass of the late medieval parish church of St. Michael le Belfrey.

Mallory Roark

MA 2019

Primary Advisor: Lowery Stokes Sims

Email Address: malloryyroark@gmail.com

Latest Position: Collections Management Associate, Department of Modern and Contemporary Art, The Metropolitan Museum of Art

Mailing Address: 311 E. 11th St., Apt 5D, New York, NY 10003


Anna Russakoff

MA 1999, PhD 2006

Primary Advisor: Jonathan J.G. Alexander

Mailing Address: American University of Paris, 6 rue du Colonel Combes, 75007 Paris, France

Email Address: annadrussakoff@gmail.com

Social Media: https://aup.academia.edu/AnnaRussakoff

Latest Position: Associate Professor and Department Chair, Art History and Fine Arts, American University of Paris

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

Julián Sánchez-González

MA 2018

Primary Advisor: Edward J. Sullivan

Email Address: jd.sanchez245@gmail.com

Latest Position: PhD Candidate in Art History, Columbia University

Alumni Updates CONTINUED

Paul Schwartzbaum
MA 1972, Certificate in Conservation 1972
Primary Advisors: Lawrence Majewsky, Harry Bober, and Colin Eisler
Email Address: paulvenice1@gmail.com
Social Media: https://www.paulschwartzbaum.com/
Latest Position: Chief Conservator, The Solomon R. Guggenheim Museums
Upcoming Projects: Technical Consultant for a new State Heritage Museum in Shanghai.

Nancy Scott
MA 1972, PhD 1978
Primary Advisors: H.W. Janson, and, prior to 1973, Robert Goldwater
Mailing Address: Brandeis University, Mandel Center for the Humanities - MS 92, 415 South Street, Waltham MA 02354
Email Address: nscott@brandeis.edu
Social Media: Instagram: nsnewhouse; Academia: Nancy Scott
Latest Position: Professor of Fine Arts, Brandeis University; Acting Director, Mandel Center for the Humanities, Spring 2020
Additional News: Professor Scott is teaching “Politics on a Pedestal,” a historical survey of monuments and memorials and the power of symbols, at home and abroad, in Fall 2020.

Thomais Serdari
PhD 2005
Primary Advisor: Jean-Louis Cohen
Email Address: tserdari@stern.nyu.edu
Social Media: https://brandxlux.com Twitter: @Thomais IG: @thomaiserdari
Latest Position: Director of the Fashion and Luxury MBA, Leonard N. Stern School of Business, and Professor of Marketing
Upcoming Projects: Fashion dictionary.

Harriet F. Senie
PhD 1981
Primary Advisor: Kathleen Weil-Garris
Email Address: hfsenie@gmail.com
Social Media: harrietsenie.com
Latest Position: Professor of Art History, CCNY and CUNY Graduate Center; Director, MA Program in Art History and Art Museum Studies, CCNY
Additional News: Professor Scott is teaching “Politics on a Pedestal,” a historical survey of monuments and memorials and the power of symbols, at home and abroad, in Fall 2020.

Peggy Schifer
MA 1993
Primary Advisors: Harry Bober and Robert Rosenblum
Email Address: schifp@me.com
Social Media: schifferolandstudio.com
Latest Position: Independent artist
Additional News: Peggy Schifer recently moved her art studio to The Eclipse Mill, North Adams, MA, and divides her time between there and eastern MA.

Katherine Schwab
PhD 1988
Primary Advisor: Evelyn Harrison
Email Address: kaschwab@fairfield.edu
Latest Position: Professor of Art History and Visual Culture, Fairfield University
Recent Honors and Awards: CAA Award for Distinguished Teaching of Art History, 2020; Rifkind Scholars Award, CCNY, 2019.

Blanca Serrano Ortiz de Solórzano
MA 2012, PhD 2017
Primary Advisor: Edward J. Sullivan
Mailing Address: Paseo de los Pontones 9 4A, Madrid, Spain
Email Address: bs1541@nyu.edu
Latest Position: Project Director at the Institute for Studies on Latin American Art (ISLAA)

Sandra Sider
MA 2004
Primary Advisor: Colin Eisler
Email Address: sandrasider@mac.com
Social Media: www.sandrasider.com
Latest Position: Editor, *Art Quilt Quarterly*
Additional News: Teaching Textile History in the Parsons MFA Textiles Program.

Donna Stein
MA 1965
Primary Advisor: Robert Goldwater
Mailing Address: 2175 Holliston Avenue, Altadena, CA 91001-3255
Email Address: donnasteinkorn@gmail.com

Joyce Hill Stoner
Primary Advisor: Larry Majewski
Email Address: jstone@winterthur.org
Social Media: https://www.artcons.udel.edu/faculty/ud-faculty/jhstoner
Latest Position: Rosenberg Professor of Material Culture, University of Delaware
Additional News: Leader of a Zoom seminar on practical paintings conservation: lectures and discussions with Winterthur/UD alumnae and current students, two days a week since the coronavirus shutdown began in March.

Adrian Sudhalter
MA 1997, PhD 2005
Primary Advisor: Robert Lubar
Mailing Address: 87 Washington Ave, Apt. 12, Hastings-on-Hudson, NY 10706
Email Address: sudhalter@nyu.edu
Latest Position: Research Curator, Merrill C. Berman Collection, Rye, New York

Anna Swinbourne
MA 2001, PhD 2015
Primary Advisor: Linda Nochlin; Robert Lubar; Kirk Varnedoe
Email Address: anna.swinbourne@gmail.com
Latest Position: Executive Director and CEO, Hill-Stead Museum

Susanna Temkin
MA 2010, PhD 2016
Primary Advisor: Edward J. Sullivan
Email Address: susannatemkin@gmail.com
Latest Position: Curator, El Museo del Barrio, New York
Publications: “Siempre en la calle” (2020); “When the Cedar Bar Met the School of the
South: Reconsidering Bonevardi” (2019); “Freddy Rodríguez’s La fiebre del oro” (2019).

**Additional News:** Dr. Temkin joined El Museo del Barrio as Curator in 2018, having previously interned at the institution while a student at the Institute. In 2019, she curated the Museum’s 50th anniversary exhibition, “Culture and the People: El Museo del Barrio, 1969-2019.”

**Lindsey Tyne**
MA 2010, Advanced Certificate in Conservation 2010
Primary Advisor: Margaret Holben Ellis
Email Address: ltyne@themorgan.org
Latest Position: Associate Paper Conservator, Morgan Library & Museum

**Juliet Wiersema**
MA 2002
Primary Advisors: Jonathan Brown and Colin Eisler
Email Address: juleswiersema@yahoo.com
Social Media: art.utsa.edu/faculty/juliet_wiersema
Latest Position: Associate Professor, Pre-Hispanic and Spanish Colonial Art, Department of Art History, UTSA

**Michele Wije**
MA 2003, PhD 2013
Primary Advisor: Robert Lubar
Mailing Address: 38 Warren Street, Apt. 6A, New York, NY 10007
Email Address: michelewije@gmail.com
Latest Position: Curator of Exhibitions, American Federation of Arts

**John Willenbecher**
1958-1961
Primary Advisor: Craig Hugh Smyth
Mailing Address: 145 West Broadway, New York, NY 10013
Email Address: sendtojbw@gmail.com
Upcoming Projects: After the Institute, I became an artist; upcoming projects are continuing a series of paintings on fiberboard in grisaille.

**Evan D. Williams**
MA 2012
Primary Advisor: Robert Slifkin
Email Address: evan@evandwilliams.com
Publications: “Der Blaue Reiter” (2020); “Interview: Jacoub Reyes” (2019).

**Upcoming Projects:**
“Interview: Fabrice Monteiro.”

**Additional News:** Board Member, Ink Shop (2017-present); Writer, Sotheby’s (2019-20); Lecturer, Ithaca College (2017-2018).

**Reva Wolf**
MA 1981, PhD 1987
Primary Advisors: Jonathan Brown and Robert Rosenblum
Email Address: wolf@news.palz.edu
Social Media: https://faculty.newpaltz.edu/revawolf/
Latest Position: Professor of Art History, State University of New York at New Paltz
Paul Yule
MA 1974, PhD 1979
Primary Advisors: Günter H. Kopcke and Donald P. Hansen
Mailing Address: Prof. Paul A. Yule, Languages and Cultures of the Near East–Semitic Studies, Schulgasse 2, 69117 Heidelberg, Germany
Email Address: paul.yule@t-online.de
Latest Position: Außerplanmäßiger Professor, University of Heidelberg
Publications: Late Antique Yemen and Late Antique Yemen, Supplement (2019); co-editor, with G. Gernez, Early Iron Age Metal-working Workshop in the Empty Quarter, al-Zabira Province, Sultanate of Oman (2018); co-editor, with W.Y. al-Tikriti, Water and Life in Arabia, conference proceedings (2017); co-editor, with M. Gaudiello, Mifsas Bahri: A Late Aksumite Frontier Community in the Mountains of Tigray. Survey, Excavation and Analysis, 2013–16 (2017).
Upcoming Projects: Co-author, The Early Iron Age Metal Hoard from al-Hwād (Sultanate of Oman); excavation, early Iron Age tombs in al-Hwād, Sultanate of Oman.
Additional News: Owing to the war in the Yemen, in 2010 I stopped excavation there and returned to work in Oman.

Alice Zimet
MA 1974
Primary Advisor: Robert Goldwater, Colin Eisler
Mailing Address: 7 West 81st Street Apt. 5A, New York, NY 10024
Email Address: alice@artsandbusinesspartners.com
Social Media: Instagram: @arts_business_partners; website: www.artsandbusinesspartners.com
Latest Position: Founder and President, Arts + Business Partners, a consulting boutique with a focus on fine art photography marketplace and corporate sponsorship
Lectures: Alice Zimet lectures regularly on the art of collecting fine art photography as well as how photographers can access the commercial marketplace, with a focus on their marketing and communication skills; recent lecture venues include major auction houses (Phillips, Heritage), museums (International Center of Photography, Harvard Art Museums, The Jewish Museum), corporations (UBS), festivals (Palm Springs Photo Festival), schools (School of Visual Arts, New York University, Maine Media Workshops + College), and other non-profts (Center for Photography at Woodstock).
Additional News: Current chair, Acquisitions Committee, International Center of Photography; chair, Photography Curatorial Committee, Harvard Art Museums; board member, Magnum Foundation; faculty, ICP School.

Rachel Wonder
MA 2013
Primary Advisor: Jean-Louis Cohen
Mailing Address: 836 N 24th Street, Philadelphia, PA 19130
Email Address: rachelstekson@gmail.com
Latest Position: Senior Membership Advisor, The Chamber of Commerce for Greater Philadelphia
Additional News: Board Member, The Fabric Workshop and Museum, Philadelphia

Allison Young
PhD 2017
Primary Advisor: Thomas Crow
Email Address: young3@lsu.edu
Latest Position: Assistant Professor, Art History, Louisiana State University

## Degrees Conferred in 2019-2020

### Doctor of Philosophy

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Emily Bauman</strong></td>
<td>“Performance and Video Work of Bruce Nauman, Paul McCarthy and Mike Kelley”</td>
<td>Thomas Crow</td>
</tr>
<tr>
<td><strong>Brian Bentley</strong></td>
<td>“Pop Artists of Underdevelopment: 1960s Brazilian New Objectivity”</td>
<td>Edward J. Sullivan</td>
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<tr>
<td><strong>Rachel Boate</strong></td>
<td>“Embodied Abstraction: The Crisis of Representation in 1930s France”</td>
<td>Robert S. Lubar</td>
</tr>
<tr>
<td><strong>Ami Brett</strong></td>
<td>“Alvin Lustig’s Graphic Designs for Reform: 1938–1955”</td>
<td>Thomas Crow</td>
</tr>
<tr>
<td><strong>Grace Chuang</strong></td>
<td>“Bernard (II) Vanrisamburgh, Master Cabinetmaker in Eighteenth-Century Paris”</td>
<td>Thomas Crow</td>
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<tr>
<td><strong>Benjamin Carlos Clifford</strong></td>
<td>“Painting After Modernism: Rethinking Historical Change”</td>
<td>Robert Slifkin</td>
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<tr>
<td><strong>Jordan Famularo</strong></td>
<td>“Gems and the Media of Italian Art, ca. 1450-ca. 1550”</td>
<td>Alexander Nagel</td>
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<tr>
<td><strong>Julia Pelta Feldman</strong></td>
<td>“Charles Simonds and the 1970s”</td>
<td>Thomas Crow</td>
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<tr>
<td><strong>Elizabeth Frasco</strong></td>
<td>“American Women Artists of the New Deal and Mexico, 1934–1943”</td>
<td>Edward J. Sullivan</td>
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<tr>
<td><strong>Madeleine Glennon</strong></td>
<td>“Medusa in Context: Mythological and Sensorial Connections of the Gorgon”</td>
<td>Clemente Marconi</td>
</tr>
<tr>
<td><strong>Antonia Pocock</strong></td>
<td>“The Heartland of Pop: Claes Oldenburg, Jeff Koons, and the Chicago Imagists”</td>
<td>Thomas Crow</td>
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### Master of Arts and Master of Science Dual-Degree

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Advisor</th>
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<tbody>
<tr>
<td><strong>Rachel Mochon</strong></td>
<td>“Joan Mitchell: Drawings by a ‘Painter’s Painter’”</td>
<td>Margaret Holben Ellis</td>
</tr>
<tr>
<td><strong>Katherine Parks</strong></td>
<td>“Transcription de l’Egypte: Drawings, Prints, and Representation in the Description de l’Egypte”</td>
<td>Margaret Holben Ellis</td>
</tr>
<tr>
<td><strong>Andrew Wolf</strong></td>
<td>“‘Wild Grammar’: Linguistic Experimentation in the Text-Based Works of James Castle”</td>
<td>Kent Minturn</td>
</tr>
</tbody>
</table>

### Master of Arts

<table>
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<tr>
<th>Name</th>
<th>Title</th>
<th>Advisor</th>
</tr>
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<tbody>
<tr>
<td><strong>Kiki Madeline Barnes</strong></td>
<td>“Back to the Future: Postmodernism, Post-Humanity, and the Sublimes in the work of Nix and Gerber”</td>
<td>Robert S. Lubar</td>
</tr>
<tr>
<td><strong>Maria del Carmen Barney</strong></td>
<td>“Mariano Fortuny y Marsal: Perceptions of Orient and Other at the Crossroads of Culture”</td>
<td>Robert S. Lubar</td>
</tr>
<tr>
<td><strong>Danarenae Donato</strong></td>
<td>“Mantegna’s Paintings for the Chapel of the Castello di San Giorgio Reconfigured and Reinterpreted”</td>
<td>Alexander Nagel</td>
</tr>
<tr>
<td><strong>Makenzi Fricker</strong></td>
<td>“Spatial Poems/Spatial Politics: An Aesthetics of Resistance in Cecilia Vicuña’s Precarios”</td>
<td>Robert Slifkin</td>
</tr>
<tr>
<td><strong>Andrés González</strong></td>
<td>“That or Which Monument: A Nonrestrictive Ontology of Reproduction in the Barcelona Pavilion, 1929/86”</td>
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