

THE IFA NEWS

Number 27

Newsletter of the Alumni Association of the Institute of Fine Arts
New York University

Winter 1984-85



Dr. James R. McCredie Appointed Director in 1983

James McCredie, invited in 1961, after the death of Professor Karl Lehmann, to conduct the Institute's excavations in Samothrace, joined the Institute faculty in 1963 and, from 1967 to 1969, served as Craig Hugh Smyth's Deputy Director. Appointed Director of the American School of Classical Studies at Athens in 1969, he resigned his professorship at the Institute but remained as Adjunct Professor for the Samothrace program. In 1978, after completion of his eight-year term in Athens and after a year at the Institute for Advanced Study in Princeton, he rejoined the faculty, teaching primarily in the field of Greek architecture.

In 1982, when A. Richard Turner accepted the post of Dean of the Faculty of Arts and Science, a post in which he had acted since his predecessor's death, McCredie was asked to serve as Acting Director of the Institute. In February

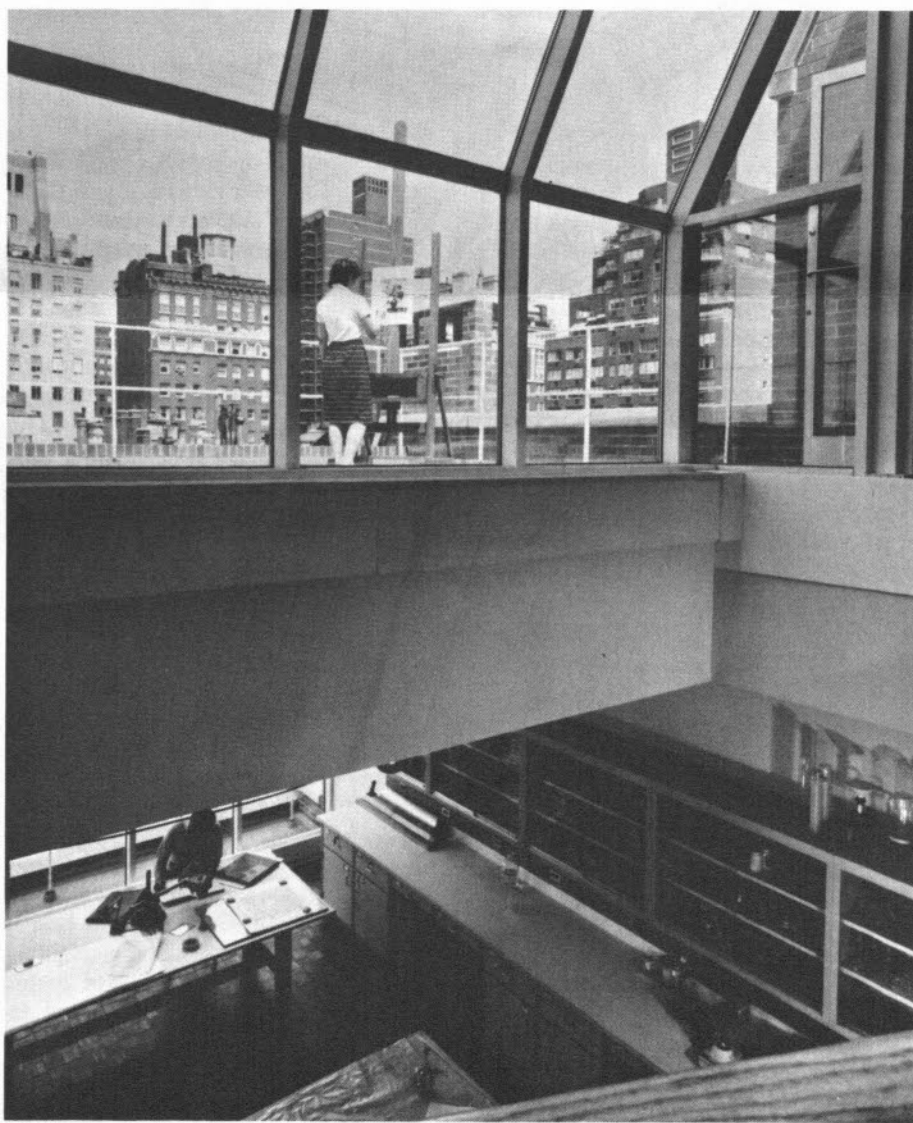
(continued on page 4)

New Conservation Center

The Conservation Center's new building, named for Stephen Chan, Chairman of the Board and Executive Vice President of the Hagop Kevorkian Fund, which provided crucial support, is at 14 East 78th

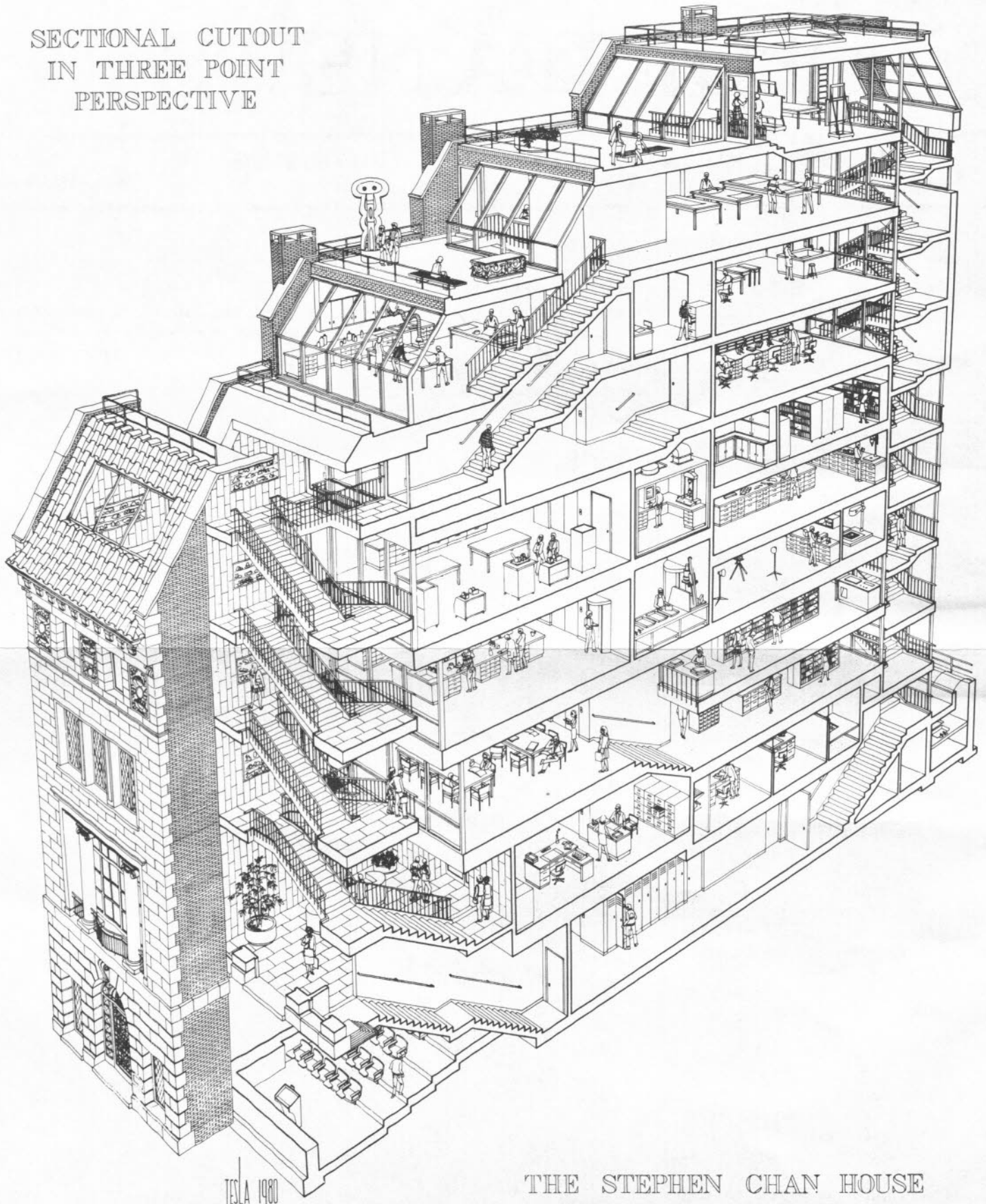
Street, diagonally across the street from the Duke Mansion. The building was in use for some of the Center's activities by

(continued on page 3)



The Conservation Center

SECTIONAL CUTOUT
IN THREE POINT
PERSPECTIVE



TESLA 1980

MICHAEL FORSTL
ARCHITECT A.I.A.

THE STEPHEN CHAN HOUSE
CONSERVATION CENTER
INSTITUTE OF FINE ARTS
NEW YORK UNIVERSITY

Conservation Center

(continued from page 1)

February 1983, and its eagerly awaited completion allowed the final move from the old quarters during the summer, thus avoiding any interruptions in the normal functioning of the Center. The formal opening was a grand event in September 1983.

The inauguration of the building coincided with what was supposed to be the final year of Professor Lawrence J. Majewski's service. He was one of the three original faculty members there in 1960, then became acting director in 1965, succeeding Sheldon Keck, who had been director from 1961 to 1965. Majewski has been chairman since 1966. The first year in the new Center was to have been the culmination of Majewski's long career of teaching and his leadership in the training of professional conservators. In the event, however, the appointment of a new director met with unforeseen delays, and Majewski has postponed his retirement and will stay on to the end of the 1985/86 academic year.

In 1975 Majewski was joined by Professor Norbert S. Baer as co-chairman during a period of intense activity that included the planning of the new laboratories. At this time a permanent endowment for the Center was established, spurred by a \$750,000 matching grant from the Andrew W. Mellon Foundation. Major grants were also provided by the Pew Memorial Trust and the Sherman Fairchild Foundation.

The new Center is an old building on its face: an 1886-87 town house designed by Charles Graham & Sons. The Institute purchased the property in 1964 with aid from Doris Duke, Robert Lehman, André Meyer, and Charles Wrightsman. It was then used for administrative offices, most of which have now moved into the basement of the Duke House, occupying some of the old conservation space as well as the old slide room, the latter having moved into the former Duke kitchens. A grant from the Kervorkian Fund began the process of transformation in the late 1970s.

The winning design by Michael Forstl, A.I.A., resulted in a facility of many levels that follows the Metropolitan Museum Historic District regulations and maintains the original façade at 55 feet but raises the rear to 103.5 feet. The design allows maximum use of north light by means of variable ceiling heights on numerous stepped-back floors. The



Professor Majewski working with students in the new Conservation Center

elevator makes fourteen stops! The Neo-Italian façade has been preserved, but the interior is entirely new—a Piranesian vista, as one who saw the building during various phases of its construction put it. Work was slowed by the need to lower the basement, which was excavated into waterbearing bedrock, and by then the structural steel called for by the plan had become unavailable and an appropriate substitute had to be found.

The completed structure is an imaginative expansion of a five-story private house of 12,449 square feet to its present 16,000 square feet, a very considerable increase also over the 4,500 square feet the Center had previously occupied. There are chemistry, microscopy, and instrumentation laboratories and facilities for the conservation of objects and textiles, paper and books, painting structures and painted surfaces. There are two darkrooms, one for developing and one for printing, a 9,000-volume library, a rare-book area, and an ample reading room and stacks. The lecture hall is stepped and has 25 fixed seats. The seminar and conference rooms have an adjacent kitchen facility, ideal for parties and student lunches. Last, and to some extent least, come the administrative offices; growth has not meant aggrandizement at that level! The total cost of \$3.3 million clearly has been invested in education and research.

From the beginning, conservation stu-

dents have been few. During the earlier years classes were limited to four or five and even now only eight are admitted out of an applicant pool of some sixty. The Center was never exclusively dependent on its own limited space. Students were able to work with and observe the conservators at the Metropolitan Museum and at the Brookhaven Laboratories, where they worked with Professor Edward V. Sayre.

For their Diploma in Conservation students follow a four-year program which requires not only the prescribed courses in conservation but also an M.A. in art history, granted by the Institute after two years, and an internship at a major conservation facility.

A most significant new development is the Institute's requirement that all art-history-degree candidates take at least one course in conservation, most often the introductory non-technical course "Materials, Media and Techniques—Technical Considerations for the Art Historian." Another new venture at the Center is a joint one with Columbia University's School of Library Service which consists of a four-semester program training a maximum of six persons annually in paper and archival preservation.

As the first graduate center specializing in conservation in the United States, the Center is now housed in a building commensurate with its role. □

Varnedoe Receives MacArthur Grant

Professor Kirk Varnedoe tells us that he was taken utterly by surprise by the telephone call informing him that he was a recipient of a MacArthur grant, and that his first reaction was one of complete disbelief. Some 140 grants have been given to date, but Varnedoe has not learned much about how the process works or how an individual is nominated. He has heard that there is a panel of famous people that reviews candidates and has found out that they evaluate published work, as well as look at work in progress and thinks that they may get in touch with experts in the field. He did discover that in his case they also requested copies of the galleys of his Primitivism catalogue. The grant is for five years, the amount of the stipend depends on the age of the recipient, going up with the years, and even includes health benefits.

When asked about his plans, Varnedoe said that his heart's desire was to write a book on late-nineteenth and early-twentieth-century painting and sculpture. He did not, however, want to abandon all the projects to which he was already committed. Thus, he does not intend to interrupt work on the Gauguin exhibition that is to be held at the National Gallery in 1987, or to give up teaching altogether. He has therefore decided to be at the Institute every third semester.

New Director

(continued from page 1)

1983 President Brademas appointed him the Institute's fifth Director.

McCredie received his A.B. in Greek History and Literature *summa cum laude* from Harvard in 1958 and his doctorate in Classical Archaeology in 1963. He is a Corresponding Member of the Deutsches Archäologisches Institut in Berlin and an honorary member of the Archaeological Society of Athens, as well as a life member of the Archaeological Institute of America. He has served as Chairman of the Managing Committee of the American School of Classical Studies at Athens since 1980. Among his publications are numerous articles and two books: *Fortified Military Camps in Attica, Hesperia*, Supplement XI, 1966; and *Samothrace, 7, The Rotunda of Arsinoe II*, Bollingen Series LX.7 (with S. Shaw, G. Roux, and J. Kurtich), Princeton University Press, in preparation. □

New Faculty

Search for Orientalist Concluded: John Hay Appointed

A search committee headed by Professor Günter Kopcke sought the advice of leading scholars and curators to select a full-time faculty member to lead the Institute's program in Oriental Art after Professor Alexander Soper's retirement. John Hay was appointed in January of 1984. He had been Associate Professor at Harvard University and had received his doctorate in 1977 from Princeton University with a thesis on *Huang Kung-Wang's Dwelling in the Fu-ch'un Mountains; The Dimensions of a Landscape*. Professor Hay, who was born in Malaysia, was educated at Oxford and Princeton Universities and spent two years as a John D. Rockefeller Fellow at the National Palace Museum, Taipei. Before going to Harvard in 1977, he taught Chinese and Japanese art history at London University and the University of Denver. In 1981-82 he was on a National Endowment for the Humanities Grant which resulted in a series of four articles on the fundamental aesthetics of Chinese painting.

Priscilla Parsons Soucek, IFA Alumna, Joins Faculty

The faculty is pleased to announce that Priscilla Parsons Soucek assumed the responsibility of teaching Islamic art beginning in the fall of 1982 as Hagop Kevorkian Professor of Islamic Art. She received her Ph.D. from the Institute in 1971 with a dissertation on *The Illustrated Manuscripts of Nizami's Khamseh: 1386-1482*. Since 1969 Soucek had been teaching at the University of Michigan, Ann Arbor. She also taught at Barnard College in 1969 and at UCLA during the winter of 1977. She has lectured extensively, both in the United States and abroad, on specific material relating to her dissertation, on larger problems of patronage in Post-Mongol Iran, on imagery and symbolism in Islamic art, on landscape in Persian painting, and on Anatolian Islamic architecture.

Soucek has published many articles and book reviews in various scholarly journals since the early 1970s and has contributed more than fifteen entries to the *Encyclopedia Iranica*. She has also organized several exhibitions for the University of Michigan.

At present Soucek is involved in several projects, among them books on

Three Professors Awarded Endowed Chairs

The Institute has been the fortunate recipient of three new endowed chairs. The Lila Acheson Wallace Professorship of Ancient Egyptian Art was established in 1981 and is held by **Bernard V. Bothmer**. It is funded annually through the generosity of the New York Community Trust.

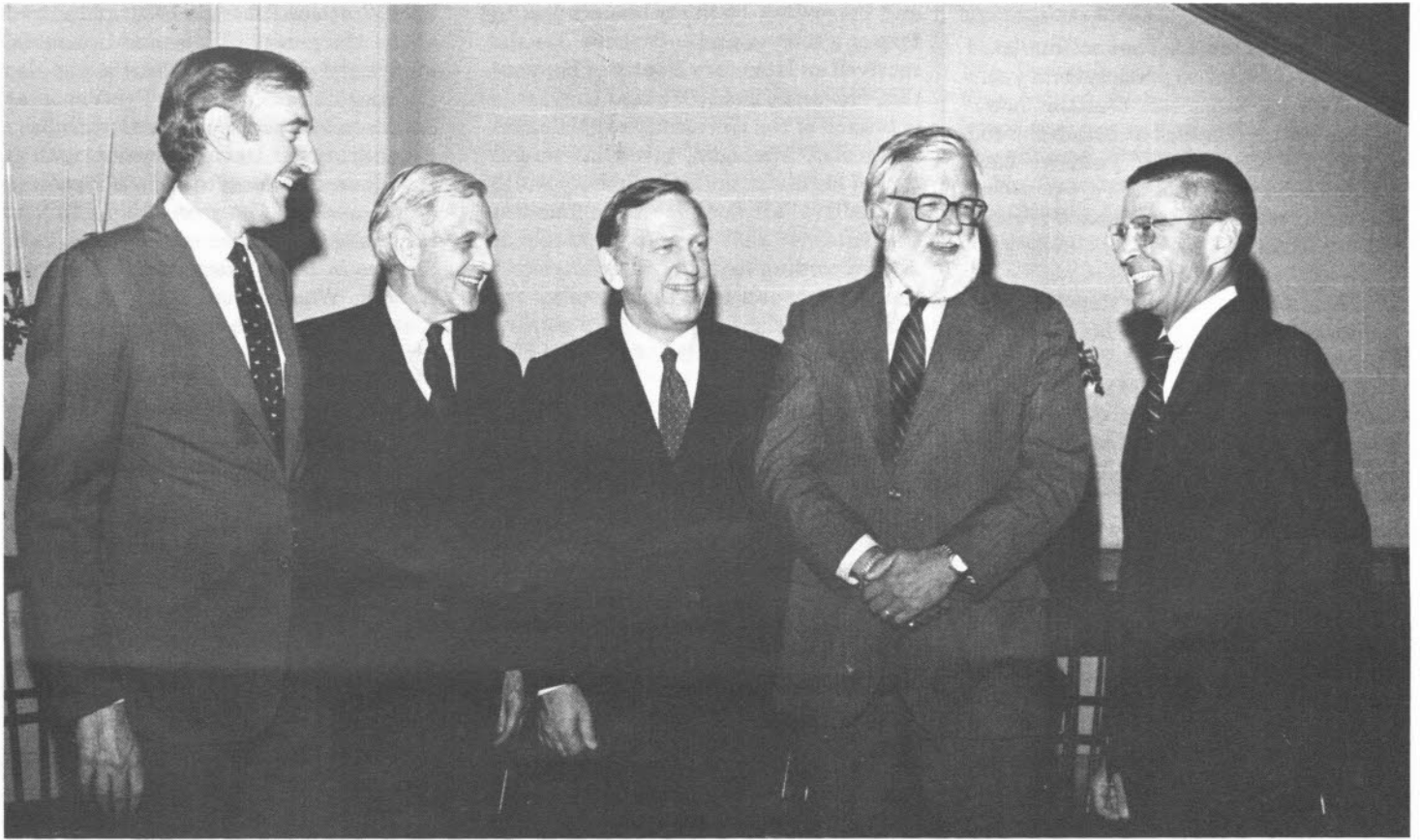
Late in 1983 the John Langeloth Loeb Professorship in the History of Art was presented by Mr. Loeb, a life trustee of New York University, chairman of the board of trustees of the Institute, and honorary chairman of Shearson/Lehman Brothers. The first to hold this chair is **Egbert Haverkamp-Begemann**. The same year the Carroll and Milton Petrie Professorship of Fine Arts was given by Mr. and Mrs. Petrie. Mr. Petrie is a life trustee of New York University and chairman of Petrie Stores; Mrs. Petrie is a member of the board of trustees of the Institute. **Jonathan Brown** was appointed to this chair.

Retirements

Peter H. von Blanckenhagen, Robert Lehman Professor Emeritus, gave his last lecture course in the fall '84 semester, an event anticipated some years ago by *Studies in Classical Art and Archaeology: A Tribute to Peter Heinrich von Blanckenhagen*, which was edited by **Mary Moore** and **Günter Kopcke**. As so often with Institute faculty, his retirement is, however, a gradual one for he will be teaching on an irregular basis. Next year he will share a seminar in Augustan architecture with Professor **McCredie**.

Professor **Alexander C. Soper** has formally retired from teaching, an event that was celebrated with an eighty-first birthday party early this year. He, too, does not leave us entirely and will continue to advise students as well as edit *Artibus Asiae*.

Nizami manuscripts of the fourteenth and fifteenth centuries, and on painting in Iran from 1200 to 1700; she is also editing a volume of essays by various scholars on Islamic iconography to be published by the College Art Association. □



Professors Brown and Smyth, John Brademas, President of NYU, Dean Turner, and Dr. McCredie

Symposia and Special Lectures

Symposium in Honor of Kathryn O. Scott

The Conservation Center was host to this event on March 31, 1983. Professor Lawrence J. Majewski, who chaired the morning session, opened it with his personal memories of "Kathryn Scott: A Friend of Twenty Years" and was followed by Violet Bourgeois's "My Kay Scott." The remainder of the session was devoted to Pre-Columbian textiles: Jeanne L. Kostich spoke on "Radiocarbon Dating of Base-Fabric and Heading of Some Tiahuanco (Wari) Feathered Hangings," and Malcolm Delacorte on "Some Unresolved Problems Relating to the Conservation, Preservation, and Display of Ancient Textiles."

The afternoon session was chaired by Rebecca Anne Rushfield. The speakers were Mary Black on "Kay Scott and the '1787 Pewterer's Banner,'" Margaret Fikioris (The Henry Francis du Pont Winterthur Museum) on "The Care of Collections: Theme and Variation. A Review of Collection Accessibility

Through Loans, Reproductions, Marketing, Education, and Volunteers," Joseph Columbus (National Gallery of Art) on "An Optional Method of Mounting a Textile on Fabric Support," Mary W. Ballard (Detroit Institute of Arts) on "Compensation for Losses," and Rebecca Anne Rushfield on "Cabinets Holding Some of the Richest Treasures of Wisdom and Experience." Kay Scott herself brought the session to its end with her own "Closing Remarks."

Symposium in Memory of Wolfgang Lotz

The director, James R. McCredie, opened the symposium held at the Institute on Saturday, April 16, 1983, in memory of Professor Lotz. He was followed by Professor Peter H. von Blanckenhagen, who shared with the audience his reminiscences of Wolfgang Lotz.

The remainder of the morning session was devoted to the problem of Pirro Ligorio, Michelangelo, and St. Peter's, with Craig Hugh Smyth, the former director of the Institute, presenting the first part,

and Henry A. Millon, Dean of the Center for Advanced Study in the Visual Arts at the National Gallery, the second part. The afternoon session had three speakers: Marvin L. Trachtenberg on "The First Cortile of the Palazzo Vecchio"; Isabelle Hyman (Department of Fine Arts, NYU) on "Problems in Late Fifteenth-Century Florentine Architecture"; and James S. Ackerman (Harvard) on "Rustication: Sources and Symbolism."

Symposium on Training in Conservation

This symposium was held on October 1, 1983, as part of the dedication ceremonies for the Stephen Chan House, the new home of the Conservation Center, and was made possible through the generous support of the Hagop Kevorkian Fund.

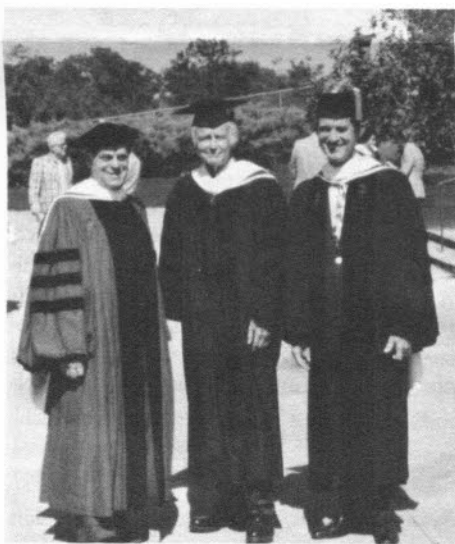
After a welcome by Dr. McCredie and an introduction by Professor Norbert S. Baer, the "Origins and Early Years" of

(continued on page 7)

Faculty News

A great deal of material has accumulated since we last went to press several years ago. Because of our fear that this newsletter might not come out before the end of the present academic year, we have decided to keep it brief and are omitting the impressive list of articles and reviews written by the faculty.

In 1983 Professor **Norbert Baer** became a member of the editorial board of the *International Journal of Management and Curatorship*. In 1983-84 he was the recipient of a John Simon Guggenheim Memorial Foundation Fellowship. To the many organizations in which he plays an active part, he added for 1980-82 the chairmanship of the Committee on the Conservation of Historic Stone Buildings and Monuments, National Materials Advisory Board, National Academy of Sciences; since 1980 the chairmanship of the Advisory Committee on Preservation, National Archives and Records Service; and for 1983-84 was co-director of NATO-ARW: Environmental Monitoring for Architectural Conservation.



Harry Bober with Lew Ayres and Pres. O'Dowd of Oakland University

Professor **Harry Bober** was presented with a Festschrift, *Essays in Honor of Harry Bober, On the Occasion of the Twenty-Fifth Anniversary of the Founding of The International Center of Medieval Art* (*Gesta*, vol. XX, no. 1, 1981), with profiles by Craig Hugh Smyth, Lawrence J. Majewski, and Wayne Dynes

and consisting of thirty-one studies by former students and colleagues. He also received an Honorary Doctor of Humanities, *Honoris Causa*, Oakland University (a branch of the University of Michigan), Rochester, Michigan, given in recognition of his distinguished scholarly works on medieval art and his role in founding the International Center of Medieval Art. According to the wording of the citation, his "respect for creative energy and artistic merit, regardless of its cultural background [has made him] a discriminating accumulator."

Publication: *Jan Van Vliet's Book of Crafts and Trades: With a Reappraisal of His Etchings*, Albany, N.Y., 1981.

Professor **Bernard V. Bothmer** has been teaching part-time at the Institute since 1960, first as Adjunct Professor and, from 1978 on, as Professor of Fine Arts. Since his retirement from the Brooklyn Museum in 1982 he has been teaching full-time at the Institute. From 1963 to 1981 he was Project Director of the Mendes Excavation of which Professor **Donald Hansen** and **Karen Wilson** were Field Directors. In 1981, when this dig came to an end, he became the main force behind establishing the Apis Expedition at Memphis and is its Project Director while **Michael Jones** is Field Director. The project, which continues work begun nearly half a century ago by the late **John Dimick**, has been funded by the Dimick Foundation. This is the fifth season, and the report of the first four seasons is in press.

Between 1982 and 1985, Professor **Kathleen Weil-Garris Brandt** has lectured, chaired sessions, and read papers at numerous conferences and symposia. She was a participant in Raphael conferences at the National Gallery, Washington, D.C., Notre Dame, Princeton, and in Rome at the Vatican and at the Accademia dei Lincei. She also organized and directed the plenary convocation session on recent restorations of Renaissance paintings at the College Art Association in February 1985. In addition, her credits include several lectures on Renaissance subjects both here and abroad.

Besides his part in the symposium on *Las Meninas* that was held at the Institute (see p. 7), Professor **Jonathan Brown** participated in three others: one in Seville on Murillo in 1982; a second at

Fort Worth on Ribera in 1983; and a third at the University of Missouri-Columbia, on Art and Religion in 1984. He was also Distinguished Visiting Professor at Southern Methodist University, Dallas.

Publications: In collaboration with **J. H. Elliott**, *A Palace for a King: The Buen Retiro and the Court of Philip IV*, New Haven, 1980. He was editor of vol. 11 of *Studies in the History of Art*, National Gallery, Washington, D.C., which was devoted to Spanish painting, and co-editor of its vol. 13.

Professor **Colin Eisler** spoke at a symposium at Swarthmore College on "Night Vision" and gave a lecture "Leonardo: Anatomy and Animation" as part of the Yaseen Lecture Series on Leonardo at the Metropolitan Museum of Art in 1984. Eisler also participated in the **J. Paul Getty/NEA** panel for a television series on art history for children, and in a seven-month seminar sponsored by the Jewish Theological Seminar together with the Jewish Museum to devise a curriculum of Jewish Art Studies. He was appointed to the board of Wellesley College Museum, 1984. Furthermore, he has been made associate editor of the *Renaissance Quarterly* and joined the Exhibitions Committee of the Institute for Contemporary Photography as well as being editor of the *Lotte Brand Philip Tribute*, a Festschrift that is to appear in 1985 to commemorate her seventieth birthday.

Professor **Egbert Haverkamp-Bege-**mann moderated two conferences, one in Berlin on Dutch seventeenth-century genre painting, the other in Stockholm on Mannerism in Northern Europe. He also gave a lecture entitled "True Genre" at the Philadelphia Museum of Art in connection with their exhibition *Masters of Seventeenth-Century Dutch Genre Painting*. All of these events were in 1984. A Festschrift, entitled *Essays in Northern European Art*, was published in 1983 in honor of his sixtieth birthday. He has been made a member of the Royal Academy of Sciences of Belgium.

Publication: *Rembrandt: "The Nightwatch"*, Princeton, 1982.

Professor **Thomas Mathews** lectured on the "Psychological Dimensions of the Art of Eastern Christendom," which was part of the Paine Lectures given at the University of Missouri-Columbia and

devoted in 1984 to Art and Religion. Without abandoning Byzantine architecture, Mathews has more recently turned to the study of Armenian illuminated manuscripts, his particular interests being their iconography and a study of their pigments. Pigments in some two dozen Armenian manuscripts have been analyzed, and he is now turning to Byzantine and Islamic examples.

The Watteau book listed below, half a dozen articles, some eight lectures, and several book reviews, which should have kept Professor Donald Posner more than busy, did not prevent him from also running for office in the Borough of Rocky Hill, N.J., in 1983 and being elected Councilman. Furthermore, he served as Deputy Director last year while the Director was abroad and will do so again this year.

Publication: *Antoine Watteau*, London/Ithaca/Berlin, 1984.

Together with the late H.W. Janson, Professor Robert Rosenblum published *Nineteenth-Century Art*, New York, 1984.

Professor Gert K. A. Schiff has been concentrating on exhibitions in recent years. He wrote the introduction to the exhibition catalogue, *J. J. J. Tissot: Biblical Paintings*, Jewish Museum, New York, 1982. His other exhibitions were on Henry Fuseli, 1983, in Tokyo and Kitakyushu, and *Picasso, the Last Years*, shown both at the Guggenheim Museum, New York, and at the Museo Rufino Tamayo, Mexico City, 1984.

Professor J. Kirk T. Varnedoe was guest curator and author of the catalogue of the exhibition *Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910*, held at the Brooklyn Museum and the Corcoran Gallery in Washington, D.C., in 1982. Students in his seminar participated in both the planning of the exhibition and the research for the catalogue. He and William Rubin were co-directors of the exhibition *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern* held at the Museum of Modern Art, New York, 1984, and he contributed three essays to the catalogue of which Bill Rubin was editor. He was knighted by the Danish government for the Northern Light Exhibition. □

Symposia

(continued from page 5)

the Center were reviewed by Professor Craig Hugh Smyth, who is shortly to retire from the Harvard University Center for Italian Renaissance Studies at the Villa I Tatti, Florence, and under whose twenty-three-year directorship of the Institute the Conservation Center was originally established.

There were three sessions. Professor Donald Posner chaired the first. "Concerning the Place of Science in the Scheme of Things" was the topic chosen by Robert L. Feller, who is at the Center on the Materials of the Artist and Conservation, Mellon Institute, Pittsburgh. He was followed by John Brealey of the Metropolitan Museum of Art, who also teaches at the Conservation Center and who spoke on "Who Needs a Conservator."

McCredie's session concerned itself with areas less obviously central to the needs of museums and collectors. His own interest in archaeological excavation was addressed by Henry Hodges (Art Conservation Program, Queens University, Kingston) with a talk entitled "Archaeological and Ethnographic Conservation: Forgotten Disciplines." The second speaker was Paul N. Banks (School of Library Service, Columbia University) with "A Library is not a Museum," thus underlining the Center's increasingly close relations with libraries and their special problems in conservation.

The last session was chaired by A. Richard Turner. Fortunately, this meant that the occasion was marked by the participation of two former directors as well as the present one as speakers. In addition, Jonathan Brown the only other former director, was in the audience. (See photograph page 5.) Here the emphasis on training was most pronounced: "Training in Conservation: The Appropriate Context" was the theme chosen by Norman S. Brommelle (Hamilton Kerr Institute, Cambridge); Paul N. Perrot, then of the Smithsonian Institution and now Director of the Virginia Museum of Fine Arts, spoke on "Training in Conservation: The Universal Need."

The papers presented at this symposium are being prepared for publication.

Symposium in Memory of H. W. Janson

The Institute and the Department of Fine Arts at the Square joined forces to honor the memory of Peter Janson by presenting a symposium devoted to one of his favorite topics—Nineteenth-Century Sculpture. This event took place at the Institute on Saturday, November 12, 1983.

This meeting, too, was opened by Professor McCredie. The speakers were June Hargrove (University of Maryland), "Resignation, Resistance, Revenge: The French *Monuments aux Morts* after 1870"; Ruth Butler (University of Massachusetts, Boston), "Rodin on Fifth Avenue"; Kathryn Greenthal (The Metropolitan Museum of Art), "Augustus Saint-Gaudens: The Man and His Work"; John M. Hunisak (Middlebury College), "Two Tombs of Political Martyrs: Dalou's Mortuary Art and Père Lachaise"; Albert Alhadeff (University of Colorado, Boulder), "Minne's *Solidarité: A Failed 'Masterpiece'*"; and Nancy Scott (Brandeis University), "The Mystery and Melancholy of Nineteenth-Century Sculpture in De Chirico's *Pittura Metafisica*."

Interpreting Las Meninas

This was the title of a symposium held on Saturday, April 14, 1984, that explored several aspects of one of Velazquez' seminal works. The speakers were, in order of appearance, Kirk Varnedoe, Jonathan Brown, Joel Snyder (Editor, *Critical Inquiry*), Leo Steinberg (University of Pennsylvania), and Richard Sennett (New York University).

Raphael and the Antique

The Raphael year was marked by a double-header on March 23, 1984, that is, two lectures: Dr. Arnold Nesselrath of the Biblioteca Herziana spoke on Raphael's Archaeological Method, and Professor Howard Burns of the Courtauld Institute took Raphael and "that antique architecture" for his topic. □

In Memoriam

The Robert L. H. Chambers Memorial Library Fund was started by students and members of the faculty following his death in 1983. Furthermore, the Robert L. H. Chambers Summer Travel Fund was endowed by the Henfield Foundation.

Guest Column

By James R. McCredie

I should like to take this opportunity to encourage what I hope will be your continuing association with the Institute. The Institute can, I think, still benefit you, and I know that you can benefit the Institute.

Not all of you recognize that the Institute continues to be interested in your careers. As we attempt to fill positions that appear in our field, we are often unaware of past graduates who are willing or eager to make a change. If you keep us informed of your aspirations, we may be able to help.

We hope that you will continue to consider the Institute as home, not only in such practical matters, but also intellectually. We see or hear from some of you regularly; we should like to be in touch with others. If you are interested in our regular Friday/Monday lecture series and other events, please let me know; we shall send notices.

The quality of the Institute depends upon you no less than upon the quality of its present students and faculty. The product is a measure of the institution.

The Institute has a crucial role now, when many institutions are forced by finances to reduce their commitment to the history of art and to the humanities in general, to maintain a standard of excellence for our discipline. To play that role successfully, we need help.

You can help, not only through contributions, important as they are, but even more:

1. By sharing with me your thoughts about the Institute, what you consider its virtues and what its failings.
2. By keeping us informed of your own positions and attainments. We want to know what you are doing, and, in the aggregate, these facts are an impressive testimony to the training that the Institute offers. Many sources of funding find such testimony irresistible.
3. By being sure that the best students apply to the Institute and by explaining to us why they are the best students.
4. By making the Institute known to those whom we might help and who might help us in return—collectors, private scholars, and others who share our values. We know many, though by no means all, such people in New York,

Lehman Collection Catalogue: Progress Report

The series of catalogues of the Robert Lehman Collection at the Metropolitan Museum of Art is progressing steadily. The large number of objects to be catalogued and the intricacies inherent in a project written by several scholars and guided by more than one institution preclude a swift completion. The project is coordinated by Professor **Haverkamp-Begemann** and is under the combined auspices of the Institute and a special Executive Board representing the Robert Lehman Foundation and the Metropolitan Museum of Art.

By now a considerable number of scholars have embarked on their respective sections, and advanced graduate students have been fortunate enough to have been given the opportunity of assisting on the project and are working under these scholars' supervision. Four authors have completed their manuscripts, and these volumes are now being edited at the Metropolitan Museum, which is also the series' publisher. The completed texts include the catalogue of Early Italian Paintings by Sir **John Pope-Hennessy**, one of the most significant areas of the Collection; the one on French eighteenth-century drawings is by **J. Byam Shaw** and **George Knox**. Moreover, the sections on Italian maiolica by **Jörg Rasmussen** and on Chinese porcelain by **Suzanne Valenstein** are complete.

Other sections on the Collection are well on their way. The remaining European paintings are being undertaken respectively by **Jonathan Brown** (Spanish), **Charles Talbot** (German), **Egbert Haverkamp-Begemann** (Dutch), and **Martha Wolff** (Early Netherlandish). German drawings will be catalogued by **Alan Shestack**, Early Italian drawings by **Anna Forlani Tempesti**, and French drawings by **Donald Posner**.

but we can, we think, be useful to those elsewhere as well. A few know us to our mutual benefit. More should, and you, who know the Institute's aims and unique character, are the best introduction.

Not only the faculty and I but present and future students, as well, will be grateful for your help. □

New Course Offerings

Specific courses offered at the Institute have changed from year to year as far back as any of us can remember, and such variations would generally not excite comment, but the new courses listed here reflect a more profound shift of interest than those which resulted from sabbaticals or were meant to fill a temporary gap in the traditional areas.

The separation between conservation and art history is now bridged by Professor **Majewski's** colloquium entitled "Materials, Media, and Techniques—Technical Considerations for the Art Historian."

Photography, its history and impact, is an area that is being addressed by both Professors **Schiff** and **Varnedoe**.

Art and the Law was the subject of a course taught in the fall of 1982. **Varnedoe** was joined by **John Merryman**, Professor of Law at Stanford University, and **Gil Edelson**, a prominent New York lawyer who specializes in the arts. There were an equal number of advanced law students and art history students in the course.

Another innovation was **Varnedoe's** colloquium on Critical Theory which investigated such issues as Hegel's theories and their modern descendants; the intellectual roots of **Riegl**, **Warburg**, and **Panofsky**; perceptual and linguistic models of art; formalism; Marxism old and new; Freud and other psychoanalytic models; and other recent developments.

Finally, "The Graphic Documentation of Architecture: Surveying and Drafting for Archaeologists and Architectural Historians" is designed to better prepare students for original and independent work in the field. "Documentation" is taught by **Lionel Bier**, who received his doctorate from the Institute in 1979 and teaches at Brooklyn College.

Alumna Becomes Trustee

Jane M. Timken, who received her M.A. in 1968 and her Ph.D. in 1976 with a dissertation on *The Pantocrator: Title and Image*, was appointed to the Institute of Fine Arts Board of Trustees in 1982.

IFA Dissertations: 1979-1983

Ancient Near Eastern, Egyptian, Greek, and Roman Art

- Barr-Sharrar, Beryl. *The Hellenistic and Early Imperial Decorative Bust* (1980).
- Bier, Lionel. *The "Sassanian Palace" near Sarvistan* (1979).
- Bohen, Barbara. *The Attic Geometric Pyxis* (1979).
- Gordon, Elizabeth. *The Panel Reliefs of Marcus Aurelius* (1979).
- Hibbs, Vivian A. *The Mendes Maze: A Libation Table for the Genius of the Inundation of the Nile (II-III A.D.)* (1979).
- Mark, Ira S. *Nike and the Cult of Athena Nike on the Athenian Akropolis* (1979).
- Walters, Elizabeth J. *Attic Grave Reliefs that Represent Women in the Dress of Isis* (1982).
- Yule, Paul. *Early Cretan Seals: A Study in Typology, Style, and Chronology* (1979).

Oriental Art

- Dye, Joseph M., III. *The Chronology and Stylistic Development of Seventeenth Century Malwa Painting* (1980).
- Eichenbaum, Patricia D. *The Development of a Narrative Cycle Based on the Life of the Buddha in India, Central Asia and the Far East: Literary and Pictorial Evidence* (1979).
- Glum, Peter. *The Ban Dainagon Ekotoba, the Kibi Daijin Nittō Emaki, and the Nenjū Gyōji Emaki: A Reassessment of the Evidence for the Work of Tokiwa Mitsunaga Embodied in Two Japanese Narrative Scroll Paintings of the Twelfth Century, and One Presumably Close Copy* (1981).
- Howard, Angela. *The Imagery of the "Cosmological Buddha"* (1981).
- Huie, Chee Mee. *A Study of the Chronology and Development of the Caves at Tun Huang Executed from Northern Liang to T'ang* (1981).
- Kaufman, Laura S. *Ippen Hijiri-e: Artistic and Literary Sources in a Buddhist Handscroll Painting of Thirteenth Century Japan* (1980).
- Norton, Anne Wood. *The Jaina Samavasara* (1981).

Radcliffe, Carol E. *Early Chalukya Sculpture* (1981).

Rosen, Elizabeth C. *The Buddhist Art of Nāgārjunakoṇḍa* (1983).

Islamic Art

- Cowen, Jill S. *The Istanbul University Library Kalila wa Dimna: An Il-Khānīd Masterpiece* (1980).
- Peterson, Samuel. *Shi'ism and Late Iranian Arts* (1981).
- Schmitz, Barbara. *Miniature Painting in Harāt, 1570-1640* (1981).
- Taboroff, June H. *Bistām, Iran: The Architecture, Setting and Patronage of an Islamic Shrine* (1981).
- Venit, Marjorie Susan. *Painted Pottery from the Greek Mainland Found in Egypt, 650-450 B.C.* (1982).
- Whelan, Estelle J. *The Public Figure: Political Iconography in Medieval Mesopotamia* (1979).

Early Christian, Medieval, and Byzantine Art

- Kartsonis, Anna D. *Anastasis: The Making of an Image* (1981).
- LaRow, Magdalen, S.S.J. *The Iconography of Mary Magdalen: The Evolution of a Western Tradition until 1300* (1982).
- Markow, Deborah. *The Iconography of the Soul in Medieval Art* (1983).
- Papanicolau, Linda Morey. *Stained Glass Windows of the Choir of the Cathedral of Tours* (1979).
- Radke, Gary M. *The Papal Palace in Viterbo* (1980).
- Steinke, William August. *The Flamboyant Gothic Church of Caudebec-en-Caux: A Neglected Masterpiece of French Medieval Architecture* (1982).
- Udovitch, John Diamond. *The Papeleu Master: A Parisian Manuscript Illuminator of the Early Fourteenth Century* (1979).

Renaissance and Baroque Art

Barghahn, Barbara von. *The Pictorial Decoration of the Buen Retiro Palace During the Reign of Philip IV* (1979).

Bonito, Virginia Ann. *The Saint Anne Altar in Sant'Agostino, Rome* (1983).

Darr, Alan Phipps. *Pietro Torrigiano and His Sculpture for the Henry VII Chapel, Westminster Abbey* (1980).

Hedberg, Gregory. *Antoniazio Romano and His School* (1980).

Mazzatesta, Michael P. *Imperial Themes in the Sculpture of Leone Leoni* (1980).

Mann, Richard. *El Greco's Altarpieces: Three Representative Commissions* (1982).

Stratton, Suzanne. *The Immaculate Conception in Spanish Renaissance and Baroque Art* (1983).

Strauss, Monica. *The Master of the Barberini Panels: Fra Carnevale* (1979).

Sullivan, Edward J. *Claudio Coello and Late Baroque Painting in Madrid* (1979).

Walker, Dean. *The Early Career of François Girardon, 1628-1686: The History of a Sculptor to Louis XIV During the Superintendence of Jean-Baptiste Colbert* (1982).

Wolfthal, Diane. *The Beginnings of Netherlandish Canvas Painting: 1400-1530* (1983).

Eighteenth-Century Art

- Bandiera, John D. *The Pictorial Treatment of Architecture in French Art, 1731-1804* (1982).
- Bowron, Edgar Peters. *The Paintings of Benedetto Luti (1666-1724)* (1979).
- Jones, Leslie. *The Paintings of Giovanni Battista Piazzetta* (1981).
- Rosasco, Betsy Jean. *The Sculptures of the Château of Marly During the Reign of Louis XIV* (1980).

Modern Art

- Cohen, Ronny H. *Alexandra Exter and Western Europe: An Inquiry into Russian-Western Relations in Art, Theater and Design in the Early Twentieth Century* (1979).
- Dunow, Esti. *Chaim Soutine, 1893-1943* (1981).

(continued on page 10)

Dissertations

(continued from page 9)

McQuillan, Melissa A. *Painters and the Ballet, 1917-1926: An Aspect of the Relationship Between Art and Theater* (1979).

Mathews, Nancy Mowll. *Mary Cassatt and the "Modern Madonna" of the Nineteenth Century* (1980).

Matilsky, Barbara C. *Sublime Landscape Painting in Nineteenth-Century France: Alpine and Arctic Iconography and the Relationship to Natural History* (1983).

Mayer, Susan. *Ancient Mediterranean Sources in the Works of Picasso, 1892-1937* (1980).

Miller, Marc H. *Lafayette's Farewell Tour of America, 1824-25: A Study of the Pageantry and Public Portraiture* (1979).

Okun, Henry. *The Surrealist Object* (1981).

Petruck, Peninah. *American Art Criticism: 1910-1939* (1979).

Pritchard, Aline Isdebsky. *The Art of Mikhail Vrubel (1865-1910)* (1980).

Schimmel, Julie. *John Mix Stanley and the Imagery of the West in Nineteenth-Century American Art* (1983).

Senie, Harriet. *Studies in the Development of Urban Sculpture: 1950-1975* (1981).

Severini, Lois. *The Architecture of Finance: Wall Street, 1825-1862* (1981).

Zrebiec, Alice M. *The American Tapestry Manufactures: Origins and Development, 1893 to 1933* (1980). □

Computers at the Institute

As Connie Lowenthal wrote you some time ago, the Alumni Association provided a word processor for students working on dissertations. We spent about \$3,000 on this project, and it has been a huge success. Students have told us that there is a waiting line and constant competition for computer time. The first dissertation to have been completed on it was by Charles Edwards and comprised an incredible 900 pages!

Several members of the faculty have also acquired computers of their own, and the Institute now has computers to aid in research at the Conservation Center, in word processing in the administrative offices, and in record-keeping in the library and the Academic Office.

Artists Discuss Their Work

Another innovation has been the influx of living artists discussing their own work and issues in art history relating to it. The series, titled "Artists at the Institute," was initially supported by the Humanities Council of New York University which is itself funded by the Andrew W. Mellon Foundation and the Pew Memorial Trust. Professor Kirk Varnedoe secured the initial grants and helped organize the first talks.

The program is now run by the students themselves who select the artists and organize and publicize the events. Funding for the spring 1985 term and the following year has been provided through the generosity of Richard Kahan, Mrs. Marshall Rose, and Mrs. Arthur Cohen, members of the Council of Friends of the Institute.

So far most of the artists have been sculptors or architects. The lead-off speaker in the first series, fall of 1983, was Alain Kirili, who spoke about his exhibition at the Bonnier Gallery in Soho (no longer extant!) and on his article about David Smith and Julio Gonzales (*Art in America*, October 1983) and about the sculpture of Barnett Newman. He was followed by Scott Burton, who discussed issues concerning the fine line between sculpture and furniture as they relate to his work, and issues of collaboration in contemporary public art. Mr. Burton is currently involved with the Battery Park City project.

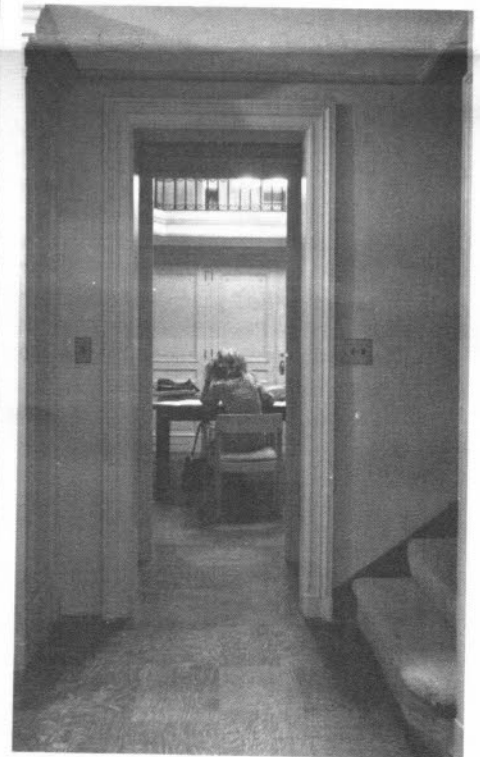
The spring of 1984 brought three Post-Modern architects to the Institute. The partnership of Robert Venturi and Denise Scott Brown was the first, an event that may be of particular interest to alumni since it was Mr. Venturi who was responsible for the renovations of the Duke House in 1958 when it was first given to the Institute. The next speaker, Peter Eisenman, who is currently a Professor at Harvard, spoke mostly on his project for the Ohio State University Arts Center, a competition which he won over Venturi/Brown and Michael Graves. These architectural issues were complemented by a lecture course "Innovation and Tradition in 20th-Century American Architecture" given the following semester by Professor Rosemarie Bletter.

In the fall of 1984 Alice Aycock discussed her work in conjunction with her show at the John Weber Gallery in Soho.

Odyssey Fellowships

Most of us remember only too well the enormous difficulties we had in raising the money necessary to travel abroad. Nor were there many grants available if we wanted to do so early on in our graduate careers in order to acquaint ourselves with the great art centers and have a better grasp of the material we were planning to make our life's work before we chose an area in which to specialize. Grants and scholarships were largely geared to subsidize research for dissertations, thus helping us at a time when we had already narrowed our focus.

This basic need to become familiar with major works of art has now been addressed by an outstandingly generous grant made by the Odyssey Partners. Each student, beginning with those who entered the Institute in the fall of 1984, is entitled to an Odyssey Fellowship after the satisfactory completion of five courses. The Fellowship normally provides \$2,000 for summer travel abroad. □



She was followed by Joel Shapiro, who was then exhibiting at the Paula Cooper Gallery. □

Walter W. S. Cook Lectures

Bernard S. Myers, who earned his Ph.D. at the IFA in 1933 and who was a founding member of our Alumni Association, delivered the 1981 Cook Lecture. He spoke on "The Expressionist Idea," a talk that reflected Myers's lifelong interest in German painting and its expressionist relatives elsewhere. Bernie Myers inspired generations of art historians during his long teaching career. Younger IFA students and non-modernists also know Myers as the Consulting Editor of McGraw Hill's *Encyclopedia of World Art*, a position he held from 1957 until 1970.

The following year, **Tom Freudenheim's** lecture, "Disappearing Act: The Art Historian and The Art Museum," was the first Cook Lecture to address a professional issue rather than a scholarly question. Freudenheim had just accepted the directorship of the Worcester Museum, his fourth museum position and second directorship. (The first was at the Baltimore Museum of Art.) He had been directing the Museum Programs for the N.E.A.

In 1983, **Carol Herselle Krinsky** of the Washington Square faculty spoke about minority architecture and drew unexpected and convincing parallels between hundred-year-old synagogues and community centers recently designed and built for native Americans.

Last year, **William D. Wixom**, Chairman of the Department of Medieval Art and the Cloisters at the Metropolitan Museum of Art, spoke about a late-twelfth-century reliquary ch[^]asse he attributes to Canterbury. His lecture focused closely on the problems posed by this single, precious object. Before returning to New York, Wixom had been a curator at the Cleveland Museum of Art for some twenty years.

These lectures are sponsored by the association and funded through your contributions. They honor the Institute's first Director and are open to all Alumni and interested IFA students.

We would like to have your suggestions for future Walter W.S. Cook lecturers. Please let us know which IFA alumni you would most like to hear. □

▶ The upstairs hall with a view toward the card catalogue and the new mezzanine with open stacks. The desk in the foreground now has the library computer terminal.

Help the Mailing List!

Over the years the mailing list had become terribly disheveled, and too many names have been dropped from it by accident. This spring we began a thorough revision and have made considerable progress but we still have a long way to go. There is a huge list of people who received degrees but for whom we have no current address. We can't even begin to reconstruct a list of all those of you who took innumerable courses at the Institute, were very much part of it, and became our friends but did not receive degrees.

What we really would like to say is "all of you who did not get this newsletter, please send us your address." That obviously not being practicable, we are appealing to those who did get it to check with their friends and colleagues and ask them to send us their current addresses. Also, all of you be sure to let us know when you move. □

You and the Institute

Alumni interested in the Friday afternoon lecture series sponsored by the Graduate Student Association should write the Institute and ask to be put on its mailing list. There are two lists sent out, one in the fall, the other in the spring. □

Despite the fact that the IFA library is often stretched to its physical limits by present students' needs, members of the Alumni Association have the privilege of using the library. However, for reasons of security, they should obtain a card from the administrative offices at the Institute in order to gain access to the building. □



**Alumni Association of the
Institute of Fine Arts
New York University**

Officers

President:

Constance Lowenthal

Vice-President:

Mary Lee Thompson

Secretary-Treasurer:

Paul Lampl

Newsletter

Editor:

Ellen Callmann

**Alumni Federation of New York University
Alumni Association, Institute of Fine Arts
22 Washington Square North
New York, N.Y. 10011**

Non Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 3538