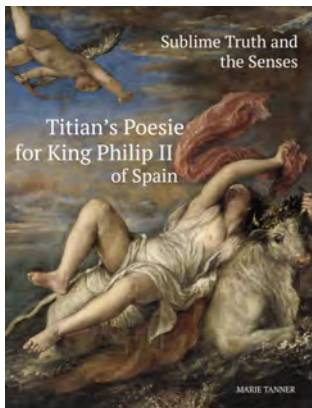
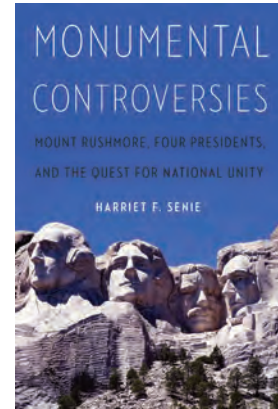
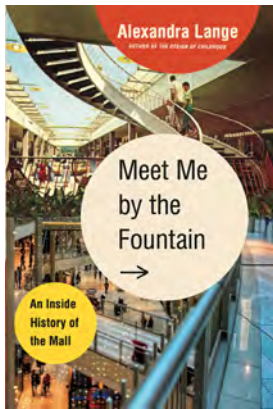
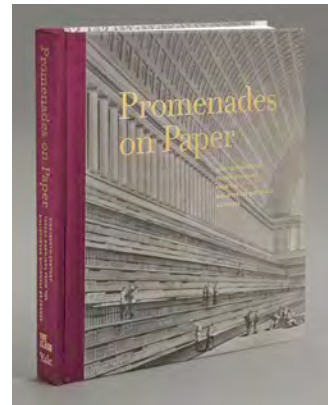
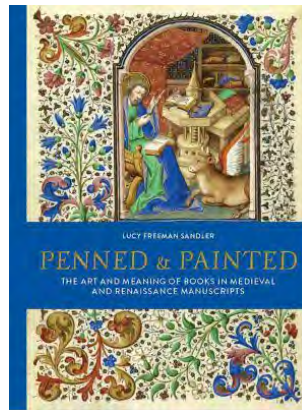




# Alumni

## NEWSLETTER



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# Letter from the Director



Christine Poggi

Dear Alumni,

I am pleased to present this double issue of *The Alumni Newsletter*, beautifully edited by Phyllis Tuchman. The last two years have taken us through a turbulent period from which we are still emerging. The return to in-person classes and many events last year marked a significant change, allowing us to renew our sense of community and participate in face-to-face conversation and festivities. It was thrilling to find the Lecture Hall filled to capacity for the first comprehensive public screening of Monica Félix's videos as part of the student-curated Great Hall Exhibition, and to see friends and colleagues turn out for our Archaeology and Conservation public lectures. We were able to resume our popular weekend performances of Steinhardt Strings. And we held our first in-person Board of Trustees meeting last May after two years of virtual meetings. It was a heart-warming occasion in which we paid tribute to Marica Vilcek, Chair of our Board, for her generosity and visionary support by naming the Marica Vilcek Great Hall in her honor.

Some events remained virtual, including the 2022 Walter W. S. Cook lecture, delivered by Professor Patricia Berman of Wellesley College, and the spring Frick-

Institute of Fine Arts Talks. Even as we envision entirely in-person events this academic year, we plan to retain a hybrid format whenever possible so that we can continue to reach broad audiences.

Our alumni gathering in February was a wonderful way to see friends, old and new, and to celebrate their achievements and milestones. The display of books by alumni, arrayed on tables in the Loeb Room, was truly impressive! We celebrated several faculty honors: Edward J. Sullivan received the College Art Association's Distinguished Scholar Award; Michele Marincola and Lucretia Kargère earned the College Art Association's CAA AIC Award for Distinction in Scholarship in Conservation for their co-authored book, *The Conservation of Medieval Polychrome Wood Sculpture*; and Emilie Boone accepted the 2022 *Art Journal* Award for her essay, "When Images in Haiti Fail: The Photograph of Charlemagne Péralte." Later in the year, Robert Slifkin won the 2022 Historical Book Award, Les Rencontres de la Photographie, Arles for *Quitting Your Day Job: Chauncey Hare's Photographic Work*, and Finbarr Barry Flood was named Corresponding Fellow of the British Academy. Finally, it is bittersweet to remember that our beloved colleague and friend, Jean-Louis Cohen, who passed away unexpectedly on August 7, 2023, had just received the Exhibition Catalogue award of the Society of Architectural Historians for *Building a new New World*. He was also named the inaugural Penelope Visiting Professor in Architectural History at the School of Architecture, University of Sydney, Australia, where he planned to institute a series of public lectures and conversations.

Among the most important achievements of 2023 was the hiring of three new, stellar faculty members. We are delighted to welcome Emmelyn Butterfield-Rosen, a specialist in nineteenth-century European art with a broad array of interests. We

are also thrilled that Erich Kessel, whose field covers African-American and Black Diaspora arts, has joined us. And finally, it is wonderful that Matthew Hayes, an exceptional scholar and conservator, who earned his doctorate and his MS in painting conservation at the Institute, has returned to his alma mater as a faculty member and co-chair (with Michele Marincola) of the Conservation Center.

Last May, we held graduation in person at the Frederick Loewe Theatre near Washington Square. Our speakers included Elizabeth Easton, co-founder (with Agnes Gund) and director of the Center for Curatorial Leadership, and alumnus Ian Wardropper, Anna-Maria and Stephen Kellen Director of the Frick Collection. Elizabeth (Buffy) Easton gave an inspiring and often humorous account of the path that led her to devote herself, after a successful career as a curator at the Brooklyn Museum, to training curators to assume leadership positions in museums and other arts institutions. Ian Wardropper offered us an insider's view of the daunting challenges he encountered when seeking to renovate and expand the Frick's building, a project that previous directors had sought to achieve for decades. Lively festivities and a series of toasts followed at the Duke House.

As we embark on this new year, we are grateful to all of you who generously provided mentorship and financial support to our students over the past two years. It is always a pleasure to see the sense of accomplishment and joy on the faces of our graduates as they receive their degrees and join the ranks of our alumni. We hope you will remain active members of our expanding community and return to visit and attend our public programs in the future.

With best wishes,

Christine Poggi  
Judy and Michael Steinhardt Director



# Voices from the Institute

## *The Program in Time-Based Media Art Conservation: Media Histories and Emerging Technologies at the Institute's Conservation Center*

Over the past two decades, faculty and student researchers at the Conservation Center encountered aspects of modern and contemporary art that arose from a departure from traditional artistic materials. They found artworks that contained elements that could be characterized as time-based, such as sound, performance, light, or movement, which unfold to the viewer over time via slide, film, video, software, or the internet. Preserving these works presents unconventional challenges, and in 2015, Professor Hannelore Roemich and Research Scholar Christine Frohnert began a formal inquiry into developing a program focused on educating and training conservators in this emerging area.

Since the mid-1990s, dedicated conservators and allied professionals had pioneered the conservation of time-based media artworks. They steadily built up a body of published research, including case studies, the introduction of new methodologies, and ethical discourse on topics such as video migration or the conservation of software-based art. Education and training programs followed, addressing the needs of contemporary art systematically, including media art. Wishing to survey the existing landscape of the field, the Center's team journeyed to Europe to research the existing departments at the Bern Academy of Arts, the State Academy of Fine Arts in Stuttgart, and Tate in London, recognizing vital synergies but noting no precise model or archetype for a program that would teach graduate-level time-based media art conservation. And so a new curriculum started to take shape.

The need for such a program was evident. TBM artworks had entered almost every major museum around the world and represented the fastest growing media



**Peter Oleksik, Associate Media Conservator speaks at the November 28, 2016 event: Media Conservation at MoMA**

category for exhibition and acquisition in many public and private collections. For example, the Museum of Modern Art (MoMA) holds approximately 4,000 TBM artworks, with the number of TBM art acquisitions per year steadily growing since 2001. As of February 2022, the Whitney Museum of American Art held 800 TBM artworks. Half of the works included in the upcoming hallmark survey of contemporary American art, the 2022 Whitney Biennial, comprise media works of art and an entire floor was dedicated to time-based media works.

Encouraged by the existing research, programs, and collections, and spurred by these interests, the team approached the Mellon Foundation with a proposal to design a new curriculum in the conservation of time-based media artworks. The Foundation awarded a first grant for a curricular development phase, and from 2016 to 2018, the Conservation Center built the first TBM art conservation curriculum in the United States. The final symposium concluding

this grant, titled *IT'S ABOUT TIME! Building a New Discipline: Time-based Media Art Conservation*, was highly successful in promoting education and training opportunities for TBM as a new specialization at the Center and by providing a forum for educators, artists, art historians, museum curators and directors, collectors, gallerists, engineers, computer scientists, and conservators to foster TBM art conservation as a discipline on an international level. The three-day in-person symposium attracted more than 150 participants from the United States, Canada, Switzerland, Austria, Germany, Mexico, Brazil, Italy, Portugal, the Netherlands, the UK, Australia, and China.

Building on the development phase, the Mellon Foundation awarded the Conservation Center a second grant to establish a *Time-based Media (TBM) Art Conservation Education and Training Program*, known as a "curriculum implementation" phase beginning on January 1, 2018, and concluding on August 31, 2022. The funding supported

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living stipends for two graduate students per year, with the first cohort entering in September 2018; summer funding for living costs during Directed Work Placements designed to immerse students in real-life practice and introduce them to potential employers; a Program Coordinator and a team of instructors to develop and implement courses on TBM art conservation; and courses, workshops, and public lectures on TBM topics that are open to students from other graduate programs, as well as mid-career professionals and the larger conservation community.

Essential components for the success of a new graduate program in TBM art conservation at the Center include rigorous practical and theoretical classroom instruction and access to some of the world's greatest public and private collections of modern and contemporary art. The Conservation Center, with its MA/MS dual degree, specialized faculty, and close relationships with area museums and collections, as well as its network within NYU, was ideal for the implementation of a program in TBM art conservation education. This innovative course of studies requires students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation. TBM art conservation students learn alongside other students from other specialties in some courses, while several new courses have been created specifically for them.

To date, the TBM program has exceeded expectations vis-à-vis interest and participation. All TBM students are

progressing in their studies as planned, performing at the highest level, and already contributing significant research in the field through presentations at professional conferences, such as the Annual Meeting of the American Institute for Conservation (AIC). The first graduate of this unique specialization, Taylor Healy, '21, completed her degree in May of 2021 and was accepted as 2021–2022 Smithsonian Post-Graduate Fellow in Conservation of Museum Collections at the Hirshhorn Museum and Sculpture Garden. Since 2023, Taylor Healy has served in a permanent position as Assistant Conservator of Media at the Art Institute of Chicago. The second graduate, sasha arden, '22, completed their studies in May of 2022 and took up a placement as 2022–2023 Conservation Fellow in Time-Based Media at the Solomon R. Guggenheim Museum. The classmates Erin Fitterer, '23 and Felice Robles, '23 both graduated in May 2023. Erin accepted a three-year Mellon Fellowship in Objects Conservation with a focus in modern and contemporary art at the National Gallery of Art and Felice was offered the position of Assistant Conservator in the Photography Conservation department at The Metropolitan Museum of Art.

The program has since gained international recognition for high-caliber workshops and public lectures, providing training opportunities for over 400 mid-career professionals and 61 slots for TBM students over 46 workshop days. Public lectures, limited to 74 participants in our lecture hall before the pandemic, continued as webinars, attracting an international audience of 1,000 participants.

A final symposium, *IT'S ABOUT TIME!* Workshops in Time-based Media (TBM) Art Conservation, concluded the four-year implementation phase by presenting research conducted by students and faculty; sharing concepts for teaching TBM art conservation for those who embark on designing similar programs; providing online resources and modules for introducing TBM to allied fields; and promoting TBM to a broader audience, including collectors, artists, and curators. Educators and professionals from other programs were invited to discuss their teaching approaches in the classroom and beyond. The program was attended by roughly 250 participants from Asia, Africa, South America, North America, Australia and Europe.

In June of 2022, the Mellon Foundation approved a third grant to New York University to continue support for the implementation of graduate curriculum in time-based media art conservation at the Conservation Center. The grant will support graduate student fellowships in time-based art conservation, summer internships for students to work at museums locally and globally, researchers and faculty to teach and supervise student progress, public lectures promoting the field, and workshops for mid-career professionals. With this grant, the faculty, students and affiliated experts have continued to explore the increasingly complicated world of time-based media.

## Reviews: Leo Steinberg, *Selected Essays* (5 volumes) edited by Sheila Schwartz

### Review 1:

#### *Michelangelo's Sculpture: Selected Essays* (2018)

by Lisa M. Rafanelli, J.D., PhD. (PhD '04)

*Essays by Leo Steinberg*, a five-volume series published by the University of Chicago Press, brings together Steinberg's previously published works with unpublished lectures, letters, and notes in fields ranging from Renaissance to contemporary art. Each volume was compiled and meticulously edited by Steinberg's long-time associate, Sheila Schwartz. The first volume, *Michelangelo's Sculpture: Selected Essays* (2018), is introduced by Richard Neer.

For many, of course, Leo Steinberg needs no introduction. Upon his passing in 2011, the *New York Times* remembered him as "one of the most brilliant, influential and controversial art historians of the last half of the 20th century."<sup>1</sup> He was renowned for the lucidity and eloquence of his prose, his incisive wit, and his ability to capture the attention of an audience.

Steinberg eschewed more traditional, philological forms of art historical inquiry that relied upon written records as a road map for and evidence in support of interpretation in the visual arts. For him, images were part of a visual discourse separate from and equal to the written record and they held the keys to their own decipherment. He insisted that every representational choice made by a visual artist was deliberate and carried symbolic meaning. Thus, his interpretive process began—but did not end—with careful and prolonged formal analysis of the object,

<sup>1</sup> Leo Steinberg, "Vivid Writer and Bold Thinker in Art History, Is Dead at 90," *New York Times*, March 15, 2011, Section B, page 19.



Leo Steinberg (PhD '60) gives the Walter W.S. Cook Lecture at the Institute of Fine Arts in 2006

investigation of prior visual tradition, as well as consideration of later copies (artists' responses to one another through adaptation, imitation, and variation). Not everyone agreed with his approach; for some critics there was a risk of overdetermination of the artist's intentions or formal choices.

The erudition and challenge of Steinberg's methods are on full display in *Michelangelo's Sculpture*. Chapter 1, "The Metaphors of Love and Birth in Michelangelo's *Pietàs*," explores the arc of the artist's career from the youthful Roman *Pietà* (1498-99) through the Rondanini *Pietà*, a work that occupied his final days. While many of the ideas introduced in this essay are elaborated upon in the four chapters that follow, it is here that Steinberg's powerful unifying theme is laid out: Michelangelo's artistic choices—the way he renders bodies, their gestures, positions, motions, inaction, and interrelationships—cannot be understood solely as formal decisions. They deliberately challenged expectation and iconographic

tradition, and they did so for a reason: to give visual form to Christian doctrine. In Michelangelo's hands, he wrote, "anatomy becomes theology" (103).

Chapter 2, "The Roman *Pietà*: Michelangelo at Twenty-Three," focuses on the tomb sculpture that brought the young artist such renown. By virtue of its size and medium alone, the *Pietà* for French Cardinal Jean de Bilhères Lagrulas defied expectation, prompting Jacob Burckhardt to write that it represented "the final conquest of the Christian altar by antique statuary."<sup>2</sup> The artist also subverted representational norms, such as those established by the northern *Vesperbild* tradition. Instead of a tormented and suffering Christ resting uneasily on the lap of his anguished mother, Michelangelo gives us beauty, serenity, and grace. The Virgin Mother is depicted as a maiden, giving concrete visual form to her metaphorical identity as the Bride

<sup>2</sup> Jacob Burckhardt, *The Altarpiece in the Renaissance* (1898), trans. Peter Humfrey (New Haven: Yale University Press, 1988), 36.



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of Christ. Christ's idealized body reveals no hint of trauma or suffering. His muscles are tensed and his veins course with blood, making vivid the promise of resurrection and new life. Christ's body curves—crescent-like—around the preternaturally large lap of his mother. When viewed in isolation, these details might be seen as unseemly “anatomic distortions” (81), but as a part of the whole, vanish before our eyes and create the illusion of perfect proportionality. Central to Steinberg's interpretation of this sculpture is his assertion that the youth and equanimity of mother and son are transgressive: sensualizing the relationship of the metaphorical bride and bride groom. The *Pietà*, like the Song of Songs, is “a lover's dialogue,” no matter how many seek to deny it (89). With these words he anticipated some of the criticism he received for a theory that some felt went too far.

Chapters 3 and 4 are devoted to the unfinished *Medici Madonna* (1521-1534), created for the New Sacristy in San Lorenzo. Steinberg's eloquent description of the responsive and reciprocal motions of mother and child encourage the beholder to look deeply and wonder anew at an otherwise familiar work. Once again, Steinberg argues, Michelangelo's representational decisions—down to

the smallest details—carry doctrinal significance. Michelangelo “habitually vests his vision of Christian mysteries in a corporeal symbolism that comprehends the body from top to toe” (151). According to Steinberg, “monumental, draped female figures, seated with knees crossed, and designed for a frontal view, were not common around 1500” (120). Yet this is the model Michelangelo chooses—a pose adapted from antiquity—but now used to reflect Mary's chastity and perpetual virginity (120). As the Christ child squirms on her lap, his left leg is slung over her elevated left thigh. In the representation of adults, the “slung-leg” motif gives visual form to marital or sexual intimacy (18-19). When assumed by the child, the posture prefigures the mystic marriage of Christ and Mary (24).

The slung-leg motif is also at the heart of Chapter 5, “The Florentine *Pietà*: The Missing Leg Twenty Years After.” The sculpture occupied the artist from 1547-1555. Steinberg makes the case that Christ's left leg—which was removed by the artist—was originally slung over the Virgin's left leg, where it contributed to the formal coherence and marital symbolism of the grouping (19). However, he argues, the carnal implications of this visual metaphor—never employed on this scale in Christian imagery—were risky

in Tridentine Rome, and likely caused Michelangelo to smash the offending limb (22). Steinberg's interpretation has been repeatedly questioned by those who believe there are more practical (less fraught) reasons for the destruction of the leg, including the discovery of an unsightly vein in the marble. His responses to many of his critics—occasionally combative, often witty, always well-researched—appear in the appendices to the chapter.

The volume draws to a close with a series of shorter chapters, including Chapter 6, “The Michelangelo Next Door,” an opinion piece casting doubt on an attribution of the *Young Archer* (now on loan to the MMA). Chapter 7, “Shrinking Michelangelo,” takes issue with Robert Liebert's psychoanalytic study, which Steinberg feels inappropriately attributes most of the artist's creative choices to neurosis and abandonment issues (178). The somewhat lighthearted Chapter 8, “Michelangelo and the Doctors,” is followed by Chapter 9, which is all of one line. In response to an *ARTnews* questionnaire, “What Would You Ask Michelangelo?” Steinberg reveals the depth of his affinity and empathy toward the artist, not to mention his irreverent humor: “Mike, tell me about your mother” (184).

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## Review 2: *Michelangelo's Painting: Selected Essays (2019)*

by Martha Dunkelman (PhD '76)

It is no surprise that this volume of Steinberg's essays on Michelangelo's paintings brims with the author's well-known chutzpah. He believed that it was more harmful to under interpret a work than to over interpret it, and every page here expresses his eagerness to find as many meanings as possible in an image, whether, as he admits, he can prove them or not. True or false, his ideas are always stimulating and always a great read. Having

his essays on Michelangelo's paintings gathered together, with the help of Alexander Nagel's introduction and Sheila Schwartz's devoted and heroic editing, is a welcome contribution.

*Michelangelo's Painting: Selected Essays* adds much that is valuable and revealing about Steinberg's oeuvre. Its eleven chapters, which include essentially all of Steinberg's discussions of Michelangelo's paintings, have been seamlessly updated by Schwartz, his longtime editor, on the basis of his notes. Most chapters are freshened versions of journal publications. One is an uncut but updated analysis of Michelangelo's

two frescos in the Cappella Paolina in the Vatican, which was originally published as a book. Still other chapters integrate, for the first time, the content of published versions of a topic with the lectures that preceded or followed it. Three essays give us previously unavailable texts of lectures on works in the Sistine Chapel, all now enhanced with footnotes.

Most of the material represents Steinberg's work of the 1970s, 80s, and 90s, but he continued to think and write about Michelangelo's paintings until his death in 2011. In fact, the first essay in the book, an unpublished discussion of the *Doni Tondo*,

## Reviews: Leo Steinberg CONTINUED

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was written for a book on that painting that was still in progress at the end of the author's life. This last bit of information is one of many such useful tidbits supplied by Schwartz, who tracks the history of each essay in a short note at the beginning of each section. To realize that Steinberg revisited the same issues over the course of decades, usually in a succession of lectures, helps to explain the complexity and depth of his analyses, as layer was laid upon layer. Three of the articles, for example, deal with aspects of the Last Judgment, and we learn from the notes how many iterations each one went through before reaching the form given to us in this book.

The supportive material in the book, including a chronology of Steinberg's life as well as a complete bibliography of his writings, also offers new insights. Schwartz's preface describes Steinberg's background and education, as well as his devotion to the style of his writing and his debt to his training as an artist. Alexander Nagel's introduction provides a useful analysis of the features of Steinberg's art historical writing, whether admired or disliked, that helped "to consign him to a place safely apart from the main discussions of the field, the last place he wanted to be." (p. xii). Nagel reminds the reader of the originality of Steinberg's direct approach to the work of art to see what it communicates on visual terms, with or without the support of textual sources. This seems less startling now, as the privileging of texts has diminished, but fifty years ago, an insistence on looking at visual elements in the paintings, such as pointing fingers or compositional lines, was a sharp divergence from the mainstream of scholarship.

Steinberg has always engendered debate, as demonstrated in this collection by his response to Marcia Hall's disagreements with his identification of the female under God's arm in the *Creation of Adam*. Gathering the essays into one volume also allows the reader to see common threads within his methodology. Some of these are familiar: his elaborate writing style, combining carefully nuanced but often esoteric language with abruptly casual and humorous asides, the latter perhaps representative of his lecturing style; labyrinthine interpretations of the religious thought of Michelangelo's time, the feature which has prompted the most resistance to his scholarship; an insistence on basing such interpretations, as mentioned above, first and foremost on visual evidence, in defiance of the strict textual orientation of the art history in vogue around him; and his technique of asking readers or students (and himself) to imitate the poses of figures in paintings to understand their actions better. As Richard Neer pointedly notes in his introduction to *Michelangelo Sculpture: Collected Essays*, another volume in the same series, Steinberg saw works of art as more than illustrations of texts.

Some other aspects of Steinberg's methodology, perhaps less often noted, also arise as one reads through the collection. His illuminating use of copies of Michelangelo's paintings to determine what elements of a work had greater or lesser importance to his followers, for example, crops up several times. His concern with the visual features of works, furthermore, extends to considering how the works looked from their intended points of view, a concern which has come to the fore in

the broader field of art history only in more recent years. This is seen most powerfully in photos of *The Last Judgment* that he arranged to have taken from the floor of the chapel, rather than from scaffolding. The figures at the sides of the fresco, whose poses incorporate the physical cornice of the chapel's architecture, fulfill entirely new roles when seen from below. Typically, however, this useful observation leads into more speculative observations about the content of the painting.

Steinberg's essays on Michelangelo's painting, alongside all their Steinbergian individuality, still reflect the period during which he wrote them in their lack of concern for the social context surrounding the artist. The religious concepts Steinberg extracts from the visual material are credited entirely to Michelangelo, garnered from what he is presumed to have read. The artist seems never to have conversed with anyone around him or received any direction from his patrons. As Nagel writes, Steinberg privileges "the artist's agency over that of the patrons and institutions calling the art into being." (p. xii) As the work of William Wallace in particular has been showing us since the 1980s, Michelangelo's life was not led in such a vacuum, nor were his works of art created independently of those who were paying for them. In this approach, Steinberg reveals himself as still a product of his time, when heroizing artists was standard and the context for works of art seemed less essential than it does today. Nevertheless, his mixture of visual observation, unexpected hypotheses, and witty style make the collection stimulating and worthwhile.



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### Review 3:

#### *Renaissance and Baroque Art: Selected Essays (2020)*

by Jay Levenson (PhD '78)

This handsomely-designed collection of Leo Steinberg's lectures and essays on Renaissance and Baroque art, thoughtfully chosen and meticulously edited by Sheila Schwartz, is part of a five-volume series of Steinberg's selected writings. In sixteen chapters, this book brings together seventeen texts arranged in approximate chronological order based on the subject matter. These are preceded by an insightful introduction by Stephen J. Campbell that analyzes Steinberg's writings from the standpoint of art historical scholarship both during his lifetime and in the present. Five of the texts are based on lectures; ten were originally published in periodicals ranging from "October" to "Manhattan Inc."; and two are reprinted from museum exhibition catalogues. The artists whose works are explored in depth are among the most fascinating personalities of their respective eras: Mantegna, Pontormo, Francesco Salviati, El Greco, Caravaggio, Guercino, Jan Steen and Velazquez. The first and last of these are clearly personal favorites of the author. The texts range in length from a short but memorable appreciation of Velazquez's "Water Carrier of Seville," written for the catalogue of a masterpieces show at the Montreal Expo in 1967, to a detailed reflection on the relationship between Mantegna's art and Leon Battista Alberti's writings delivered to an audience at Harvard.

At the back of the book is a revealing chronology of the key events in Steinberg's life, reminding us that he spent his first thirteen years in Soviet Moscow and in Berlin during the Weimar Republic and the start of the Third Reich before he landed in England as a refugee. In Berlin he personally witnessed an early Nazi book burning and, as a Jew, was expelled from his school's track team. The volume concludes with a full list of his publications

and an index of names mentioned in the texts. The essays incorporate Steinberg's own final revisions, and the editor provides helpful updates to the texts and to the footnotes, which themselves are wide-ranging in their references and impressively detailed and contain in some cases their own illustrations.

Each of the texts reveals Steinberg as a scholar who was as astonishingly erudite as any of his contemporaries but also a gifted author whose style is jargon-free and eminently readable, although he does have an occasional weakness for individual esoteric terms. It is worth remembering that he learned English only after his arrival in England; for school assignments he initially had to read German translations of the British classics. Where it suits the subject, his tone can be surprisingly conversational, and at times his choice of illustrations is just as unexpected. He leavens a detailed analysis of Velazquez's *Las Meninas*, for example, with personal recollections of a disappointingly inconclusive symposium on the picture at the IFA in which he participated, and he ends a related lecture with an unassuming newspaper photograph of a line of villagers waiting to vote in a provincial Mexican election that includes a sleepy dog in the foreground, showing how it helps to explain a similar detail in Velazquez's monumental painting.

The theme that connects all of the texts in the volume is Steinberg's insistence on the importance of direct visual analysis as the first step in penetrating to the meaning of any work of art. The book begins with a polemical statement of this idea in his 1995 lecture on "Words that Prevent Perception," the first of his Charles Eliot Norton series entitled "The Mute Image and the Meddling Text." He warns his audience in particular about the dangers of relying too closely on period texts in interpreting works of Renaissance art and shows that in many cases the writers are more likely to have been influenced by the

images they saw than to have influenced the artists who produced them.

Of course, as the book reveals over and over again, Steinberg was himself one of the most visually perceptive art historians of all time, able to observe in works of art elusive details that his many predecessors had overlooked. He is not averse to calling attention to this skill. In a postscript to his 1959 essay on Caravaggio's *Conversion of St. Paul and Crucifixion of St. Peter* in the Cerasi Chapel in Santa Maria del Popolo in Rome, Steinberg describes a revealing incident from his days as a graduate student at the Institute. He explains that he had enrolled in "an on-site walking course on Roman Baroque architecture" with Wolfgang Lotz that took him to the church and led to his assignment to study the chapel for fifteen minutes and then deliver a three-minute report to the class. His guess was that Lotz was trying to avoid having papers to grade during the summer session. In the last three minutes of his allotted time in the chapel, Steinberg came to the brilliant and entirely persuasive conclusion that the paintings were designed to be seen not head-on, as we know them from photographs, but from an angle, as we are forced to observe them when we actually stand in the church; the unusual compositions work best from that position. Lotz, evidently in agreement, told him simply: "That's for the *Art Bulletin*," and sure enough, there it appeared a mere two years later.

Perhaps because of his original education in art school, Steinberg was unusually skilled in analyzing perspective, as is clear from a passage in his Norton lecture on the limitations of applying Renaissance texts to contemporary paintings. When confronting the very peculiar foreshortening of the figures of the Trinity in Andrea del Castagno's *Vision of St. Jerome*, an effect that was praised but little explained in written descriptions by Renaissance authors, Steinberg convincingly reveals that it corresponds

# Reviews: Leo Steinberg CONTINUED

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to the viewpoint of the figures in the composition rather than, as we might expect, to the observer's viewpoint. (To be fair, he does admit in a footnote that the scholar Ursula Schlegel had previously come to a similar conclusion, to judge from a brief passage on the painting in one of her published essays, although he implies that he had not read her article before he composed his lecture.) In Steinberg's formulation, "[t]o a degree undreamt of for more than a thousand years, the representational art of the Renaissance was governed by the claims of optical vision"—but, as he suggests, not necessarily in compliance with Alberti's formulation of the rules of perspective.

Trained as a painter and sculptor well before he studied art history at the IFA, Steinberg is able more credibly than most

historians to analyze works of art from the standpoint of the artist. To conclude his Norton lecture on Mantegna and Alberti on a light note he takes this approach quite far, counting the ten figures depicted in a crowd in Mantegna's *St. James Led to Execution* and noting that Alberti had explicitly recommended limiting the number to nine; he suggests that Mantegna was ironically criticizing Alberti's rule. I immediately thought of a question that Colin Eisler once asked me, quoting a once-famous tag line of a now-forgotten vaudeville comedian, "Was you dere, Charley?" Never a pedant, however, Steinberg himself admits with good humor that he can point to no supporting documentation. "But the incident has never been explained, and I'll stay with my interpretation until a better one comes up." In short, he is the perfect companion for

anyone exploring Renaissance and Baroque art, and this book captures his unique personality as well as his scholarship.

One additional recommendation: the volume is available in both hardcover and Kindle formats, each for about the same price. While the advantages of electronic books are all too clear to anyone with an overflowing library, in this case the beautiful and carefully-arranged layout of the print version makes it an easy first choice for most readers; the illustrations are sized appropriately and placed in just the right locations, and additional cropped details are included wherever they are needed for clarity. The footnotes, alas, are far too extensive to be placed at the bottom of each page, but they are arranged with a view to easy consultation.

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## Review 4:

### *Picasso: Selected Essays (2022)*

by Phyllis Tuchman (MA '73)

When Leo Steinberg passed away in 2011 at the age of 90, he was as famous in art world circles as the canonical painters and sculptors about whom he wrote and lectured. The evening the eminent IFA alumnus gave a Cook Lecture, the line to hear him speak was so long, it stretched out the door. His obituary in the New York Times called him brilliant, influential and controversial. Now, Sheila Schwartz, his long-time assistant and an IFA alumna, has edited five volumes featuring articles and talks in which Steinberg analyzed and dissected the work of bold face artists. Three of these books are devoted to Michelangelo's Sculpture, Michelangelo's Painting, and Picasso. Had Schwartz included "The Algerian Women and Picasso at Large," one of this former Penn professor's most revered texts, which appeared in *Other Criteria: Confrontations with Twentieth-Century Art* five decades

ago, she would have ended up with a hefty tome rather than a substantial, heavily illustrated 248-page book.

As it is, Picasso is a mixed bag of texts. It's more of a potpourri than you might expect. Two substantial chapters are devoted to Steinberg's exegesis of a pair of masterworks: *Demoiselles d'Avignon* (initially published in 1972 and revised by the time it was reprinted in 1988) and *Three Women* (dating from 1978 but republished with alterations 29 years later). A trio of talks delivered at the Grand Palais in Paris, the National Gallery of Art in Washington, D. C. and Harvard University—a Norton lecture—as well as others are collected in several chapters that detail Steinberg's pet theory that the Spanish maestro throughout his career often drew and painted figures that simultaneously reveal both the fronts and backs of his subject's bodies. According to Steinberg, these "destabilized vantage point[s]" were "inviting alternatives to the trompe l'oeil illusionism of the Old Masters." Nevertheless, the paintings,

drawings, and collages on which he based his observations would never be construed as major works. In other instances, Steinberg argues eloquently for the critical role drawings played in Picasso's corpus. Another text that stands out is the one in which he quibbles with former MoMA curator and IFA professor William S. Rubin's use of the term *passage* that his colleague applied to views executed in Horta de Ebro during the summer of 1909. As sparring partners, the two art historians on more than one occasion published back-to-back articles in the same art journals that rebut the other's interpretations. Standing alone in this volume, Steinberg has the last word.

When you finish reading Steinberg on the *Demoiselles d'Avignon*, you'll probably want to go see the painting from 1907 at the Museum of Modern Art. That's one of this art historian's gifts. He looks closely at what he is discussing. You'll want to do the same. Given a work with five women located next to one another, Steinberg radically concludes, "The painting maintains a

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relentless consistency in isolating each figure, and the viewer is called on to keep switching between divergent pictorial modes.” Put another way, the characters don’t relate to one another.

Earlier in his text, entitled “The Philosophical Brothel,” Steinberg explained that “a new set of questions” needed to be asked. He homed in on the nineteen drawings Picasso executed before completing his 8-foot square canvas. He’s surprised that no one has done this previously because he feels they “have much to tell.” And he proceeded to reveal what he learned from them. Unlike others, he pointed out that Picasso never abandoned his initial idea, “but [instead] discovered more potent means for its realization.” In April 1972, when Rubin asked Picasso about a boy who carries a skull in works on paper, the artist showed the curator an unpublished sketchbook in which he depicted a “medical student.” The professor felt vindicated.

Steinberg has argued for the important role on-lookers have. About this aspect, he wrote, “the picture ceases to be the representation of an adventure enjoyed by one or two men and becomes instead an experience of ours, an experience, that is, of the painting.” Doesn’t reading this compel you to visit MoMA?

About the *Demoiselles*, Steinberg also pointed out that “the two-way orientation returns with a vengeance.” In the “squatter,” for example, “Picasso edges her straightforward back view toward contradiction. Frontal and dorsal aspect... arrive in simultaneity.”

Furthermore, Steinberg commented on the *Demoiselles*’ relationship to Cubism. He explained, “But Cubist pictures are remarkable for stylistic coherence, whereas the program of the *Demoiselles* is an accelerating mutation of pictorial means in a narrow cage.”

In the near future, it won’t be as easy to check out in person Steinberg’s views of *Three Women* from 1908. Belonging to the Hermitage, it will be a long time before the painting leaves Russia again or Americans travel to St. Petersburg. Steinberg first saw the canvas with three voluminous nudes that’s almost 7-feet high on a trip to the USSR in 1964. When Rubin, in 1977, “locat[ed] Cubism’s debut” with *Three Women*, he disagreed. He also vehemently believed Rubin was wrong when he suggested that Braque “would have created early Cubism had Picasso never existed.”

Cezanne’s art, for Steinberg, provided a key to this matter. That’s the crux of his text. Regarding the figures, he also questioned their being “three women, if that’s what they are.” As he pointed out, “they differ

morphologically from one another.”

Unlike the figures in the *Demoiselles* which he found did not relate to one another, the trio in this canvas “works as one mass.” Regarding the *Demoiselles*, the Horta landscapes, and *Three Women*, Steinberg concluded “discontinuity [is]—to my mind the governing principle of Picasso’s Cubism.” In his book—literally—Picasso was the creator of Cubism. The maestro “knew what he needed and when to resist.”

Steinberg’s prose has been described as “captivating.” Richard Shiff, Chair for the Study of Modernism at the University of Texas at Austin, spends the greater part of the introduction to this volume discussing Steinberg’s exacting vocabulary. For Shiff, “Unfamiliar phrasing disrupts a superficial perusal, encouraging focus.” And several pages later, he concludes, “Steinberg with words matched the supreme visual wit of Picasso.”

But you need to be a fan of ten-dollar words. Some readers might find them an impediment. Sentences do not flow gracefully. Even if you scored 800 on your SATs in English, you might have difficulty defining many nouns and adverbs. I circled dozens of them.

Despite this caveat, Steinberg’s collected essays on Picasso are a must read. Insights abound. There are building blocks aplenty.



# Reviews: Leo Steinberg CONTINUED

## Review 5:

### *Modern Art: Selected Essays (2023)*

by Christine Poggi,

Judy and Michael Steinhardt Director

Leo Steinberg often told friends that he learned English, beginning his fourth language as a teenager, by reading James Joyce's *Ulysses* while strolling the streets of London. Having arrived in the British capital in 1933 after fleeing Nazi Germany with his family, (which had been forced to leave Moscow in 1923), he characteristically chose to develop fluency in what would become his principal language through an intensive encounter with perhaps its most difficult experimental writer, but also by reading Shakespeare, John Milton, Laurence Sterne, and Charles Dickens, among others. Attracted to the visual arts from an early age and a gifted draftsman, he entered the Slade School of Fine Art at sixteen and studied there through 1940, until he realized that he could be a competent but not great artist. Still, these experiences led him to an approach to writing about art that linked a strong sense of identification with artists as producers and thinkers, with a fresh and vibrant prose style, animated by astute observations, unusual terms, and vivid metaphors. For someone famous for having powerfully contested Clement Greenberg's formalist dogma in the 1960s and 1970s, he was a master of close looking and brilliant visual analysis, always attuned to the life and multivalent meanings of forms. He productively refused to recognize a clear disjunction between form and "content," subjective experience and erudite interpretation, the spectator's historically situated and embodied encounter with a work of art and the artist's intentions. Often, he posed as a naïve or ignorant observer, to ask questions about seemingly minor details as well as art historical orthodoxies. These questions elicited fresh answers that overturned narrow or superficial perspectives. At times criticized for overinterpreting the works of the old masters, he reminded us that "there

is as much danger of misrepresentation in restrictive assertions that feel safe only because they say little. . . . [T]he probity of resisting interpretation is not the virtue to which I aspired. . . . [N]othing would seem to me more foolhardy than to project upon [an artist's] symbolic structures a personal preference for simplicity."<sup>1</sup>

I had the privilege of getting to know Leo and speaking with him on matters of shared interest, often over a meal, as a newly hired faculty member at the University of Pennsylvania. During one conversation, he drew a simple straight line on a napkin to show me how this line, without further cues, might be understood as a vertical standing upright on the (napkin) picture plane, or as a horizontal tracing a path into illusory depth. The potential identity, equivalence or convertibility of upright lines, planes, or forms with those that seem to project into fictive space had proven to be a generative insight for Steinberg, animating analyses of the instability of vertical and horizontal figures, formats, and spatial zones. His experience of Monet's paintings, and of the *Nymphéas* in particular, led him to write of the vanishing horizon line that no longer divided tangible forms from their watery reflections as, "A space that annuls the distinction of upright and level; where horizontal and vertical meet in one interlaced mesh—canceling the distinction between erect and supine that pertains to our functioning body."<sup>2</sup> Further noting that "verticality corresponds to the human posture, horizontality to the ground underfoot," Steinberg interpreted Monet's *Water Lilies* as annulling normative spatial

perception without becoming abstract or mystical.<sup>3</sup> For Steinberg, Monet remained a secular naturalist, even as his paintings offered "a glimpse of boundless extension" and abrogated "the law of gravity—that splendid projection of the human mind lodged in the body. . . . The only horizontals are festoons of algae, leaves, and reeds placed very high. The bright, languid cloud in the lower center falls at a rate determined by its shape and hue alone, indifferent to any general law governing falling bodies. . . . The whole world is cut loose from anthropomorphic or conceptual points of reference."<sup>4</sup>

Steinberg perceived a more decisive shift in the relation of the horizontal ground beneath our feet and the verticality of the naturalistic, Renaissance-inspired pictorial field in the works of Robert Rauschenberg. He observed that Rauschenberg treated the presumptively transparent, vertical picture plane, usually imagined as corresponding to the upright viewer, as if it were a horizontal field, on the model of a tabletop, work bench, or flatbed printing press.<sup>5</sup> As such, this opaque, tactile surface might receive any object or printed material without regard for consistency of scale, substance, or anthropomorphically-motivated relations of above and below. Even when works such as *Dirt Piece (For John Cage)* of ca. 1953 and *Bed* of 1955 saw the artist appropriating a horizontal object and uprighting it to the wall—thereby rendering it vertical (a 90-degree shift that produced a work of art, as it had in Duchamp's *Fountain*)—Steinberg argued that these works remained horizontal in their psychic mode of address. This insight led him to articulate one of the earliest definitions of postmodernism as embodying a shift from the vertical field of naturalistic illusion, to the horizontal one of everyday life as well

1 Leo Steinberg, *Michelangelo's Last Paintings: The Conversion of St. Paul and the Crucifixion of St. Peter in the Cappella Paolina, Vatican Palace* (Phaidon Press: New York; Oxford University Press, 1975), 237. Revised and reprinted in Leo Steinberg, *Michelangelo: Selected Essays*, ed. Sheila Schwartz (Chicago and London: University of Chicago Press, 2019), 238.

2 Leo Steinberg, "Thoughts on Monet," in *Modern Art: Selected Essays*, ed. Sheila Schwartz (Chicago and London: University of Chicago Press, 2023), 57.

3 *Ibid.*, 52.

4 *Ibid.*, 60.

5 Leo Steinberg, "The Flatbed Picture Plane, in *Other Criteria: Confrontations with Twentieth-Century Art* (London: Oxford University Press, 1972), 82-91.

as of cultural reception, imprinting, and transmission. As the young critic put it, extending his analysis from Rauschenberg to include an entire generation of artists, “The pictures of the last twenty years insist on a radically new orientation, in which the painted surface is no longer the analogue of a visual experience of nature but of operational processes.”<sup>6</sup> From a seemingly simple observation of newly angled formats and processes in the art of Rauschenberg and others, Steinberg boldly asserted: “I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.”<sup>7</sup> Steinberg quoted this section of “The Flatbed Picture Plane” at some length in his later reflections on Rauschenberg, propelled by his response to the 1997-98 retrospective at the Guggenheim Museum that is included in the present anthology. Here he does not hesitate to say that he sees certain of Rauschenberg’s late works as weak and superficial, as rooted in principles of juxtaposition and reproduction that at times yield facile, popular cultural effects. Yet, he makes these judgments with self-awareness about the ways in which the historical passage of time and age of the critic play a role in the estimation of interest or value. For Steinberg, it was possible, indeed inevitable, for a critic to reach the limits of his or her understanding and acceptance of new art, and he thought it wise to recognize this horizon and leave the field to younger writers and viewers. One of his recurrent themes was the perplexity engendered by radically new art that made it both exciting and abhorrent to those anxious to defend earlier models of art making with which they strongly identified. It was a story he told in a variety of ways, including in the essay “Art Minus Criticism Equals Art,” also included in the present volume.

<sup>6</sup> Ibid. Reprinted in “Encounters with Rauschenberg,” in *Modern Art: Selected Essays*, 87.

<sup>7</sup> Steinberg, “Encounters with Rauschenberg,” 87.

If Steinberg remained alert to the instability of horizontals and verticals in the works of many artists, he was similarly attuned to the determining relation or disjunction of surface and core. This interest might yield observations about the way a peristyle frames and doubles the inner cella of a classical Greek temple such as the Parthenon or the way the fluting of a column suggests movement from a vertically articulated exterior to a dense, spinelike, inner core (insights he attributes to Jacob Burckhardt).<sup>8</sup> Or it could invite reflections on the way externally visible features such as skin or facial organs reveal or disavow interior musculature and skeletal structure. The gradual loosening of the connection between surfaces and what they imply or reveal about what lies behind or within was driven by numerous factors, including a desire to assert the facticity of the work of art as a made thing rather than an analogue of nature. Observations such as this animated Steinberg’s formidable essay “Rodin” (1963), included in *Other Criteria*, as well as his studies of Pablo Picasso’s depiction of visages—both in the *Demoiselles d’Avignon* and related works in his pathbreaking essay of 1972, “The Philosophical Brothel” and in one of my favorite essays, “The Prague Self-Portrait and Picasso’s Intelligence” of 2007.<sup>9</sup> In “The Statue in the Taxi: The Ins and Outs of Modern Sculpture,” included in *Modern Art: Selected Essays*, he presents an overview of this topic that expands far

<sup>8</sup> Leo Steinberg, “The Statue in the Taxi: The Ins and Outs of Modern Sculpture,” in *Modern Art: Selected Essays*, 127.

<sup>9</sup> Leo Steinberg, “The Philosophical Brothel” (1972), revised, with “Retrospect” in *October*, no. 44 (spring 1988), 7-74 and again in Leo Steinberg, *Picasso: Selected Essays*, ed. Sheila Schwartz (Chicago and London: University of Chicago Press, 2019), 71-116. “The Prague Self-Portrait and Picasso’s Intelligence” essay was published in *Picasso Cubiste/Cubist Picasso*, ex. cat. (Paris: Musée National Picasso, 2007), 101-117. It had been excerpted from Steinberg’s lecture, “Picasso’s Intelligence,” and is now revised and republished in Steinberg, *Picasso: Selected Essays*, 58-70.

beyond modern sculpture to include Greek architecture, Egyptian and Roman statuary, friezes and carved heads from Pergamon, and then, leaping over many centuries, the modern works of Auguste Rodin, Alberto Giacometti, Picasso, Julio Gonzalez, René Magritte, Kiki Smith, Constantin Brancusi, Magdalena Abakanowicz, Tony Smith, Anthony Caro, Grace Knowlton, and others. The range is impressive and attests to an abiding interest in forms of artistic coherence and their dissolution, wholes and fragments, consistency and hybridity of style, and questions raised by seriality and mechanical reproduction. Insofar as a work of art declared itself to be an artifact, the result of specific processes and operations, its surface could be treated as independent from an underlying anatomical or structural core, instead exhibiting traces of the processes of working with clay, plaster, bronze, or other materials. As an artifact, it might also be repeated and assembled in new combinations that undermine the sense of unique individuality we attribute to the human figure, a feature Steinberg first noted in works by Rodin that rely on the repetition of a single figure to create anti-narrative groupings, as in *Three Shades* (1881-1886) or *Les Trois Faunes* (1900).

In his closing remarks to this essay, Steinberg addresses Knowlton’s early sculptural spheres in terracotta and reinforced concrete, and her subsequent pebble-like forms, visibly cracked, hollow and reassembled, sometimes with holes that allow one to see the painted insides. Relying in part on her own autobiographical statements, Steinberg interprets Knowlton’s loss of confidence in an inner core to the precarity and fragmentation of modern life, so that her later works read as “ruins of their former selves.”<sup>10</sup> Then he wonders whether such autobiographical confessions inhabit the work, becoming available to its viewers, or remain private emotional associations.

<sup>10</sup> Steinberg, “The Statue in the Taxi,” 153.

It is a question he often ponders in his essays; in this case Steinberg finds that the “emotion Knowlton brings to these pieces—her experience of stress and aging, of survival and grace under pressure—that these belong not to the mechanistic industrial celebrations of so much Minimalist and Constructivist sculpture, but to the consciousness of the self in the body, alternately empty and full even as we breathe in and out.”<sup>11</sup> In Steinberg’s early essays, the embodied spectator often appears as male and virile, especially in his accounts of the young Picasso (see “The Philosophical Brothel”), but here, as an aging and more experienced critic, he acknowledges the frailty of the self, inevitably affected by the turbulence of external forces that impinge upon the body and on psychic coherence, and the ineluctability of temporal decline.

Many of the essays in this volume were first written and delivered as talks, verbal performances, meant to be lively and free of obfuscating jargon. Or they were highly focused reflections inspired by a visit to an exhibition where Steinberg had observed an anomalous feature or subject in the work of an artist. I will call attention to three of these texts. The first is a short piece on Cézanne’s Barnes *Large Bathers*, written in April 2009 on the occasion of the Philadelphia Museum of Art’s exhibition *Cézanne and Beyond*. Here Steinberg attends to the strangely small scraps and overwhelming flows of white cloth that surround the waterless bathers. He notes that the intent of the bathers’ manner of handling their textile accoutrements is often uninterpretable, that we cannot tell if they are donning clothing or taking it off, attempting to dry their feet, or wrap themselves in a classic gesture of covering up. Whereas “fabrics were a welcome accessory, serving both titillation and modesty” in the paintings of nudes by the pompiers of the period, in Cézanne’s bathers they play no such role, remaining

<sup>11</sup> Ibid., 154.

enigmatic as to function or narrative meaning.<sup>12</sup>

In an essay on Matisse’s large *Music* and its companion *Dance* of 1910, Steinberg notes that it is rare for the artist to allow his figures to congregate, interact, or even converse, and that the personal communication of male and female figures is especially forbidden.<sup>13</sup> He observes that the figures in *Dance*, are entirely female, as opposed to *Music* where they are all male (a female included at the upper right in an early phase was quickly banished); moreover these paintings would have appeared segregated on successive levels of a stairwell in the Moscow apartment of Sergei Shchukin, Matisse’s first major patron. As is frequently his wont, Steinberg admits to having had difficulty with *Music*, owing to its crude drawing, the unsexing of its male nudes, their odd disconnected spacing, the absence of natural light, and the artificial color palette, vermilion on complementary green, below or against a blue sky. But he brings us into the process of his thinking, in response as much to the painting as to the views of the critics and scholars who have written about it. At first somewhat resistant to Jack Flam’s notion that the figures represent metaphorical notes on a sheet of music with the figure at the left standing for the G clef at the beginning of a bar, he then found himself reading it that way, and indeed humming the rise and fall of a short sequence of notes—do, re, mi, fa, do (with the first figure representing C below middle). He realized the melody might be a representation of the cello opening of Beethoven’s *First Razumovsky Quartet*, a masterpiece of chamber music surely known to Matisse, who played the violin.

<sup>12</sup> Leo Steinberg, “Cézanne’s Barnes Bathers & Co.,” in *Modern Art: Selected Essays*, 27.

<sup>13</sup> Leo Steinberg, “Matisse: *Music*,” in *Modern Art: Selected Essays*, 61. Steinberg does note that individuals may assemble to dance, but “not to commune on a personal level.” He cites the embracing figures at the lower right of the *Joy of Life* as exceptional.

He further wondered why this very score might be represented. Delving into the history of its commission by Razumovsky, Russia’s ambassador to the Court of Vienna, he discovered a possible link to Matisse’s own situation as a European artist who had received a commission from a great Russian patron. Of course, this interpretation remains highly speculative, but it is compelling nonetheless, and I doubt I will ever see Matisse’s *Music* any other way.

In the lecture/essay “Art Conquers All: The Unloved Wife,” Steinberg addresses an admittedly unusual subject, depictions of the conflict between an artist’s devotion to his work and to his wife.<sup>14</sup> He traces a series of images of spousal neglect across a wide array of historical examples, including politicians, business leaders and writers as well as visual artists. In the latter case, of course, the artist might transform his failed marriage into a masterful work of art, but according to Steinberg, this rarely happened before the late nineteenth century (Albrecht Dürer and Hans Holbein provide notable exceptions). He postulates that this might be because the idealization of marriage could not withstand the demands of the new realism of the 1860s. Steinberg gives considerable space to a consideration of Matisse’s somber, indeed disfiguring, portraits of his wife Amélie, and of course, to Picasso’s sometimes ferocious portraits of the Russian dancer Olga Khokhlova, whom he turns into a monster after a few years of charming early portraits that celebrate her beauty. Steinberg views works such as *Large Nude in a Red Armchair* of 1929 as among the most disagreeable but declares that “it’s not her portrait or caricature as a live-in ogre but the symbolic form of experienced revulsion.” Surprisingly, he imagines the red chair in which Olga sits as anthropomorphic, a symbolic image of

<sup>14</sup> Leo Steinberg, “Art Conquers All: The Unloved Wife,” in *Modern Art: Selected Essays*, 1-25.



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the artist undergoing the unendurable.<sup>15</sup> Whether this rescues the artist from accusations of misogyny is debatable.

Other essays take up topics that revolve around the question, “But is it Art?” In “Art Minus Criticism Equals Art,” Steinberg acknowledges his own early inability to see Roy Lichtenstein’s works as anything but transposed copies of their cartoon originals, and he wonders what makes the politically driven, document-based works of Hans Haacke legible as art.<sup>16</sup> Here he proceeds as the naïve observer, asking simple questions, noting associations between the works in question and art historical traditions. The process of reflection leads him to ponder the act of transposition itself, questions of scale and medium, as well as the works’ address to the situated viewer. In the case of Haacke, also the subject of the essay “Some of Hans Haacke’s Works Considered as Fine Art” published in the present volume, he argues for including his works in the canon of art by way of analogy to other works of art and their effort to sustain the tradition of realism.<sup>17</sup> But then he runs up against the limit of his ability to engage the art of his own time. If Lichtenstein and Haacke had tested the line that divides art from commercial culture and political muckraking respectively, Jeff Koons had found that which proved impossible for Steinberg to integrate or accept as a positive phenomenon. He

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<sup>15</sup> Ibid., 24.

<sup>16</sup> Leo Steinberg, “Art Minus Criticism Equals Art,” in *Modern Art: Selected Essays*, 167.

<sup>17</sup> Leo Steinberg, “Some of Hans Haacke’s Works Considered as Fine Art,” (1986), in *Modern Art: Selected Essays*, 113-14.

cites Koons’ own explanation, that “My surface is very much a false front for an underlying degradation.”<sup>18</sup> Again, there is the question of surface and its relation to underlying substance, but the core, according to Koons, only reflects the bourgeois degradation already exposed in the “false front.” For Steinberg, Koons seems to decree that in the final moment of reckoning, we should all admit that “we are bourgeois—all of us, all of the time, happily shopping.”<sup>19</sup> Steinberg acknowledges his reluctance to stay the course, observing, as he has in numerous other essays, that those who care passionately about art, including artists, inevitably find something to dismiss or reject in the work of a younger generation. He ends by declaring that great art remains *de profundis* because it has the richness to accrue new meanings in new circumstances, something he finds in the grief-stricken face of Jean d’Aire, one of Rodin’s burghers, and in the juxtaposition of replicated casts of faces and a target in Jasper Johns’ *Target with Four Faces*, both of which became newly relevant after the September 11 attack on the World Trade Center towers. Contemporary readers may not be as shocked as Steinberg was by Koons’ exploits or his celebration of “degradation,” and his works command high prices in the market to which they are addressed. But we can all reflect on our own situated and embodied perspectives, the values we seek in art, and the shifting horizon against which we test our own

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<sup>18</sup> Jeff Koons, in *Jeff Koons: The Handbook* (London, 1992), 64; cited in: Steinberg, “Art Minus Criticism,” 170.

<sup>19</sup> Steinberg, “Art Minus Criticism,” 171.

openness to the new.

Steinberg brought an uncommon fascination with both language and visual analysis to his interpretation of works of art, which continued to evolve over the years with new encounters and fresh historical experiences. He looked closely, over a sustained period, returning again and again to particular works of art, always asking new questions, and his prose similarly demands close reading and thoughtful attention. Will he receive it? At times we might want to address a naïve or seemingly ignorant question to his texts: is that red chair really the symbolic image of an anguished Picasso? In this age of digital media soundbites and impatience with art that requires more than a cursory explanation, one can wonder, as he did in several conversations, about our tendency to look at works of art for an average of about 30 seconds. I remain hopeful that these essays, many published for the first time, will attract close and repeated reading, and that they will come to mean something unexpected to younger generations of scholars and members of the art community. Those of us who have already learned so much from Leo Steinberg’s writings can only be enormously grateful to Sheila Schwartz for bringing out this last volume of his collected essays.

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[My sincere thanks to Sheila Schwartz for answering several questions and for her comments on this text.](#)

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Colin Eisler signing a copy of the 2011 book

### John Garton, PhD '03

From the first meeting with Professor Eisler while touring graduate programs through to the present day, Colin has been a warm, generous presence. He has continued to advise me on professional matters, write recommendations, but also offer support when personal or family matters intervene. As to his teaching, his classes always broadened my outlook of the Renaissance world, and his legacy has been to challenge me to think inclusively. A student only had to step into his office to catch a glimpse of his creative and Pan-European interests.

To put it poetically, Colin's curiosity swells up like an ocean and the treasures it leaves on the shores are impressive: whether it be the wide-ranging research of his students or the Wunderkammer that was his office. As a work-study office assistant to Professor Eisler in the 90s, there was something uncanny about going to work in his crammed office. I suppose, in a way, it extended his classroom analysis of all the curiosities shown in those fifteenth-century paintings of St. Jerome's study! Amid the clutter he always provided convivial debate and discussion. To be fair, it was an organized chaos and the goal was often a more unified approach to the visual traditions of the past. Two treasures I cherish from Colin Eisler are his scholarly curiosity and his wide and inclusive gaze across Europe's Renaissance.

### Diane Wolfthal, PhD '83

Many students benefited from the erudition of Colin Eisler. So many, in fact, that our esteemed mentor needed two Festschriften to accommodate them all. One volume focused on French art and those students who became museum curators and directors. John Garton and I edited the other volume, published almost a decade earlier, which included essays on German, Netherlandish, and Italian art. Colin decided on this division early on and I was honored to co-edit one volume. But together these homages suggest the broad range of his teaching and scholarship, to which I owe a debt of gratitude.

Through Colin's example, I felt free to publish on art both north and south of the Alps as well as on technical studies, Jewish studies, and the so-called decorative arts – all fields in which he excelled. And I have fond memories of those early days in Colin's classes; I still have my notes from his class on Early Netherlandish art.



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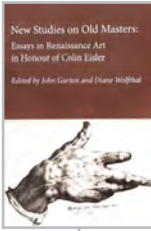
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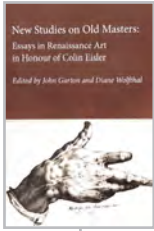
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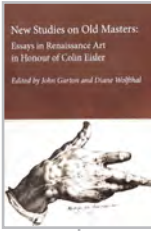
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# In Memoriam

## Jonathan Brown (1939-2022)

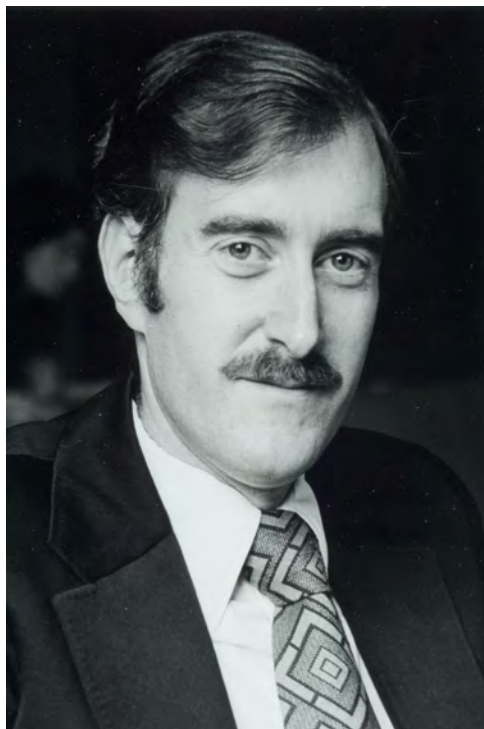
Carroll and Milton Petrie Professor Emeritus of Fine Arts, Institute of Fine Arts, NYU

### Jonathan Brown: A Life in Friendship, Art, and Scholarship\*

By Edward J. Sullivan, PhD '79

I first met Jonathan Brown in the fall of 1972. I had recently finished my Master's degree in Spanish literature and was embarking on a PhD, hoping to specialize in Spanish art. My interests had been developed by several long periods of residence in Madrid and Mexico City, and I was anxious to learn as much as possible about all phases of art history in the Spanish-speaking world. Jonathan had been invited to the Institute of Fine Arts as visiting professor to give a seminar on the prints and drawings of Jusepe de Ribera. He was planning an exhibition of this subject for The Art Museum, Princeton University that opened one year later. The seminar was a revelation; the small group of students was intensely engaged with subjects not only of Ribera's style but also related to the socio-political circumstances of Valencia, Rome and Naples in the first half of the seventeenth century that had molded the artist's aesthetic and life circumstances. I continued my doctoral studies with Jonathan, an inspiring teacher and a brilliant scholar. I ultimately wrote a dissertation under his direction on Claudio Coello (1642-1693) and late Baroque painting in Madrid. Brown's tutelage was deeply instrumental for me and so many other scholars from the 1970s until virtually the present time. I had the privilege to be his colleague at the Institute for Fine Arts for over thirty years.

Jonathan Brown was a pioneering art historian who brought the study of both Spanish and Viceroyal Mexican art to



Jonathan Brown

wide public and academic attention with his teaching, voluminous writing, and exhibition curating. He died at home in Princeton, New Jersey on January 17, 2022. Jonathan was the son of Jean (Levy) Brown and Leonard Brown who were collectors of Abstract Expressionism, Dada, Surrealist, and Fluxus art. Jonathan was born in Springfield, Massachusetts on July 15, 1939. He studied at Dartmouth College in New Hampshire where he became interested in Spanish language and literature. His love of Spanish art was fostered by classes at the Universidad Complutense in Madrid, where he attended New York University's junior year in Spain program in 1958-59. Brown received his PhD in art history in 1964 from Princeton where he taught in the Department of Art and Archaeology from 1965 to 1973. He wrote a dissertation on art in Early Modern Seville which served

as the basis of his first single-authored book, *Images and Ideas in Seventeenth-Century Spanish Painting* (Princeton, 1979). Jonathan was recruited by NYU to be Director (1973-78) of the IFA, an institution where the study of Spanish art was a long-established tradition in the hands of such professors as the medievalist Walter W.S. Cook (founder) and José López-Rey. Brown remained as the Carroll and Milton Petrie Professor at the Institute until his retirement in 2017. There he instructed several generations of advanced students in his fields of expertise, which also included the Spanish eighteenth and nineteenth centuries and painting in Viceroyal Mexico. Among his students are such well known scholars as Marcus Burke, Dawson Carr, Irene Cioffi, Alejandro Vergara, Suzanne Stratton-Pruitt, Steven N. Orso, Lisa Banner, Ellen Prokop, Jeffrey Schrader, Iraidá Rodríguez-Negrón, Luisa Elena Alcalá, Jeongho Park and many others who have established prestigious careers as academics, museum curators and directors in venues throughout the world. Brown's last PhD student was Francisco Javier Rodríguez Chaparro, who wrote a superb dissertation on Francisco de Goya, one of the many subjects of Brown's profound interest. Jonathan's fundamental studies of the greatest figures of Spanish art, including El Greco, Francisco de Zurbarán, Jusepe de Ribera and Bartolomé Esteban Murillo, among others, earned him praise at home and abroad. Brown's survey *The Golden Age of Painting in Spain* first appeared in 1991, published by Yale. It was published simultaneously in Spanish by Nerea. Brown revised this book in 1998 and it remains the standard volume on

the subject. Nonetheless, it is his work on Diego Velázquez that represents Brown's true passion. His magisterial text *Velázquez: Painter and Courtier* was published in 1986 by Yale University Press and, in Madrid the same year (by Alianza) as *Velázquez. Pintor y cortesano*.

Jonathan Brown's approach to Spanish art history appeared radical in the 1970s and 80s, especially for a generation of Spanish students and scholars who had matured as intellectuals during the years of the Franco dictatorship. His work emphasized the importance of patronage and collecting, socio-political and theological concerns, as well as the demands of the art market. Brown's books, essays and exhibition catalogues offered new, often bold interpretations. He embraced both interdisciplinary approaches and scholarly collaboration. A good example of his interest in cooperative projects is the book *A Palace for a King: The Buen Retiro and the Court of Philip IV* (originally published by Yale in 1980 and revised in 2003), written with the celebrated British historian Sir John H. Elliott (1930-2022). Beginning in the early 1980s the American historian of Spain, Richard Kagan, became one of Jonathan's closet associates and collaborators.

Brown received numerous honors in Spain, the U.S. and beyond. They included the Medalla de Oro de Bellas Artes (1986); Comendador de la Orden de Isabel la Católica (1986); the Grand Cross of Alfonso X (1996); The Sorolla Medal from the Hispanic Society of America (2008); and recognition by the College Art Association of America in 2011 as Distinguished Scholar. He was elected a Corresponding Member of the Real Academia de Bellas Artes de San Fernando (Madrid), a Member of the Real Academia de Bellas Artes de San Carlos (Valencia) and, in 1988, membership in the American Philosophical Society. Between 1986 and 1996 he served on

the Board of Directors of The Spanish Institute in New York.

Jonathan's real home in Madrid was the Prado. It was there he had discovered Velázquez and his other art historical heroes as a nineteen-year-old student. He recalled that when he first visited the museum it was practically devoid of people and the viewing conditions were far from optimum, so unlike the current state-of-the-art situation of the Prado today. He realized many projects in the museum, from exhibitions to lecture series. Perhaps the best-known show curated by Jonathan (together with John Elliott) was the 2002 "The Sale of the Century: Artistic Relations Between Spain and Great Britain 1604-1655." This undertaking reflected Jonathan's dedication to the history of collecting. This enthusiasm for this subject led to the founding in 2007 (following Brown's inspiration) of the Institute for the History of Collecting at New York's Frick Collection and the Frick Art Reference Library. Brown organized five exhibitions at the Frick, including the popular "Goya's Last Works" (2006, co-curated with Susan Grace Galassi). His re-assessment of the final paintings and graphic work of this great eighteenth- and nineteenth-century artist mirrored the acuity that Brown had brought to his analysis of earlier Iberian master painters, draftsmen and printmakers.

Beginning in 1994 Jonathan Brown's attentions turned to the Spanish American world. An invitation to teach at the National Autonomous University in Mexico City provided the opportunity to examine first-hand masterpieces of what has been called "colonial art," a mode of painting that Brown insisted on calling "Viceregal," a term that has since gained considerable currency. His courses at the Institute, his public lectures, and his participation in a ground-breaking exhibition "Pintura de los reinos:

Identidades compartidas en el mundo hispánico," at the Prado and the Palacio Real and, later, at the Centro Cultural Banamex in Mexico City, attested to his new-found passion for Latin American art of the Early Modern era. In the spring of 2013, he curated the exhibition "Le Mexique au Louvre: Chefs d'oeuvres de la Nouvelle Espagne: XVII et XVIIIème siècles." Brown then co-authored (with Luisa Elena Alcalá and other contributors) the volume entitled *Painting in Latin America 1550-1820* (Yale, 2015).

Jonathan Brown's final publication attested to his wide-ranging interests within his first love, the art of Spain. *No solo Velázquez* (Cátedra, 2020) was compiled by Estrella de Diego and Robert Lubar Messeri and contains an author's prologue and nineteen Spanish-language versions of Brown's essays concerning painting, sculpture, and architecture from the late Middle Ages to Picasso. In his introduction Brown stated that "My principal stimulus was the desire to reintegrate Spanish art within its European context."

Jonathan Brown is survived by his wife Sandra Backer Brown whom he married in 1966. She is a distinguished clinical social worker and therapist and was a constant inspiration for her husband and dear friend to his students and colleagues (including myself). His children Claire, Michael and Daniel, his brother Robert and his four grandchildren, Benjamin, Leo, Jake, and Max, as well as his legions of friends, admirers and colleagues, will long remember the kindness and wisdom of a great figure within the field of Hispanic art historical studies.

\*A Spanish language version of this text was first published in the *Archivo Español de Arte* (378, 2022)



# Jean-Louis Cohen (1949-2023)

Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts, NYU



Jean-Louis Cohen working in Ardèche

## Jean-Louis Cohen at the Institute of Fine Arts, 1994-2023

by Marvin L. Trachtenberg PhD '67

Having served as Sheldon H. Solow Professor of modern architectural history at the Institute for almost 30 years when he suddenly died on August 7 (unthinkably, from a wasp sting), Jean-Louis Cohen's career was stellar. During his tenure he evolved from a leading mid-career scholar to a doyen of his field, spreading his wings of research and publication across the ocean and from coast to coast as well as up and down the Americas. His knowledge and exploitation of the architectural-historical archive worldwide was staggering, and he was able to pull an astonishing amount of unpublished –or altogether unknown– documents and graphic materials into his exhibitions and publications. These efforts manifest Cohen's expanding command of what seemed to be the entire global field of 20th-century architecture – or so much of it that the impression of his universal

authority in this realm was entirely justified.

Perhaps more than any peer architectural historian, Cohen became something of a celebrity –especially in France, where he founded research centers and was appointed to a professorship at the venerable Collège de France, a singular honor for an architectural historian. His spread was global. He came to join an international lineage of preeminent modernists that included not only his IFA predecessor Henry-Russell Hitchcock but also Vincent Scully, Manfredo Tafuri, Reyner Banham, Sigfried Giedeon, Nikolaus Pevsner and others in a genealogy stretching back to Heinrich Wölfflin and Viollet-le-Duc. Indeed as a veritable public figure in France and celebrated intellectual far and wide, Cohen's passing was met by so many in-depth obituaries that I will not attempt here to catalogue his publications, exhibitions, and other accomplishments but instead merely offer a perspective or two on his life and career.

Modern architecture has almost always been an extremely complex field that encompasses both architects who build and scholars who study buildings and the theories that inform them, who are often the same people. The symbiotic relationship of the two practices resulted in an entanglement of ideas that can be challenging to unpack. Adding to the complexity of the field (and a sign of its vibrancy) is the profusion of theoretical debates. There has been an abundance of self-defining "theory" going back to Renaissance beginnings with Alberti and Palladio; such nineteenth-century intellectuals as Pugin, Ruskin, Semper, and Viollet-le-Duc further developed theoretical tools that would remain relevant for the twentieth century. Virtually all of the early generation of modernists published books while producing buildings (think Sullivan, Wright, the Bauhaus). Later in the twentieth century architectural theorists found an alignment with critical theory and related cultural currents. As Cohen would rather proudly detail in the introductory autobiographical presentations that he and I gave to our joint methodology seminars over the past two decades, he was a well-connected architectural student in Paris in the heady days of '68 and knew many of the leading intellectual players of the time, from Derrida and Lacan on down (his thesis adviser was Hubert Damisch). Later he would become a close friend of the preeminent architectural theorist of the late 20th century, Manfredo Tafuri.

But "theory" did not take for Cohen. Although more than conversant with theoretical discourse, it seems never to have been a keen or abiding interest. To be sure, he often studied the historical roles of theory in various events, but among his publications there is to my knowledge not a single theory book, although many possibilities beckoned along the way in connection with his

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research in France, Russia, Germany, and elsewhere. From the beginning he focused on ineluctably architectural investigations, along with pragmatic consideration of sociopolitical and human factors as part of larger historical formations, to be sure with reference to the *historical* role of various theoretical ideas.

Reviewing Cohen's oeuvre, it struck me that most of his books cluster around two themes and two modes of engaging the phenomena of architectural modernity. On the one hand, he studied the work and careers of individual architects in monographs, a format that Cohen developed from modest early writings to a veritably monumental scale in his most recent publications. He began the practice of the biographical mode with his doctoral thesis on the work of the Andre Lurcat, a distinguished early-mid 20th-century Parisian architect (1894-1970), whom Cohen knew personally. Although Cohen's thesis of 1973 was only published in 1995, it established one of his two preferred approaches: the architectural monograph or museum exhibition (and catalogue) on a single architect.

This practice runs through his entire career and includes thorough studies of three of the four giants of architectural modernity – Mies van der Rohe, Le Corbusier, and Frank Gehry (only Frank Lloyd Wright, about whom more has been written than any other architect, is absent). Cohen produced three editions of the monograph on Mies (the last one in 2018). Also in the offer are numerous investigations and presentations of Le Corbusier, beginning with the 1992 study of Corb's unrealized project for the Palace of the Soviets in Moscow, which established or boosted Cohen's international reputation. His work on Corb included at least three monographs as well as the spectacular, blockbuster exhibition (and accompanying publication) of 2018 at MOMA

(organized with Barry Bergdoll), the institution's first ever on the architect.

But even these massive monographic efforts were dwarfed by Cohen's work on Frank Gehry: not the "short" 387-page, six-pound monograph published by Flammarion in 2022 (*Frank Gehry, The Masterpieces*) but the colossal project to publish literally *all* of the architect's many thousands of drawings and models down to sketches made on napkins over coffee (*Frank Gehry: Catalogue Raisonné of the Drawings*). Already published is Volume One (covering 1954–1978 and weighing nine pounds), the first of eight intended volumes, a heroic, Sisyphean project that even Cohen doubted that he himself would be able to finish.

Cohen's other major mode of research and publication was the antithesis of the hero-architect monograph. It was not geographically bound or narrow in subject but dialectical and/or liminal in its very form and essence. In certain ways it was Tafurisque without the Italian scholar's semantic difficulties and interpretive knots. No matter how entangled his subject, Cohen's presentation was always lucid and transparent, even –especially– at its most brilliant. This rich vein of his scholarship tended to address subjects that were scarcely or incompletely imagined previously, but now became important as a result of Cohen's wide-ranging original research and keen analysis. Among these publications were his studies of the relationship of America and the USSR and Europe in general, epitomized by the 1995 book, *Scenes of the World to Come: European Architecture and the American Challenge 1893-1960*. The monumental study, *Casablanca: Colonial Myth and Architectural Ventures*, with Monique Eleb (2002), explored this mode of cross-cultural influence in a single colonized African city. To my mind, one of Cohen's most impressive studies in a related mode of liminality is the book of 2011,

*Architecture in Uniform: Designing and Building for the Second World War* (winner of the Society of Historians Alice Davis Hitchcock Prize, 2013, also constituting a major exhibition at the Canadian Center for Architecture in Montreal, one of three important shows that Cohen organized there).

But Cohen's work is so vast and complex that the above discussion only gives a hint of the richness, vitality, and cultural value of his research, writing, and museological activity, to which I would only add in the present context the brilliant architectural-historical study of the Institute of Fine Arts' architectural home, *Duke House and the Making of Modern New York*, produced together with distinguished IFA graduates Daniella Berman and Jon Ritter, and only presented a few months before Cohen's death (Brill, 2023).

Which brings us home, and leads me to a brief consideration of Cohen's background, not the already mentioned academic training and formative Parisian milieu, but rather regarding his own family. In itself unusual if not extraordinary, I believe his family background played an unmistakable role in his career, in particular regarding the major themes that preoccupied his historical thought.

Although Jean-Louis's Jewish ancestry can be traced to England, Morocco, and Eastern Europe, the family had established a presence in France since the early nineteenth century (personal communication of Mathilde Cohen). By the turn of the 20th century, at least one member of the Cohen family achieved intellectual distinction, in the figure of Marcel Samuel Raphael Cohen (1884-1974). Born in Paris, and eventually Professor at the École des langues orientales and the École pratique des hautes études, between 1912 and 1972 he published no less than 22 books, including the one being proudly shown



## Jean-Louis Cohen (1949-2023) CONTINUED

by Jean-Louis to my wife Dorothy Ko at his house in the Ardèche (Fig. 2). This was Marcel Cohen's famous study of 1956 (*Pour une sociologie de langage*) which established the field of sociolinguistics. His first book, of 1912, had studied the Arabic spoken by Jews in Algiers. Inter- and cross-cultural practices so central to Jean-Louis's research would have been in his blood, along with an affinity for high level intellectual/historical work, not to mention a familiarity with the social-intellectual practices of the Parisian academic world.

Jean-Louis's father, Francis Cohen (1914-2000), was of a different cut from his grandfather. Having studied natural sciences at the Sorbonne, he became a journalist in the Communist press. During World War II, he was in the French underground, and afterwards continued as a journalist, with a three year stint in Moscow that informed his book of 1978, "L'URSS et nous" (with a hint of being a prequel to Jean-Louis's parallel architectural studies). Political activism including its literary/intellectual vein thereby would have been part of the domestic atmosphere in the Cohen house.

But it was Jean-Louis' mother, Marie-Elisa Nordman-Cohen (who died in 1993), whose life was the most dramatic. Nominally a chemist, Marie-Elisa like her husband was a communist member of the French Resistance during the War. In a near-tragic turn, she was captured by the Nazis and sent to Auschwitz. Somehow she was able to hide her Jewish identity there, and her profession enabled her to find "employment" in the camp and to survive its horrors. After the war, while working at the Sorbonne, she founded and was president of the Association of Auschwitz Deportees (as well as the French Alternative Energies and Atomic Energy Commission). It was using a German "reparation" payment for her Auschwitz experience that the Cohen family purchased the house in the Ardèche where Jean-Louis would pass many pleasurable summers (and more recently, winters).

The history and remarkable qualities of Jean-Louis's family of course do not "explain" him— such factors rarely do — but they certainly seem familiar, reappearing in the best sides of Jean-Louis's nature, of which there were so very many, and in the intellectual drift of his career. I met



Jean-Louis Cohen as baby with proud mother, Marie-Elisa

his father once in NY, when Jean-Louis brought the elegant Parisian gentleman around to my apartment, and of course knew the story of his mother. When a ca. 1940 snapshot of baby-Jean-Louis and mère (Fig. 3) caught my eye one day in the house in the Ardèche, I snapped it, not knowing that I would include it here.

I wish I had known all of them while Jean-Louis still was alive, for it would have brought me closer to my dear lost, absolutely irreplaceable and unsurpassable friend and colleague. Perhaps I will try to give our architectural history methods seminar again. Teaching it alone will not be the same, yet embedded in the syllabus and the classroom is the intellect and imagination of Jean-Louis, and the students and I will summon him forth in spirit.\*

\*For a detailed, insightful review of Cohen's research, see the obituary by one of his close friends and collaborators, Hartmut Frank, in *Planning Perspectives*, 13 October 2023, <https://www.tandfonline.com/doi/full/10.1080/02665433.2023.2251217>.



Jean-Louis Cohen showing Dorothy Ko his grandfathers book



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**By Alexandra Lange PhD '05**

The death of Jean-Louis Cohen has been a shock and a deep sadness. I had not seen him in person since the beginning of the pandemic, but it was one of the delights of adulthood that someone so smart, so connected, and, as a 25-year-old master's student, so intimidating, could eventually morph from a teacher into a mentor into a friend.

I and several of my classmates in my IFA cohort are small women; when we first started at the Institute, I imagined us as ducklings following behind Jean-Louis. The dramatic West Coast version of this dynamic was captured in a *Los Angeles Times* article about a field trip he took us on to Los Angeles, perhaps his third beloved city after Paris and Casablanca. On that trip, our buttoned up, urbane advisor revealed himself to have a California persona – open collar, sportscar – and the rest of us, packed into minivans, could only rush across multiple lanes of traffic to catch up as we zig-zagged up and down the coast from Eames to Wright to Schindler to Gehry. I had never been to LA before and I still remember standing in the mirrored bathroom of John Lautner's Sheats-Goldstein house (the original Cocaine Décor) and thinking, *Where am I? Where has this been my whole life?* I hadn't even known this kind of architecture existed, and it took a middle-aged Frenchman to show it to me. Jean-Louis didn't want us to follow – he wanted us to catch up and, thanks to his tutelage, we eventually did.

When I began the MA program at the IFA, I had already been working as a journalist for four years. My plan was to get a PhD and then use that knowledge to support

my work as an architecture critic. I didn't realize then how unusual it was within academia, and especially during that era of the Institute, to encourage public scholarship. But Jean-Louis enthusiastically supported the notion of writing for mainstream media, and demonstrated, through his own writing, curation, friendships, and choice of topics, that engaging with the broadest possible public could be the core of the intellectual project.

His own work often took a topic that had been covered a million times – postwar architecture, Le Corbusier, Frank Gehry – and demonstrated that there were plenty of new things to say if you (he) looked at it from a different angle. Even though he spoke more languages, knew more cities, and had already published more work than most of his advisees ever would, he took our interests and ideas seriously, asking questions, asking us to be more provocative, and never herding us back toward some imagined safe architecture history. A radical proposal didn't necessarily mean going to the ends of the earth but deep into the archives, interrogating the dominant perspective, politics, or value systems. My dissertation, which he enthusiastically supported, was on the surface about postwar corporate architecture, the most heroic and bureaucratic of topics, but ended up launching my ongoing research interest in collaboration and personal networks. Classmates wrote about sculpture, vernacular architecture, technology; there was never one dominant period, geography, style, or discipline for the dissertations his students wrote. He didn't care about that kind of limit, or reputation management, or reflection, and he empowered all of us to ignore those terms as well.

**Patrick Amsellem PhD '07**

Studying with a true polymath and polyglot like Jean-Louis could be daunting. His countless publications and monumental contributions to architectural history would be a hard act to follow for most students. But while he was tough to please, his insightful readings of modern architecture were always a great source of inspiration and pushed me to challenge myself and develop my critical skills. Above all, I remember Jean-Louis as a buoyant leader of the many seminars and colloquia I took with him. He also had a wonderful (sometimes biting) sense of humor!

# Julie Saul (1954-2022), art dealer and champion of avant-garde photography

## Christopher Noey MA '82

I have so many great memories of Julie Saul from graduate school, but they don't usually involve lectures or the marbled halls of the IFA. Sure, Julie was a diligent presence in the library, but my best graduate school memories of Julie involve the Limbo Lounge or the Odeon or the Mudd Club. (It was the 80s, kids.) Graduate students – myself included – can be a pretty sorry lot, but when Julie walked in, you forgot that you were sleep-deprived or anxious or obsessed with art history. She was having fun with life, and you wanted to be part of it.

Julie arrived at the Institute in 1979, and, while she was a typical student of the era in some ways – she chained-smoked in the Modern reading room – she also became a New Yorker without losing her Florida roots and Tulane University sorority-girl bonhomie. She arrived at the Institute confident that she wanted a career with works of art in a museum or a gallery and not in academia. In that regard, she bucked the prevailing trend among the students. This is not to say she didn't have the chops for art history, because, for instance, she was willing to butt heads with the formidable William Rubin, even harrumphing at him during a seminar report when he finally allowed that one of her slide comparisons on Willem de Kooning was very good.

With galleries popping up in the East Village, Keith Haring drawing on the subway walls, and figuration back in style, the downtown art world was cooking in the mid-80s. While sorting out what to do after completing her master's degree and Museum Studies at the Institute, Julie did the usual yeoman's work of a young art historian – gallery lecturer, research assistant on MoMA's *Primitivism in 20th Century Art* exhibition, intern at The Met for Lowery Sims – and she soon initiated a groundbreaking exhibition on László Moholy-Nagy and wrote the catalogue. Within a couple of years, she



Julie Saul

had started the gallery Lieberman & Saul that eventually became the Julie Saul Gallery and grew into a significant presence in the photography world. As a dealer, she wanted to sell works of art, but she also wanted us to discover something unexpected, whether it was an overlooked artist like Florence Henri, a quirky topic that sparked our imagination like botanical studies or photographs of the moon, or an artist like Maira Kalman whom Julie championed as much more than an illustrator. Even after she was diagnosed with leukemia, she was dreaming up new projects. We have Julie to thank for the new translation of legendary Parisian art dealer Berthe Weill's memoir *Pow! Right in the Eye!: Thirty Years behind the Scenes of Modern French Painting*. Ever ebullient, she even delivered a lecture on Berthe Weill just weeks before she died.

Julie had a great career. She was the life of the party, and, as a former sorority girl, she was a joiner – Art Table, Proust reading group, and Canasta, to name a few – so she leaves legions of friends who are sad that she's no longer here to light

up the room and lift our spirits. I miss her energy. I miss her curiosity. I miss her determination. Thinking back to when we met over forty years ago, I also miss hanging out with Julie in her first New York apartment, a studio at 3 East 78<sup>th</sup> Street right next door to the Duke House that became an after-hours club for her Institute friends. It was our own Michael Todd Room where Elvis Costello always seemed to be playing on the stereo when we walked in the door.

Here are memories from some of her Institute Friends:

**Bonnie Yochelson (PhD '85):** Julie and I met in 1979 when we took Kirk Varnedoe's photography seminar, an important step in both our careers in photography. While I wrote a dissertation under Kirk's supervision and became a museum curator, Julie devised her own advanced training by organizing an ambitious loan show on the history of photography for the Tampa Museum of Art. As a regular visitor to her gallery, I remained Julie's casual friend, but it was not until 2012, when I asked her if I might organize a 25th anniversary retrospective of the gallery, that I came to understand her achievement. In addition to representing a first-rate group of artists, Julie used the exhibition as a tool of criticism and historical inquiry, a trend in vogue today but exceptional at the time. As photography moved from the edges of the art world toward its center, Julie Saul served as a brilliant participant, witness and scholar.

**Suzanne Deal Booth (MA and CERT Conservation '84):** Julie was something special and her wit and her lovely disposition always brought out the best in others. I think we all wanted to hang with Julie because she was fun and clever. Her distinct laughter hooked us every time. I loved hearing her drawling accent, appreciated her stylishness and of course, adored how she could so nonchalantly wear the classiest of pearl necklaces to daily IFA lectures.

What I miss in particular though is her positive take on life, as well as that twinkle in her eye when she would tell a joke or recount a juicy story. Even now when thinking of her, I smile and that is her special quality - a gift - that will last forever.

**Alice Sachs Zimet (MA '74):** I was a few years ahead of Julie at the Institute. We first met on a bus trip, organized by ICP (the International Center of Photography) in December 1984. Julie was sitting immediately behind me on a trip to the Parrish Art Museum on eastern Long Island to see a portion of Sam Wagstaff's photo collection dedicated to the theme of "flowers." Very special that Sam was on the bus with us. And, of course, by the time we got to the museum 2 ½ hours later, Julie was my new best friend.

The photographs below were the first two images (of many) I bought from Julie about a month after that field trip. These two images were also part of Sam's collection. As luck would have it, Julie represented the artist, Andrew Bush. More importantly, these were the FIRST images that I ever bought in a collection that now numbers well over 300. In fact, Julie helped me buy my first 8 or so images – including Robert Mapplethorpe, Geanna Merola, Berenice Abbott and Bill Brandt.



Julie was a huge force in the field and a huge force in my life. She was transformational in my own collecting journey which has now lasted nearly 40 years. Julie was passionate, smart, brazen, funny and sassy. And had the best hair!

I will miss her deeply.

**Patricia G. Berman (PhD '89):** That smile, that laughter, those clicking heels, somehow both casual and authoritative. That posture. That hair! The bright welcome she offered and the brilliance she embodied. The word "effervescent" seems just right to embody her radiant energy, but somehow does not fully communicate her groundedness, practicality, and generosity, or her exceptional creativity as a gallerist and historian. When we all first got to the Institute, Julie's apartment next door was the focal point of joyful sharing, a point of rest, the place where seminar reports were made and remade, and wicked gossip eagerly shared. The "Mi Casa, su Casa" attitude extended to her gallery and to her very heart. A fiery spirit, it still seems impossible not to have her in this world.

**Marvin Trachtenberg (PhD '67):** I knew Julie first as a bright presence in one of my seminars in the early 80s, then as a friend of her classmate, my late wife (Anne-Marie Sankovitch), and subsequently as a member of our "gang" of close friends through the 90s and beyond. She was often a guest at my Bellport house. She had a great knack with real estate, knew how to use it for fun, and we frequently visited her shining Village apartment and her charming house by the sea in the North Fork. She built a remarkable, flourishing art gallery from scratch that was always a compelling destination, first in the Village and later in Chelsea. She was such a sunny, upbeat person, even during her last, difficult years. A blessed life, truly, much too short, missed deeply by all who knew her.

**Judy Fox (MA and CERT Conservation '84):** Julie was a standout presence at the IFA, where we were in school together. Among the sophisticated types that populated the decorous halls of the old Duke mansion on East 78th Street she was an ebullient and bold character, quick to laugh or comment with a broad smile and good natured irony. (I remember she and dear friend Chis Noey describing another brilliant friend as "loud in six languages.") I was very impressed when, barely out of school, she became a gallerist: how real-worldly of her! I know I am one of many for whom life is less interesting and fun without her.

**Ingrid Schaffner (MA '89):** Julie was living in the mansion next door to the IFA when we met in the mid-1980s. Her studio was cozy with books, art, photographs, the antique sleigh bed that also served as a couch and would convey her to successive New York addresses as the gallery she was about to open moved and prospered. Her passion for art, history, and style; her humor and hearty laugh; and her gift for conversation and friendship were all there at once in that tiny room.

**Reva Wolf (PhD '87):**  
*I Remember Julie Saul*

I borrow the format of Joe Brainard's *I Remember* (1970) to share some of my treasured memories of dear Julie.

I remember Julie as the social center to which my classmates and I gravitated.

I remember Julie's apartment at 3 East 78th Street.

I remember Julie helping me to identify Taurgos a few days before an exam.

I remember Julie as generous.

I remember Julie's compassion during the AIDS crisis. I remember Greg Whittington.

I remember Julie's stories of sneaking drugs back to New York from her trips to her hometown of Tampa.



## Julie Saul continued

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I remember Julie telling me with a mixture of joy and guilt about going to Zitomer and spending \$50 (or was it \$75?!) on a set of really cool Chanel eyeshadow.

I remember how Julie enjoyed shocking me.

I remember Julie as a talented photographer.

I remember the time we saw Jack Nicholson and Anjelica Houston walking along Madison Avenue carrying Agnès b. shopping bags. He was wearing a bright yellow shirt.

I remember a temporary swap we once made: she took my smartly cut but well-worn brown suede jacket, inherited from

my sister, and I, her vibrant purple A-line wool coat.

I remember Julie: a colorful and brilliant burst of life.

## Paul Lott (d. 2021), philanthropist and longtime IFA supporter

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The Institute mourns the loss of a dear friend and supporter, Mr. Paul Lott, who passed away in November 2021. Austrian by birth and a tax and finance expert by trade, Mr. Lott came to the United States in the early 1960s and retired to Germany in 2004. He was a self-styled “Sunday painter,” who will be remembered for his admiration and support of art history at The Institute of Fine Arts.

For over fifteen years, Mr. Lott played an active role at the Institute supporting archeological digs at Aphrodisias, Abydos, and Selinunte and contributing to projects at the Conservation Center. His largest impact on our school came in the form of the annual Paul Lott Lectureship and the Paul Lott Fellowship Fund, both established in 2007.

When choosing the Institute to be the recipient of his philanthropy, Mr. Lott sought out a place where he could support those who study and teach a subject that brought him great joy. The Paul Lott Lectureship was established as a forum for distinguished lecturers, drawn from the ranks of the most prestigious curators and

other museum professions, to offer insight to students who are interested in a career in museums and other art institutions. Indeed, in 2008, Mr. Lott told NYU Today, “Art has always been very important to me...I have always enjoyed going to museums, and I took courses so that I could learn and understand painting...I hope my lectureship will give students an insight into the working of an artist...it will focus on ideas. Not just the painters and their technique, but what is behind them.”

Mr. Lott’s interest in the form, color, and meaning of objects was honored during the inaugural Paul Lott Lectureship. Held on October 28, 2008, the first annual Paul Lott Lectureship, titled *Languages of Color*, was given by John S. Gage, Visiting Research Fellow, University of New South Wales, Sydney, Australia. Since that inaugural lecture Institute students have heard from figures including Max Hollein, Marina Kellen French Director of The Metropolitan Museum of Art and had classes taught by numerous colleagues across fields working at The Metropolitan Museum of Art and independent curators.

In 2017, the Paul Lott Lecture served as the launch of the Institute’s Medieval Art Forum. An active patron, Mr. Lott enjoyed receiving copies of the lectures and keeping abreast of all our yearly activities.

Mr. Lott’s enthusiasm for art, scholarship, and the Institute of Fine Arts will carry on through his legacy gifts and through the annual Paul Lott Fellows, who, supported by his passion and generosity, continue his memory through their studies and scholarship.

In 2013, Mr. Lott kindly donated a book to the Institute’s Library titled *Kunterbunt: Apokryphisches Material zu Paul Lott ein Sonntagsmaler zu seinem 80. Geburtstag* (Multicolored: apocryphal material of Paul Lott a Sunday painter on his 80th birthday).

The IFA is deeply appreciative to Mr. Lott for all he has done in support of the Institute’s students and alumni. His gracious generosity and presence will be deeply missed.

# Linda Jones Roccas (1937–2022), art historian, archaeologist, and librarian



Linda Jones Roccas

**Leslie Becker (MA '79) and Elizabeth Milleker (PhD '86):** In the late 1970s, Prof. Evelyn Harrison offered a seminar at the IFA on aspects of Greek dress in ancient Greek art. Linda was especially intrigued by the topic, which led to her dissertation, “The Shoulder-Pinned Back-Mantle in Greek and Roman Sculpture” (1986). She published “The Kanephoros and Her Festival Mantle in Greek Art” in *The American Journal of Archaeology* (1995), and a revised version of her dissertation appeared in *Hesperia* (2000)

under the title “Back-Mantle and Peplos: The Special Costume of Greek Maidens in 4th-Century Funerary and Votive Reliefs.” She collected the considerable literature about Greek dress and demonstrated how a detailed examination of costume could shed light on social customs, and the iconography and dating of ancient works of art. These articles, cited innumerable times, are “classics.” Together with her important contributions as a librarian to the transition of the CUNY library system to a digital age, Linda, in her low-key manner, established a legacy notable for its usefulness and importance.

**Alan Shapiro:** Though I was not an IFA person and got to know Linda after she had finished her degree, we bonded over two things. One was that we held the same job at different times, working at the Lexikon Iconographicum Mythologiae Classicae (LIMC) at Rutgers and both endured the same difficult boss, though Linda was much tougher than I. The other was opera. One time I attended an HD broadcast in the plaza at Lincoln Center and was delighted to discover that the usher who showed me to my seat was none other than Linda.

**Elizabeth Oustinoff (MA '83) and Laura Gadbery (PhD '88):** After her retirement, Linda treated us to a tour of the Whitney where she was a docent. From those long past IFA days, Linda always remained the same upbeat personality, an exceptional

achievement while balancing the demands of graduate school with the needs of her four children. She was quietly passionate about so many things: among them the Pantheon, Balanchine ballets, Handel operas, landscapes by J.M.W. Turner, New York City, London, all things Greek ancient and modern, and the color cobalt blue.

**Elizabeth Perce McGowan (PhD '93):** I met Linda on the ASCSA's Summer Session in Greece in 1978. Linda, along with Steve Rapp, convinced me to apply to the IFA for graduate school. I am quoting her articles on the Athenian festival mantles for a current article. She was smart and fun, and irreplaceable on so many levels. Most of all I thank her for introducing me to the Metropolitan Opera and its standing-room tickets for \$12 in 1980. We attended *Escape from the Seraglio* and I have been an opera fan ever since!

**Katherine Schwab (PhD '90):** Linda was indefatigable, whether in Greece or pursuing her research. Her pioneering work with Greek costume proved pivotal to my own investigations of the Caryatids. Importantly, Linda was deeply committed to the arts, from making to analyzing and this carried over after she retired as a librarian at CUNY—Staten Island. It was likely you might run into her at the opera or a museum in NYC, and easy to spot her in her favorite color blue.

## 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.

# MEMORIAL PAGE

## **Susan A. Boyd (d. 2022)**

Obituary can be viewed online:

<https://www.legacy.com/us/obituaries/washingtonpost/name/susan-boyd-obituary?id=34697114>

## **Beverley M. Galban (1938-2023)**

The East Hampton Star obituary can be viewed online:

<https://www.easthamptonstar.com/obituaries/2023413/beverley-galban>

## **Ryan Jensen (1975-2022)**

Memorial page can be viewed online:

<https://www.springreturner.com/obituaries/Ryan-Jensen?obId=24885561>

## **Sarah Bradford Landau (1932-2023)**

The Society of Architectural Historians obituary can be viewed online:

[https://www.sah.org/publications-and-research/sah-newsletter/sah-newsletter-ind/2023/02/07/obituary-sarah-bradford-landau-\(1935-2023\)](https://www.sah.org/publications-and-research/sah-newsletter/sah-newsletter-ind/2023/02/07/obituary-sarah-bradford-landau-(1935-2023))

## **Randolph E. Osman (1940-2023)**

Obituary appeared in the Polk County Itemizer-Observer

## **Bernice Rose (1935-2023)**

The New York Times Obituary can be viewed online (with subscription):

<https://www.nytimes.com/2023/04/17/arts/bernice-rose-dead.html>

## **Enid Rubin (d. 2022)**

Memorial page can be viewed online:

<https://www.legacy.com/us/obituaries/nytimes/name/enid-rubin-obituary?id=37570785>

## **Angus Trumble (1964-2022)**

Canberra Times obituary can be viewed online:

<https://www.canberratimes.com.au/story/7937923/former-national-portrait-gallery-director-angus-trumble-dies/>

## **Mark Wilchusky (1962-2021)**

Obituary can be viewed online:

<https://everloved.com/life-of/mark-wilchusky/obituary/>



# 2021-2023 in Pictures

## Alumni and Parents Weekend October 22, 2022



### NYU Alumni Weekend at the Institute of Fine Arts

Friday, October 21, 2022 at 11:00 am - 12:30 pm ET

Please note this is a virtual program; advance registration is required.



The Institute of Fine Arts invites you to attend its sixth annual Alumni Weekend lecture!

Speaker: **Emilie Gordenker**, PhD, IFA 1998

#### **Leading the Van Gogh Museum through Covid and Beyond**

What do you do if you have been director of a museum for a month,

and then have to shut its doors due to a pandemic? Drawing from her experience at the Van Gogh Museum, Emilie Gordenker will discuss the impact of the COVID pandemic and survival strategies for the future.

**Dr. Emilie E.S. Gordenker** is Director of the Van Gogh Museum in Amsterdam, Netherlands. Emilie holds a B.A. in Russian and East European Studies from Yale University and a Ph.D. in the History of Art specializing in 17th-century Dutch and Flemish art from the Institute of Fine Arts, New York University. Her speciality is the history of seventeenth-century Dutch and Flemish art, the history of dress of that period, and the artist Anthony van Dyck. Her dissertation, *Van Dyck and the Representation of Dress in Seventeenth-Century Portraiture*, was published in 2001 by Brepols Publishers, Turnhout, Belgium.

While in New York, Emilie worked for The Metropolitan Museum of Art, the Frick Collection and the Netherlands Institute for Art History (RKD). She taught at Rutgers University, New York University, Vassar College and the Bard Graduate Center for the Decorative Arts. Emilie moved to London in 1999, where she continued to publish on her specialty, and also worked for companies providing new media solutions for museums and galleries. She was appointed Senior Curator for Early Netherlandish, Dutch and Flemish Art at the National Gallery of Scotland, Edinburgh in December 2003. Emilie was appointed Director of the Mauritshuis in The Hague in 2008.

RSVP

For participation in other events during NYU's Alumni Weekend, please follow the link below

[Register](#) and join us at Alumni Weekend, October 20-23, 2022!



Institute of Fine Art alumna Emilie Gordenker, Director of the Van Gogh Museum gave the talk *Leading the Van Gogh Museum through COVID and Beyond* as part of the IFA's 2022 Alumni and Parents Weekend programming.



# 2021-2023 in Pictures

## Alumni and Families Weekend October 7, 2023



### NYU Alumni Weekend at the Institute of Fine Arts

Friday, October 27, 2023 at 5:30 pm - 7:00 pm ET

This is an in-person and virtual program  
Advance registration is required

The Institute of Fine Arts  
James B. Duke House  
[1 East 78th Street](#)  
New York, NY 10075



The Institute of Fine Arts invites you to attend its seventh annual Alumni Weekend lecture!

Speaker: **Rebecca A. Rabinow, PhD, IFA 1995**

#### **The Menil Collection: The Museum's History, Ethos, and Future**

Founded in 1987, the Menil Collection is a public museum and neighborhood of art in central Houston. The main

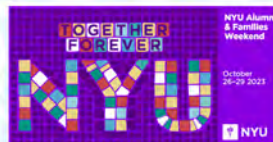
building—Renzo Piano's award-winning first solo museum project—anchors the campus. Over the past three decades, it has been joined by additional buildings, one devoted to the art of Cy Twombly, another to that of Dan Flavin, and most recently one that centers on the display, care, and study of drawing. The Menil is an actively collecting institution with galleries that are regularly refreshed to ensure relevancy and new experiences for repeat visitors. The museum's founders John and Dominique de Menil believed that the arts are an integral part of human experience, and in this spirit, access to the museum's exhibitions, programs, greenspaces, and even parking is offered free to the public. This talk will explore the ideas that led to the creation of the museum, how it has evolved, and where it is headed.

**Dr. Rebecca A. Rabinow** is Director of the Menil Collection in Houston, TX. A graduate of Smith College, she studied at the Sorbonne, and earned her doctorate from the Institute of Fine Arts, NYU. Prior to the Menil, Rebecca served as the Leonard A. Lauder Curator of Modern Art and the Curator-in-Charge of the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum, joining the staff in 1990. During her time at The Met she co-curated the blockbuster exhibition *Cubism: The Leonard A. Lauder Collection* as well as the exhibitions *Matisse, In Search of True Painting* and *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*.

JOIN US IN-PERSON

JOIN US VIRTUALLY

For participation in other events during NYU's Alumni Weekend, please follow the link below  
[Register](#) and join us at Alumni Weekend, October 26-29, 2023!



Institute of Fine Art alumna Rebecca A. Rabinow, Director of the Menil Collection gave the talk *The Menil Collection: The Museum's History, Ethos, and Future* as part of the IFA's 2023 Alumni and Families Weekend programming.

## Walter W.S. Cook Lecture October 25, 2022



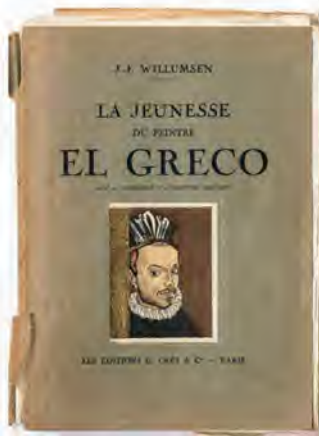
### The El Greco Effect in Fin-de-Siècle Scandinavia

Speaker: Patricia Berman, Theodora L. and Stanley H. Feldberg  
Professor of Art, Wellesley College

Tuesday, October 25, 2022

Livestream at 6:30 PM ET

Please note this is a virtual program; advance registration is required.



The reception of El Greco as a proto-modernist in early twentieth-century Northern Europe invites questions concerning transnationalism, genealogy construction, and strategies of mediation. In 1888, the Danish artist Johan Rohde published the first article on El Greco to appear in Scandinavian art journals. Building on El Greco's growing reputation in France and Spain, Rohde offered the artist as a proxy to criticize local tastes and institutional provincialism. The Nordic interest in El Greco grew in the years after 1900, especially after the publication of German critic Julius Meier-Graefe's influential *Spanische Reise* (*The Spanish Journey*; 1910). Meier-Graefe's Greco – the radical colorist, the cosmopolitan – was celebrated by

Franz Marc in the *Blue Rider Almanac* and cited by critics throughout the Nordic countries. Perhaps paradoxically, given that Meier-Graefe aligned El Greco with Impressionism and that one of his principal concerns was color, his book contained no illustrations. Without direct access to original works, or to few of them, artists and critics nonetheless responded to the "effect" that characterizations of El Greco had on local art politics. Using El Greco's reception history as a springboard, this talk considers how such art-historical mediation legitimized a burgeoning avant-garde in the North.



Patricia Berman is the Theodora L. and Stanley H. Feldberg Professor of Art at Wellesley College in Wellesley, Massachusetts and has also taught as a Professor II at the University of Oslo where she facilitated the research network "Munch, Modernism, and Modernity." The recipient of fellowships from the American Philosophical Society, American Council of Learned Societies, The Bunting Institute (Radcliffe Institute), and the American-Scandinavian Foundation (where she serves as an advisory trustee), she has published eleven books and exhibition catalogues including *James Ensor: Christ's Entry into Brussels in 1889* (2002; Dutch trans.

2013); *A Fine Regard: Essays in Honor of Kirk Vamedoe*, (co-edited with fellow alum Gertje Utley, 2008); *Munch|Warhol, and the Multiple Print* (with fellow alum Pari Stave, 2013); and *In Another Light: Danish Painting in the Nineteenth Century* (2007, paperback 2013). Her exhibitions have included "Edvard Munch and Women" (1997); "Munch's Laboratory: The Path to the Aula" (Munch Museum, 2011); "Luminous Modernism: A Centennial Retrospective of the Scandinavian Art Exhibition of 1912" (American Scandinavian Foundation, NY, 2011); and "The Experimental Self: Edvard Munch's Photography" (seven venues, 2017-2021);. She is currently organizing an exhibition with fellow IFA alum Michelle Facos on Scandinavian art and design for the Frick Museum, Pittsburgh.

RSVP

Image: J. F. Willumsen, *La Jeunesse du peintre El Greco, Essai sur la transformation de l'artiste byzantin en peintre européen*, Vol. I, Paris, 1927

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



# 2021-2023 in Pictures

## Walter W.S. Cook Lecture October 5, 2023



### Murillo and the North: The Case of Michael Sweerts

Speaker: Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum

Thursday, October 5, 2023 at 6:00 pm

In-Person and Virtual Lecture\*

Advance registration is required

The Institute of Fine Arts  
1 East 78th Street, New York, NY 10075  
and on Zoom



In addition to his sweet and deeply felt religious paintings, the Spanish artist Bartolomé Esteban Murillo (1617-1682) produced secular scenes of lower-class old women and young boys, subjects more readily associated with 17th-century northern art than Spanish painting. Murillo's Seville was a thriving port and locus of trade with both other European mercantile centers and the rich Spanish American colonies. Art moved freely; Spain had long looked to Flanders (under Spanish Habsburg rule) for artistic products of all kinds, from tapestries for the elite to paintings at all price points to prints, which were consumed in enormous quantities, not least by artists as practical work

material. Furthermore, this bustling center was home to hundreds of foreign merchants, among them three of Murillo's most important patrons, all with ties to the North. Against this backdrop and with the help of documents that link art collectors, extended family members, and international businessmen, this talk proposes that Murillo drew on the paintings of the Brussels-born Michael Sweerts as a source for his early genre imagery.



Ronni Baer worked in curatorial departments at the Frick Collection, the Cooper-Hewitt Museum, the High Museum of Art, and the National Gallery of Art before serving for almost twenty years as Senior Curator of European Paintings at the Museum of Fine Arts, Boston. Since 2019, she has held the position of Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer at the Princeton University Art Museum. She has published numerous articles in the fields of 17th-century Dutch, Flemish, and Spanish art and in the history of collecting. Among her exhibitions (and their accompanying catalogues) are *Gerrit Dou, Rembrandt's First Pupil* (National Gallery of Art, Washington, DC; Dulwich Picture Gallery, London;

and *The Mauritshuis, The Hague, 2000*); and, at the MFA: *The Poetry of Everyday Life* (2002); *Rembrandt's Journey* (with Cliff Ackley) (2004); *El Greco to Velázquez* (with IFA alumna Sarah Schroth) (2008); and *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer* (with Ian Kennedy) (2016). For her work in furthering knowledge and appreciation of their art and culture, she was knighted by King Juan Carlos of Spain in 2008 and by King Willem-Alexander of the Netherlands in 2017. In 2018, she was named the IFA's Distinguished Alumna and Commencement Speaker. Her exhibition, *Art About Art: Contemporary Photographers Look at Old Master Paintings*, is currently on view in Princeton.

\*The program will be presented onsite at the James B. Duke House and live-streamed to those who join us by Zoom. Zoom details will be available upon registration for virtual attendees.

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Image: Murillo, *Woman searching boy's head for lice*, c. 1655-60, Munich Alte Pinakothek.

Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum



## Alumni Reunion February 17, 2023



## IFA Alumni Meet at a Conference in Athens, Greece November 10-13, 2022



Katherine Schwab (L) standing with Minna Lee (C) and Elizabeth Oustinoff (R) at the Terra (in) Cognita conference in Athens. We three went to the IFA/ NYU and then followed three different career paths. So special to have the conference bring us together.



# Faculty Updates

## Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

**Publications:** *Constructed Geographies. Paulo Mendes da Rocha* (2023); *Paris Moderne 1914-1945* (2023); *Duke House and the Making of Modern New York: Lives and Afterlives of a Fifth Avenue Mansion* (2023); Introduction to Sigfried Giedion: *Costruire in Francia, costruire in ferro, costruire in cemento* (2022); "Wright on the Scene in France, Russia, and Italy: Observation and Instrumentalization" in *Rethinking Frank Lloyd Wright; History, Reception, Preservation* (2023); "Constructivism revisited" in *Flash Back/Carrilho da Graça* (2022); "Un architecte fort occupé: Auguste Perret, 1940-1944" in *Le véritable enjeu de l'histoire est la contemporanéité, mélanges offerts à Joseph Abram* (2022); "Italie, relations et échanges," and "Régime de Vichy" in *L'Architecture en ses écoles: une encyclopédie de l'enseignement de l'architecture au XXe siècle* (2022); "Ingegneri dell'occupazione" in *Technoscape: l'architettura dell'ingegneria* (2022); "The Architect as Intellectual" in *Italian Imprints on Twentieth Century Architecture* (2022); "The Park and the Box" in *How Beautiful Are Your Dwelling Places, Jacob: An Atlas of Jewish Space and a Synagogue for Babyn Yar* (2022); "A Joyful Complexity" in *The Turn of the Century: A Reader About Architecture in Europe 1990-2020* (2022); "The Invention of Frank Gehry." *a + u Architecture and Urbanism* (2023); "La condizione transurbana" in *Domus*, (2022); "In ricordo di Carlo Melograni: quando l'architettura era una causa" in *Rassegna di architettura e urbanistica*, (2022).

**Exhibitions Curated:** *Constructed Geographies. Paulo Mendes da Rocha*. Casa da arquitectura, Matosinhos, Portugal, May-November 2023; *Paris Moderne 1914-1945*, Power Station of Art, Shanghai, July-October 2023.

### Conferences organized, lectures, talks:

"The current state of architectural history," Paris, June 28, 2023; Keynote address, European Architectural History Network, Helsinki, June 9, 2023; 10th anniversary keynote, Tchoban Foundation/Museum für Architekturzeichnung, Berlin, June 1, 2023; Presentation of the book *Duke House and the Making of Modern New York; Lives and Afterlives of a Fifth Avenue Mansion*, Institute of Fine Arts, May 8, 2023; "Preserving Modernism," Triennale di Milano,

April 19, 2023; Presentation of the book *E 1027, Restoring a House by the Sea*, Center of Architecture, New York, April 4, 2023; Conclusive round table of the symposium *La Guerre au présent. Architecture et arts visuels: penser les paradoxes des représentations, penser les enjeux de la reconstruction*, Paris, March 23, 2023; Introduction to the symposium *Architecture, Nature and the Americas, the Work of Paul Mendes da Rocha*, Delft, March 10, 2023; "Becoming Frank Gehry," Toronto, February 16, 2023; "Becoming Frank Gehry," Tokyo, January 12, 2023; Roundtable *Manfredo Tafuri's Modern Architecture in Japan*, New York, December 12, 2022; Roundtable *Salon Series 11, Making an Archive*, Princeton, December 7, 2022; "MM en Amérique, 1951-1952," Roundtable *hommage à Michel Marot, architecte-enseignant*, Paris, November 25, 2022; "Frottage City," University of Sydney, September 22, 2022.

**Radio programs:** "The Sydney Opera is unquestionably one of the most important edifices in the modern world," interview for the Special Broadcasting System, Sydney, September 22, 2022.

**Awards, Fellowships, Honors:** 2023 Exhibition Catalogue award of the Society of Architectural Historians for *Building a new New World*; First Penelope Chair, Faculty of Architecture, University of Sydney, Australia, September 2022.

## Thomas Crow

Rosalie Solow Professor of Modern Art

**Publications:** *The Artist in the Counterculture: from Bruce Conner to Mike Kelley and Other Tales from the Edge* (2023); "Right as Rain: Quests and Transformative Garments in the Major Books of Maurice Sendak," in *Wild Things Are Happening: The Art of Maurice Sendak* (2022).

## Colin Eisler

Robert Lehman Professor Emeritus of Fine Arts

**Publications:** "Oxford's Art-Historical Circus: Life as a Henry Fellow at Magdalen College 1952-3," *The Edgar Wind Journal* (2022); "Michelangelo's first painted tondo? The Budapest *Saint John on Patmos*," in *Colnaghi Studies Journal* (March 2022).

## Finbarr Barry Flood

William R. Kenan, Jr. Professor of the Humanities

**Publications:** "Premodern Globalism in Art History: A Conversation," with Beate Fricke, *The Art Bulletin* (2022); "Islam and Image: Paradoxical Histories," in *In the Name of the Image: Imagery Between Cult and Prohibition in Islam and Christianity* (2022); "Reuse and Recycling in the Islamic Lands," in *Recycling Beauty* (2022); "Globalism" for a questionnaire on global methods, *October* (2022); Entry on "Sandale" for the Chosier and Catalogue entry No. 23 (on the image of the sandal of the Prophet Muhammad), accompanying catalogue for the exhibition *Les Choses: Une histoire de la nature morte* (2022).

### Conferences organized, lectures, talks:

Co-organizer of a workshop and one-day conference at the Institute in collaboration with the University of Fribourg, on the theme of Incorporation: Consumption Beyond the Gaze, April 21-22, 2023; "Par-delà la lecture: médias et médiations dans l'épigraphie islamique," Institut nationale d'histoire de l'art, Paris (March 23, 2023); "Whose Truth? Close Looking and the Challenge of Iconoclasm," to the conference *The Truth is in the Detail*, Tbilisi (online), November 2022; "From Solomon's Library to the Louvre: Genealogies of an Islamic Magic-Medicinal Bowl," Dublin, September 2022; "Imbibing the Image, Touching the Text – Sensory Dimensions of Medieval Islam," keynote address to the VI. Forum Kunst des Mittelalters, Frankfurt am Main, September 2022; "Legalism, Iconoclasm, and Anti-Colonialism – Other Statue Histories," keynote address to *Rethinking Arab History, Society, and Culture - A Conference in Honor of Aziz Al-Azmeh*, Vienna, September 2022; "Asymmetrical Dependencies in a Maritime Cosmopolis: Reading a Medieval Iraqi Image Cycle" to the Bonn Center for Dependency and Slavery Studies (online), June 2022; "The Illustrated Arabic Book as Index of Early Globalism: Reconsidering the Maqāmāt of al-Hariri (BnF Arabe 5847)," Hamburg, June 2022; "Imbibing the Image, Tasting the Text: Islamic 'Magic-Medicinal Bowls in Context,'" in the seminar series, « Gestes d'images, » Paris (online), April 2022; "Beyond the 'Bilderverbot' – From Tactile Piety to Floral Figures in the Arts of Islam," Zurich,

March 2022; “When is a Palimpsest?” to the Intra-Disciplinary Seminar at Cooper Union, New York, April 2022; Respondent for a discussion of Patricia Blessing’s book, *Architecture and Material Politics in the Fifteenth-century Ottoman Empire*, NYU, November 2022.

### Jonathan Hay

Ailsa Mellon Bruce Professor of Fine Arts  
**Conferences organized, lectures, talks:** The Institute of Fine Arts China Project Workshop, co-directed with IFA Professors Hsueh-man Shen and Michele Matteini; In conversation with Michele Matteini: “The Place of Chinese Painting Studies Today: A Conversation across Generations,” February 2023; Chinese Object Study Workshops Program, co-directed with Jan Stuart, Melvin R. Seiden Curator of Chinese Art at the National Museum of Asian Art in Washington D.C. Funded by the Mellon Foundation and administered by the National Museum of Asian Art.

### Kathryn Howley

Lila Acheson Wallace Assistant Professor of Ancient Egyptian Art  
**Publications:** Howley, K.E. Review of Dietrich Raue (ed.), *Handbook of Ancient Nubia*, De Gruyter, 2019; “Kings of the Two Lands: the importance of audience for royal monuments of Twenty-Fifth Dynasty Egypt and Nubia,” in *New Perspectives on Ancient Nubia* (eds. Solange Ashby and Aaron Brody), Gorgias Press (forthcoming).

**Conferences organized, lectures, talks:** “Ancient and Modern Body Worlds in the *Description de l’Égypte*,” Williamstown, April 4, 2023; Egyptology in Dialogue Symposium, “Ancient and Modern Body Worlds in the *Description de l’Égypte*,” Atlanta, November 3, 2022.

**Awards, Fellowships, Honors:** Spring 2023: Beinecke Fellow, Clark Art Institute.

### Dipti Khara

Associate Professor of Art History  
**Publications:** Co-editor, *A Splendid Land: Paintings from Royal Udaipur, India* (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022); Co-authored essays in the catalogue: “A Splendid Land,” “Cultural Landscapes and Creation of Mood,” & Thematic catalogue

entries: “Architecture of Ambience,” “Lake Pichola and Aravalli Mountains,” “Lakes Palaces and Pleasure,” “Inside the City Palace,” “Beyond the Palace Gates,” “Durbars and Diplomacy,” “Pleasures of Sirdar Singh,” “Mood of Shri Eklingji,” “Monsoon Moods,” “Springtime Celebrations,” *A Splendid Land: Paintings from Royal Udaipur, India* (2022); Translations of inscriptions and poetry associated with published paintings: “Reference Catalogue,” in *A Splendid Land: Paintings from Royal Udaipur, India* (2022); “*Jagvilas*: Pleasure and Power in Eighteenth-Century Udaipur Painting,” in *The Long Arc of South Asian Art: A Reader in Honour of Vidya Debejia* (2022).

**Exhibitions Curated:** Co-curator, “A Splendid Land: Paintings from Royal Udaipur,” National Museum for Asian Art, Smithsonian, Washington D.C. (November 19, 2022–May 14, 2023, traveling to the Cleveland Museum of Art, Summer 2023); City Palace Museum, Udaipur, India; Roundtable on co-curated exhibition *A Splendid Land: Paintings from Royal Udaipur*, convened by Arts, Literature and Religion Unit and Hinduism Unit and South Asian Religion Unit of AAR, American Academy of Religion Conference, Denver, November 19-22, 2022.

**Conferences organized, lectures, talks:** “Art, Affect, Archive: Udaipur’s Monumental Monsoon Moods, 1700-1900,” Harvard University, Cambridge, March 27, 2023; “Ecologies of Emotion: To Sense and See Udaipur’s Monumental Monsoon Moods, 1700-1900,” Bryn Mawr, PA, March 23, 2023; “Letters from the Local Bazaar: Unfurling Histories of Art and Mobility in Early Modern India,” Providence, RI, March 2, 2023; “Monsoon Downpours: From Monumental Moods to Micro Histories, 1700–1900,” Providence, RI, March 2, 2023; “Udaipur’s Monumental Monsoon Moods,” Panel: Monsoon: Histories and Futures, part of Water, Climate, Culture series convened in association with exhibition *A Splendid Land*, Washington D.C., December 9-10, 2022; “Ecologies of Emotion and Politics of Pleasure in Colonial India,” Princeton, NJ, October 27, 2022; “The Place of Many Moods: Udaipur’s Painted Lands and India’s Eighteenth Century,” San Marino, CA, September 30, 2022; “Unfurling: Jain Letters, Local Bazaars, Histories of Art and Mobility,

c. 1800,” Davis, CA, August 11-14, 2022.  
**Awards, Fellowships, Honors:** National Endowment for the Humanities Funded Senior Fellowship, American Institute of Indian Studies, for the project “Letters from the Local Bazaar: Unfurling Scrolls of Mobility and Scraps of Time in the Global Eras of Art History.”

### Robert Lubar Messeri

Director of Master Studies (2020–2023), Associate Professor of Fine Arts  
**Publications:** “Picasso’s Challenge, Miró’s Assassination,” catalogue essay forthcoming in *Miró/Picasso* (2023); “Miró and Calder: Movement in Space,” catalogue essay in *Miró/Calder* (2023).

**Exhibitions Curated:** “Miró/Calder,” Museu Serralves, Porto (June 2023 – December 2023).

**Conferences organized, lectures, talks:** Round-Table Discussion with Cam MacDonald on “Sephardic Jews and the Law of Return,” New York, October 14, 2022; “Space to Maneuver: Abstract Art in Franco’s Spain,” Dallas, April 5, 2023.

### Clemente Marconi

James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor, Director, IFA and University of Milan Excavations at Selinunte  
**Publications:** *Picasso e l’antico. L’incontro con le opere del Museo Archeologico di Napoli* (2023); “Trasformare il paesaggio urbano nella Grecia Arcaica: il caso del grande santuario urbano di Selinunte” in *Experiencing the Landscape in Antiquity 2*, (2022); “Armi e pratica rituale nel settore meridionale del grande santuario urbano di Selinunte” in *Armi votive in Sicilia*, co-authored with Andrew F. Ward, (2022); “Greeks and Natives at the Foundation of Selinus: A Revision” in *Comparing Greek Colonies: Mobility and Settlement Consolidation from Southern Italy to the Black Sea (8th – 6th Century BC). Proceedings of the International Conference (Rome, 7.–9.11.2018)* (2022); “Temple R in Selinunte and the Construction of Tradition.” *Journal of Ancient Architecture*, co-authored with Andrew F. Ward, (2022).

**Exhibitions Curated:** *Picasso e l’antico. L’incontro con le opere del Museo Archeologico di Napoli*, April 5–August 27, 2023, Museo Archeologico Nazionale di Napoli.

## Conferences organized, lectures, talks:

German Archaeological Institute, Rome, April 27-29 2022; Scuola Superiore Meridionale, Naples, May 2, 2022; Edizioni di Storia, Ragusa, July 21, 2022; Metropolitan Museum, New York, September 22, 2022; University of Pavia, Collegio Ghislieri, September 29-30, 2022; Paestum, Dialoghi sull'Archeologia della Magna Grecia e del Mediterraneo, October 27-29, 2022; Università degli Studi di Milano, Milan, November 2, 2022; Institute of Fine Arts–NYU Annual Selinunte Presentation, New York, February 23, 2023; Cà Foscari, Venice, May 8, 2023; Georg-August-Universität, Archäologisches Institut, Göttingen, May 12-13, 2023.

**Awards, Fellowships, Honors:** Socio Corrispondente, Accademia Nazionale dei Lincei, Classe di Scienze Morali; Member, Academia Europaea, History and Archaeology Section.

## Meredith Martin

Associate Professor of Art History

**Publications:** Co-author with Gillian Weiss, “The Sun King at Sea: Maritime Art and Galley Slavery in Louis XIV’s France,” (2022). Translated into French as *Le Roi-Soleil à la mer: Art maritime et galériens dans la France de Louis XIV* (2022); *Reimagining the Ballet des Porcelaines: A Tale of Magic, Desire, and Exotic Entanglement*, (2022). Related to the re-staging of a lost French ballet from 1739 called the *Ballet des Porcelaines*, for which I served as co-creator and producer; “Confronting Slavery in the Museum, from New York to Nantes,” *Age of Revolutions* (2023), “Ixion’s Wheel, or The Four Elements: Drawing Order from Chaos in Eighteenth-Century France,” in *Promenades on Paper: Eighteenth-Century French Drawings from the Bibliothèque Nationale de France* (2022).

**Exhibitions Curated:** *Fortune and Folly in 1720*, The New York Public Library, September 2022-February 2023 (co-curated with Nina Dubin and Madeleine Viljoen).

**Conferences organized, lectures, talks:** “Le Roi-Soleil à la mer: Art maritime et galériens dans la France de Louis XIV,” Château de Blois, October 2022; “The Sun King at Sea: A Conversation on Maritime Art and Galley Slavery,” Getty Research Institute, February 2022; “Reimagining the *Ballet des Porcelaines*,” Institut national d’histoire de l’art, Paris, July 2022; “Porcelain, *Chinoiserie*, and Dance:

*The Teapot Prince Comes to Oxford*,” Oxford University, June 2022; “Porcelain Rooms in a Global Context,” Museo di Capodimonte, Naples, June 2022; Lectures related to the *Ballet des Porcelaines*: The Peabody Essex Museum, Salem, MA, October 2022; MIT, Cambridge, MA, September 2022; Institut national d’histoire de l’art, Paris, July 2022; Palazzo Grassi, Venice, June 2022; Museo di Capodimonte, Naples, June 2022; Royal Pavilion, Brighton, UK, June 2022; Oxford University, UK, June 2022; French Porcelain Society, London, June 2022; Princeton University, March 2022; The University of Chicago, March 2022.

**Awards, Fellowships, Honors:** Winner of the David F. Pinkney Prize from The Society for French Historical Studies, Winner of the College Art Association/Millard Meiss Publication Grant & Finalist for Apollo Magazine’s Book of the Year (2022).

## Alexander Nagel

Craig Hugh Smyth Professor of Fine Arts

**Publications:** *The Expanded Field of Conservation*, edited with Caroline Fowler (2022); “Introduction: Conservation as Performance,” in *The Expanded Field of Art Conservation*, eds. Caroline Fowler and Alexander Nagel (2022); “Raphael’s Global Philosophy,” *Res: Journal of Anthropology and Aesthetics* (2022).

**Conferences organized, lectures, talks:** “Elliptical Continuities: Amerasia,” Caltech University, April 2, 2023; “The Unsettling of Worlds,” keynote address, Saint Louis University, March 31, 2023; “Raphael’s Global Philosophy,” for conference *Raphael: Universal Artist*, London, June 23, 2022; “Possible Worlds,” Contemporary Calgary, May 19, 2022.

## Christine Poggi

Judy and Michael Steinhardt Director; Professor of Fine Arts

**Publications:** “Picasso, 1917 Circa: Lo stile come eterodossia,” in *Picasso e l’Antico: L’incontro con le opere del Museo Archeologico di Napoli* (2023). “Marie Laurencin’s Cubism,” in *Marie Laurencin: Sapphic Paris*, ed. Cindy Kang and Simonetta Fraquelli, ex. cat. (Philadelphia: The Barnes Foundation, 2023); “Polymateriality: Futurism and Beyond” and “Avant-Garde Houses: From Balla to Schwitters,” in *Futurism & Europe: The Aesthetics of a New World*, ed. Fabio Benzi

and Renske Cohen Tervaert, ex. cat. (Otterlo: Kröller-Müller Museum, 2023).

## Conferences organized, lectures, talks:

Co-organizer, evening of events held at the Institute of Fine Arts in conjunction with the New York edition of *La Nuit des Idées* on the theme “How Much More?,” with The Villa Albertine, The Metropolitan Museum of Art, the Ukrainian Institute of America, and Princeton University, March 3, 2023; “From Archetypal Matter to Surrogate Veneer: Wood and Faux Woodgrain in Picasso’s Cubism,” Study Day held in conjunction with the exhibition “Cubism and the Trompe L’Oeil Tradition,” The Metropolitan Museum of Art, January 11, 2023; “Format and Contingency: Giuseppe Penone’s Drawings,” Philadelphia, September 23, 2022.

## Patricia Rubin

Professor Emerita of Fine Arts

**Publications:** “‘Perverse Images’: Monstrous Beauty and Monkey Business in Italian Art from Botticelli to Bronzino,” for publication in the acts of the conference, *Corps troublants, Images et imaginaires dans la première modernité/Disturbing Bodies. Images and Imaginary during Early Modern Period*, 2022; “Dangerous Liaisons: Compromising Positions and Provocative Allusions in Bronzino’s *Martyrdom of St. Lawrence*,” *Studiolo: Revue d’Histoire de l’Art, Académie de France à Rome – Villa Medici*, 2022; “Michelangelo’s Monkey and the Melancholy of Death,” for publication in the acts of the conference *Sculptor à la Renaissance: un art pour (é)mouvoir*, ed. Monica Preti and Marc Bormand, 2022.

## Conferences organized, lectures, talks:

National Gallery London, Linbury Lecture, “Happy beyond the common dream”: *The Uncommon Celebrity of Raphael’s ‘Madonna della Seggiola*,’ June 2022.

## Hsueh-man Shen

Director of Master Studies (a.o. 2023), Ehrenkranz Associate Professor in World Art  
**Publications:** “Entering the Seemingly Unattainable Country of Lan̄kā: Carving the Lan̄kāvatāra Sutra at Mount Gang in Shandong,” *Archives of Asian Art*. Under review; “Too Many Stories to (Not) Be Told: A Case Study of the Belitung Shipwreck Exhibitions” in *Exhibiting East Asian Art in a Global Context* (forthcoming 2023).



### Conferences organized, lectures, talks:

“Maritime Buddhist Art of the East Asian ‘Mediterranean,’ ca. 900-1200.” *Art & Archaeology Lecture and Seminar Series*, organized by Princeton University, April 27 and 28, 2023; “Spatial Dunhuang: Experiencing the Mogao Caves” New York, October 25, 2022; “Modularization and Standardization in China’s Ceramic Trade: Evidence from Shipwrecks,” University of St. Andrews, May 26-27, 2023; Panel discussant for the workshop, *Interconnectivity in East Asian Art History*, Princeton University, August 20, 2022; “Maritime Trade of Chinese Ceramics, ca. 9th-12th Centuries,” University of St. Andrews, May 27-28, 2022; Co-organizer of monthly China Project Workshops with Jonathan Hay and Michele Matteini, Institute of Fine Arts, Moderated by Hsueh-man Shen, October 21, 2022 and March 10, 2023.

### Robert Slifkin

Director of Graduate Studies; Edith Kitzmiller Professor of the History of Fine Arts

**Publications:** “Changing (with all kinds of delays),” in *Berenice Abbott’s Greenwich Village* (2023); “Footsteps in the Snow: Unraveling a Christmas Music Mystery,” *Artforum online* (2022); “Et in Arcadia Entropia,” in *William Eggleston The Outlands* (2022); “Direct Metal Welding in Postwar US Sculpture: Between Expressionism and Vulgarity,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (2021); Catalog Entries on *Bob Dylan*, Leo Steinberg’s “Contemporary Art and the Plight of the Public,” Ray Charles’s *Modern Sounds in Country and Western Music*, Lee Friedlander’s *The Little Screens*, James Baldwin’s “Letter from a Region in My Mind,” Bob Dylan at the Newport Folk Festival, Stanley Kubrick’s *Dr. Strangelove*, and Marshall McLuhan’s *Understanding Media* in Germano Celant (2022). *The Present Prospects of Social Art History*, co-edited with Anthony Grudin (2021); *The New Monuments and the End of Man: U.S. Sculpture Between War and Peace, 1945-1975* (2019); “On Dennis Oppenheim’s Marionette Theater,” *Journal of Art Historiography* (December 2019); “Afterwards,” in *Joan Mitchell: I Carry My Landscapes Around with Me*, 2020; “In the Ring,” in *Predicaments: Brain Burke: A Retrospective*, 2019; “Plantation Owner and His Field Hands, Mississippi Delta,” in *Dorothea Lange: Words and Pictures*, 2020; “Lee Friedlander, Madison,

Wisconsin, 1966,” in *Among Others: Blackness at MoMA*, 2019; “Illuminated Profanity,” in Jeff Mermelstein, Arena, 2019; Exhibition Reviews: “Alan Sonfist at Shin Gallery,” *Artforum* (February 2022); “David Hammons: Day’s End” *The Brooklyn Rail* (June 2021); “Justine Kurland: SCUMB Manifesto,” *The Brooklyn Rail* (April 2021); “Ugly Feelings: On Philip Guston and White Privilege,” *Artforum* (January/February 2021); “Ari Marcopoulos: Fast Breaks,” *The Brooklyn Rail* (September 2020); “Theater of Operations: The Gulf Wars 1991-2011, MoMA PS1,” *Burlington Magazine* (February 2020); “Martha Rosler Irrespective, Jewish Museum,” *Burlington Magazine* (March 2019).

### Conferences organized, lectures, talks:

“An Ethnology of Modernism: Philip Guston Now and Then,” Johns Hopkins University, March 14, 2023; “Sculpture as Cenotaph, or Minimalism and Mortality,” Surrogates: Embodied Histories of Sculpture in the Short 20th Century, Yale University, October 29, 2022. “Chauncey Hare’s Corporate America,” Sorbonne Nouvelle, Paris, 2021; Conference co-organizer, “Representation and Reparation in Global Contemporary Art,” Institute of Fine Arts, 2019; “Clyfford Still and American-Type Vitalism,” Wake Forest University, Winston-Salem, NC, 2019.

**Awards, Fellowships, Honors:** Historical Book Award, Les Rencontres de la Photographie, Arles, France, 2022 for *Quitting Your Day Job: Chauncey Hare’s Photographic Work*.

**Current Research:** I am currently working on a book project that will consider the nexus of Hollywood cinema, street photography, and conceptual art through the prism of American liberalism in the 1960s and 70s.

### Kathryn Smith

Professor of Art History

**Publications:** “Crafting the Old Testament in the Queen Mary Psalter” in *Reading and Writing in Medieval England: Essays in Honor of Mary C. Erler*, 2019; “‘Specially English’: Gothic Manuscript Illumination, c. 1190–Early Fourteenth Century” in *A Companion to Medieval Art*, 2019; “Moralizing the Mass in the Butler Hours” in *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies*, 2019; “Found in Translation: Images Visionary and Visceral in the Welles-Ros Bible” *Gesta* (2020); “A Lanterne of Lyght to the People’: English Narrative Alabaster

Images of John the Baptist in their Visual, Religious, and Social Contexts” in *Studies in Iconography* (2021); “Responsive Books in Some Fourteenth-Century English Illustrated Manuscripts” in *The Medieval Book as Object, Idea and Symbol* (2021). Co-editor, *Studies in Iconography* (2019-20 was the final year of my tenure as a co-editor of this journal.)

### Conferences organized, lectures, talks:

“Found in Translation: Images Visionary and Visceral in the Welles-Ros Bible (Paris, BnF fr. 1),” Groningen, The Netherlands, 2019; “Responsive Books in Some Late Medieval English Illuminated Manuscripts,” Saint Louis, MO, 2019; “Responsive Books in Some Late Medieval English Illuminated Manuscripts” Harlaxton Manor, UK, 2019; “Found in Translation: Patrons, Artists, and Readers in the Welles-Ros Bible,” Kansas City, MO, 2019; “Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1)” Cleveland, OH, 2019; “Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” New York, NY, 2020; “Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” London, UK (online), 2020; “Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1)” Edinburgh, UK (online), 2020; “Responsive Books in Some Fourteenth-Century English Illustrated Manuscripts,” New York, NY (online), 2020; “Found in Translation: the ‘Makers’ and Making of the Welles-Ros Bible (Paris, BnF MS français 1)” New York, NY (online), 2021; “The Painted Histories of the Welles-Ros Bible,” London, UK (online), 2022.

**Awards, Fellowships, Honors:** Member, Sapienza University of Rome Research Network (invited), 2019; Councilor, Medieval Academy of America (elected; final year of term), 2019–20; American Philosophical Society, Franklin Research Grant (2020, extended until 2022); Fellow, Royal Historical Society (elected), 2020; Scientific Committee, Hours/Ore: Italian Books of Hours/Libri d’ore italiani, (invited), 2021; Paul Mellon Centre for Studies in British Art, Senior Fellowship, 2022; National Endowment for the Humanities Fellowship, 2022–23.

# Faculty Updates CONTINUED

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**Current Research:** Book in-progress, “The Painted Histories of the Welles-Ros Bible,” supported by two APS Franklin Research Grants, a Senior Fellowship from the Paul Mellon Centre for Studies in British Art, and a National Endowment for the Humanities Fellowship. Two forthcoming essays in edited volumes, one on 13th-century diagrams.

**Additional News:** I continue to serve Series Editor of *Studies in the Visual Cultures of the Middle Ages*, a book series from Brepols Publishers that I co-founded with Johan Van der Beke in 2005.

## **Edward J. Sullivan**

Helen Gould Shepard Professor in the History of Art

**Publications:** “Conversations with Ilona Katzew” in exhibition catalogue: *Archive of the World: Art and Imagination in Spanish America, 1500-1800*, 2022; “Doctora Inmaculada Socias Batet and the Institute

of Fine Arts,” in *Scripta Mirabilia: Docència, Recerca, Transferència de Coneixement a Inmaculada Socias I Batet, Historiadora de l'Art*, 2022.

### **Conferences organized, lectures, talks:**

Faculty advisor, organizer and moderator for all convenings of the Latin American Forum and the Huber Colloquium on Spanish and Latin American Art, IFA, 2022; Organized and moderated three of six sessions of the online symposium “The Myth of El Dorado,” 2022.

**Awards, Fellowships, Honors:** Named Distinguished Scholar 2022, College Art Association of America, New York, February 2023.

## **Thelma K. Thomas**

Associate Professor of Fine Arts

**Publications:** “Fashioning Ascetic Leadership: The Enduring Tradition of Mantles of Authority in Portraits of Egyptian Monastic Fathers,” in *Egypt and Empire: Religious Identities from Roman to Modern Times*, 2022; “Sacred Space in Late Antique and Coptic Egypt” in *The Cambridge Guide to the Architecture of Christianity*, 2022.

### **Conferences organized, lectures, talks:**

“Clothing the Angelic Life: The Desert Fathers on the Necessity of Clothing for Monks, Angels, and Adam,” Kalamazoo, MI, May 2023; “Angelic Appearances and the Monastic Fathers,” Knoxville, KY, November 2022; “Dynamic Decoration,” Kalamazoo, MI, May 2022; “The Cross and Combat,” Kalamazoo, MI, May 2022.

**Awards, Fellowships, Honors:** Faculty Fellow, Center for the Humanities, New York University, 2022 – 2023.

# Alumni Updates

## Kaylee Alexander

MA 2015

### Email Address:

kpalexander91@gmail.com

**Social Media:** @kpalex91 (Twitter)

**Primary Advisor:** Meredith Martin

**Publications:** “Marbriers de Paris. The popular market for funerary monuments in nineteenth-century Paris” (2020); Co-authored with Hans J. van Miegroet and Fiene Leunissen, “Imperfect Data, Art Markets and Internet Research,” 2019.

**Lectures:** “Selling Eclecticism: Trickle-Round Signaling and the Market for Funerary Monuments in 19th-Century Paris,” Rotterdam, The Netherlands, 2022; “Whose Bodies Matter? French Cultural Heritage in the Cemetery,” Rochester, NY, 2022; “Perpetual Erasure: Napoleonic Politics and the Cemetery,” online, 2021; “A Sensitive man...at fair prices’: Marbriers and Funerary Monuments in 19th-Century Paris,” online, 2021; “In Perpetuity: Shaping the Parisian Cemetery after 23 Prairial an XII,” Leeds, UK, 2019; “Marbriers de Paris: The Funerary Marble Industry in Paris, 1857–1907” New York, NY, 2019.

**Recent Honors and Awards:** 2022-24 ACLS Emerging Voices Postdoctoral Fellowship

**Upcoming Projects:** Voices Postdoctoral Fellowship

## Lynne Ambrosini

PhD 1989

**Email Address:** orbma12@gmail.com

**Mailing Address:** 374 Vassar Ave., Berkeley, CA 94708

**Primary Advisor:** Robert Rosenblum

**Latest Position:** Deputy Director/Chief Curator Emerita, Taft Museum of Art, Cincinnati

**Publications:** “Nicholas Longworth, Art Patron,” in *Tastemakers, Collectors, Patrons: Collecting American Art in the Long Nineteenth Century* (2022). “Charles and Anna Taft: Forming a Gilded Age Art Collection,” in *Taft Museum of Art: Highlights from the Collection*, (2020). “C. F. Daubigny: The Seaside Evolution of a Colorist,” in exhibition catalogue *Charles-François et Karl Daubigny en Normandie*, Musée Boudin, Honfleur, June–September 2020.

**Lectures:** “A Visual Feast: Still Life Painting on the Eve of Impressionism,” Cincinnati Art Museum, April 2022. “The Evolution

of Charles and Anna Taft’s Art Museum: Display, Acquisitions, Space, and Audience,” Symposium on “The Evolving House Museum: Art Collectors and Their Residences, Then and Now,” June 2021, Society for the History of Collecting, online, organization-based London. “Creating the Impressionist Landscape: The Compositional Inventions of Charles F. Daubigny,” Arts and Humanities Forum, University of Oklahoma, November 2020, Norman, Oklahoma.

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

**Upcoming Projects:** An essay comparing the collecting habits of two Gilded Age Cincinnati women who sometimes collaborated on philanthropic projects: Anna Sinton Taft and Mary Muhlenberg Emery.

## Michaël Amy

MA 1989, PhD 1997

### Email Address:

Michael\_Amy35@hotmail.com

### Social Media:

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

**Preferred Mailing Address:** School of Art, College of Art & Design, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623-5603

### Primary Advisor:

Kathleen Weil-Garris Brandt

**Latest Position:** Professor of Art History

**Publications:** “Destructive Forces: A Conversation with Jon Kessler,” *Sculpture*, March-April 2023; “Tony Oursler,” *The Art Section*, January 2023; “Wonderment and Reflection: A Conversation with Coral Penelope Lambert,” *Sculpture*, January-February 2023; “Anita Molinero,” *Sculpture*, January-February 2023; “The Illusionist: A Conversation with Guillaume Bijl,” *Afterimage*, September 2022; “Pierre Huyghe,” *The Art Section*, November 2021; “Where is the Art? A conversation with Guillaume Bijl,” *Sculpture*, July-August 2021; “Bruce Nauman: Endurance Act,” *Sculpture*, September 2020; “Sarah Lucas: Naked Honesty,” *Sculpture*, March-April 2020; “Rachel Harrison,”

*Sculpture*, July-August 2020; “Cathy Wilkes: Ugly Archetypes,” *Sculpture*, January-February 2019; “Cultivating Dualities: A Conversation with Li Hongwei,” *Sculpture*, May 2019; “Florentiner Malerei: Alte Pinakothek: Die Gemälde des 14. bis 16. Jahrhunderts,” *Renaissance Quarterly*, summer 2019.

**Lectures:** “Guillaume Bijl: The Illusionist,” Orlando, FL, 2022; “Dante Politico: Reflections on Three Peruvian Works of Contemporary Art,” Rochester, 2021; “From Exclusion to Inclusion: Perspectives on Felix Gonzalez-Torres’s ‘Untitled (L.A.)’,” Rochester, 2021; “The Artistic Patronage of Isabella d’Este,” Rochester, 2019.

**Honors and Awards:** Keynote Address: “Cimabue’s Altarpiece of the Crucifixion in the Upper Church of San Francesco at Assisi”, Art History Symposium, SUNY Geneseo, 2023; Faculty Leave for Professional Development, RIT, Fall 2021.

**Upcoming Projects:** Interviews with Ricardo Brey, Camiel Van Breedam, and Hans van Bergen.

**Additional News:** A little pushing and pulling on my part led to the translation and publication of the following book in April 2023 by Other Press and Penguin Random House Canada: Fred Brouwers, *Beethoven in the Bunker, Musicians Under the Nazi Regime*, translated by Eileen J. Stevens. This book was first published in my native Antwerp, in Dutch, in 2019.

## Andaleeb Banta

MA 1999, PhD 2007

**Email Address:** Abanta@artbma.org

**Social Media:** @curatoronthemove (Instagram)

**Primary Advisor:** Donald Posner; Jonathan Brown; Louise Rice

**Latest Position:** Senior Curator, Prints, Drawings & Photographs, Baltimore Museum of Art

**Upcoming Projects:** Exhibition: “Making Her Mark: A history of women artists in Europe, 1400–1800”; co-organized by the Baltimore Museum of Art and the Art Gallery of Ontario. At the BMA October 1, 2023 - January 7, 2024; at the AGO March 30 - July 1, 2024.



**William Barcham**

PhD 1974

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

**Preferred Mailing Address:** 1 Greene Street, Apt 714

**Primary Advisor:** Donald Posner

**Latest Position:** Professor, Fashion Institute of Technology, SUNY

**Publications:** “Doge Alvisè IV Mocenigo’s Patronage of the Arts” (2021); Giandomenico Tiepolo’s Via Crucis in San Polo: Its Devotional Foundations and Artistic Preparation,” 2021; “A Question of Copies: Three Drawings by Giannantonio Guardi in the Morgan Library, New York,” 2021; “Portraits by Nazari, Piazzetta and Pitteri, and Wine for the Gondolieri: Alvisè IV Mocenigo’s Expense Ledger for His Procuratorial ‘Ingresso,’ Venice 1737,” 2022; “Transforming the Façade of San Rocco, Reconciling Venetian and Papal Political Hagiography in the 1760s,” 2023; “Tiepolo’s three ‘Veronese Duplicates’ and his Friendship with Francesco Algarotti,” 2023.

**Lectures:** “Giannantonio Guardi e Giambattista Tiepolo; due cognati a confronto col passato a metà Settecento,” Venice, Italy, 2021; “Bonds of Friendship: Tiepolo’s Dublin ‘Banquet’ after Veronese for Francesco Algarotti,” Dublin, Ireland, 2022; “Two 16th-Century Venetian Originals in the Medici Collections and Their Two 18th-Century Venetian Copies,” Medici Archive Project, 2023.

**Upcoming Projects:** View Painting in Nineteenth-Century Venice.

**Beryl Barr-Sharrar**

MA 1972, PhD 1980.

**Email Address:** bbs5@nyu.edu

**Social Media:** berylbarr-sharrar.com (website)

**Preferred Mailing Address:** 311 East 72nd Street/Apt. 14B, New York, NY 10021

**Primary Advisor:** P.H. von Blanckenhagen

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

**Publications:** “The Bronzes,” Chapter Six in *Ancient Art and its Commerce in Early Twentieth Century Europe: The John Marshall Archive*, a collection of essays written by the participants of The John Marshall Archive Project (2022); “The Artistic Legacy of Fourth Century Macedonia to the Roman Republic,” *Ancient Macedonia VIII*, 2021; Abstract: “Thoughts on the Artistic Legacy of

Fourth-Century BC Macedonia to the Roman Republic” in *120th Annual Meeting Abstracts, Archaeological Institute of America*, 2020;

Review of William Childs, “Art and Aesthetics of the Fourth Century BCE,” *American Journal of Archaeology*, October 2019; Review of Chiara Tarditi, “Bronze Vessels from the Acropolis. Style and Decoration in Athenian Production Between the Sixth and Fifth Centuries BC,” *Kritische Zeitschrift für die Gesamte Klassische Altertumswissenschaft*, 2019.

**Lectures:** “Thoughts on the Artistic Legacy of Fourth-Century BC Macedonia to the Roman Republic” in 120th Annual Meeting Abstracts, Archaeological Institute of America, San Diego, CA, January 2019.

**Upcoming Projects:** The publication of an article entitled “A Legacy of the Spoils of War. Hellenistic Gold and Silver to Roman Luxury Tableware” in a Festschrift for John Pollini to be published by DeGruyter in 2024. Completion of the manuscript of my book, *Shapes of Hellenistic Luxury. Gold, Silver and Bronze Banquet Vessels from Philip II to Cleopatra VII*.

**Kenneth Bé**

MA 1987

**Email Address:** kbe.lute@gmail.com

**Preferred Mailing Address:**

52 Central Avenue, Tappan, NY 10983

**Primary Advisor:** Lawrence Majewski

**Latest Position:** Museum Conservator, New York Historical Society

**Additional News:** Recently returned to New York after more than three decades away in Cleveland and Omaha.

**Jane Becker**

MA 1992, PhD 1998

**Email Address:** Jane.Becker@metmuseum.org

**Social Media:** @jrlbecker (Instagram)

**Primary Advisor:** Linda Nochlin

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

**Publications:** “An Italian Impressionist in Paris: Giuseppe De Nittis,” exhibition catalogue review, *Burlington Magazine*, 2023; “Rodin in the United States: Confronting the Modern,” exhibition review, *Burlington Magazine*, 2022. “Finding Lost Wax: The Disappearance and Recovery of an Ancient Casting Technique and the Experiments of Medardo Rosso,” book review, *Nineteenth-*

*Century Art Worldwide*, 2021; “A Moment’s Monument: Medardo Rosso and the International Origins of Modern Sculpture,” book review, *Sculpture Journal*, 2019.

**Lectures:** “Monet and Boston: Legacy Illuminated,” 2021, Cambridge, MA (online), “The Bouguereaus and the Académie Julian,” 2019, Memphis, TN.

**Esther Bell**

PhD 2011

**Email Address:** ebell@clarkart.edu

**Primary Advisor:** Mariët Westermann

**Latest Position:** Deputy Director, Robert and Martha Berman Lipp Chief Curator, Clark Art Institute

**Publications:** Co-edited volume: *Promenades on Paper: Eighteenth-Century French Drawings from the Bibliothèque Nationale de France* (2022).

**Sophia Bevacqua**

MA 2022

**Email Address:** sbc413@nyu.edu

**Primary Advisor:** Alexander Nagel

**Latest Position:** California Chapter Fellow, Vatican Museums

**Honors and Awards:** Klesch Collection

Scholarship for Graduate Studies in Renaissance and Baroque Painting, 2021-22.

**Additional News:** I would like to share that in the Fall of 2022 I was appointed Managing Editor for the academic journal *I Tatti Studies*. My advisor, Alexander Nagel, was made the Editor of this journal.

**Carol Bier**

MA 1977

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

**Social Media:** [https://works.bepress.com/carol\\_bier/](https://works.bepress.com/carol_bier/)

**Primary Advisor:** Donald Hansen/Richard Ettinghausen

**Latest Position:** Research Scholar, Center for Islamic Studies, Graduate Theological Union, Berkeley CA

**Publications:** *India in Situ: Textile History and Practice – A Team Approach*, in collaboration with Louise W. Mackie, Barbara Setsu Pickett, Annin Barrett, Anna Jolly, 2021; *Marāgha, Encyclopaedia of Islam*, 3rd edition (2020), “The Aleppo: Minbar: Symmetry and Islamic Aesthetics,” *Symmetry: Art and Science* (2019)

**Lectures:** “Arts of Royalty in Sasanian Iran,” San Francisco, CA, 2022; “Sasanian

Monuments: Rock Reliefs and Architecture,” Shiraz, Iran (Zoom), 2022; “TSA Roundtable: India in Situ,” Boston (Zoom), 2021; “Mathematics and the Divine in Islamic Art,” 2021, San Francisco, CA; “Symmetry and Islamic Aesthetics,” Berkeley CA, 2020; Interactive Gallery Tour “Said Nuseibeh’s Photographs of Isfahani Architecture at the Bade Museum,” Berkeley, CA, 2019. “Sufism, Beauty, Love: Ecstasy and Rapture of Islam in Asia,” San Francisco, CA, 2019.

**Honors and Awards:** 2021 California Naturalist Certification, 2019 Marquis Who’s Who Albert Nelson Marquis Lifetime Achievement Award

**Upcoming Projects:** “Isfahan Architecture Considered in Light of the Philosophy of Mulla Sadra,” SMRN conference, Vancouver, June 2022; “Persian Velvets of the 17th Century: Symmetry, Craft, and Technology,” 12th International Symmetry Conference, Porto, Portugal, July 2022; “Ornament,” *Encyclopaedia of Islam*, 3rd edition (submitted); “Geometry in Islamic Art,” *Encyclopaedia of Islam*, 3rd edition (in press); Autobiographical writings.

**Additional News:** YouTube Videos: Magnificent Design/Persian Textile Arts (Georgetown University, 2022); Artful Attacks: Pantea Karimi interviewed by Carol Bier (July 2021); Symmetry and Islamic Aesthetics (Hillside Club, Berkeley CA, 2020); Active Art: Liat Berdugo and Pantea Karimi, Moderated by Carol Bier.

#### Denise Birkhofer

MA 2007, PhD 2013

**Email Address:** dbirkhof@torontomu.ca

**Primary Advisor:** Edward Sullivan

**Latest Position:** Collections Curator, The Image Centre, Toronto

**Publications:** “Getting to Know the Unknowable: Black Star and The Rudolph P. Bratty Family Collection.” *Facing Black Star*, edited by Thierry Gervais and Vincent Lavoie, IMC Books in cooperation with MIT Press, 2023; “Alfredo Jaar, Angel.” Catalogue entry in *Art Purposes: Object Lessons for the Liberal Arts*, edited by Joachim Homann. Bowdoin College Museum of Art, in cooperation with Prestel, 2019. “Roberto Matta, Composition.” Catalogue entry in *Art\_Latin\_America: Against the Survey*, edited by James Oles. Davis Museum, Wellesley College, in cooperation with University of Texas Press, 2019.

**Lectures:** “Manuel Álvarez Bravo, Tina Modotti, and Abstract Photography in Mexico: 1920s–30s,” 2023, Toronto, “CANADA NOW: Artists in Conversation,” 2022, Toronto

**Additional News:** Curated exhibition “CANADA NOW: New Photography Acquisitions,” The Image Centre, Toronto, 2022.



Séamus Gallagher (Canadian, b. 1995), *A Slippery Place #5, 2021, inkjet print*. Purchase, Canada Now Photography Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier, The Image Centre, 2021.

#### Emily Braun

PhD 1991

**Latest Position:** Professor, Hunter College and the Graduate Center

**Publications:** Co-author and co-curator (with Elizabeth Cowling), *Cubism and the Trompe l’Oeil Tradition* Metropolitan Museum of Art, New York, October 17, 2022-2023; “Signature” in *Les Choses: Une histoire de la nature morte* ed. Laurence Bertrand Dorléac, Paris: Louvre, 2022. “Il Manifesto del Futurismo di Filippo Tomasso Marinetti,” in *Il Futuro*, 2021. “Harlequin, l’Etranger,” in Annie Cohen Solal, ed. *Picasso l’Etranger* (Paris: Musée national de l’histoire de l’immigration), 2021. “Il ragionamento del ragioniere: Presenza e assenza dell’arte italiana del primo Novecento nella Collezione Cerruti” (“Presence and Absence: Cerruti’s Collection of Early-Twentieth Century Italian Art”) in *La Collezione Cerruti. Catalogo generale*, ed. Carolyn Christov-Bakargiev, (Turin: Allemandi, 2021); “Republic” in *Peter Sacks: Republic* (2021). “The Juggler” in *Lucio Fontana: On the Threshold* (2019). Co-Editor and Co-Curator, *Robert Rauschenberg: Night Shades and Phantoms, 1991*, New York, 2020.

**Lectures:** “Harlequin The Immigrant,” Annual Robert Rosenblum Memorial Lecture,

NYU April 7, 2022; “Presence and Absence: Cerruti’s Collection of Early-Twentieth Century Italian Art.” The Cerruti Collection, International Conference, Castello di Rivoli, November 5th, 2021; “Futurismo: Un’ Idea in Movimento.” L’Invenzione del Futuro: Lezione di Storia Festival Conference, Naples, October 9, 2021; Keynote Lecture, “Visionary Line: The Drawings of Adolfo Wildt.” Symposium on Italian Drawings of the Twentieth Century, Menil Collection Houston, March 2021.

**Honors and Awards:** Edmond J. Safra Professorship, CASVA (2020)

#### Rosina Buckland

PhD 2008

**Email Address:**

rosina.buckland@googlemail.com

**Preferred Mailing Address:** British Museum, London WC1B 3DG, United Kingdom

**Primary Advisor:** Melanie Trede

**Latest Position:** Curator, British Museum  
**Upcoming Projects:** Textbook on Japanese arts of the Meiji era (Reaktion Books), to be published in February 2024.

**Additional News:** Took up job as Curator of the Japanese Collections at the British Museum in April 2020.

#### Claude Cernuschi

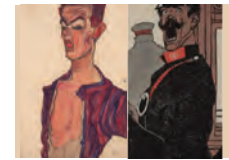
MA 1983, PhD 1988

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

**Preferred Mailing Address:** 20 Gibbs Street #3 Brookline MA 02446

**Primary Advisor:** Gert Schiff

**Latest Position:** Professor, Boston College  
**Publications:** *Egon Schiele and the Art of*



*Popular Illustration* (2022). *Race, Anthropology, and Politics in the Work of Wifredo Lam* (2019).

“The Semiotics of Willem de Kooning’s Easter Monday,” (2023). “Physicalité et théâtralité dans les représentations

du corps écorché chez Oskar Kokoschka et Egon Schiele” (2020). “The Visualization of Temporality in the Abstract Paintings of Barnett Newman,” (2020).

**Upcoming Projects:** A book on Alfred Kubin and popular Viennese illustration.



## Andrew Clark

PhD 1992

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

**Preferred Mailing Address:**

5063 Gloria Ave., Encino, CA 91436

**Primary Advisor:** Dr. Dietrich von Bothmer

## Michelle DaRe

MA 1993

**Email Address:** Mdare789@icloud.com

**Social Media:** @dare\_missy (Instagram)

**Latest Position:**

Attorney/owner of my law firm

**Upcoming Projects:**

Retirement at my beach house.

## Margaret Denton

PhD 1986

**Email Address:** mdenton@richmond.edu

**Preferred Mailing Address:**

16 North 30th St., Richmond, VA 23223

**Primary Advisor:** Robert Rosenblum

**Latest Position:** Associate Professor

**Publications:** “Promenades poétiques et daguerriennes—Bellevue : Photography and Narration” (2019); “Traces of History: Hippolyte Bayard’s Photographs of the 1848 Revolution” (2022).

## Andria Derstine

MA 1996, PhD 2004

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

**Primary Advisor:** Donald Posner

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

**Lectures:** “The Allen Memorial Art Museum, Oberlin College: Historic Collections, New Directions,” Society for the History of College West Coast Chapter (Zoom), 2022

## Martha Easton

MA 1991, PhD 2001

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

**Preferred Mailing Address:** 31 Pardoe Road, Princeton, NJ 08540

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

**Latest Position:** Associate Professor, Saint Joseph’s University

**Publications:** “Saint Lucy, the Silent Woman, and Subversive Female Speech in the Middle Ages” (2022); “Fabricating the Past at Hammond Castle: Alceo Dosenna, Art Dealers, and Deception” (2022); “Artists and Autonomy: Written Instructions and Preliminary Drawings for the Illuminator in the Huntington Library Legenda aurea (HM

3027)” (2021); “Lost and Found: The Missing Flamboyant Gothic Door from the Château de Varaignes” (2020); “Gender and Sexuality” (2019).

**Lectures:** “Collecting Cloisters in America,” Kalamazoo, MI (online), 2022. “Medievalism, Museums, and Modern Audiences: The Case of the Hammond Castle Museum in Gloucester, Massachusetts,” (online), 2021. “Plaster Casts In and Out of Favor (and Storage),” Kalamazoo, MI (online), 2021. “Architectural Salvage and Authenticity: Recreating the Middle Ages in America,” Batalha, Portugal (online), 2020. “Roses and Resistance: The Iconography of Courtly Love in the #MeToo Moment,” Princeton, NJ, 2019. “Collecting Pieces of the Past: The Acquisition and Display of Architectural Fragments at The Cloisters,” New York, NY, 2019. “A ‘Fake’ Renaissance Madonna and Child and the Ambience of Authenticity,” Glendale, CA, 2019. “American Medievalism at Hammond Castle,” Leeds, UK, 2019. “Gender and Sexuality,” Kalamazoo, MI, 2019. “Hairiness, Hairlessness, and Gender in Medieval Art,” Princeton, NJ, 2019. Honors and Awards: Michael J. Morris Grant for Scholarly Research, Saint Joseph’s University, 2020–21. Teaching Innovation Grant, Saint Joseph’s University, 2020. Summer Research Grant, Saint Joseph’s University, 2020.

**Upcoming Projects:** Various publications in the pipeline on medieval ivories; violence in medieval art; nakedness and beauty. Other projects on plaster casts, and the collecting of medieval art in the United States, especially at Hammond Castle.

## Carol Eliel

MA 1979, PhD 1985

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

**Primary Advisor:** Robert Rosenblum

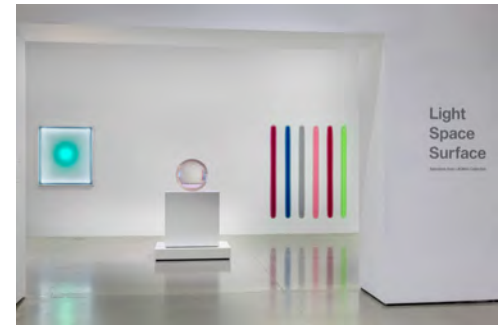
**Latest Position:** Senior Curator of Modern Art, Los Angeles County Museum of Art (LACMA)

**Publications:** *Betye Saar: Call and Response* (2019); *Light, Space, Surface: Art from Southern California* (2021).

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

**Upcoming Projects:** The exhibition “Light, Space, Surface: Selections from LACMA’s

Collection” is currently on view at LACMA (through October 1, 2023).



Installation photograph, “Light, Space, Surface: Selections from LACMA’s Collection,” Los Angeles County Museum of Art, April 2–October 1, 2023, photo © Museum Associates/LACMA

## Michelle Facos

MA 1983, PhD 1989

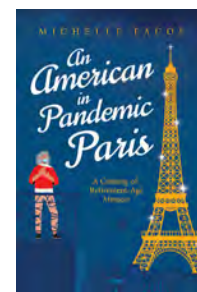
**Email Address:** mfacos@indiana.edu

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**Primary Advisor:** Kirk Varnedoe

**Latest Position:** Professor, Indiana University-Bloomington

**Publications:** *An American in Pandemic Paris.*



*A Coming-of-Retirement-Age Memoir* (2022)

**Lectures:** “Denmark and the Invention of Modern Happiness. The Eighteenth-Century Origins.” Lublin, Poland, 2023; “Home as History. Exhibiting the David and Susan Werner Collection

of Scandinavian Art,” Warsaw, 2023; “Scandinavian Art in a Nutshell,” Warsaw, 2023; “C’est un petit monde. échange de culture visuelle dans la région de la mer Baltique 1750-1918,” Paris, 2021.

**Honors and Awards:** Alexander von Humboldt Foundation Research Fellowship, American Philosophical Society Franklin Research Grant, American Scandinavian Foundation Fellowship

**Upcoming Projects:** *Denmark and the Invention of Modern Happiness* (monograph), *Home as History: the David and Susan Werner Collection of Scandinavian Art* (with Patricia G. Berman. Frick Museum Pittsburgh, Fall 2024), *Rosa and Natalie* (historical fiction).



**Additional News:** I'm Founding Editor-in-Chief of ARTS, a MDPI peer review e-journal for the visual and performing arts broadly defined. Happy to entertain ideas for Special Issues.

**Madeleine Fidell-Beaufort**

PhD 1974

**Email Address:**

madeleine.beaufort@wanado.fr

**Preferred Mailing Address:**

21 rue de Montreuil, 75011 Paris, France

**Primary Advisor:** Robert Goldwater

**Latest Position:** Senior Lecturer, The American University of Paris

**Publications:** *Making Waves: Crosscurrents in the Study of Nineteenth Century Art*, Essays in Honor of Petra ten-Doesschate Chu, "The Interaction of Artists, Dealers and Collectors at Two Atypical Studio Buildings in Nineteenth Century Paris," 2019; *Les Couleurs de la Mer Charles-François (1817-1878) et Karl (1846-1886)*, Daubigny en Normandy, Honfleur-Musée Eugène Boudin, 2020.

**Judy Fox**

MA with a Certificate in Conservation (Objects) 1985

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

**Social Media:** @JudyFoxSculptor (Instagram); JudyFox.net

**Primary Advisor:** Larry Majewski

**Latest Position:** Professor and Senior Critic, New York Academy of Art

**Publications: Exhibitions:** Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, NY, 2022; Wilde Kindheit, Lentos Kunstmuseum Linz, Austria, 2021; Garden, Nancy Hoffman Gallery, NY, 2019.

**Lectures:** Judy Fox Artist Talk, 2019, New York

**Honors and Awards:** Arts and Letters Award, American Academy of Arts and Letters

**Upcoming Projects:** Solo Show at Nancy Hoffman Gallery, September 2023

**Additional News:** Selected Writing on me: Córdova, C., *The Figure in Clay: a Guide to Capturing the Human Form for Ceramic Artists*, 2022; Alex Jovanovitch, "Judy Fox at Nancy Hoffman Gallery," *Artforum International*, Summer 2019.

**Wayne Franits**

PhD 1987

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

**Preferred Mailing Address:** Dept. of Art & Music Histories; Syracuse University; Suite 308 Bowne Hall; Syracuse, NY 13244

**Primary Advisor:** Egbert Haverkamp-Begemann

**Latest Position:** Distinguished Professor of Art History

**Publications:** "Honour and Shame in Dutch Seventeenth-Century Art and Culture," in *Questioning Pictorial Genres in Dutch Seventeenth-Century Art*, ed. M. Osnabrugge, 2021; "A New Painting by Hendrick ter Brugghen," *The Burlington Magazine*, (September 2021); "Review of Elisabeth Berry Drago, 'Painted Alchemists: Early Modern Artistry and Experiment in the Work of Thomas Wijck,' *Renaissance Quarterly* (Winter 2021); "A Bravo Examining Cheese: A 'New' Painting by Gerrit van Honthorst," in *Connoisseurship: Essays in Honour of Fred G. Meijer*, 2020; Co-author with Laura Thiel-Convery, "'Keine Mühe der Welt gleicht dem Studium': Rembrandt und die Bildkonvention des Gelehrten in der niederländischen Genremalerei," in exhibition catalogue *Inside Rembrandt 1606-1669*, Cologne, Wallraf-Richartz-Museum, 2019-20.

**Lectures:** Imaging Africans in the Dutch Republic, University of Arkansas, Fayetteville, AK (Zoom), October 8, 2020; "New" Paintings by van Baburen, Van Honthorst, and Ter Brugghen in Relation to Their Italian Sojourns," at the international conference Going South: Artistic Exchange between the Netherlands and Italy in the 17<sup>th</sup> Century, RKD-Institute for Art History, The Hague, The Netherlands, December 12, 2019.

**Jack Freiberg**

MA 1974, PhD 1988

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

**Preferred Mailing Address:** Via Tullio Valeri, 23 / Albano Laziale (RM) / Italy 00041

**Primary Advisor:** Irving Lavin

**Latest Position:** Professor Emeritus, Florida State University

**Publications:** "Temple, Tabernacle, and Sepulchre: The Legacy of Bramante's Tempietto," 2021; "The 'Imago Pietatis' in Santa Croce in Gerusalemme, Pope Gregory the Great, and Spain," 2021; "El legado del Tempietto de Bramante," 2020. "The Heraldic

Ceilings of the Lateran Basilica," 2019.

**Lectures:** "What is Art History and How Do You Do it?" Princeton, NJ, 2019.

**Carina Fryklund**

MA 1985, PhD 2000

**Email Address:**

carina.fryklund@nationalmuseum.se

**Preferred Mailing Address:** Nationalmuseum, Box 161 76, 103 24 Stockholm, Sweden

**Primary Advisor:** Colin Eisler, Egbert Haverkamp-Begemann, Jonathan Brown

**Latest Position:** Senior Curator, Nationalmuseum, Stockholm

**Publications:** Louis Frank and Carina Fryklund, *Giorgio Vasari, Le Livre des dessins: Destinées d'une collection mythique / Giorgio Vasari, The Book of Drawings: The Fate of a Mythical Collection* (exhibition catalogue, Musée du Louvre, Paris and Nationalmuseum, Stockholm, 2022-2023).

**Rachel Garbade**

MA 2022

**Email Address:** Rachel.garbade@gmail.com

**Social Media:** @rachgarb (Instagram)

**Preferred Mailing Address:**

535 Union Ave 2F Brooklyn NY 11211

**Primary Advisor:** Robert Lubar Messeri

**Latest Position:** Assistant Archivist at MoMA

**Honors and Awards:** Dual Degree Program Scholars Award from NYU & Long Island University.

**Michele Greet**

PhD 2004

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

**Primary Advisor:** Edward Sullivan

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

**Publications:** "Evoking Place: María Luisa Pacheco's Abstract Paintings," *Archives of American Art Journal*, 2022; "Latin American Artists at the Académie Lhote," *André Lhote and his International Students*, 2020; "Rómulo Rozo: A Colombian Sculptor in Paris," *Rómulo Rozo ¿Una vanguardia propia?*, 2020; "For French Eyes: Tarsila do Amaral's Brazilian Landscapes," in *Tarsila do Amaral, Museo de Arte de São Paulo Assis Chateaubriand*, 2019; "Looking South: Lincoln Kirstein and Latin American Art," in *Lincoln Kirstein's Modern*, The Museum of Modern Art, 2019.

**Lectures:** "Eclecticism and Erasure in the Archives of Three Women Artists from the

Andes,” Mexico City, 2023; “Transatlantic Encounters: Latin American Artists in Paris between the Wars,” Paris, 2023; “Brazilian Modernists in Paris: Anita Malfatti and Tarsila do Amaral,” New Haven, 2022; “Forjando nuevas narrativas de la abstracción desde los Andes,” Bogota, 2022 (keynote); “Pioneers in Paris: Manuel Rendón Seminario’s and Roberto’s Matta’s Experimental Practice,” Buenos Aires, 2021; “Devouring Nature: On Biomorphism and Transformation in the Works of Tarsila do Amaral,” Berlin, 2021; “Controversy at the Salons,” Paris, 2021; “Appropriating Picabia: Latin American Artists and the Dada Spirit,” Loughborough UK, 2021; “Ocho Contemporáneos en La Paz, 1953,” La Paz, 2021; “Aller-retour: Three Latin American Artists in Paris,” Istanbul, 2020; “Two Pioneering Women bring Abstraction to the Andes,” Chicago, 2020; “The Afterlife of Indigenism in the Andes,” New York, 2019; “How the Parisian Context Shaped Expressions of National Identity in Latin American Art,” Paris, 2019; “Constructing Categories: ‘Latin American Art’ as Curatorial Strategy,” Williamstown, MA, 2019.

**Honors and Awards:** National Endowment for the Humanities Fellowship to support the research and writing of a book manuscript: *Abstraction in the Andes, 1950-1970, 2020-2021*; *Best Book in Latin American Visual Culture Studies, Honorable Mention for Transatlantic Encounters, 2019*.

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

**Marc Hajjar**  
MA, 2014

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

**Social Media:** @MJHAJJAR (Instagram and Twitter)

**Primary Advisor:** Jonathan Brown

**Latest Position:** Director, Hodinkee Insurance

**Additional News:**

Board Member, John F. Peto Studio Museum

**Charlotte Healy**

MA 2013, PhD 2022

**Email Address:** charlotte.a.healy@gmail.com

**Primary Advisor:** Robert Lubar Messeri

**Latest Position:** Senior Research Associate, Prints and Drawings, The Art Institute of Chicago

**Publications:** *Sophie Taeuber-Arp: Living Abstraction*, edited by Anne Umland (IFA PhD 1997) and Walburga Krupp with Charlotte Healy (2021); “Knotted, Woven, Unraveling: Textile as Structure in the Work of Paul Klee,” in *Textile Moderne / Textile Modernism* (2019).

**Lectures:** “Paths to the Knot: Weaving and Knotting in Paul Klee’s Drawings,” Morgan-Menil Biennial Lecture, Houston (Zoom), 2021.

**Honors and Awards:** *Sophie Taeuber-Arp: Living Abstraction* received the 2022 Dedalus Foundation Exhibition Catalogue Award.

**Patricia Hill**

PhD 1973

**Email Address:** pathills@bu.edu

**Preferred Mailing Address:**

60 Plaza St E, Ste 1H, Brooklyn, NY. 11238

**Primary Advisor:** Robert Goldwater

**Latest Position:** Professor Emerita, Boston University

**Publications:** “The Subject is Politics: Benny Andrews and May Stevens,” in *For America: Paintings from the National Academy of Design, 2019*; “History Must Restore. What Slavery Took Away”: Freeman. M. Murray, Double-Consciousness, and the Historiography of African American Art History,” in *The Routledge Companion to African American Art History*, 2020; “Paul Kellogg, Alain Locke, Winold Reiss, and the Survey Graphic March 1925 Issue Harlem: Mecca of the New Negro,” in *The Multicultural Modernism of Winold Reiss, 1886-1953: (Trans)national Approaches to His Work*, 2022; Founder and Director of Eastman Johnson Catalogue Raisonné, website published July 2021 and April 2022. (The EJCR contains more than 1400 entries, accompanied by excerpts from contemporary newspapers and journals, Hills’s opinion letters, chronology of Johnson, essays on Johnson’s genre painting and portraits, and more. The EJCR also addresses the issue of racial stereotypes in a statement “Racist Language/Negative Stereotypes.” Eastman Johnson (1824-1906) was the subject of Hills’s dissertation, “The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes,” defended at IFA 1973.)

**Upcoming Projects:** Writing my Memoir as an Art Historian

**Additional News:** Eastman Johnson Catalogue Raisonné, website published July 2021 and April 2022. Patricia Hills, Founder

and Director. National Academy of Design, Long-term steward. See [www.eastmanjohnson.org](http://www.eastmanjohnson.org); The EJCR contains more than 1400 entries, accompanied by excerpts from contemporary newspapers and journals, Hills’s opinion letters, chronology of Johnson, essays on Johnson’s genre painting and portraits, and more. The EJCR also addresses the issue of racial stereotypes in a statement “Racist Language/Negative Stereotypes.” Eastman Johnson (1824-1906) was the subject of Hills’s dissertation, “The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes,” defended at IFA 1973.

**Sarah Humphreville**

MA 2013

**Email Address:**

sarahhumphreville@gmail.com

**Preferred Mailing Address:** Colby College Museum of Art, 5600 Mayflower Hill, Waterville, ME 04901

**Additional News:** Sarah Humphreville has been appointed the Lunder Curator of American Art at the Colby College Museum of Art.

**Matthew Israel**

MA 2006, PhD 2011

**Email Address:** m.w.israel@gmail.com

**Social Media:** [www.matthewisrael.com](http://www.matthewisrael.com); @matthewisrael (Instagram)

**Primary Advisor:**

Robert Storr

**Latest Position:**

Commissions Lead, Open Arts, Meta

**Publications:** *A Year in the Art World* (2020).

Hardcover. Paperback released July 2023.



**Sandhya Jain-Patel**

MS Conservation and MA Art History 2003

**Email Address:** sandhya.jain@gmail.com

**Social Media:** [linkedin.com/in/sandhya-jain-patel](https://www.linkedin.com/in/sandhya-jain-patel); [thecultureprism.com](http://thecultureprism.com); [sandhyajainpatel.com](http://sandhyajainpatel.com)

**Primary Advisor:** Peggy Ellis, Priscilla P. Soucek, and Keith Christiansen

**Latest Position:** Inaugural Executive Director, Wrightwood 659

**Lectures:** “An Overview of Indian, Himalayan, and Southeast Asian Art,” 2022, NYC. “Learning Intensive on Cultural

Appropriation vs. Appreciation,” online, 2022.  
**Honors and Awards:** Top secret...! TBA.

### Victoria Jenssen

MA 1975, Conservation Certificate 1975  
**Email Address:** victoriajenssen@gmail.com

**Social Media:** Vicki Jenssen (Facebook);  
caroljaneway.com

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

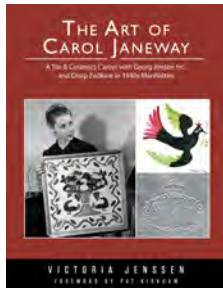
**Primary Advisor:** Norbert Baer

**Latest Position:** retired; Adjunct at Simon’s  
Rock of Bard College 1985-1990

**Publications:** *The Art of Carol Janeway: A Tile  
& Ceramics Career* with  
Georg Jensen Inc and  
Ossip Zadkine in 1940s  
Manhattan (2022);  
“Designed Tiles: A  
Silkscreen Studio in  
New York, NY 1939-  
1978,” in *Tile Heritage*,  
Summer 2022.

### Upcoming Projects:

Seeking NYC venue for exhibition of Carol  
Janeway’s ceramics and story.



### Patricia Karetzky

PhD 1979

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

**Social Media:** karetzky.com

### Preferred Mailing Address:

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

**Primary Advisor:** Alexander Soper

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

Adjunct Prof Lehman College Bronx NY

**Publications:** *The Art of Women in  
Contemporary China: Both Sides Now* (2020);

“The Art of Chinese Papercutting, Lu  
Shengzhong,” *International Asian Studies  
Newsletter*, Spring 2023;

“The Discovery of  
Buddhist Sculptures from Yecheng City in  
Linzhang County Hebei, China,” *Journal  
of the International Association of Buddhist  
Studies* (JIABS), 2022;

“Xin Song and Her  
Transformation of the Traditional Practice of  
Paper Cutting,” *The Journal of Asian Arts &  
Aesthetics*, 2022;

“Mara and the Face of Evil on  
the Silk Road,” in *The Silk Road: Interwoven  
History* (2021);

“The Shadow of Your Smile:  
Xu Yong’s Portraits and the History of  
Portraiture East and West,” *International  
Journal of Art and Art History*, December  
2021;

“Foreign Influences in The Creation of

Hārītī, The Buddhist Protector of Children,”  
National Museum, Indira Gandhi National  
Centre for the Arts, India, Women and  
Buddhism: Perspectives on Gender, Culture  
and Empowerment, Delhi, 2019.

### Ilona Katzew

PhD 2000

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

### Preferred Mailing Address:

5905 Wilshire Blvd., Los Angeles, CA 90036

### Primary Advisor:

Robert S. Lubar and Edward J. Sullivan

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

**Publications:** Ilona Katzew, *Archive of  
the World: Art and Imagination in Spanish  
America, 1500–1800: Highlights from  
LACMA’s Collection*, exhibition catalogue  
(2022); Co-author with Rachel Kaplan,  
“‘Like the Flame of Fire’: A New Look at the  
‘Hearst’ Chalice,” *Latin American and Latinx  
Visual Culture*, 2021; “Trastoques y elipsis  
en un retrato de tornaviaje: La ductilidad de  
los mensajes,” in *Tornaviaje: Tránsito artístico  
entre los virreinos americanos y la metrópolis*  
(2020); “Materia Americana. El cuerpo de  
las imágenes hispanoamericanas (siglos XVI a  
mediados del XIX),” *Colonial Latin American  
Review*, 2021.

**Upcoming Projects:** Exhibition: *Archive of  
the World: Art and Imagination in Spanish  
America, 1500–1800: Highlights from  
LACMA’s Collection*, Los Angeles County  
Museum of Art, June 12–October 30, 2021.  
**Additional News:** Hosted Bilingual Scholar’s  
Day below in conjunction with the exhibition  
*Archive of the World: Art and Imagination in  
Spanish America, 1500–1800*.  
(September 30–October 1, 2022); *Objects  
Talk: Transformations in Spanish America  
Art*; Bilingual Scholar’s Day, an international  
scholar’s day will be co-organized with UCLA’s  
Center for 17th- & 18th-Century Studies  
and the William Andrews Clark Memorial  
Library, enabling established and emerging  
scholars to present new research in this rapidly  
growing and vibrant field. Echoing the overall  
premise of the exhibition and catalogue,  
presenters will take a close or “slow” look  
at individual artworks and the stories they  
tell from an artistic, historic, and material  
perspective; Produced video on LACMA’s new  
acquisition of a major painting by Melchor  
Pérez Holguín.

### Joan Kee

PhD 2008

**Email Address:** jkee@umich.edu

**Social Media:** [https://www.ucpress.edu/  
book/9780520392458/the-geometries-of-afro-  
asia](https://www.ucpress.edu/book/9780520392458/the-geometries-of-afro-asia)

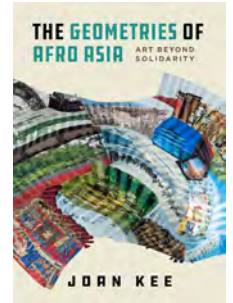
### Primary Advisor:

Jonathan Hay

**Latest Position:** Ford  
Foundation Scholar in  
Residence, MoMA

**Publications:** *The  
Geometries of Afro Asia:  
Art Beyond Solidarity*.  
University of California  
Press, 2023.

**Publications:** *The  
Geometries of Afro Asia:  
Art Beyond Solidarity*.  
University of California  
Press, 2023.



### Heyeon Kim

MA 2018

**Email Address:** heyeon.kim@samsung.com

**Primary Advisor:** Kent Minturn

**Latest Position:** Curator at Leeum Museum  
of Art

**Additional News:** Assistant Curator for the  
exhibition “Maurizio Cattelan: WE” at Leeum  
Museum of Art, Seoul (Jan 31–July 16, 2023)

### Jongwoo Kim

PhD 2007

**Email Address:** jongwoo@cmu.edu

**Social Media:** [http://www.art.cmu.edu/  
people/jongwoo-jeremy-kim/](http://www.art.cmu.edu/people/jongwoo-jeremy-kim/)

**Primary Advisor:** Linda Nochlin

**Latest Position:** Associate Professor of Critical  
Studies, Art History and Theory, School of art  
at Carnegie Mellon University

**Publications:** *Painted  
Men in Britain* (2012);

*Queer Difficulty in Art  
and Poetry* (2017); *Male  
Bodies Unmade* (2023)

**Upcoming Projects:**  
My new book will  
be published by the  
University of  
California Press in  
November 2023.

**Upcoming Projects:**

My new book will  
be published by the  
University of  
California Press in  
November 2023.



### Dale Kinney

MA 1967, PhD 1975

**Email Address:** dkinney@brynmawr.edu

### Preferred Mailing Address:

427 Conshohocken State Road,  
Bala Cynwyd, PA 19004



**Primary Advisor:** Richard Krautheimer

**Latest Position:** Eugenia Chase Guild Professor in the Humanities, Bryn Mawr College

**Publications:** “Liturgy, Space, and Community in the Basilica Julii (Santa Maria in Trastevere),” 2019; “Addendum: Spolia in the New Millennium,” 2019; “Aneignung durch die Gegenwart,” 2020; “Found Iconography,” 2021; “Rewriting the renouveau,” 2021

**Lectures:** “S. Maria in Trastevere: A Building in Time,” Chicago, 2019; “Spolia: Programmatic, Enigmatic, Problematic,” Athens, 2019.

**Upcoming Projects:** “S. Maria in Trastevere: the Life of a Medieval Building in Post-medieval Rome”

**Victor Koshkin-Youritzin**

MA 1967, Certificate in Museum Training 1969

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

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

**Primary Advisor:** Robert Rosenblum and José López-Rey

**Latest Position:** David Ross Boyd Distinguished Professor Emeritus of Art History, School of Visual Arts, The University of Oklahoma, Norman, OK [this professorship is the university’s highest teaching honor]

**Lectures:** “Degas: A Compositional Genius,” lectures on nineteenth-century French and American Painting for The University of Oklahoma’s Osher Lifelong Learning Institute, Oklahoma City, OK, 2019-2020.

**Upcoming Projects:** Lecturing, writing, consulting, and curating exhibitions

**Additional News:** Judge of entries from Oklahoma’s 4th district for annual, national Congressional Art Competition for high school students, U.S. Capitol, Washington, D.C., 2019-2023; exhibition consultant for “O. Gail Poole’s Sideshow [paintings and drawings],” Fred Jones Jr. Museum of Art, The University of Oklahoma, Norman, OK, January 24-May 10, 2020; vice-president, national Koussevitzky Recordings Society (which absorbed the Leopold Stokowski Society), 2019-2023; member, Collections Committee, Mabee-Gerrer Museum of Art, Shawnee, OK, 2019-2023.

**Roxana Marcoci**

PhD 1998

**Email Address:** roxana\_marcoci@moma.org

**Social Media:** @roxanamarcoci (Instagram)

**Primary Advisor:** Kirk Varnedoe

**Latest Position:** The David Dechman Senior Curator and Acting Chief Curator of Photography, MoMA

**Publications:** *Wolfgang Tillmans: A Reader* (2021); *Wolfgang Tillmans: To look without fear* (2022); *An-My Lê: Between Two Rivers* (2023).

**Lectures:** “A New Gaze: Refiguring the Future,” keynote lecture at the Women Photographers International Congress, Miami, 2021; “Carrie Mae Weems: From Here I Saw What Happened and I Cried,” UNIQLO Art Speaks Lecture series: organizer of “LaToya Ruby Frazier: Scholars’ Day,” MoMA, 2022.

**Honors and Awards:** *Wolfgang Tillmans: To look without fear* was selected as “Best 2022 exhibition catalogue” by IMA Magazine; “5 Best Photography Books of 2022” by Cultured Magazine; and “Top Ten Photobooks of 2022” by Vince Aletti/ICP.

**Upcoming Projects:** *An-My Lê: Between Two Rivers* (2023), exhibition at MoMA accompanied by a major publication; *LaToya Ruby Frazier: Monuments of Solidarity* (2024), exhibition at MoMA accompanied by a major publication.

**Additional News:** Chair of Central and Eastern European branch of C-MAP (Contemporary and Modern Art Perspectives in a Global Age); Co-founder in 2010 and organizer of MoMA’s Forums on Contemporary Photography, a series of 3 forums a year of critical discussions with artists and scholars about the perspectives and scope of still and moving images and other forms of picture-making.

**Michelle Marlar**

PhD 2009

**Email Address:** mmarlar@hmns.org

**Primary Advisor:** David O’Connor

**Latest Position:** Director of Egyptian Archaeological Missions, Houston Museum of Natural Science

**Upcoming Projects:** Co-directing the joint American-Egyptian archaeological mission at the Hathor Temple in Mit Rahina, Egypt

**Kathleen (Kim) Matics**

MA 1970, PhD 1978

**Email Address:** kimmatics.novels@gmail.com

**Social Media:**

linkedin.com/in/kathleen-matics-7773b553/

**Preferred Mailing Address:** 5/272

Prachaniwet 2, Sammakhi Road, Pakkret, Nonthaburi 11120 Thailand

**Primary Advisor:** Alexander C. Soper

**Latest Position:** Programme Officer

**Publications:** *Kindred Spirits* (2019);

*Borrowed Scenery,*

*Borrowed Time* (2021);

*What’s the Story?*

(2022); *What’s the*

*Story? -2* (2023)

**Upcoming Projects:**

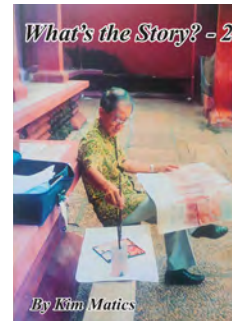
*What’s the Story? -3*

(another anthology

of short stories and

novellas) and two

novels in the pipeline.



*What's the Story? -2*,  
launched on  
12 February 2023

**Heather McCarthy**

PhD 2011

**Email Address:** hlm269@nyu.edu

**Social Media:** <https://nyu.academia.edu/HeatherLeeMcCarthy>; <https://www.flickr.com/photos/133502210@N06/>; @heather\_lee\_mccarthy (Instagram)

**Primary Advisor:** David O’Connor

**Latest Position:** Adjunct Assistant Professor, Department of History, Baruch College

**Publications:** “Examining the Impact of Ramesside Royal Women’s Tombs on the Deir el-Medina Iconographic Tradition: A Work in Progress,” 2022; “Book of the Dead 161 in a Ramesside Queen’s Tomb: Function and Context” 2020; “Ramesside Queens’ Tombs, the Book of the Dead, and the Development of the Deir el-Medina Iconographic Tradition,” 2020; “Abu Simbel”; “Book of the Dead,” “Funerary Books, Royal”; “Gender and Sex” in *All Things Egyptian* (2019).

**Lectures:** “Book of the Dead 180: Early Ramesside Developments,” Irvine, 2022; 2022 “Ramesside Royal Women’s Tombs, the Book of the Dead, and the Deir el-Medina Iconographic Tradition,” Atlanta, GA, (AIA online event), 2022; “Ramesside Royal Women’s Tombs, the Book of the Dead, and the Deir el-Medina Iconographic Tradition,” Amherst, MA, (AIA virtual event), 2022; “The Mystery of the Unnamed Princess in the

Tomb of Bint-Anath,” (virtual event), 2021; “Ramesside Royal Women, the Book of the Dead and the Deir el-Medina Iconographic Tradition,” Trieste, Italy (virtual event), 2021; “The Book of the Dead in Ramesside Royal Women’s Tombs and at Deir el-Medina: Preliminary Observations and Findings” (virtual event), 2020; “The Book of the Dead at Deir el-Medina: Preliminary Observations and Findings” (virtual event), 2020; “The Mystery of the Unnamed Princess in the Tomb of Bint-Anath,” Toronto, Canada (virtual event), 2020; “Ramesside Queens’ Tombs, the Book of the Dead, and the Deir el-Medina Iconographic Tradition: A Work in Progress,” Cairo, Egypt, 2019.

**Honors and Awards:** American Research Center in Egypt 2018-2019 Postdoctoral Fellowship, funded by United States Department of State’s Bureau of Educational and Cultural Affairs

**Upcoming Projects:** Articles: “Book of the Dead 180 Re-Osiris Scenes in Ramesside Queens’ Tombs;” “The Unnamed Princess in the Tomb of Bint-Anath: A Reconsideration;” Books: *Egypt’s Valley of the Queens: Afterlife Landscapes and Postmortem Transformations; Ramesside Queens’ Tombs, The Book of the Dead, and the Development of the Deir el-Medina Iconographical Tradition; The Sat-Re Repertoire: The History and Use of a Ramesside Decorative Scheme.*

### Christie Mitchell

MA 2013

**Email Address:** cem423@nyu.edu

**Social Media:** @christiemitchell (Instagram)

**Preferred Mailing Address:** 1008 Wall Street, La Jolla, CA 92037

**Primary Advisor:** Günter Kopcke, Thomas Crow, Jean-Louis Cohen

**Latest Position:** Executive Director, Athenaeum Music & Arts Library

**Publications:** *Duke House and the Making of Modern New York*, 2023

**Lectures:** “Andy Warhol – From A to B and Back Again,” Newport, RI, 2020; “CALL/ VoCA Talk: A Discussion with Legacy Specialists,” Brooklyn, NY, 2019; “Beliz Iristay in conversation with Christie Mitchell,” Riverside, CA 2023 (forthcoming).

**Honors and Awards:** “Best Exhibition,” Portland Monthly Magazine, 2022.

**Upcoming Projects:** Ongoing exhibitions, music programming, and lectures at the

Athenaeum in San Diego, CA.

**Additional News:** Recent exhibitions:

“Seeking Discomfort: artistic strategies in a dystopian reality” at Parallax Art Center, Portland, OR (July 22 - October 1, 2022).



*Seeking Discomfort installation view*

### Marsha Morton

PhD 1986

**Email Address:** mortonmarsha10@gmail.com

**Preferred Mailing Address:** 61 E 86th St, Apt. 25, New York, NY 10028

**Primary Advisor:** Gert Schiff

**Latest Position:** Professor, Department of Art and Design History, Pratt Institute

**Publications:** Editor, *Visual Culture and Pandemic Disease*

*Since 1750: Capturing Contagion* (2023);

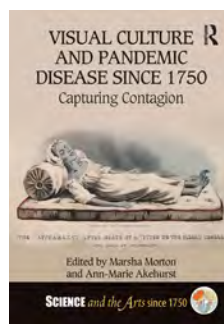
Editor, *Constructing Race on the Borders of Europe: Ethnography, Anthropology, and Visual Culture, 1850-1930*, (2021);

“Max Klinger’s Brahmsphantasie: The Physiological Sublime, Embodiment, and Male Identity,” Spring 2022; “Leopold Carl Müller’s Scenes from Egyptian Life: Ethnography, Race, and Orientalism in Habsburg Vienna,” 2021;

“Nature, Science, and Self in Nineteenth-Century German Visual Culture,” Spring 2019; “Rudolf von Eitelberger and Leopold Carl Müller: Constructing a Genre of Viennese Orientalism,” 2019.

**Lectures:** “Epidemics of Fear and Modern Medicine,” session chair at the CAA conference, 2021.

**Upcoming Projects:** Session Chair with Patricia Berman for HGSCEA session at CAA 2024: “Health, Illness and the Art of Medicine.”



### Elizabeth Pergam

PhD 2001

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

**Social Media:** @professorpergam (Instagram)

**Preferred Mailing Address:**

105 East 63rd Street, Apartment 5A

**Primary Advisor:** Robert Rosenblum; Linda Nochlin

**Latest Position:** Co-Chair, Society for the History of Collecting

**Publications:** “Collecting the United States: William F. Davidson and the Westward Expansion of M. Knoedler & Co.,” (2023); “Decorative Arts in the Encyclopedic Museum: The Reinstallation of the Annie Laurie Aitken Galleries and the Josephine Mercy Heathcote Gallery of British Decorative Art at The Metropolitan Museum of Art,” 2022; “Review: Frick Madison,” *Burlington Magazine*, June 2021; “An ephemeral display within an ephemeral museum: The East India Company contribution to the Manchester Art Treasures Exhibition of 1857,” in *Spatial Imageries in Historical Perspective series*, 2021; “Review: Peter Humfrey, The Stafford Gallery,” *Burlington Magazine*, September 2020; “The persistence of national identity in the international art market; review of Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, 1750-1914,” *Journal of Art Historiography*, September 2019.

**Lectures:** “Collecting the United States: William F. Davidson and the Westward Expansion of M. Knoedler & Co.,” London UK, 2022; “The Anglicization of Samuel Mendel: Collecting British Art in Mid-Victorian Manchester,” Paris, 2022; “An Artful Correspondence: Canvassing for Loans in mid-Victorian Britain,” CAA virtual, 2022; “The American-ness of American Collecting: A Work in Progress,” Society for the History of Collecting (Zoom), 2021.

### Maggie Popkin

MA 2007, PhD 2012

**Email Address:** mlp84@case.edu

**Primary Advisor:** Katherine Welch

**Latest Position:** Associate Professor of Art History, Case Western Reserve University

**Publications:** “Art, Architecture, and False Memory in the Roman Empire: A Cognitive Perspective,” 2019; Co-authored with Bonna D. Wescoat, Susan Ludi Blevins, Jessica Paga, Andrew Farinholt Ward, Michael C. Page,



and William Size, “Interstitial Space in the Sanctuary of the Great Gods on Samothrace,” 2020; Co-edited with Diana Y. Ng, *Future Thinking in Roman Culture: New Approaches to History, Memory, and Cognition* (2022); *Souvenirs and the Experience of Empire in Ancient Rome* (2022).

**Honors and Awards:** American Academy in Rome, Andrew Heiskell Rome Prize in Ancient Studies, 2020-2021

## Louisa Raitt

MA 2018, PhD in progress

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

**Preferred Mailing Address:**

175 West 81st St 3C

**Primary Advisor:** Edward Sullivan

**Latest Position:** After finishing a curatorial fellowship in October 2022 I was hired at the Met as a research associate, working on a 1-year NEH grant funded collection assessment and expansion project.

**Upcoming Projects:** Organizing an upcoming exhibition (Fall/Winter 2022) at the Metropolitan Museum of Art’s Watson Library titled “Past/Present/Future: Expanding Indigenous American, Latin American, Asian American, and Pacific Islander Perspectives in Thomas J. Watson Library.”

## Iraida Rodríguez-Negrón

MPhil 2017

**Email Address:**

irodriguez@museoarteponce.org

**Social Media:** @rn.iraída (Instagram); Iraída Rodríguez-Negrón (Facebook)

**Primary Advisor:** Jonathan Brown

**Latest Position:** Curator, Museo de Arte de Ponce, Puerto Rico

**Publications:**

19th Century Studies Journal, 2021

**Additional News:** Appointed Curator at Museo de Arte de Ponce, Puerto Rico, February 2022.

## Jason Rosenfeld

MA 1993, PhD 1999

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

**Social Media:** @jmrnyc1 (Instagram)

**Primary Advisor:** Linda Nochlin, Robert Rosenblum, Robert Luber Messeri

**Latest Position:** Senior Writer and Editor-at-Large, *The Brooklyn Rail*; Professor of Art History, Marymount Manhattan College

**Publications:** *Thresholds of Perceptibility:*

*The Color Field Paintings of Leon Berkowitz* (2019); “John Everett Millais’s The Wolf’s Den” (2020); “Cecily Brown” (2020); “Mary Magdalen clutching a skull and looking to the heavens outside her desert cave: On Paulina Olowaska’s Recent Paintings” in *Paulina Olowaska: Her Hauntology* (2022); “Alex Kanevsky: Postcards from a Closet” (2022); “Robert Nava: Thunderbolt Disco” (2022); 23 exhibition reviews, 1 graphic novel review, and 8 artist interviews in *The Brooklyn Rail* (2019-22).

**Lectures:** “Family Man: John Everett Millais’s Illustrations of Paternal Affection in the 1860s,” Princeton, NJ, 2019; “Pre-Raphaelites and Popular Culture: Led Zeppelin to Barry Windsor-Smith,” Pittsburgh, PA, 2022.

**Upcoming Projects:** Monograph on Shahzia Sikander.

**Additional News:** Since April 2020, I have interviewed 27 artists and curators on *The Brooklyn Rail*’s live “New Social Environment Series,” housed on YouTube, including Cecily Brown, Njideka Akunyili Crosby, Martin Puryear, Andy Goldsworthy, Wayne Thiebaud, Stan Douglas, Huma Bhabha, Philip Pearlstein, and Audrey Flack.

## Rebecca Rushfield

MA 1980

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

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

**Publications:** Co-authored with Joyce Hill Stoner, “Filling the gaps in our conservation past with oral histories,” in *Erzaehlungen. Beitrage zur Geschichte der Konservierung-Restauration=Narratives. Contributions to the History of Conservation*, 2022; “Conservators who write fiction,” *News in Conservation*, August-September 2021; Editor of “Stemming the Tide. Global Strategies for Sustaining Cultural Heritage Through Climate Change,” (June 2021); Co-author with W. (Bill) Wei, Hanneke Heerema, and Ida van der Lee of “Issues in Conservation—Three Value Moments in the Public Perception of Cultural Heritage Objects in Public Spaces,” *Psychology*, 2021.

**Additional News:** I have just been appointed Assistant Book Editor for the JAIC (Journal of the American Institute for Conservation)

## Lucy Freeman Sandler

PhD 1964

**Email Address:** lucy.sandler@nyu.edu

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

**Primary Advisor:** Harry Bober

**Latest Position:** Helen Gould Sheppard Professor of Art History, New York University (emerita)

**Publications:** *Penned & Painted: The Art and Meaning of Books in Medieval and Renaissance Manuscripts* (2023); “Pictorial Typology and the Miniatures of the Peterborough Psalter in Brussels,” *Studies in Iconography*, 2019; “Religious Instruction and Devotional Study: The Pictorial and the Textual in Gothic Diagrams,” in *The Visualization of Knowledge in Medieval and Early Modern Europe*, 2020; “Psalter Illustration and the Rise of Coronation Imagery in Medieval England,” *Journal of Medieval History*, 2020; “Visions of the Beginning and the End: The Hours of the Angels Added to the Psalter of Yolande of Soissons,” in *Tributes to Richard Emmerson*, 2021; “It’s an Open Book: The Initial to the Index of Archbishop Arundel’s Copy of the Gospel Commentary of William of Nottingham,” in *The Medieval Book as Object, Idea and Symbol*, 2021.

**Lectures:** “Psalter Illustration and the Rise of Coronation Imagery in Medieval England,” St. Louis University Medieval Conference, 2019; “It’s an Open Book: Archbishop Thomas Arundel’s Copy of the Gospel Commentary of William of Nottingham,” Harlaxton Medieval Symposium, 2019; “Golden Books: The Art and Meaning of Precious Metal in Illuminated Manuscripts,” British Library, 2022; “Books-in-Books: From Idea to Image in Medieval and Renaissance Manuscripts,” Twelfth Annual Bernard Breslauer Lecture, New York, Grolier Club, 2023.

**Upcoming Projects:** Two articles in press: “A Flying Book in the Bedford Hours,” in *Activation the Eye and Mind: Studies in Art and Historiography in Honor of Elizabeth Sears* and “Pictorial Typology and the Bedford Hours,” in *Opening Manuscripts: Tributes to Elly Miller*; Two Invited Papers: “Penwork Raities in the Luttrell Psalter,” Perspectives on Late Medieval Penflourishing Conference, London, summer 2023, and “The Theatrical in the Bedford Hours,” Harlaxton Medieval Symposium, summer 2023.



**Nancy Scott**

MA 1972, PhD 1978

**Email Address:** nscott@brandeis.edu**Social Media:** Nancy Scott (Facebook), Instagram**Preferred Mailing Address:**

17 Potter Pond / Lexington MA/ 02421

**Primary Advisor:** Prof. H. W. Janson**Latest Position:** Professor of Fine Arts, Brandeis University (from 7/2022: Professor Emerita)**Publications:** “Henry Clay Frick and the Museum of Fine Arts, Boston: The Blockbuster of 1910,” *The Journal of the History of Collections*, July 2021. “Imaging Slavery in 20th and 21st Century Memorials. A Legacy of Vincenzo Vela’s Spartaco,” *Festschrift Vincenzo Vela: 1820-2020*.**Lectures:** “Georgia O’Keeffe and the Art of Philanthropy,” 2019; “Collector and Abolitionist: Alice Sturgis Hooper and Her Legacy of J. M. W. Turner’s Slave Ship,” Crystal Bridges Museum of American Art, Bentonville AK, 2021 (also in forthcoming anthology *Chronicling Lost Legacies: Women Collectors, Patrons, Tastemakers*); “Turner’s ‘Slave Ship’: Written upon the sky in lines of blood, girded with condemnation,” Kimbell Art Museum, Fort Worth, TX (YouTube), 2022; “Collectors and Patrons: How the Slave Ship was almost lost to Boston: 1898-99,” Museum of Fine Arts, Boston MA, 2022.**Honors and Awards:** Phi Beta Kappa (retroactive/ Spring 2021) awarded by alma mater, from Austin College. After the small liberal arts college received its PBK chapter, a chosen alumna has been invited each year to be inducted into the chapter.**Upcoming Projects:** *Turner’s Slave Ship: Abolitionist Icon/ Contemporary Views* (working title).**Ileana L. Selejan**

PhD 2014

**Email Address:** ileanasel@gmail.com or foriselejan@exseed.ed.ac.uk**Primary Advisor:** Thomas Crow**Latest Position:** Research Associate, Department of Anthropology, University College London**Additional News:** In July, I will be starting in a new role as Lecturer in Art History, Culture and Society in the History of Art Department at the University of Edinburgh.**Harriet F. Senie**

PhD 1981

**Email Address:** hfsenie@gmail.com**Social Media:** harrietsenie.com**Primary Advisor:** Kathy Weil Garris**Latest Position:** Prof of Art History, City College & The Graduate Center**Publications:** *Monumental Controversies: Mount Rushmore, Four Presidents, and the Quest for National Unity* (2023); Co-editor and contributor, *Teachable Monuments: Using Public Art to Start Dialogue and Confront Controversy* (2021).**Lectures:** “Memorial Options: Figures, Walls, Museums, Gardens or ?,” given to commission in charge of building a memorial to the shootings that took place in Las Vegas after a concert on October 2017, January 2021; “Monumental Controversies: Mount Rushmore, Four Presidents, and the Quest for National Identity,” Fairfield University, October, 2020; Panel respondent: “Contested Legacies: Public Monuments in Global Perspective,” Columbia University, October, 2020; “Contested Histories and Inter-ethnic Relations,” Organization for Security and Co-operation in Europe (OSCE), The Hague, September, 2019; “Public art in the aftermath of the revisited commemoration process,” The Galerie de l’UQAM, Montreal, October, 2019; Art & Art History Lecture, Colgate University, October, 2019.; “Where is She? Public Art and the Absence of Women,” Art Table, May, 2019; “A Collective Ribbon: Weaving Stories of the Triangle Fire: A Participatory Community Event,” Fashion Institute of Technology, March, 2019; “Double Disappearance: A Symposium About the Undocumented Memorial of 9/11,” School of Visual Arts, March, 2019.**Upcoming Projects:** *Memorials Now with Cher Knight* (Reconsidering History, From Heroes to Victims, New Subjects, New Forms) under contract with Wiley.**Nuno Senos**

PhD 2006

**Email Address:** nsenos@fcsh.unl.pt**Primary Advisor:** Jonathan Brown**Latest Position:** Universidade Nova de Lisboa, Art History Department, Chair**Blanca Serrano Ortiz de Solórzano**

MA 2012, PhD 2017

**Email Address:**

blancaserranoortiz@gmail.com

**Social Media:** bananacraze.uniandes.edu.co**Primary Advisor:** Edward J. Sullivan**Latest Position:** Director of Research and Partnerships at the Institute for Studies on Latin American Art (ISLAA), and co-curator of the digital humanities project La fiebre del banano/Banana Craze**David Sokol**

MA 1966, PhD 1970

**Email Address:** dmsokol@uic.edu**Preferred Mailing Address:** 222 N. Marion Street, 3A, Oak Park, Illinois 60302**Primary Advisor:** H.W. Janson**Latest Position:** Professor and Chair, Department of Art History, University of Illinois at Chicago**Publications:** *Jay Boersma: The Consistency and Variety of His Vision*, 2022;Review of: *Orozco’s American Epic: Myth, History, and the Melancholy of Race*.**Lectures:** “The Noble Room: F.L. Wright’s Unity Temple” (Zoom), 2020.**Additional News:** Appointed member of Illinois Supreme Court Historic Preservation Commission**Donna Stein**

MA 1965

**Email Address:** donnasteinkorn@gmail.com**Preferred Mailing Address:** 2175 Holliston Avenue, Altadena, CA 91001-3255**Primary Advisor:** Robert Goldwater**Latest Position:** Deputy Director, Wende Museum of the Cold War**Publications:** *The Empress and I: How an Ancient Empire Collected, Rejected and Rediscovered Modern Art* (2020); *Archaeology of Metaphor: The Art of Gilah Yelin Hirsch* (2022); “Monir Shahroudy Farmanfarmaian, In Her Words (1985),” *Woman’s Art Journal*, Spring 2023.**Lectures:** Chevaliers Books, Los Angeles (online), 2021; Wende Museum of the Cold War, Culver City, CA (online), 2022; Art Table, New York, NY (online), 2022; Stephen Wise Temple, Los Angeles, CA, 2022; Pasadena Public Library, Pasadena, CA, 2023.

## Emily Stein

MA 2020

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

**Primary Advisor:** Meredith Martin

**Latest Position:** Photoarchivist at the Frick Collection, New York, New York

**Lectures:** “It’s About Time: Contemporary Art Interventions at Versailles,” “Equinoxes” conference presentation, Brown University, Providence, RI, April 2022.

## Joyce Hill Stoner

MA 1970, Certificate in Conservation 1973

**Email Address:** jstone@winterthur.org

**Primary Advisor:** Lawrence Majewski

**Latest Position:** Director of the Preservation Studies Doctoral Program, University of Delaware (2006 to present)

**Publications:** “From the studio to the classroom to Zoom: Moments in the evolution of pedagogy in paintings conservation/restoration from apprenticeship to schools to a pandemic lockdown,” *Conservation*, 2023; “The Greenwich Conference on Comparative Lining Techniques, April 23, 24, and 25, 1974: Three days that changed conservation,” 2023; Co-authored with Rebecca Rushfield, “Filling the gaps of our conservation past with oral histories,” 2022; Co-author with Rebecca Rushfield, “Narratives - Contributions to the History of Conservation,” September 28-30, 2022; “Vignettes from the evolution of approaches to the conservation of paintings by Rembrandt,” in *Rembrandt Histories* (2021); “The Conservator and Connoisseurship in American Art” in *American Art: Collecting and Connoisseurship* (2020); Co-Editor with Rebecca Rushfield for the 2nd edition of the 900+-page book *The Conservation of Easel Paintings* (2020).

**Lectures:** “Wyeth Conversations,”

Brandywine River Museum and YouTube

**Honors and Awards:** Sheldon and Caroline Keck Teaching Award, American Institute for Conservation 2021; Awarded Honorary Fellowship in the International Institute for Conservation, #36. I am proud to be the first female graduate of a US conservation program to receive this honor. I was awarded a plaque from the Alliance of HBCU Museums and Galleries in 2021 that reads: “In recognition of Dr. Joyce Hill Stoner for her dedication to the students of The Alliance of HBCU Museums and Galleries, Dec. 7 2019.”

**Upcoming Projects:** Continuation of the FAIC Oral History Project, in cooperation with Rebecca Rushfield; we have more than 500 interviews with conservators, curators and scientists

## Marie Tanner

MA 1970, PhD 1976

**Email Address:** marietanner@yahoo.com

**Primary Advisor:** Colin Eisler

**Latest Position:** Associate Professor, Queens College of the City University of NY

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

**Lectures:** “Sublime Truth and the Senses: Titian’s Poesie for King Philip II of Spain,” King Juan Carlos I Center, NY, 2021.

**Upcoming Projects:** *Lucretius and Science in Early Renaissance Art and Theory*

## Cristin Tierney

MA 2000, currently ABD

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**Social Media:** www.crisintierney.com; @crisintierney (Instagram)

**Preferred Mailing Address:**

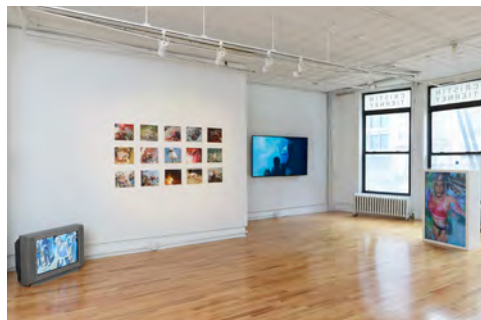
Cristin Tierney Gallery 219 Bowery, Floor 2, New York, NY 10002

**Primary Advisor:** Robert Lubar Messeri

**Latest Position:** Gallery Owner

**Publications:** Cristin Tierney Gallery publishes a regular selection of exhibition catalogues and supports museum and academic publications on all represented artists.

**Upcoming Projects:** Spring exhibitions: *Dread Scott, Marman & Borins*; Fall/Winter exhibitions: *Joe Fig*, Group show entitled *Masculine, Mary Lucier*.



Installation view of Claudia Bitrán: *Stereotypies* (Cristin Tierney Gallery, New York, March 11 - April 16, 2022). The photograph taken by Elisabeth Bernstein.

## Phyllis Tuchman

MA 1973

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

**Social Media:** @Phyllis\_Tuchman (Instagram)

**Preferred Mailing Address:** 340 East 80th Street, New York, New York 10075

**Primary Advisor:** Goldwater/Rubin

**Publications:** “Picasso’s Women of Algiers,” *Gagosian Quarterly*, Winter 2021/2022; Jeff Koons Interview, *Town & Country* (website), December 2021; “Winslow Homer,” March 2022; Articles on *Artnews.com*: “Georg Baselitz,” February 2019; “Charline von Heyl,” March 2019; “Tintoretto,” April 2019; “Public Sculpture in Qatar,” June 2019; “Pat Steir,” July 2019; “Nicole Eisenman,” October 2019; “Beverly Pepper,” February 2020; “Richard Long,” May 2020; “Kirsten Bratsch,” August 2022; “Shazia Sikander,” April 2023; *Articles on Art in America*: “Cezanne’s Rocks,” June 2021; “Picasso’s ‘L’ Variation,” August 2020; Reviews on *Brooklyn Rail*: “Nicole Eisenman,” April 2020; “Michael Williams,” June 2020; “Josh Smith,” October 2020; “Amy Sillman,” November 2020; “Eric Fischl,” February 2021; “Georg Baselitz Portraits,” March 2021; “Barbara Rose Tribute,” April 2020; “Giuseppe Pennone,” May 2021; “David Smith,” June 2021; “Daedalus Foundation,” December 2021; “Donald Judd,” December 2021/January 2022; “Jeff Koons,” February 2022; “Oscar Murillo,” June/July 2022; “Black Cinema,” October 2022; “Tony Cragg,” April 2023; “Cecily Brown,” May 2023.

**Lectures:** “An Evening with Cecily Brown,” New York Studio School, October 2019; “New Social Environment Zoom: Dorothea Rockburne,” *Brooklyn Rail*, April 2020; “Eric Fischl,” July 2020; “Peter Sacks,” February 2021; “Barbara Rose Tribute,” March 2021; “Robert Smithson Roundtable,” August 2021; “Ad Reinhardt and James Turrell,” May 2022; “Ellsworth Kelly,” June 2022; “Madison Avenue Women Art Dealers,” October 2022; “Arne Glimcher,” November 2022; “Angela Westwater,” February 2023; “Almine Rech,” May 2023.



**Anne Umland**

MA 1986, PhD 1997

**Email Address:** Anne\_Umland@moma.org**Preferred Mailing Address:**The Museum of Modern Art,  
11 West 53 Street, New York, NY 10019**Primary Advisor:** Robert Lubar Messeri,  
Robert Rosenblum, Kirk Varnedoe**Latest Position:** The Blanchette Hooker  
Rockefeller Senior Curator, Department  
of Painting and Sculpture, The Museum of  
Modern Art, NY**Publications:** *Sophie Taeuber Arp: Living  
Abstraction* (2021), *Meret Oppenheim: My  
Exhibition* (2022), *Picasso in Fontainebleau*  
(2023 forthcoming).**Honors and Awards:** 2022 Dedalus  
Foundation Exhibition Catalogue Award for  
*Sophie Taeuber-Arp: Living Abstraction*; 2022  
The Alice: Short List for *Sophie Taeuber-Arp:  
Living Abstraction***Upcoming Projects:** *Picasso in Fontainebleau*  
(October 8, 2023 - February 17, 2024)**Allison Unruh**

PhD 2008

**Email Address:** allison.unruh@nyu.edu**Preferred Mailing Address:** 60 Remsen St,  
Apt 6F, Brooklyn NY 11201**Primary Advisor:** Linda Nochlin**Latest Position:** Independent Art Historian**Publications:** *Artists in Motion: Modern  
Masterpieces from the Pearlman Collection* (2023).**Upcoming Projects:** Currently working on an  
exhibition on Helen Lundeberg.**Dela Von Boeselager**

MA 1969

**Email Address:** dela.vonboeselager@web.de**Preferred Mailing Address:**

Heumarkt 62, 50667 Köln, Germany

**Primary Advisor:**

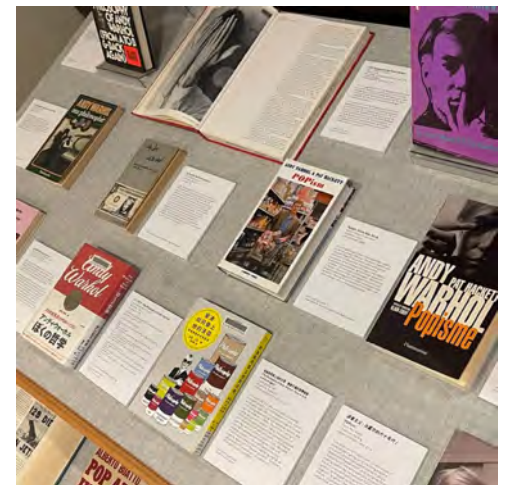
Prof. Peter H. von Blanckenhagen

**Latest Position:** retired**Publications:** *Römische Gläser aus Gräbern  
an der Luxemburger Strasse in Köln. Typologie,  
Chronologie, Grabkontexte*, EDIT Digital  
Publication of the Gerda Henkel Foundation,  
2022.**Shannon Wearing**

PhD 2015

**Email Address:** slwearing@gmail.com**Preferred Mailing Address:** 19 Hepbourne  
St. Toronto Ontario M6H 1K1 Canada**Primary Advisor:** Jonathan Alexander**Latest Position:** Visiting Scholar, Pontifical  
Institute of Mediaeval Studies**Upcoming Projects:** Joseph Ackley (IFA  
PhD 2014; Assistant Professor, Wesleyan  
University) and I would like to announce  
the publication of our coedited volume,  
*Illuminating Metalwork: Metal, Object, and  
Image in Medieval Manuscripts* (2022). We  
also coauthored the introductory essay,  
“Preciousness on Parchment: Materiality,  
Pictoriality, and the Decorated Book.”**Reva Wolf**

MA 1981, PhD 1987

**Email Address:** wolfr@newpaltz.edu**Social Media:**<https://hawksites.newpaltz.edu/wolfr/>**Primary Advisor:** Jonathan Brown and  
Robert Rosenblum**Latest Position:** Professor of Art History,  
State University of New York at New Paltz**Publications:** Guest editor, “Translating  
Warhol,” special section of the *Journal of  
Art Historiography*, June 2022; Organizer  
of a symposium on the same topic and  
a related exhibition, “Translations of  
Warhol,” at the Kislak Center for Special  
Collections, Rare Books and Manuscripts,  
University of Pennsylvania, June 2022; “The  
Interconnections of Satire and Censorship  
in Goya’s Prints and Drawings,” in *Changing  
Satire: Transformations and Continuities in  
Europe, 1600-1830* (2022); “The Compasses  
Embodied: Hands as Evidence in Goya’s  
Portraits—Problems and Possibilities,” in *On  
Portraiture: Theory, Practice and Fiction—From  
Francisco de Holanda to Susan Sontag* (2022);  
“艺术家访谈：难以捉摸的历史,” translation  
by Azure Wu (Wu Wei) of excerpts from  
“The Artist Interview: An Elusive History,”  
(*Journal of Art Historiography*, 2020),  
*ArtChina*, July 2021; Review essay on *Goya’s  
Graphic Imagination* exhibition and catalogue,  
*Nineteenth-Century Art Worldwide*, Autumn  
2021.**Lectures:** “Banks, Artists, and Freemasons  
across Borders: The Banco de San Carlos,  
Goya, and Cabarrús,” 2023, Creative Artists  
Agency, New York, NY, 2023; “Goya, Satire,and Censorship: The Case of La Celestina,”  
Amherst, MA (Zoom); “Translating Warhol:  
Turbamento, Transmutation, Transference,”  
Philadelphia, PA, 2022; “Peut-on assez  
louer cet excellent professeur? Art Inside and  
Outside Spain as Illuminated by Jonathan  
Brown,” New York, NY (Zoom), 2021.**Honors and Awards:** *Freemasonry and the  
Visual Arts from the Eighteenth Century  
Forward: Historical and Global Perspectives*,  
co-edited with Alisa Luxenberg, was selected  
as a CHOICE Outstanding Academic Title  
for 2020; Terra Foundation for American Art  
Academic Programs Grant was awarded to  
support the symposium Translating Warhol,  
2020 (see under Publications).**Upcoming Projects:** “The Victim as Martyr:  
The Black Legend and Eighteenth-Century  
Representations of Inquisition Punishments,  
from Picart to Coustos to Goya,” essay for  
the book, *The Black Legend in Spain and Its  
Empire in the Eighteenth Century: Constructing  
National Identities*, forthcoming with Oxford  
Studies in the Enlightenment, 2024; “Writing  
and the Alphabetic Ordering of Culture,”  
entry for the *Bloomsbury Encyclopedia of  
Visual Culture*; “The History of the Artist  
Interview: Conventions, Conditions,  
Contexts, Collaboration,” essay for the book  
*Theorising the Artist Interview*, to be published  
by Routledge; “Visualizing the Eighteenth-  
Century Scottish Freemason: Portraits of  
William St. Clair of Roslin,” conference  
paper, St. Andrews, UK, 2023; “Three Early  
Collectors of Goya,” conference paper, Madrid  
and Zaragoza, Spain, 2023.

Detail of the exhibition “Translations of Warhol” at the rare book library, University of Pennsylvania.



**Diane Wolfthal**

PhD 1983

**Email Address:** dianewolfthal@yahoo.com

**Preferred Mailing Address:** 5427 Carew St.

**Primary Advisor:** Colin Eisler

**Latest Position:** David and Caroline Minter Chair in the Humanities and Professor of Art History, Rice University

**Publications:** *Household Help: Images of Servants and Slaves in Europe and Abroad, 1400-1700* (2022); *Medieval Money, Merchants, and Morality* (2023); Edited with Isabelle Cochelin, “We are all servants”: *The Diversity of Service in Premodern Europe* (2022); “Temporary Alteration in Silver-Stained Windows,” in *Tributes to Maryan W. Ainsworth; Collaborative Spirit: Essays on Northern European Art, 1350–1650* (2022); “The Unseen Servant,” in “We are all servants”: *The Diversity of Service in Premodern Europe 1000-1700* (2022); “Women Who Refuse to Mother: Complicating the Ideology of Motherhood in Northern European Art, 1400-1600,” 2021; “Old Maids: Images of Elderly Household Help,” 2021; “A Newly Discovered Rape of the Sabines by Hendrik van Balen,” 2020; “Foregrounding the Background: Images of Dutch and Flemish Images of Household Servants,” 2019; “When Did Servants become Men?,” 2019; “Art History and Huizinga’s Autumn of the Middle Ages,” 2019.

**Paul Yule**

MA 1975, PhD 1979

**Email Address:** paul.yule@t-online.de

**Social Media:** <https://www.uni-heidelberg.de/fakultaeten/philosophie/ori/semitistik/yule.html>

**Preferred Mailing Address:** Kappelwndeckstr. 71A 77815 Buehl (Baden), Germany

**Primary Advisor:** Guenter Kopcke

**Latest Position:** Professor, Heidelberg University

**Publications:** Coauthor of *The Early Iron Age metal hoard from the Al Khawd area (Sultan Qaboos University) Sultanate of Oman* (2021)

**Lectures:** “Early Iron Age hoard find from Sultan Qabus University al-Ḥawḍ (Sultanate of Oman),” Leiden, The Netherlands, 2021

**Upcoming Projects:** The Late Iron Age of south-eastern Arabia, invited monograph in preparation. Excavation in the Sultanate of Oman.

**Shelley Zhang**

MA 2020

**Email Address:** zz967@nyu.edu

**Primary Advisor:** Jonathan Hay

**Latest Position:** Research Coordinator, UCCA Center for Contemporary Art in Beijing.

**Alice Sachs Zimet**

MA 1974

**Email Address:**

alice@artsandbusinesspartners.com

**Social Media:**

www.artsandbusinesspartners.com;

@alice.sachs.zimet (Instagram); Facebook:

Alice Zimet or @artsandbusinesspartners

**Preferred Mailing Address:**

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

**Latest Position:** Current: President, Arts + Business Partners; Previous: Director, Worldwide Cultural Affairs, The Chase Manhattan Bank

**Lectures:** Currently on Faculty for Christie’s Education, ICP School teaching about the fine art photography marketplace.

**Honors and Awards:** Chair, Photography Curatorial Committee, Harvard Art Museums; Chair, Acquisitions Committee, International Center of Photography; Board, Magnum Foundation.



Photo Credit: Grace Roselli, Pandora’s BoxX Project



Alumni Association President William Ambler toast new graduates at the 2023 Commencement Reception

# Degrees Conferred in 2021-2022

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## Doctor of Philosophy

### **Elizabeth Eisenberg**

“Modeling Life: Transformations of Verrocchio’s Sculpture in Leonardo’s Painting and Drawings” (Summer 2021)  
Advisor: Alexander Nagel

### **Ayse Pinar Gnepp**

“Carving and Painting Sacred Space: Working with Wood in the Mosques of Medieval Anatolia”  
Advisor: Finbarr Barry Flood

### **Lyla Marie Halsted**

“‘For Every Gazing Eye’: Magic, Medicine, and Material Culture from Late Antiquity to Medieval Islam”  
Advisor: Finbarr Barry Flood

### **Charlotte Alexandra Healy**

“Paul Klee’s Hand”  
Advisor: Robert Lubar Messeri

### **Elizabeth Lee**

“Landscape of Buddhas: Rock-Carved and Monumental Stone Sculpture of the Unified Silla (668-935) – Koryŏ (918-1392) Transition”  
Advisor: Hsueh-man Shen

### **Anna Theresa Majeski**

“Visualizing the Cosmos in Trecento Padua: From Giotto di Bondone to Giusto de’ Menabuoi”  
Advisor: Alexander Nagel

### **Johanna Sluiter**

“Building Habitat: Reconstruction, Decolonization, and the Atelier des Batisseurs, 1945-1962”  
Advisor: Jean-Louis Cohen

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

### **sasha arden**

“Temporal Instability in Incandescent Light-Based Artworks”  
Advisor: Michele Marincola

### **Adrienne Gendron**

“Collective Memory Theory and Objects of Trauma: Case Studies from the 9/11 Memorial & Museum”  
Advisor: Michele Marincola

### **Tess Bronwyn Hamilton**

“Person, Patient, Specimen: The Transformation of Medical Photography in the Harvey Cushing Brain Tumor Registry”  
Advisor: Prita Meier

### **Natasha Kung**

“Photographic Exposure: Charles DeForest Fredricks in Mid-Nineteenth-Century Cuba”  
Advisor: Edward J. Sullivan

### **Derek Anthony Lintala**

“Perfect Stranger in the Great Metropolis: The Portrait of Lady Willoughby de Broke and George Romney’s Position in Eighteenth-Century British Portraiture”  
Advisor: Dianne Dwyer Modestini

### **Celeste Kathleen Mahoney**

“Digging in to Imaging: Conservation Photodocumentation through the Lens of Archaeological Theory”  
Advisor: Kathryn Howley

### **Shaoyi Qian**

“Paper Transparencies: How They Were Made, Viewed, and Enjoyed”  
Advisor: Margaret Holben Ellis

## Master of Arts

### **Elizabeth Julia Berman**

“Flexible Forms: Exploring Possibilities of Mutability in Pre-Dynastic and Early Dynastic Art”  
Advisor: Kathryn Howley

### **Sophia Lenora Bevacqua Collins**

“On the Nature of Change: Metamorphoses and Materialism in the Artistic Process of Piero di Cosimo’s Figural Drawings”  
Advisor: Alexander Nagel

### **Shelby Nicole Bray**

“Performing the Body: The Use of the Feminine Body in the Work of Yoko Ono and Carolee Schneemann in the 1960s and 1970s”  
Advisor: Christine Poggi

### **Tiarra Inez Brown**

“More than Black Pain”  
Advisor: Lowery Stokes Sims

### **Minghao Chen**

“Traversing Nights: Sensuous Cultivation of Shen Zhou’s Nocturnal Paintings”  
Advisor: Jonathan Hay

### **Andy Ho Tung Cheng**

“One Thing as Another: Queerness in Robert Morris’s Art of the 1960s and ‘70s”  
Advisor: Robert Slifkin

### **M. Claire Davis**

“Performing Pavements: Theatricality and Phenomenology in the Narcissus Mosaic of the House of Menander at Antioch”  
Advisor: John Hopkins



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**Zhilong Deng**

“Buddha of Medicine: The Making of a Magnificent Mural in Fourteenth-Century Southern Shanxi, China”

Advisor: Jonathan Hay

**Jason Drill**

“Complicated, Messy, and Slow: Mark Bradford’s Deep Blue”

Advisor: Pepe Karmel

**Elizabeth Jean Fischer**

“Beaux-Arts Muralism: Triumph and Failure of the Gilded Age. A Study of John White Alexander’s The Apotheosis of Pittsburgh through the lens of Andrew Carnegie’s Gospel of Wealth”

Advisor: Thomas Crow

**Emma Myrette Flood**

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This list includes commitments received from July 1, 2021 to July 1, 2023.

\* Institute alum

‡ Deceased



Paul Cézanne, French, 1839 – 1906. *The Large Bathers*, 1900-1906. Oil on canvas, w98.74 x h82.88 in.  
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