

■ President's Report

These are the good things that happened during the past year. The new *Newsletter* made its debut. The number of rediscovered alumni reached the round number of 300 (added to some 900 previously listed) since the Membership Committee began its work. Deborah Markow took over direction of the History-of-the-IFA Project and launched into phase 2. Richard Carrott volunteered to be Regional Representative for France, thus completing our roster of RR's. A Hospitality Plan was revved up and can take off this year if members cooperate. During the CAA meetings a reunion-with-lunch brought many alumni together. Marilyn Aronberg Lavin was our Walter W.S. Cook Lecturer, and an after-lecture dinner was arranged for alumni who wanted to continue together afterward. Our financial help to IFA students included a new computer.

Reactions to the new *Newsletter* have been enthusiastic. The *Newsletter* Committee is enthusiastic, too, as are the officers, directors, chairs, sisters, cousins, and aunts; but all are also thinking of ways to improve it, in order to meet the special needs and desires of alumni. Sandy Gilbert, Irene Gordon, Beatrice Rehl, and Enid Rubin, the fabulous four who produce the *Newsletter*, welcome constructive suggestions, so please send them in, together with all news, personal and otherwise, that you can provide for publication. What did go a bit agley was timing, due largely to bureaucratic and technical postal snags unsuspected by our innocent journalists. The issue was scheduled for Fall 1988 but appeared in Spring 1989. Now that our staff is seasoned and savvy, it is expected at present writing that the reader will be perusing these words in late Fall/early Winter 1989. But we are still aiming for a regular early-Fall publication date in order to review the preceding academic year and start off the new one. We hope to achieve this next year.

Linda Roccas, who took over the chair of the Membership Committee, has a word for you elsewhere in this publication. Let me say only this: We hear from time to time about alumni who are indignant because they don't hear from the IFA. To those alumni we say: You are not forgotten, you are lost. We don't know where you are; but since you know where we are, write and give us your address. And while you are writing, send us all your news for publication. In the course of reaching out we have already received such interesting responses as this one from Dr. Laxmi P. Sihare, Director General of the National Museum of Delhi in India:

"I was so happy to receive the circular . . . announcing the annual Walter Cook lecture. I wish it would have been possible for me to be present in New York on this occasion . . ."

"Meanwhile, perhaps, the Alumni Association of the Institute of Fine Arts would be happy to learn that in India we have set up the National Museum Institute of the History of Art, Conservation and Museology with a deemed-to-be university status. We would be awarding M.A. and Ph.D. degrees in these three disciplines. By and large, this Institute is modelled after the Institute of Fine Arts with required variations to suit the Indian conditions. I am sure that soon it would offer tremendous opportunities to exchange faculty members and to have academic dialogue on a continuous basis . . ."

"If I could be of any service to promote the aims and objectives of the Institute of Fine Arts, please do let me know."

Regional Representatives have received the first of an intended annual Fall letter from Gabriella Canfield, their chair. In addition to the basic functions of making contact, gathering news, and cooperating with the IFA History Project, some of our RR's have begun programs for bringing alumni together regionally. (See Ian Wardropper's report elsewhere in these pages.) We pass along a proposal offered by Linda Pinkerton, who suggested an annual party, perhaps with an alumnus or faculty member as speaker, and

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John Langeloth Loeb

■ Pledge of Endowment by John Langeloth Loeb

It was announced at the November 2, 1989, meeting of the Institute's Board of Trustees that its chairman, John Langeloth Loeb, has pledged an additional gift of \$7,500,000 to the endowment of the Institute of Fine Arts, which will bring his total contribution to \$10,000,000. This, the largest single gift in the Institute's history, marks a vital step in our efforts to bring the endowment to a level that will insure the future of this institution.

An unusual, possibly unique aspect of Mr. Loeb's gift, and a testimony to his sensitivity to the Institute's traditions, is that, rather than request that the University name the Institute after him, he has asked, and the University has agreed, that the Institute of Fine Arts of New York University retain its present name in perpetuity.

James R. McCredie
DIRECTOR



*Hotel Labottiere
Classé Monument Historique*

IFA Alumni Newsletter

Published by
The Alumni Association
of the
Institute of Fine Arts
New York University

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■ Shelby and Leon Levy Fellowship

On March 20, 1989, Institute of Fine Arts students held a festive reception honoring Shelby and Leon Levy for their highly imaginative and generous fellowship, which enables students to travel to the great art, architectural, and archaeological centers of the world. The Oak room was decorated for the occasion with globes and maps of the world—dotted with pushpins indicating the countries the students have visited—and colorful photographs of their journeys.

Impressed with the Institute's academic program, Mr. Levy, who has a strong personal interest in art, said that he gave this gift to the school, which he described as producing "some of the most talented art historians in the country," in order "to provide students with the opportunity to encounter original works of art, since one certainly cannot study art without seeing the art." Mr. Levy noted that he had been inspired by his friend Professor Harry Bober, and recounted the story of Professor Bober's scholarship from the Belgian American Educational Foundation in 1939 to attend the Summer Art School in Brussels, which enabled him to make his first trip to Europe. Professor Bober had impressed upon Mr. Levy how invaluable this grant had been, for it gave him the chance to experience directly the art he knew solely through books and slides.

Entering students are eligible for the Levy Fellowship of \$2,400 for summer travel abroad after the satisfactory completion of five courses. Foreign students are not permitted to use the grant to go home, since the purpose is for students to experience places they have never seen. Application for the fellowship, made at the beginning of the term in which the student will complete the requisite coursework, consists of an itinerary and a budget. A brief report must be submitted upon the return. The Levys have been extremely thoughtful in increasing the fellowship this year from the previous \$2,000 due to inflation.

Many of us wish the Levy Fellowship were retroactive, since before its establishment in the academic year 1984–85, students struggled to raise travel money at the initial stage of their graduate careers. At that time the majority of grants and scholarships subsidized dissertation research, thus offering assistance after the expertise had already been determined.

Approximately two hundred students have



Leon and Shelby Levy at reception given in their honor by IFA students, March 20, 1989.

participated in the fellowship program since its inception. Most have traveled to Europe; others have gone to such diverse places as Nepal, Mexico, India, and Poland. One of the most unusual adventures has been that of David Ryan, a former president of the Graduate Student Association, who spent the summer of his second year at the Institute in Yemen. A student of Classical Greek and Roman architecture, Mr. Ryan went to Yemen not so much for art historical research but simply because it has always intrigued him. His report reveals that he was not disappointed:

"After having been a week in Egypt, my friend Bernd and I felt prepared for anything that Yemen could offer. But Yemen hit us before we even arrived at Sana'a the capital. Our flight stopped briefly in Hoddeida, North Yemen's port city, before continuing on to Sana'a, and all of the other passengers, all Egyptians, got off. Then the plane filled up again, with Yemenis, for the short trip to the capital, and already there was a big change in the atmosphere. This new crowd was immediately more ancient looking, even less organized and less sophisticated than the Egyptians. Most of the men were chewing the drug called Qat (which we later heard referred to as "Yemeni whiskey"), and they were oblivious to everything. The women were wearing black veils down

to their ankles, completely covering their heads and bodies, except for their hands and shoes. One sitting across the aisle from me was wearing bangles on her wrists and her hands were dyed red. The only way to even guess at her age is by the wrinkles on her hands. She was sitting on the airplane seat with her feet tucked up under her. Even compared to Egypt, it was clear that this airplane had taken us huge steps toward the heart of the Arab world. It had also taken us several centuries toward the beginning of civilization.

"The feeling of being in another age only intensified when we arrived in the mud-brick walled city, the ancient heart of the capital. There the newest buildings are some two hundred years old, and the rest are considerably older. All the buildings are of cut-stone construction and are several stories high, in order to fit more space into the area behind the safety of the city walls. The narrow dirt streets which twist between these buildings are not planned things. Rather, they are the haphazard accidents of spacing between buildings. They are choked with people and animals and an occasional four-wheel-drive jeep inching forward. Sana'a is a large city and these streets go on and around and sideways in every direction so that at each corner it is almost impossible to decide which choice looks more alluring. Down one street



Shelby and Leon Levy Fellowship

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a jeep is trying to force its way upstream through a flock of sheep, down another men are arguing over the price of knives, in an alley jammed with men selling tons of nothing but raisins, we catch a glimpse of four black-veiled ghosts in high heels disappearing into a doorway. In ten minutes we are completely lost, both in the city and in time. Only the honking jeeps remind us what century we are in."

David Ryan holds his first Kalishnakov, Yemeni gunman shoots his first photo.

President's Report

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the editors' request that the photographers among you take pictures and send them in. To these we would like to add the suggestion that invitations also be sent to potential IFA students in the neighborhood. The Alumni Association treasury has allocated \$100 a year, on specific request, to each region. The RR may ask for more, and we will respond as well as we can.

The Hospitality Plan that was suggested by Katherine Rorimer last year was stalled by the delay of the past issue of the *Newsletter*. It is offered again, with the added suggestion that the hospitality be open to students of the IFA as well as its alumni. We urge alumni to offer such hospitality, and also to ask for it.

The Alumni Reunion at the CAA Annual Meeting in San Francisco this past February was arranged very successfully by Andrea Norris. A buffet luncheon was provided, consisting of fajitas plus cheese and fruit, coffee and tea, as well as a pay bar. Our annual meeting at the Reunion was brief, but it was a special pleasure to be able to introduce to the assembled alumni three former presidents of the Alumni Association: Milton Brown, who was the second president, after Millard Meiss; Harry Parker III, now Director of the California Palace of the Legion of Honor, who was one of our hosts in San Francisco; and Madlyn Kahr. At this point let me alert alumni to the fact that the forthcoming CAA Annual Meeting takes place in New York City. We will follow tradition by having the

reunion at the Institute itself, instead of the convention hotel. It will be held on Friday, February 16 at 7:00 P.M., immediately following the Convocation at the Metropolitan Museum. Gabriella Canfield is in charge of this one, and she is planning a buffet, plus a pay bar. We invite faculty members new and old to meet with us, thus keeping the whole Institute family in touch.

Marilyn Lavin's subject for the Walter W. S. Cook Lecture focused on the place of narrative in Italian mural decoration. The new element in this traditional event was a dinner in a nearby Chinese restaurant—\$25, tax and tip included, remarkably cheap for New York—arranged by Gabriella Canfield. It seemed to make all participants quite happy, so we will do it again next year. For myself, I would like to give high praise to our lecturer, who received a standing ovation; extend thanks to Gabriella for refreshments before as well as after; and commend the committee that arranged the evening, which consisted of Richard Stapleford, chair, Connie Lowenthal, Ellen Davis, and Carol Krinsky. On Richard Stapleford's proposal, the chair of the committee will henceforth rotate, the incumbent chair resigning, the next chair succeeding by seniority, and a new member added each year. In order to broaden the field of speakers as much as possible, all alumni are invited to recommend candidates for the next Cook Lecture.

The allocation of funds for the benefit of students is still studied annually. This year Diane Booton and Claire Brannon received awards of \$1,200 and \$1,500 respectively from the Jean B. Rosenwald Memorial Fund. The Walter Friedlaender Fund provided a grant

of \$1,000 to Lawrence Jenkens, Jr. The Alumni Association Fund was the source of a \$1,000 grant to Richard Turnbull and a \$1,500 grant to Kathryn Smith. On the specific request of the Graduate Student Association, an additional computer was given to the IFA for the students' use.

At the time of this writing, the Graduate Student Association had not yet received its present. But there is a response from Stefanie de Boer for the gifts that were given the year before, which says in part:

"Your generosity certainly has surpassed the GSA's most optimistic expectations! On behalf of the GSA and the whole student community I would like to thank you and all our benefactors very much. I am sure that everyone will benefit greatly from your contributions, academically as well as physically! . . . To make sure that as many students as possible are made aware of your gifts I will ask the next year's president of the GSA, David Ryan, to post a note on our bulletin board and make an appropriate announcement at the orientation meeting for new students in the fall." Such announcement was indeed made.

Finally, a note concerning the present year. Since my husband, Milton Brown, is Kress Professor at CASVA for the academic year 1989-90, I will be spending the year in Washington and Carolyn Kane will serve as Acting President during this period. I will keep in touch and attend planning meetings, but please address business matters to Carolyn at the address given in the list of officers.

Blanche R. Brown

■ *Art of the Western World:* The IFA Contribution to the Public Television Series

Institute of Fine Arts alumni and faculty contributed in a variety of ways to the creation of *Art of the Western World*, a nine-part television series on the history of Western art produce by WNET/ Channel 13, New York. Completed in just over two years, the series began its premier broadcast in October 1989.

Unlike Kenneth Clark's landmark series *Civilization*, which was a personal view of European art from the Middle Ages to the modern era, this new series was conceived as a chronological and straightforward introduction to art history for a general public. Beginning with the art of ancient Greece and ending with current developments, the series examines carefully selected works of art that best illustrate the aesthetic, philosophical, and intellectual values of the societies in which they were created. From the inception of the project, Executive Producer Perry Miller Adato, who is well known for her documentaries on Georgia O'Keeffe and Pablo Picasso, was faced with the challenge of organizing more than two thousand years of history into nine one-hour films. She was aided in this feat by a core advisory group that included IFA alumni James Ackerman,

Linda Nochlin, and Leo Steinberg, as well as Richard Brilliant of Columbia University. Together they developed a less-is-more strategy whereby paradigm monuments serve to illuminate the salient concepts of a particular period in the history of Western civilization. Working closely with Adato as well as with the producer-directors for each of the films, they participated in the focus and selection of content, read and critiqued film treatments and scripts, and reviewed rough-and fine-cut versions of each film.

The series is hosted by historian and television journalist Michael Wood, who provides the historical background and commentary for each of the programs. The examination of the particular work of art, however, is conducted by eminent scholars. Institute faculty and alumni are well represented in the ranks of these on-camera experts. Professor Colin Eisler provides the commentary for works by Jan van Eyck and Albrecht Dürer and ends his discourse on Northern Renaissance art with a sensitive treatment of Matthias Grünewald's Isenheim Altarpiece. High Renaissance Italy is evoked by Professor Kathleen Weil-Garris Brandt, who leads viewers on a close-up inspection of the restoration work on Leonardo's *Last Supper* and also gives a guided tour through the Stanze of the Vatican Palace. The subtleties of design and iconography of Bernini's

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Professor Colin Eisler. On camera, *Art of the Western World*. Part 3, *The Early Renaissance: Italy and Northern Europe*.



Jane Costello. Sunrise Semester Taping Session, January 20, 1964. (Photo Luigi Pellettieri. Courtesy New York University Archives, Bobst Library)

■ Through the Magic of Television

The advent of the television series *Art of the Western World* and its undisguised emphasis on education as well as pleasure prompts the observation that the art history faculty of New York University and Institute graduates may hold some kind of record for bringing the subject matter of art history before the viewing public. Thirty years ago, almost to the day, Professor Jane Costello, who is remembered in this issue's obituary pages, initiated what may well have been the first televised art history survey. Entitled *Outlines of the History of Art*, the course was a two-semester offering (Fall 1959–Spring 1960) in the Sunrise Semester series, a program of avowedly educational courses on television mounted as a joint venture of New York University and WCBS-TV. The course was given 6:30–7:00 A.M. Tuesdays and Thursdays and 7:30–8:00 A.M. on Satur-

days. Subscribers could take examinations and receive college credit.

Art history would seem to be an obvious subject for television; painting, sculpture, and architecture are, after all, meant to be looked at, and television is a visual medium. But in the world of television such a serious approach was highly innovative. There was no color then, and no on-site excursions. The screen was black-and-white and the camera panned photographs. Yet the course was so successful, it was offered again in the academic year 1963–64, soon followed by others: *The Age of Michelangelo*, given by Professor Kathleen Weil-Garris Brandt (Fall 1965), *The Age of Rubens*, by Professor Costello (Spring 1966), *Early Renaissance Art in Italy*, by Professor Isabelle Hyman (Fall 1970), *Twentieth-Century American Art*, by Professor Ruth Bowman (Fall 1972), and *Ancient Egyptian Art*, by Dr. Robert Bianchi (Spring 1979). Sunrise Semester was twenty-five years old when CBS canceled it in September 1982.

■ The Library

When Evelyn Samuel retired as Director of the Libraries in September 1988, a number of improvements were in progress. Happily, many of these are now faits accomplis. In addition to the three computer terminals on the Library landing, a fourth has been installed on the mezzanine. Also, several professors can now access BOBCAT directly from their office PCs.

Compact shelving, which is convenient and easy to operate in addition to its space-saving qualities, has been installed in the sub-basement. The Library's entire Egyptian collection has been transferred to this area, and the accompanying library furnishings make this a comfortable and time-saving place in which to work. The Medieval Room and the Reference Room have switched places, the Student Reserve system has been modified, the evening hours of the Library staff have been extended to 7:00 P.M. on Tuesdays, Wednesdays, and Thursdays—all in a concerned effort better to serve students and scholars.

All this activity has taken place under the energetic guidance of Sharon Chickanzeff, the new Director of the Libraries. Chickanzeff, who headed the library of Parsons School of Design, noted that that school's "many part-time professors and two thousand students make a sharp contrast to the Institute's smaller constituency but much higher level of concern and involvement."

Born and bred in California, Chickanzeff exchanged her native state for New York six years ago. "Nature for culture, I suppose," she said with an easy laugh, then quickly added, "That's too simplistic, of course." She admitted she was struck by certain differences when she first came East, such as the teaching of American history in the elementary schools. The focus on the Atlantic seaboard is on the thirteen colonies, not the Spanish conquest. Then there was the odd switch of no longer seeing the red ball of the setting sun swallowed by the Pacific but having the sun rise up out of the Atlantic. "A little like watching a film run backward."

Energetic and outgoing, Chickanzeff's personal taste runs to the contemporary and modern, which is reflected in her white-walled office, which has no clutter, a Jenny Holzer poster, and a couple of black, Breuer-style chairs. In speaking of her profession, she expressed the idea that her instincts for library work were all but inborn. Already in the fifth grade she was putting due-date slips



Sharon Chickanzeff

in the books she lent her friends. She had been an art librarian for fourteen years when she came to the Institute last summer, initially just to "house sit" the collection, with no thought of remaining. "My first impression of this place was that it was like Venice, singular and beautiful and sinking. But I like troubleshooting and rolling up my sleeves, and I soon realized the problems here were amazing—enough to make me happy for the next five years." When asked to become permanent Director of the Libraries, she accepted.

Among the "amazing problems," space continues to be the greatest challenge. She noted that "expanded use of compact shelving will buy about another two years of normal acquisitions and some time to figure out possible solutions. Actually, this place has tons of space. It's just a matter of using it without disturbing the integrity of the building." Chickanzeff hopes much can be done through judicious reorganization. The collection, which is currently under eighteen separate headings, could in some instances be combined, and all periodicals could ultimately be housed in one area. This would make cross-referencing the BOBCAT catalogue far more efficient as well. For a start, she has consolidated all course reference books on the shelves opposite the Modern Room, which formerly housed the current

periodicals. The dispossessed periodicals have found a refurbished home directly outside the Library office. "Even scholars like to browse," she noted, "so this was a top priority."

Chickanzeff is impressed by the faculty's appetite for books, as well as by the legacy of former professors who bequeathed their personal libraries to the Institute. High on her list of improvements and changes is the refurbishing of the Rare Books Reading Room with adequate climate control and glass doors so that the holdings would be visible.

Even as she continues old traditions—the annual book sale, for example—Chickanzeff seeks solutions to old problems. "For a non-circulating library, too many books are misshelved or missing." She would like to explore the possibilities for enlarging the Library's constituency. She is a strong believer in what she terms "aggressive public services"—reaching out to the scholarly community to make sure that the Library's resources are equally available to professors and students. She feels, too, that there are many possible volunteer projects that could be of interest to some of the alumni and Friends. So, if you have any questions about interlibrary loans, balky BOBCAT terminals, or an elusive book or periodical, do not hesitate to seek her out. Sharon Chickanzeff is here to help.

■ Gifts Sought by Institute Libraries

The Stephen Chan Library and Conservation Center Library seek gifts of books and money to enhance the strengths of their collections.

Scholarly and rare books with research value in good condition are particularly welcome. Once accepted, gifts become the property of the Institute. Books that meet the criteria established for the acquisition of new materials are added to the collections; those that do not may be sold to generate additional funds for acquisitions.

Alumni interested in donating books should consult the Director of the Institute's Libraries.

Alumni interested in supporting current acquisitions or improvement of the Libraries' facilities, contributing to the unrestricted book endowment, or establishing a restricted endowment should consult the Director of the Institute.

■ Alternative Careers

This is the second report in our review of IFA alumni whose careers have taken them beyond the traditional arenas for which their education had been preparing them. Again, we invite alumni who have taken such routes to submit reports of their experiences.—Eds.

CONNIE LOWENTHAL

Connie Lowenthal, who has served as president and vice president of the Institute's Alumni Association, received her doctorate in 1976. Her dissertation was on Conrat Meit, the early-sixteenth-century court sculptor to Margaret of Austria in Mechelen (Malines). She now serves as Executive Director of IFAR (International Foundation for Art Research), a small non-profit organization that provides important services to institutions and individuals who collect, purchase, or sell art. These include a monthly publication, *IFAR reports*, which keeps the members up to date on art law, on issues of authentication, on the safeguarding of art, and each month lists the latest art thefts reported to IFAR.

While Lowenthal was completing her studies at the Institute she had held part-time teaching jobs and worked on catalogues of private collections. At that point she assumed her career would go in one of the two traditional directions: academe or museums. While completing her doctorate she began to teach at Sarah Lawrence, where she remained for three years. From there she moved to the Metropolitan Museum of Art, where she would be a member of the Department of Public Education for seven years. It was while working at the museum that, quite by chance, she first sampled a minor career alternative. The museum's vacation time was far more liberal than its salary schedule, so when the Royal Viking Line asked her to be an art lecturer for one of their cruises, she accepted. "Since then," she notes, "free travel has become my hobby." Her trips have taken her over land and sea. She has lectured in Dresden and East Berlin, where eighteen years before she had traveled while doing research for her dissertation. Recently she was on a Danish-Norwegian cruise, which she described as "a fabulous experience to the top of the world where we had daylight around the clock. We sailed within five hundred miles of the North Pole and only stopped when we hit the pack ice." In the summer of 1989 she led a tour in the Soviet Union.

It was only in 1985, when she was offered her current position, that she began to realize the full potential of an alternate track. IFAR was founded in the late sixties with an assist from, among others, Professor Harry Bober. It was organized in response to the many art scandals and forgeries that were surfacing then, when, as Lowenthal puts it, "Elmyr de Hory and David Stein seemed to paint two Picassos before breakfast."

Then, as now, many new collectors with large sums of money to spend did not always know how to trace the provenance of their purchases or determine that no export laws had been violated. Lack of knowledge coupled with money and fashion only "encourage plundering and looting, contributing to the unpleasant chain of events deplored by archaeologists and scholars," Lowenthal observes.

Through its magazine, IFAR keeps its members and readers abreast of problematic issues of authentication and the increasingly complex field of art law. A recent case has been the purchase of the Byzantine Cyprus mosaics by Indianapolis art dealer Peg Goldberg and the suit brought against her by the Autocephalous Greek Orthodox Church and the Republic of Cyprus. Ms. Goldberg claimed that she had checked with IFAR, whose archive did not record such a theft. Lowenthal emphasizes that beyond the amount of diligence required to establish a purchaser's good faith, there are many additional factors. In this case, what must come under consideration is the condition of the church itself when the mosaics were removed following the Turkish occupation of northern Cyprus in 1974: was it then an intact building, or already in a ruined state? This would help establish whether the initial removal constituted theft or salvage.

The careful records of stolen objects constitute IFAR's Theft Archive, which covers painting, sculpture, the decorative arts, and *objets de vertu*. The Archive has served in the recovery of many objects, at times long after their initial disappearance. On occasion it has enabled the IFAR staff to spot a theft pattern before the FBI. Lowenthal cited as a recent example the six museums in neighboring states which were robbed in sequence. Each theft had been reported to the local police and to IFAR as well. "When we checked the Theft Archive, we each had the same reaction: It looks as if someone is going right up the Interstate." This proved to be the case, and the observation provided a useful clue toward apprehending two of the perpetrators.

While *IFAR reports* has a circulation of about one thousand, it reaches a wider public through *Art & Auction*, which each month carries a one-page feature of a major article from the magazine. IFAR's impact has been further enlarged recently by the monthly articles written by Lowenthal for the *Wall Street Journal*. First featured in December 1988 under the heading "Art Crime Update," they carry such snappy headlines as "Twelve Missing Munchs . . ." or "Slash and Run in Soho." In June, Lowenthal was working on an article dealing with a United States import ban of certain Bolivian textiles sacred to the Aymara culture. These have been exported by Americans in such quantities as to constitute what UNESCO terms "an emergency cultural situation." Reviewing her journalistic production, Lowenthal remarked, "I haven't written so much since my dissertation, and I love it."

Asked to comment on what aspects of her several careers she has found most rewarding and to cite any specific instances where she felt the Institute's training had been critical, Lowenthal began with her years at Sarah Lawrence. Here she had followed in the steps of Debra Pincus (IFA 1974), teaching Renaissance and Baroque art and later adding a course on the history of collecting. She recalled that her greatest pleasure was introducing great works of art to young, wide-

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Connie Lowenthal (Photo Lynton Gardiner)

■ The Conservation Center 1988-89

Once again graduates of the Conservation Center have continued the Center's tradition of excellence in conservation training by serving as dedicated faculty, visiting lecturers, advisors, friends, and loyal supporters, thereby providing our students with vital links to some of our country's leading conservation professionals. The number of the Center's graduates among the forty visiting conservators and conservation scientists who participated in the 1988-89 program is noteworthy.

The list includes Carlie Cleveland ('80), Associate Conservator, Objects Conserva-

tion, The Metropolitan Museum of Art; Holly Hotchner ('82), Director, New-York Historical Society; Daria Keynan ('86), Paper Conservator, New York; Judith Levenson ('84), Conservator, Department of Anthropology, The American Museum of Natural History; Terrence Mahon ('79), Paintings Conservator, New York; Deborah Schorsch ('84), Conservation Assistant, Objects Conservation, The Metropolitan Museum of Art; Paul Schwartzbaum ('72), Paintings Conservator, The Solomon R. Guggenheim Museum, New York, and the Peggy Guggenheim Collection, Venice; Marjorie Shelley ('74), Conservator, Paper Conservation, The Metropolitan Museum of Art; Charles von Nostitz ('81), Paintings Conservator, New York; George Wheeler ('81), Senior Microscopist,

Objects Conservation, The Metropolitan Museum of Art; and Lynda Zycherman ('75), Conservator, Objects Conservation, The Museum of Modern Art, New York.

The names of all forty participants are published in the 1989-90 *Announcement of Courses*. The Alcoa Foundation endowment fund made possible the popular three-day series of lectures on artists' techniques by Ashok Roy, Senior Scientific Officer, National Gallery, London. Thanks to a generous grant from the Hagop Kevorkian Fund, this important visiting conservators program will be continued and expanded in the coming year.

Students also benefited from the presence of alumni who shared their knowledge and expertise as adjunct faculty. These include Lawrence S. Becker ('82), James H. Frantz ('75), Dorothy R. Mahon ('79), and Jack Soutanian, Jr. ('79), and Richard Stone, who teaches one semester of "Materials, Media, and Techniques," the one-year course for art historians.

During this past academic year several new courses were begun on a trial basis. The two advanced conservation courses in archaeological and ethnographic materials offered by Lawrence Becker and Marian Kaminitz were particularly well received. The first new courses to be developed through the fund for practical training established by the matching grant from the Getty Conservation Institute, they will be supported in 1989-90 by a greatly appreciated grant from the National Endowment for the Arts.

Another course offered for the first time (Spring 1989) was a colloquium on the conservation problems of twentieth-century art, which was led by Antoinette King. This course was intended for both conservation and art history students and resulted in numerous papers exploring the thorny ethical and technical issues that surround twentieth-century artworks. Response was overwhelmingly positive, and King has agreed to offer the course again, despite her heavy responsibilities as Director of Conservation at the Museum of Modern Art.

Noteworthy among 1988-89 Institute course offerings was the collaborative effort of Professor Norbert S. Baer and Kathleen Weil-Garris Brandt (both presently serving on the Commission for the Sistine Chapel) for their colloquium "Michelangelo II," which examined the developments and changes in the artist's technique and style in the Sistine frescoes.

In recognition of the Institute's unique ability to combine art history and conservation



Advanced students in the Conservation Center examine (and treat) a variety of archaeological and ethnographic works of art under the supervision of Professors Lawrence Becker and Marian Kaminitz.

■ IFA—Harry Bober Memorial Art Acquisitions Contest

The lowering skies of an early May afternoon heightened the glow of the Oak Room's sconces. At the north end of the room a long table covered with white damask linen was set at discrete intervals with carefully labeled objects that seven students were submitting in the Harry Bober Memorial Art Acquisitions Contest.

The contest flyer had enthusiastically urged all IFA students who are "Art Collectors and Connoisseurs" to show their "curatorial, acquisitive and mercantile skills" with an example of "wise buying" in any medium of the student's choice. The only rules were that the object had to have been purchased since September 1988 and acquired for two hundred dollars or less, "with written proof of same." The object was to be submitted to a jury panel of curators, dealers, and Institute faculty. An audience of fellow students was welcome to attend.

Professors Colin Eisler, chairman of the event, James McCredie, Director of the Institute, Margaret Holben Ellis, chair of the Conservation Center, and Lawrence Majewski, Adjunct Professor of Conservation, were the faculty members. Other judges were Marian Burleigh-Motley of the Metropolitan Museum of Art, Director of the Institute's Curatorial Studies Program; Marc Rosen of Sotheby's; and Michael Ward of the Michael Ward Gallery, all Institute alumni.

Despite the art market's record prices that reach into the high millions, the students had turned up a variety of objects costing two hundred dollars or less. These ranged from a blue and white Chinese porcelain bowl, with an encouraging label that urged the viewer to "feel free to pick up and examine reign mark," to a large contemporary print by the American artist Leif Einstein, which appeared to be a rhythmic repetition of a supermarket receipt whose items included olive oil and sugar.

Each presentation met with friendly but searching challenges from the jury. Margaret Ellis questioned a small medieval embroidery that had some possible losses yet whose black threads, normally the first to deteriorate, were still intact. Shepherd Holcombe, the owner of the Chinese bowl, having explained that the Chinese criteria for excellence in porcelain was "translucency, a certain unctuous feel, and a bell-like tone when struck," was kindly asked to strike his entry. He did so, admitting ruefully that it sounded



Close inspection at the Art Acquisitions Contest, May 1989. Left to right: Unidentified student, Leon Levy, Michael Ward, Professor Lawrence Majewski, James Sykes, Marian Burleigh-Motley.

a little tinny. Rebecca Reynolds, who had described her grocery list print as "a way of making art out of life and turning life into art," was pressed for particulars: was it a limited edition? how did the artist want the work viewed—framed? tacked onto a wall?, and finally, whether it was meant to be a permanent or an ephemeral piece.

The students had gone to great lengths to research their objects and to put them into context for the presentations. David Kellogg explained that his Japanese Kesa (priest's robe) with its motif of hexagonal lozenges was made up of twenty-three pieces assembled just a little askew to enhance the rhythm of the patterns. Suggesting that the garment was suitable to a priest of high rank, he drew attention to the Japanese hierarchy of colors, their symbolic meaning, and how the herbs used to make the dye were thought to retain their medicinal powers, transferring them to the wearer. In the case of this robe, the purple threads signified station and virtue, while the black ones served to ward off evil. This particular shade of purple was used only in the Edo period, which had helped to date the robe.

The most technical discussion of the afternoon concerned a bronze pharmaceutical mortar and pestle presented by Mark Wilchusky. Decorated with a frieze of birds and acanthus leaves, it bore the artist's name. Wilchusky had displayed the mortar with photocopies of comparative objects and a label marked "After Hendrik Ter Horst?." Thieme-Becker identifies the artist as a

seventeenth-century Dutch caster of bronze bells. Having some questions as to whether the piece was an original or perhaps only an after-cast, Wilchusky took his piece to Sotheby's seeking the opinion of Florian Eitel, whom he had previously met through Professor Bober's connoisseurship course. Mr. Eitel thought the patina was indisputably recent. Wilchusky next took the mortar to Richard Stone of the Metropolitan Museum's Department of Objects Conservation. Stone felt that if the patina were modern, it should be possible to remove it with solvent, but all his attempts failed to do so. To some members of the panel the mortar's rim seemed suspicious, too sharp, not showing sufficient wear for an object dating back some three hundred years. Others were troubled by the less-than-crisp casting. A lively discussion ensued without resolution, indicating that even for the experts, connoisseurship is never a cut-and-dried affair.

The last presentation of the afternoon was a nineteenth-century American landscape painting acquired by Gwendolyn Jones, a first-year student at the Institute's Conservation Center. She explained that she has always been interested in American art and that she had started collecting six years ago, "mostly by scrounging around antique shops." Recently in Boston she had seen this painting, covered with dirt, in an antique shop. She had been about to go on, but something drew her back and led her to bargain with the owner, who agreed to let her have the work for thirty dollars, five dollars lower

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Acquisitions Contest

(continued from page 9)

than his asking price. The small oil shows a fantastical, low-slung white building on the right, half New England mill, half palatial residence, reflected in the still waters of a river or canal bordered by trees as it recedes into the distance. It has a certain luminist quality marked by a cool palette and the absence of brush stroke. At the lower right it is signed M.E.G.

The signature proved less helpful than Jones had anticipated. Research turned up six nineteenth-century American artists who had signed their work as M.G. or M.E.G. Jones suspected a woman artist because of the neat calligraphic hand, but it was the stretchers with the name of a store in Gardiner, Maine, that provided the key. Jones called the curator of the Portland Museum, who was able to confirm that Mary Elizabeth Greeley, a native artist from the town of Foxcroft, not far from Gardiner, had signed her paintings this way. The curator even put Jones in touch with the artist's surviving great-nephew. From him she learned that Greeley had studied briefly at the Brook-

lyn Academy, but had to return to her native Maine to care for an ailing mother. Jones hopes to meet with Mr. Greeley to confirm her attribution. Jones cleaned the work herself, deciding that since the losses were minor and all at the edge, she would make no restorations.

After fielding a few questions about some "un-American clouds," which might suggest a print source, and the uneven handling of perspective in the right foreground, Jones concluded simply, "I like it very much."

The jury withdrew to arrive at its final decision, but the students, both contestants and audience, continued to cluster around the objects, questioning and discussing among themselves. Watching them, this reporter could not help but recall standing in the Oak Room some twenty years earlier, a participant in this same contest. At that time it was part of the Museum Training Program, the objects submitted could not cost more than twenty-five dollars, and Professor Bober was one of the judges. A Jasper Johns print took first prize. Clearly, much has changed since then, but more remarkable and comforting was what prevails: the students' dedication, their excitement in the search, the

love of their objects, and the free sense of inquiry and fun that still dominates the event.

PRIZES AWARDED

FIRST PRIZE, \$250

Gwendolyn Jones. Late nineteenth-century American landscape painting attributed to Mary Elizabeth Greeley.

SECOND PRIZE, \$150

Caroline Baumann. Small fifteenth-century medieval embroidery of a saint on linen.

SECOND PRIZE, \$150

Gail Stavitsky. Pencil drawing of a woman seated at a table, by Thomas Rogers Kimball, American, c. 1890.

HONORABLE MENTION, \$50 each

Shepherd Holcombe. Chinese blue and white porcelain bowl, Ming style with a reign mark of Kyang Hsu (1874-1908).

David Kellogg. Japanese Priest's Robe (Kesa), late eighteenth century.

Rebecca Reynolds. Contemporary black line print by Leif Einstein.

Mark Wilchusky. Bronze mortar and pestle, after the seventeenth-century Dutch artist Hendrick Ter Horst.

■ The Daniel H. Silberberg Lecture Series 1989-90

All lectures take place at 4:00 P.M. in the lecture hall of the Institute of Fine Arts.

FALL SEMESTER

September 15

George Kubler, Emeritus Professor, Yale University
"Amerindian Art before Columbus and Aesthetics since"

September 22

Zirka Zaremba Filipczak, Williams College
"Van Dyck, Portraitist at the English Court"

October 13

Hans Dieter Huber, Universität Heidelberg
"The Artwork as a System and Its Aesthetic Experience: Remarks on the Art of Joseph Beuys"

October 20

Bonnie Magness-Gardiner, Bryn Mawr College
"Royal Seals in the Ancient Near East: Iconography, Style, and Use"

October 27

John Pinto, Princeton University
"Architects and Antiquity: Renaissance Interpretations of Hadrian's Villa"

November 3

Craig Harbison, University of Massachusetts
Title to be announced

November 10

Irene J. Winter, Harvard University
"The Body of the Able Ruler: Toward an Understanding of Mesopotamian Royal Sculpture"

November 17

Nancy Shatzman Steinhardt, University of Pennsylvania
"An Esoteric Hall at Qinglong Monastery: Space, Ritual, and Classicism in Tang Architecture"

December 8

Samuel Y. Edgerton, Jr., Williams College
"Back to Assisi: The Master of the Second Painted Modillion Cornice"

SPRING SEMESTER

January 26

Walter B. Denny, University of Massachusetts
"Islamic Carpets, Carpet Studies, and Art History"

February 2

William Tronzo, The Johns Hopkins University
"The Royal Chapel in Palermo and the East"

February 9

William B. Jordan, Kimbell Art Museum
"On Titian's *Gloria* at the Prado"

February 12

Monday at 5:30 P.M.
Jack Flam, City University of New York
"Interpreting Matisse"

February 23

John Dixon Hunt, Dumbarton Oaks Studies in Landscape Architecture

"Word and Image in the English Landscape Garden: The Case of Rousham"

March 2

Henry Maguire, University of Illinois at Urbana-Champaign
"The Mosaics of the Nea Moni on Chios"

March 9

Gary Vikan, The Walters Art Gallery
"The Art of Marriage in Early Byzantium"

March 23

Hans G. Niemeyer, Universität Hamburg
"Early Carthage and Phoenician Expansion in the Mediterranean"

March 30

Keith Moxey, Barnard College
"The Politics of Iconography"

April 13,

Norman Bryson, University of Rochester
"Géricault and 'Masculinity'"

April 20

Eugene Santomaso, City University of New York
"Currents of Expressionist Architecture in Germany before 1918: Wenzel Hablik and His Contemporaries"

April 27

Ann Gibson, Yale University
Title to be announced

Other lectures are at times scheduled on shorter notice, so if you are going to be in the area call the Director's Office for information on upcoming events.

■ Were You There When...

The small elevator in the 80th Street quarters is crowded with students, among them Professor Walter Friedlaender. One enterprising student decides to take advantage of the proximity and asks the professor what a particular sentence in German means. The eminent scholar sighs, demurs, and patiently explains, "Ach, so long have I in this country been, I no longer in German think."

■ News from Chicago

IAN WARDROPPER, Regional Representative for Illinois and environs, reports:

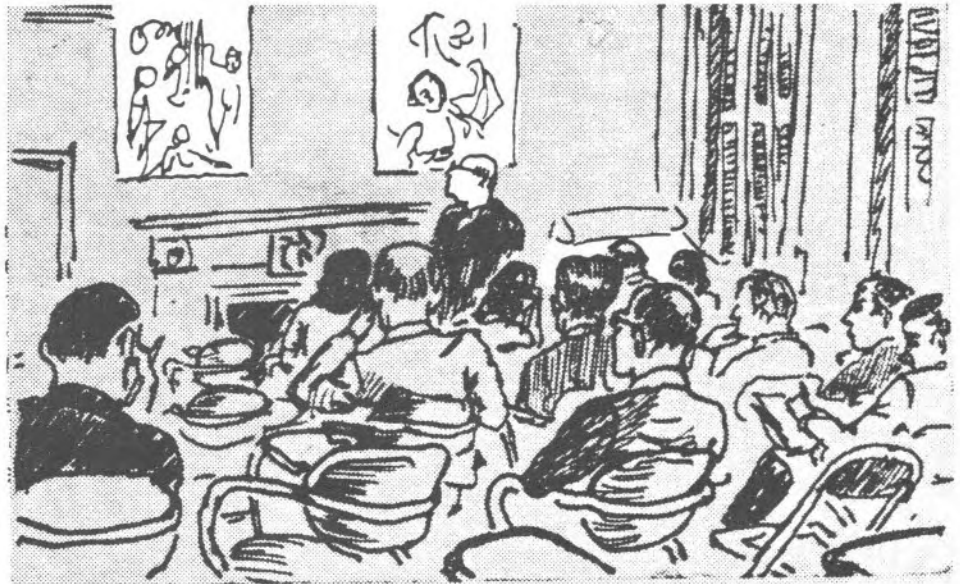
An event I organized for IFA alumni in this region took place on November 18, 1988. This included a luncheon at the Art Institute of Chicago, followed by a visit to the Gauguin exhibition and to the new Rice Building. In the evening, alumna Courtney Donnell gave a cocktail party. Those who attended were Director James Wood, as host to the Art Institute, Emese Wood, Laurel Bradley, Andrea Norris, Christa Mayer Thurman, Jerry Meyer, Robert Nelson, Carol Radcliffe Bolon, Anne Rorimer, Earl Rosenthal, Ian Wardropper, Karen Wilson, Barry Wind, Geraldine Wind, as well as various friends and spouses.

■ Harry Bober Memorial

Alumni who would like to have a copy of the booklet containing the talks given at the Memorial for Professor Harry Bober held at the Institute on November 13, 1988, should write to Joan Leibovitz, Assistant to the Director for Public Affairs, at the Institute.

■ Alumni Access to Building

The Institute building is accessible to all "dues-paying" alumni, i.e., an annual contribution of at least \$15. However, an ID card is necessary. This may be requested at the time the contribution is made to the IFA. If the contribution is sent to the Square, the donor will receive a white NYU alumni card. Present this to the IFA administrative office, where a current admission sticker will be pasted on.



Professor Walter Friedlaender lecturing at the Institute of Fine Arts, 10 East 80th Street, 1959. Pen and ink sketch by Dean McKenzie.

■ A Message from the Membership Chair

Greetings from your new Chair. If you are reading this *Newsletter*, then you are on our mailing list. If you know of any friends or former classmates who are not receiving the *Newsletter*, let us know their most recent addresses. I have moved around quite a bit in the last few years, and I know that many of you have moved often as well. We want to keep in touch via the *Newsletter*, and we

hope to hear from friends and acquaintances scattered throughout the country, and the world, both in academia and out. So, nudge your friends, take pen in hand, send in new addresses and news. As a starter, here is a list of names for which we know we have no addresses. Let's try to account for every one. A postcard to me care of the Alumni Association will do.

Linda Jones Roccas

Jerry Abramson
Gerald Phillip Ardito
Andrea S. Aronson
Elizabeth Barnes
Cynthia Basil
Gerald Bernstein
Susan A. Boyd
Bernard S. Bresky
Martha W. Briggs
Bella G. Bruch
Mary B. Buchan
Thomas S. Buechner
James M. Buss
Kate Carmel
Edwin F. Carter
Claude Cernuschi
Judith Siegel Corwin
Valdina C. de Koenigsberg
Daisy Donahue
Catherine E. Dowd
Robert T. Dwyer
Christine M. Faltermeier
Mary Fera

Stanley Ferber
Lotte B. P. Foerester
Nancy E. Gallant
Sari L. Gluckin
John A. Goodman, Jr.
Paul Grgic
Priva B. Gross
Sheldon Grossman
Marion Haviland
Robert A. Hein
Ellen Stone Honore
Jeriann Hudson
Benjamin B. Johnson
Elizabeth M. Jones
Diana S. Kaminoff
Florence E. Karasek
Gaile Labelle
Myron Laskin, Jr.
Francoise Laugel
Cecilia S. Levin
Robert R. Littman
Eileen A. Lord
Constance M. Margowsky

Kathleen I. Matics
Leonidas Mavrovitis
Diane H. Mihalek
Elizabeth J. Milleker
Esther Mipass
Elizabeth A. Nicklas
Vladimir Ostoia
Betsy Rein
Curtis M. Roberts
Mary V. G. Rowson
Stephen K. Scher
Kaoru Shino
Alice J. Taylor
Herdis B. Teilman
Marjorie Thau
Allen Trousdale
Marc P. Vincent
Marilyn J. Von Ziegesar
Frederica L. Wachsberger
Laura Warantz
Rosamay Freund Winston
Alan P. Wintermute
Mrs. Llewellyn P. Young



■ Walter W. S. Cook Lecture

The audience at the 1989 Annual Walter W. S. Cook Lecture were treated to a stunning confluence of the old and the new in Marilyn Aronberg Lavin's discourse. Entitled "The Place of Narrative in Italian Ecclesiastical Mural Decoration," the presentation centered on the examination, by use of a database Lavin created for the purpose, of the physical arrangement of the narratives on the walls of Italian churches from A.D. 431 (the Council of Ephesus) to 1600 (the rebuilding of the Lateran transept). Her analysis of some 250 cycles in Tuscany, Umbria,

Lazio, the Veneto, Lombardy, and the Campania uncovered set patterns of distribution of the episodes—double parallel, wrap-around, cat's cradle, boustrophedon—by means of which narrative order was used to transmit the ideological arguments of painters, patrons, and institutions. Lavin's analysis of some of the most famous and beautiful monuments of Italian painting and relief sculpture by means of this new approach related architecture and painting in a totally new vision.

Marilyn Aronberg Lavin. Annual Walter W. S. Cook Lecture, Institute of Fine Arts, May 12, 1989. (Photo Amelia Lavin)



Art of the Western World: (continued from page 5)

Ecstasy of Saint Theresa are, appropriately, conveyed by alumnus Professor Irving Lavin.

A noble effort in quality educational programming, *Art of the Western World* also serves as a television course, an art history survey offered for "correspondence education." The task of designing a curriculum around the nine core programs was assigned to alumna Beatrice Rehl, who was the project manager for the educational component of the series. Responsible for ensuring that

the focus and structure of the films would be suitable for classroom use Rehl conceived, developed, and edited a Student Study Guide especially for television students. She received guidance in this effort from a six-member Educational Advisory Committee that included alumni Phyllis Pray Bober and Richard Stapleford. Committee members reviewed chapters of the Study Guide and helped to formulate and design the course.

Rehl also wrote the faculty manual for the course, which provides suggestions to instructors on how to teach the history of art to off-campus learners, and appeared on a na-

tionally televised teleconference sponsored by the Adult Learning Service of the Public Broadcasting System which provided information on the course to instructors and administrators. Here, too, members of the Advisory Committee provided invaluable advice on the marketing and promotion of the course with college administrators and curriculum committees.

It is hoped that *Art of the Western World* will pave the way for the introduction and adaptation of new technologies in the teaching of art history in schools and in the public media.

Alternative Careers (continued from page 7)

eyed students. Her greatest challenge was "having to teach much more than I thought I knew." She credits the demanding research required by the Institute with "teaching you how to teach yourself." The Institute's insistence on careful evaluation of sources and the use of scholarly criteria served her well at the Metropolitan, where she had to lecture on a wide variety of subjects to a highly diversified audience when there wasn't always sufficient time to gain complete command of a field.

Her work at the museum plunged her into many exciting activities, especially those connected with major exhibitions. More than anything else she enjoyed the stimulation of colleagues in her field and working in what she described as "an atmosphere of world-class specialists." At IFAR, she pointed out, there are different pleasures. "I have the satisfaction of directing an organization that is small enough to respond to a situation quickly. We don't communicate through memoranda. With a staff of three, I just shout."

Lowenthal feels that she has brought an excellent training to every job she has held

and that every job has taught her something new. At IFAR, for example, this has meant learning a great deal about art law. Her work brings her into contact with a wide range of collectors, art experts, institutional and private theft victims, insurance companies, journalists, lawyers, and such law enforcement agencies as the FBI and Interpol. It provides the widest scope so far for engaging her multiple interest in objects, art history, and public education. Lowenthal notes candidly, "Although I didn't plan it that way, I admit, each step has helped prepare me for the next one."

The Conservation Center

(continued from page 8)

studies, the New York University Curricular Development Challenge Fund has recently approved a grant to the IFA for the planning and implementation of a new summer program designed to offer conservation technology to museum and other art history professionals. The first session will be held in 1990.

Two respected young professionals have been invited to join our adjunct faculty in 1989-90. Professor Christopher W. McGlinchey, an organic chemist associated with the Metropolitan Museum, will lecture to second-year students on polymer science and conduct laboratories in organic instrumental analysis. Professor Marian A. Kaminitz, who was a guest lecturer last year, will share teaching responsibilities with Lawrence Becker in Spring 1990. A specialist in ethnographic conservation, Professor Kaminitz adds significantly to the Center's strength in this previously neglected area.

Susanne Ebersole has been awarded a Postgraduate Research and Teaching Fellowship for 1989-90 to study stone consolidation. This newly formed position will allow a young conservator to pursue worthwhile research while becoming an active member of the Conservation Center family.

Students enrolled in the Conservation Training Program continued to work at their usual high levels. In 1988-89, students who received their conservation diplomas, awarded in addition to the M.A. in art history, included Lucie Kinsolving, Jean-François de Laperouse, Elizabeth Estabrook, Michele LiCalsi, Caroline Rieger, Harriet Stratis, and Jane Weber. The advanced students in the program who will begin their 1989-90 internships are Mark Wypyski, The Metropolitan Museum of Art; Laurie Samuel, The New-York Historical Society; Michele Marincola, Bayerisches National Museum, Munich. First- and second-year students are already involved in special projects at the Brooklyn Museum, The American Museum of Natural History, The Museum of Modern Art, The Metropolitan Museum, and other establishments in the metropolitan area.

The Center was represented by twenty-eight students and faculty at the Annual Conservation Training Programs Conference in Cambridge, Massachusetts, in May 1989, where two student papers were presented, by

Mark Wypyski and Laurie Samuel. Thanks to several travel grants awarded to our students by the Foundation of the AIC, we were also well represented at the annual meeting of the American Institute for Conservation of Historic and Artistic Works held in June in Cincinnati.

In the past year the activities of Professors Norbert S. Baer and Lawrence J. Majewski have increased the Center's visibility and involvement in the international conservation community. Professor Majewski journeyed to Australia as an invited consultant for the Getty Conservation Institute-sponsored Rock Art Conservation Training Program of Canberra College. As a member of the International Research and Exchanges Board, he also visited the Soviet Union and planted the seeds that have grown into a planned joint US/USSR conservation workshop to be held at the conservation Center in June 1990.

Also committed to international exchange, Professor Baer has continued to serve as program coordinator for the Indo-US Sub-commission. He most recently planned a workshop on Textile Conservation and Storage which was held in May 1989 in New York, Cleveland, and Minneapolis, with many Conservation Center alumni contributing to the program. The next workshop, on Training for Conservators, is planned for 1990 in India. Dr. Baer continues to represent the Center in his important positions with the National Academy of Sciences, the National Archives, the Commission of the European Community, and NATO-CCMS.

As Chair, I presented a paper describing our program at the ICOM meeting in The Hague and continue to represent the Center as a member of the National Institute for Conservation. Closer to home, the Center has benefited enormously by hosting the bi-monthly meetings of the New York Conservation Association. Increased involvement with our local conservation community has introduced students to a wide range of professionals early in their careers and in several instances has led directly to arrangements for advanced conservation fieldwork courses and formal internships.

The success of the academic year 1988-89 would have been impossible without the continued support of Professors James McCredie and Norbert S. Baer, Frances B. Goodwin, and my dedicated staff of Violet P. Bourgeois, Marlis Muller, Robert Stacy, and Christopher Blair, who now ably occupies the part-time position of Laboratory Coordinator. This newly formed position

has greatly facilitated the operation and maintenance of equipment throughout the Center and has substantially improved the smooth functioning of the laboratories and the level of technical services available to faculty and students.

The financial health of our program remains an ongoing concern. Alumni have, as always, been supportive by their gifts of artworks for study and monetary contributions to the Council of Friends and the Conservation Center's Student Emergency Loan Fund. A new fund, which will be specially appreciated by IFA alumni, has been created by a gift from the Newmont Mining Corporation, which makes possible the purchase of technically interesting artworks for study and analysis by students. Contributions designated for this fund are welcome.

Despite the valued annual support of the Hebrew Technical Institute, the National Endowment for the Arts, the J. Paul Getty Trust, the Hagop Kevorkian Fund, the Conservation Analytical Laboratory (Smithsonian Institution), and numerous private donors, substantial additional funds are necessary if we are to meet our annual obligations and keep our endowment income responsibly managed. To protect our future, therefore, we are seeking a major matching grant to help us launch a campaign to double our existing endowment. Alumni support—either through direct gifts or links to new funding sources—will be critical to the campaign's success.

In seeking support for the Center, I have discovered that my most compelling argument is the achievements of our graduates, evidence of the quality of training our program provides. In this regard it is important that Conservation Center alumni especially keep us up to date on where they are and what they are doing: not just titles and affiliations, but also ongoing projects and thoughts and suggestions about the Center—past, present, or future. We want to involve more of you—especially those outside the New York area—in helping with placement of interns and graduates and with recruitment of the very best new candidates. Let us hear from you and, if you are planning to be in the area, let us know so that we can arrange a visit. A warm welcome awaits all.

Margaret Holben Ellis
CHAIR

■ Letter

To the Officers of the IFA Alumni Association:... What I would like to see is more news of my contemporaries—that is, the pre-World War II group. I don't remember just when IFA got started—perhaps in the 30s—but it might be interesting to make a list of the earliest surviving degree awardees (both MA and Ph.D.) and publish brief bios of them—or at least give their addresses, so that their old friends could get in touch with them. You might do a certain number each issue, depending on space, and continue until you are up to the group that graduated 20 or whatever years ago.

It would also be interesting to see more extended obits of alumni who distinguished themselves—James Stubblebine, the Duccio expert, being a case in point, rather than

just settling for a short name-and-date note. Also Kenny Donohue, Director of the Ringling Museum and Los Angeles County Museum....

I know that my comments are not typical, since I left the world of art history and academia to work in the United Nations, MOMA and various art administration positions, but are presented for whatever they are worth.

Effingham P. Humphrey, Jr.
Brynwood Apts., E-15
Wynnewood, Penn. 19096
[Student 1939-41, M.A. 1942]

Editors' Note: We agree with these suggestions and do not consider them atypical, especially since the very items mentioned have been part of our discussions. The four

editors represent a range of generations, and explications of far past, past, near past, and present are the meat of our meetings. However, we do need help. We frequently learn of deaths from the chill DECEASED stamped on a returned envelope. If alumni would forward clippings, send paragraphs or pages on people they knew, even after publication of the list, this would reduce the cold anonymity of a roster. Our plans for the next issue include an excursion to the early years and pioneering residents of the IFA through the medium of the History Project and other sources. Suggestions, offerings, memorabilia are eagerly solicited. Try to get these to us by the end of June 1990.



■ In Memoriam

MEMORIAL MINUTE FOR
JANE COSTELLO (GOLDBERG)

When Jane Costello came to teach as a full-time instructor at Washington Square Col-



Jane Costello. Sunrise Semester Taping Session, January 20, 1964.

lege in the autumn of 1951 she had already achieved important international scholarly recognition. In her years as a graduate student at the Institute of Fine Arts, she distinguished herself with a truly extraordinary masters thesis written under the direction of Walter F. Friedlaender, to whom she was an invaluable assistant. The Institute masters theses of the 1940s are something of a legend today, many being superior to the Ph.D. theses granted at the greatest American and Continental universities at the time. Even in this context, her thesis was outstanding.

Entitled "The Twelve Pictures 'Ordered by Velasquez' and the Trial of Valguarnera," it was a brilliant piece of art historical detective work. She had taken a rather routine topic in the area of art patronage and turned it into one of the major contributions to the history of Baroque painting in Rome. The key to her discovery lies in the words "the trial of Valguarnera," a Portuguese diamond thief who had been laundering the money obtained from the sale of the stones by buying works of art by contemporary painters. Jane uncovered the transcript of the trial. One can imagine what she must have felt when she realized that many major painters, including the young Nicolas Poussin, had testified at the trial about works they had sold to Valguarnera. When her work appeared in the *Warburg Journal* in 1950 it created a sensation. The article has, in fact,

turned up in anthologies of fundamental works on the history of art.

This burst of recognition did not find Jane Costello idle. She had, in fact, just completed as her Ph.D. thesis (1951) a study of the earliest surviving works of Nicolas Poussin, the so-called Marino drawings. (This work was published in the *Warburg Journal* in 1955.) Walter Friedlaender and Anthony Blunt asked Jane to join them as a collaborator on the great corpus of Poussin drawings which was then being published by the Warburg Institute, and she received a Guggenheim Fellowship in 1955 to continue her work.

A graduate of Barnard College, Jane Costello came to N.Y.U. after having become a well-known lecturer at the Metropolitan Museum of Art. She published an article on the relation of graduate school training to work in museum education in the *Art Journal* (1944). She had also taught history of art at Parsons School of Design and was the first appointment to the [NYU] Fine Arts Department of H. W. Janson, who took over as chairman in 1949. She joined Janson and Merwin Eaton to form the original nucleus of today's Department of Fine Arts.

Jane Costello made a major contribution to the national renown of the Fine Arts Department when she introduced the History of Art to N.Y.U.'s Sunrise Semester television audience. There was wide acclaim and she gave the course twice. She was invited

to teach at the Harvard summer school in 1960 and 1962. From 1962 through 1966 she taught graduate courses at the Institute of Fine Arts, lectures and seminars.

Always the good citizen, she occasionally expressed regret that she had not chosen a profession such as medicine in which she could be of help to others in trouble. She did hospital volunteer work. At N.Y.U. she served on various committees and in the University Senate. In the 1960s she was a founding member of an informal group of the few female tenured professors of the University, which met to discuss shared problems. She also served as vice president of the A.A.U.P., New York University chapter.

With the exception of the study of a sketch for Poussin's *Martyrdom of St. Erasmus* (1975), Jane Costello's scholarly output in the last twenty-five years of her career took the form of contributions to collections of essays published in honor of close friends. She wrote on Poussin's *Annunciation* for her mentor, Walter Friedlaender (1965), and "Caravaggio, Lizard, and Fruit" for H. W. Janson (1981). She studied the representations of peasants, street vendors, and the like and talked of producing an article or book on that aspect of the works of such French painters as La Tour and the Le Nain brothers, but the project was never to be completed.

In her last years as a teacher she turned her attention to an early interest, ancient Egyptian art and, with the help of Vicky Landy, developed the first undergraduate course on the subject offered by the Fine Arts Department. She taught it along with "French Art, Renaissance to Rococo" and "Dutch and Flemish Painting." A dry sense of humor was a most enjoyable aspect of her style as a lecturer.

Her last years, however, were difficult ones; the sadness which came with the sudden, unexpected death of her husband, Arnold Goldberg, was accompanied by ill health, which made it extremely difficult for her to move around. Her illness confined her to her bed for two years. She retired as Helen Gould Sheppard Professor of Fine Arts in 1985, after a period of half-time teaching since 1981.

Guy Walton

For the Department of Fine Arts

Read, March 10, 1987

WILLIAM OLANDER (1951-1989)

William Olander died of AIDS in New York City on March 18, 1989. Bill received his Ph.D. degree at the Institute in 1983. In 1979 he was appointed Curator of Modern Art at the Allen Art Museum of Oberlin College, where he then served as Acting Director in 1983-84. At the time of his death he was Senior Curator at the New Museum of Contemporary Art in New York City, where he was, to echo the words of the Board of Trustees and staff, "a tireless champion of contemporary artists and their ideas, no matter how provocative or out-of-fashion."

STUART M. SHAW (1899-1985)

Stuart Shaw, for many years, beginning in 1939, the Staff Architect of the excavations conducted by the Institute of Fine Arts at Samothrace, died on February 11, 1985. He received his B.Arch. degree from Columbia University in 1925, when he was also awarded the American Institute of Architects Medal for the best four years' work in his class. In 1934 he joined the Metropolitan Museum as Staff Architect and Instructor in the Education Department, in which capacity he lectured on Greek and Roman art and American art and architecture of the seventeenth and eighteenth centuries. In 1964 he was appointed Senior Lecturer. At Samothrace he designed both the museum and guest hotel and became immersed in the excavation and reconstruction of the Arsinoen, the largest circular building in ancient Greece. His work on this structure, *The Rotunda of Arsinoë*, is scheduled to become volume 7 in the Samothrace excavation series, of which Professor James McCredie is one of the co-authors, with contributions by Professors Phyllis Bober and Günter Kopcke, among others.

MOLLY TEASDALE SMITH (1930-1986)

Molly Smith died on August 9, 1986, in East Lansing, Michigan. Molly earned her B.A. at Wellesley College in 1952, her M.A. at the Institute in 1957, and her Ph.D. in 1968. Her specialties were Early Christian Art and Northern Renaissance painting. She was Assistant Instructor in Fine Arts at Barnard College 1952-57, at Cornell University in 1960, 1961, and 1963, and at Michigan State University in 1965-69. In 1969 she was ap-

pointed Lecturer in Art History at Michigan State, a position she held until her death.

She was awarded a Fulbright in 1957-58, an American Philosophical Society research grant in 1977, an American Council of Learned Societies grant in 1985. She published in *Marsyas*, *Revista di archeologia cristiana*, the *Art Bulletin*, *Gesta*, and in the *Kresge Art Center Bulletin*. During her last years, despite successive assaults to her physical system, she managed to write and teach. Her last projects yielded a completed book, *The Inward Eye: An Interpretation of the Early Work of Robert Campin of Tournai*, and a work-in-progress, *Images of Heavenly Archetypes: A Study of the Aesthetics of Early Christian Art and Architecture*.

Those who were at the Institute during the fifties retain a memory of exuberance, generosity, kindness, humor connected to an unflinching intelligence. Her survivors include her husband, Webster Smith (M.A. 1955; Ph.D. 1959), and three sons, Stephen, Michael, and Daniel. A moving tribute to Molly appeared in the *Lansing State Journal* of August 1986. We will send a photocopy to those who request one.

LAWRENCE TURČIĆ (1950-1988)

Lawrence Turčić died on March 14, 1988, in New York City, where he was Assistant Curator in the Drawings Department of the Metropolitan Museum. With Jacob Bean, curator of the department, he was co-author of the catalogues of the Italian drawings of the fifteenth-sixteenth centuries in the collection, as well as of the French drawings of the fifteenth-eighteenth centuries.

ALSO NOTED

Edward Gunnill (June 1988)
Thomas F. Johnson
Marjorie D. Rawson
William Steinke

■ AIDS Memorial

Individuals who would like to make a donation to the Stephen Chan Library of Fine Arts on behalf of friends and colleagues who have died of AIDS should get in touch with Sharon Chickanzeff, Director of Libraries.

■ Faculty News

Jonathan J. G. Alexander
Professor of Fine Arts

PAPERS

"Methods of Work of Medieval Illuminators c. 1300-1500," Wellesley College, Mass., Nov. 1988. — "New Approaches to Medieval Art through Social History," The Metropolitan Museum of Art, Dec. 1988. — "The Labors of the Months and the Lazy Peasant: Ideological Representation in Medieval Art," Emory University, Mar. 1989, and SUNY, Binghamton, Apr. 1989. — "The Book of Kells," 24th Congress of Medieval Studies, Western Michigan State University, Kalamazoo, May 1989.

PUBLICATIONS

"Initials in Renaissance Illuminated Manuscripts: The Problem of the So-called 'litera Mantiniana,'" *Renaissance- und Humanistenhandschriften*, Schriften des Historischen Kollegs Kolloquien 13, ed. J. Authenrieth (Munich, 1988), pp. 145-55. — Chapter on the art of the Book of Kells for a facsimile edition (Lucerne: Faksimile-Verlag [1989]).

Bernard V. Bothmer

Lila Acheson Wallace Professor of Ancient Egyptian Art

PAPERS AND LECTURES

Papers read at: The Brooklyn Museum symposium on the art of the Ptolemaic Period, Dec. 1988; at Fordham University symposium on tradition and innovation in the art of the Amarna Period, Apr. 1989. — Lectures on various aspects of ancient Egyptian art at the New York Studio School and at the University of Toronto.

PUBLICATION

"Hellenistic Influence on Egyptian Statuary in the Ptolemaic Period" (in press).

WORK IN PROGRESS

Ancient Egyptian works in ivory — Royal art of the Pyramid Age.

Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

HONORS

Corresponding Member, Real Academia de Bellas Artes, Madrid, 1989. — Junta de Protectores, Real Fundación de Toledo, 1989. — Speaker, Dedication of the Art Museum, Princeton University, May 1989.

PAPERS

George Levitine Lecturer, Middle Atlantic Symposium of History of

Art, Apr. 1989. — Co-director (with Professor F. Checa) of course on Philip II and the Escorial, Curso de Verano, Universidad Complutense, Madrid, Aug. 1989.

PUBLICATIONS

Jusepe de Ribera, grabador (Valencia and Madrid, 1989). — Review of exhibition *Goya and the Spirit of the Enlightenment*, in *The New Republic* (May 15, 1989). — French and German editions of *Velázquez, Painter and Courtier*.

Phyllis Williams Lehmann

William R. Kenan, Jr., Professor Emerita of Art, Smith College; Adjunct Professor of Fine Arts; Advisory Director and Editor, Excavations at Samothrace

WORK IN PROGRESS

Article on Paul Klee, "A Possible Roman Source for Klee's *Athlete's Head*."

Thomas F. Mathews

Professor of Fine Arts

AWARDS AND GRANTS

Getty Grant Program Senior Research Fellowship; NEH Interpretive Research Grant; Residence, Institute for Advanced Study, Princeton, Spring 1990—all for project on the birth of Christian art, which will attempt a basic methodological revision of the Early Christian period.

EXHIBITION

In preparation, *Illumination from the East: Armenian Manuscripts in American Collections*, exhibition at the Walters Art Gallery, Baltimore, scheduled for 1993.

PAPERS

"Byzantine Art, An Art for Eternity," Onassis Center for Hellenic Studies, New York University, Feb. 1989. — Discussant, Martyrium session, CAA Annual Meeting, San Francisco, Feb. 1989. — "Art and Exegesis," Medieval and Renaissance Studies Program, New York University, Feb. 1989.

PUBLICATION

With Mary Virginia Orna et al, "Applications of Infrared Microspectroscopy to Art Historical Questions about Medieval Manuscripts," *Archaeological Chemistry* (1989), pp. 265-88.

Richard Pommer

Sheldon H. Solow Professor in the History of Architecture

SYMPOSIUM

Co-director of symposium American Architecture and the German Connection, Buell Center for the Study of American Architecture, Columbia University, Apr. 1989.

LECTURES

"The Sea Change in the Idea of the International Style," American Architecture and the German Connection, Buell Center, Columbia University, Apr. 1989. — "Lewis Mumford and the Architecture of the First Machine Age," Sheldon H. Solow Inaugural Lecture, Institute of Fine Arts, May 1989.

PUBLICATIONS

"Architecture and the Collective Consumer," *Assemblage* (Feb. 1989), pp. 125-31. — "The Neighborhood Block and the Garden Court: New York City Housing between the World Wars," *Berlin/New York* (forthcoming).

WORK IN PROGRESS

Book on the historiography of modern architecture.

Donald Posner

Ailsa Mellon Bruce Professor of Fine Arts; Deputy Director, Institute of Fine Arts

APPOINTMENT

Advisory council, IFA Alumni Association.

LECTURES

Lectures on 18th-century French subjects at the Virginia Museum of Fine Arts, Richmond, and the Metropolitan Museum of Art; on Guido Reni at the Kimbell Museum, Forth Worth.

PUBLICATIONS

"The Source and Sense of Boucher's *Diana* in the Louvre," *Source* (1988), pp. 23-27. — Review of *Early American Furniture: 1620-1830*, eds. M. J. Madigan and S. Colgan, in *The Eighteenth Century: A Current Bibliography* (1988), p. 361.

WORK IN PROGRESS

Mme de Pompadour as a patron of the visual arts; Pietro da Cortona and the iconography of the heroine.

Robert Rosenblum

Henry Ittleson, Jr., Professor of Modern European Art; Professor of Fine Arts, College of Arts and Science

LECTURE

Lecture on Gilbert & George, London *Artfair*, Apr. 1989.

PUBLICATIONS

The Dog in Art: From Rococo to Post-Modernism (New York: Harry N. Abrams, 1988). — *The Romantic Child: From Runge to Sendak* (London: Thames & Hudson, 1988). — "Warhol as Art History," in *Andy Warhol: A Retrospective* (New York: Museum of Modern Art, 1989), pp. 25-37.

WORK IN PROGRESS

Book on paintings in the Musée d'Orsay (in press).

Gert Schiff

Avalon Foundation Professor in the Humanities

LECTURES

"James Ensor's *Entry of Christ into Brussels*," J. Paul Getty Museum, Nov. 1988. — "Picasso as a Book Artist," Museum of Modern Art, New York, Feb. 1989. — "Picasso's Sketchbooks," Schirn Kunsthalle, Frankfurt, Mar. 1989.

PUBLICATIONS

Julius Bissier, Brush Drawings (Stuttgart: Gerd Hatje Verlag, 1989).

WORK IN PROGRESS

William Blake, exhibition for the National Museum of Western Art, Tokyo (Sept. 22-Nov. 25, 1990).

Alexander Soper

Professor Emeritus of Fine Arts; Adjunct Professor of Fine Arts

HONOR

Awarded the Charles Lang Freer Medal of the Smithsonian's Freer Gallery of Art, Jan. 1989.

Charles Sterling

Professor Emeritus

HONOR

Conservateur honoraire, Musée du Louvre.

AWARDS

Prix de l'Académie Française. — Prix Elie Faure. — Prix Paul Marmottan.

PUBLICATIONS

"L'Influence de Konrad Witz en Savoie," *Revue de l'Art* (1986), pp. 17-32. — *La Peinture Médiévale à Paris 1300-1500*, vol. 1 (Paris: Bibliothèque des Arts, 1987). — "Charles VII vu par Jean Fouquet," *L'Oeil* (Dec. 1987), pp. 34-41. — "Fouquet en Italie," *L'Oeil* (Mar. 1988), pp. 22-31. — "Du nouveau sur Juan de Borgoña," *L'Oeil* (Dec. 1988), pp. 24-31.

WORK IN PROGRESS

Second volume of *La Peinture médiévale à Paris 1300-1500*.

Marvin L. Trachtenberg

Professor of Fine Arts

PAPERS, LECTURES, SYMPOSIA

"Architectural Photography from the Viewpoint of an Architectural Historian," symposium on Architectural Photography, Architectural League, New York, 1987. — "Creating Trecento Urbanism in Florence at the Duomo and the Piazza della Signoria," Annual Meeting, Renaissance Society of America, New York, Mar. 1988. — "Spatial principles of Trecento Urbanism," Colgate Conference on the Concept of Space in Science and the Arts, Hamilton, N.Y., May 1988. — "A Methodology of Urban Planning in Trecento

Florence," Mellon Seminar, School of Architecture, Princeton University, Apr. 1989.

PUBLICATIONS

With Isabelle Hyman, *Architecture from Prehistory to Post-Modernism* (New York: Harry N. Abrams, 1986). — "The Lithic Trains of Gae Aulenti," *Art in America* (Jan. 1988). — "What Brunelleschi Saw: Monument and Site at the Palazzo Vecchio in Florence," *Journal of the Society of Architectural Historians* (Mar. 1988), pp. 14-44. — "Some Observations on Recent Architectural History," *Art Bulletin* (June 1988), pp. 208-41.

EXHIBITION

"Zeke Berman: Photographs," essay in exhibition catalogue, Lieberman & Saul Gallery, New York, Mar. 1989.

WORK IN PROGRESS

Books on Trecento urbanism and on the palazzo Vecchio.

■ Alumni News

Margaret Alexander

Professor Emerita, School of Art Iowa City.

APPOINTMENTS. Deputy Secretary General, Association Internationale pour l'Étude de la Mosaïque antique; Vice President, International Committee for the Conservation of Mosaics. — GRANTS. Smithsonian Foreign Currency Program; NEH; ACLS; APS; NGS; CASVA. — ONGOING RESEARCH. Corpus of the mosaics of Tunisia (co-director, editor, co-author). — LECTURES, SYMPOSIUM. Symposium, ALA, 1988; lectures for exhibition *Carthage: A Mosaic of Tunisia*.

Robert L. Alexander

Professor Emeritus, School of Art and Art History, University of Iowa, Iowa City.

APPOINTMENT. Senior Editor (1984-), *The Papers of Robert Mills*. — ONGOING RESEARCH. American Neoclassical architecture; Hittite sculpture. — PAPERS, LECTURES, SYMPOSIA. Moderator and discussant, session on housing at conference *Everyday Life in the Early Republic 1789-1828*, Winterthur Museum and Garden, Nov. 1988; "French Impact on American Architecture, 1789-1820," conference on the United States and France, Université Paul-Valéry, Montpellier, France, Jan. 1989; "Gentlemen, Builders, Architects, and the Formation of the Profession," symposium *American Architectural Practice:*

The Formation of the Profession, American Institute of Architects, Washington, D.C., Mar. 1989. — PUBLICATIONS. "The Young Professional in Philadelphia and Baltimore, 1808-1820," in *Robert Mills, Architect*, ed. John M. Bryan, pp. 35-72 (Washington, D.C.: American Institute of Architects Press, 1989); "A Great Queen on the Sphinx Piers at Alaca Hüyük," *Anatolian Studies* (in press).

Nimet Allam

Fine Art College, Cairo.

Has been teaching history of art since earning her Institute M.A. (1966).

William Barcham

Professor, Fashion Institute of Technology, New York City.

APPOINTMENT. Graduate teaching, Department of Art Education, New York University, Venice, Summer 1989. — GRANT. NEH Travel Stipend, Summer 1989. — LECTURES. Kress Lecture on Tiepolo's *Triumph of Flora*, Art Museums of San Francisco, Jan. 1989; lecture in connection with Canaletto exhibition, Metropolitan Museum of Art, Fall 1989.

Arthur Blumenthal

Director, Cornell Fine Arts Museum, Rollins College, Winter Park, Florida.

APPOINTMENT. Associate Professor of Art, Rollins College, 1988. — PAPER. "Medici Patronage in the Italian Renaissance Theater," SECAC Annual Meeting, Oct. 1988. — PUBLICATIONS. "Master of the Greenville Tondo," *St. Petersburg Museum Journal* (Dec. 1988); "Medici Patronage in the Italian Renaissance Theater," *Festschrift for Irving Lavin's Sixtieth Birthday* (forthcoming); *Giulio Pangi's Stage Designs* (New York: Garland, 1987).

Phyllis Bober

Leslie Clark Professor of the Humanities, Bryn Mawr College.

APPOINTMENT. President, College Art Association. — WORK IN PROGRESS. *Culture and Cuisine: Culinary Arts in the Fine Arts* (for University of Chicago Press). — PUBLICATION. With Ruth Rubinstein, *Renaissance Artists & Antique Sculpture: A Handbook of Sources* (Oxford University Press and Harvey Miller, 1986).

Carol Radcliffe Bolon

Assistant Curator of South and Southeast Asian Art, Arthur M. Sackler Gallery and Freer Gallery of Art, Smithsonian Institution, Washington, D.C. (as of Sep. 1988).

PUBLICATION. *Forms of the Goddess Lajjā Gaurī in Indian Art* (forthcoming CAA Monograph).

Marcia Early Brocklebank

Giffords Hall, Stoke-by-Nayland, Colchester, England.

APPOINTMENTS. U.K. Representative of Art Services International of Alexandria, Va., nonprofit traveling exhibition service for the fine arts; local Suffolk representative of the National Art Collections Fund, a U.K. charity dedicated to saving works of art of national importance from going abroad; member of the Development and Fund Raising Committee of the Royal Academy, London; member of the Anglo-American Committee, Suffolk, for public relations for the U.S. Air Force in England. — EXHIBITIONS. Participating coordinator of: *The Courtauld Collection: Impressionists & Post-Impressionists* (1987-88); *Virtue Rewarded: Victorian Paintings from the Forbes Magazine Collection at Old Battersea House, London* (1988-90); *Seventeenth-Century Chinese Porcelain from the Collection of Sir Michael Butler* (1989-92); *Rowlandson Drawings and Watercolours* (organized by Dr. John Hayes; Feb.-Aug. 1990). — WORK IN PROGRESS. Guidebook for Giffords Hall. — PUBLICATION. Contributor to catalogue *The Armand Hammer Collection*, ed. John Walker (New York: Harry N. Abrams, 1980).

Milton Brown

Resident Professor, The Graduate School and University Center, CUNY.

APPOINTMENT. Samuel H. Kress Professor at CASVA, 1989-90.

Victoria Bryer [Robertson]

Artist, Self-employed.

EXHIBITIONS. Several group exhibitions in New York City and Long Island City; working toward one- or two-person exhibitions.

Marcus Burke

Research Associate, Meadows Museum, Southern Methodist University, Dallas.

APPOINTMENT. Consultant, Getty Provenance Index. — EXHIBITION. *Pedro Cano*, one-person exhibition of contemporary Spanish artist. — PAPER. "Hybrid Styles in Spanish Bourbon Court Portraiture," CAA Annual Meeting, Feb. 1989. — PUBLICATIONS. *Burlington Magazine* and *Art Gallery International*.

Ellen Callmann

New York City (Professor Emerita, Muhlenberg College).

WORK IN PROGRESS. Catalogue of the Yale University Art Gallery collection of fifteenth-century Tuscan works of art for the domestic setting.

Gabriella Befani Canfield

Museum Educator, The Metropolitan Museum of Art, New York.

ONGOING RESEARCH. Flemish paintings in 15th-century Italy. — EXHIBITION. In charge of all educational programs (lectures, gallery talks, brochures, and other printed material) in connection with exhibition *Boccioni: A Retrospective* shown at the Metropolitan.

Richard Carrott

Graduate Advisor, Department of Art History, University of California, Riverside.

PUBLICATION. "The Hameau de Trianon: Mique, Rousseau and Marie-Antoinette," *Gazette des Beaux-Arts* (Jan. 1989), pp. 19-28.

Zimeri A. Cox

Kenosha, Wis. Retired 1983; in process of setting up a studio.

ONGOING RESEARCH. History of art from ancient times to the present from the Black point of view. — ONGOING PROJECTS. Working with the city and community on various problems, including education.

Slobodan Ćurčić

Professor and Chairman, Department of Art and Archaeology, Princeton University.

ONGOING RESEARCH. Architectural survey of Late Medieval monuments in Eastern Yugoslavia; excavations of Early Byzantine basilica at Polis, Cyprus. — PAPERS. Papers read at: 15th Annual Byzantine Studies Conference; 42d Annual Meeting of the Society of Architectural Historians; *The Twilight of Byzantium* colloquium. — PUBLICATIONS. *Gračanica: Istorija i Arhitektura* (Belgrade, 1988); "Byzantine Legacy in Ecclesiastical Architecture of the Balkans after 1453," in *The Byzantine Legacy in Eastern Europe*, ed. L. Clucas, pp. 59-81 (Boulder, 1988).

Charles D. Cuttler

Professor Emeritus, School of Art and Art History, University of Iowa, Iowa City.

ONGOING RESEARCH. Northern European painting, 15th-16th centuries. — PAPERS, LECTURES, SYMPOSIA. "Motif and Meaning in Bosch's *Garden of Earthly Delights*," lecture at the Royal Academy, Brussels, Oct. 1988; "Exotics in Medieval and Renaissance Art," Wildlife and Art conference, University of Minnesota, Nov. 1988; "The Teaching of Art History in the 19th Century,"

discussant, Sesquicentennial Symposium, University of Missouri-Columbia, Apr. 1989. — PUBLICATION. "Errata in Netherlandish Art: Jan Mostaert's 'West Indies Landscape,'" *Simiolus* (1989).

Alan P. Darr
Curator of European Sculpture and Decorative Arts, Detroit Institute of Arts.

APPOINTMENT. Stipendiary Fellow, Harvard University Center for Italian Renaissance Studies, 1988–89. — EXHIBITION. Catalogue *Donatello e i Suoi* (Florence, 1986), exhibition organized by the Centro Mostre di Firenze and the Detroit Institute of Arts. — WORK IN PROGRESS. Pietro Torrigiani and Italian Sculpture in Renaissance England (forthcoming monograph). — LECTURE. "Verrocchio's Legacy: Observations Regarding His Influence on Pietro Torrigiani and Other Florentine Renaissance Sculptors," Villa I Tatti, June 1989. — PUBLICATIONS. *Burlington Magazine* (Dec. 1987, June 1988); editor and contributor, *Donatello-Studien* (Bruckmann [1989]).

Courtney Graham Donnell
Assistant Curator, The Art Institute of Chicago.

Luba Krugman Gurdus
Artist, poet, author, lecturer.

HONOR. First recipient of the Louis E. Yavner Citizen Award for Distinguished Contributions to Education about the Holocaust and Other Violations of Human Rights, presented by the Regents of the University of the State of New York, Nov. 1986. — ONGOING ACTIVITIES. Contributions to various publications dealing with the Holocaust. — PUBLICATION. *Painful Echoes: Poems of the Holocaust from the Diary of Luba Krugman Gurdus* (Holocaust Library, 1985).

Joseph Gutmann
Professor of Art History, Wayne State University, Detroit.

APPOINTMENT. Visiting Professor of Art History, Spertus College of Judaica, Chicago, Fall 1989. — HONORS. Named Gershenson Distinguished Faculty Fellow, Wayne State University, 1986–88. — PUBLICATIONS. *The Jewish Life Cycle*. Iconography of Religions, Section 23 (Leiden: E. J. Brill, 1987); *Sacred Images: Studies in Jewish Art from Antiquity to the Middle Ages* (Variorum, 1989).

Sara Lynn Henry
Professor, Drew University, Madison, N.J.

ONGOING RESEARCH. Paul Klee and Sexuality. — PAPER. "Klee's Roman-

cism and the 20th Century: The Wages of Scientific Curiosity," Peter Selz Symposium, University of California, Berkeley, Apr. 1988. — PUBLICATIONS. "The Perpetual Motion Painting; Paul Klee's Meditation on the Cycles of Nature," *The Sciences* (May/June 1986), pp. 36–37; "Flying Colors: Paul Klee's Renderings of the Dynamics of Flight." *The Sciences* (Nov./Dec. 1988), pp. 40–41; "From Physics to the Picture Plane: Paul Klee's Pictorial Mechanics," *Pantheon Jahresheft* (Munich [1989]); "An East-West Dialogue: Japanese Calligraphy and Contemporary Abstract Art (in Japanese)," *Shodo Journal* (Tokyo [1989]); "Alice Hartley Neel, 1900–1984," in *From the Garden: Lives of New Jersey Women* (forthcoming [1989]).

Holly Hotchner

APPOINTMENT. Director, New York Historical Society.

Judith Hurtig
Marketing Director, Hancher Auditorium, University of Iowa, Iowa City.

Leslie Jones
Publications Manager, UNLSYS, Flemington, N.J.

ONGOING RESEARCH. Hypertext, SGML Document Exchange, computerized voice instruction; spending time in the Korean National Museum. — PUBLICATIONS. Department has written and produced approximately 230 installation, operation, and programming manuals, most of which are in five languages.

Virginia Wylie Kilborne
Retired.

PUBLICATION. Virginia W. Egbert, *On the Bridges of Medieval Paris* (1974).

Irving Lavin
Institute for Advanced Study, School of Literary Studies, Princeton, N.J.

LECTURES. Phi Beta Kappa Lecturer, 1988–89.

Marilyn Aronberg Lavin
Princeton, N.J.

LECTURE. Walter W. S. Cook Lecture, Institute of Fine Arts, 1989. — PUBLICATIONS. "Computers and Art History: Piero della Francesca and the Problem of Visual Order," *New Literary History* (Winter 1989), pp. 483–504; *The Place of Narrative: Mural Decoration in Italian Churches 431–1600* (University of Chicago Press [in press]).

Stanley Meltzoff
Fair Haven, New Jersey.

ONGOING RESEARCH. "Illusion and Representation," in collaboration with E. H. Gombrich.

Jerry D. Meyer
Professor of Art History and Assistant Chair, School of Art, Northern Illinois University, De Kalb.

PUBLICATION. "The Woman Clothed with the Sun: Two Illustrations to St. Johns Revelation by William Blake" (forthcoming).

Elizabeth J. Milleker
Assistant Curator, Department of Greek and Roman Art, The Metropolitan Museum of Art, New York.

PUBLICATION. "The Three Graces on a Roman Relief Mirror," *Metropolitan Museum Journal* (1988) pp. 69–87.

Naomi Miller
Professor of Art History, Boston University.

GRANT. CASVA, Spring 1988. — ONGOING RESEARCH. Renaissance city maps. — PAPERS. SAH; CAA; etc. — PUBLICATIONS. Renaissance Bologna.

Kristina Nordstrom

For the past six years has taught English in Greece to Greek nationals and to foreign students. Returned to the United States July 1989.

Myra Orth
Head of Reference, Photo Archive, Getty Center for History of Art and the Humanities.

PAPERS, SYMPOSIA. "A Royal Funeral in Paris in 1531. Tory's *Epitaphs* and the Heart Monument for Louise de Savoie," Annual Meeting of the Renaissance Society of America, New York, Mar. 1988, and Renaissance Society of Southern California, Huntington Library, Apr. 1988; "MADAME St. Anne: The Holy Kinship, the Royal Trinity, and Louise de Savoie," International Congress of Medieval Studies, Kalamazoo, Mich., May 1988; chair of session The French Renaissance: Approaches to the Figural Arts, CAA Annual Meeting, San Francisco, Feb. 1989. — PUBLICATIONS. "French Renaissance Manuscripts: The 1520's Hours Workshop and the Master of the Getty Epistles," *Getty Journal* (1988), pp. 33–60; "Zu Schrift und Schreiber des Stundenbuchs," in *Das Stundenbuch der Maria Stuart. Handschrift aus dem Besitz des herzoglichen Hauses Württemberg* (Darmstadt: Fascimila Art & Edition Ebert, 1988), pp. 85–95; "MADAME Saint Anne: The Holy Kinship, the Royal Trinity, and Louise de Savoie," in *Saint Anne in Late Medieval Culture*, ed. K. Ashley and P. Sheingorn (University of Georgia Press [in press]);

"Antwerp Mannerist Model Drawings in French Renaissance Books of Hours: A Case Study of the 1520's Hours Workshop," *Journal of the Walters Art Gallery* [1989]; Review of Z. Filipczak, *Picturing Art in Antwerp*, in *Visual Resources* (Spring 1989).

Michael Phillips
Associate Professor of Fine Arts (tenured), College of Charleston, Charleston, South Carolina.

HONORS AND AWARDS. Visiting Artist, Tyler School of Art, Philadelphia, 1986; Prix de Rome, Finalist, Painting, 1978; Visiting Artist, American Academy in Rome, 1987–88; Visiting Artist, Cardiff College of Art, Cardiff, Wales, 1988–89; Guggenheim Foundation Fellowship, Painting, 1989–90. — EXHIBITIONS. Group show, Museum of Modern Art, Buenos Aires, 1988; one-person show, Cardiff College of Art, Cardiff, Wales, 1989. — GALLERY. Joan Sonnabend, Obelisk Gallery, Boston.

Dianne Pilgrim
APPOINTMENT. Director, Cooper-Hewitt Museum, New York.

Linda Jones Rocco
Assistant Director, U.S. Center of the Lexicon Iconographicum Mythologiae Classicae, Rutgers University, New Brunswick, N.J.

PAPERS. "The Egyptian Origin of the Greek Linen (Ionic) Chiton," Annual Meeting of the American Research Center in Egypt, Philadelphia, Apr. 1989; "Reflections on an Attic Athena," Spring Meeting of the Classical Association of the Atlantic States, College Park, Md., Apr. 1989. — PUBLICATION. "Apollo Palatinus: The Augustan Apollo on the Sorrento Base," *American Journal of Archaeology* (1989).

Betsy Rosasco
Associate Curator, The Art Museum, Princeton University.

PUBLICATIONS. "Masquerade and Enigma at the court of Louis XIV," *Art Journal* (Summer 1989), pp. 144–49 (paper delivered at CAA Annual Meeting, Houston, 1988); "The Notion of the Sculptural Masterpiece at Versailles and Marly," *Proceedings of the Colloque-Versailles* (forthcoming).

Earl E. Rosenthal
Professor, Department of Art, University of Chicago.

HONORS. Gold Medal of Merit, awarded by the King of Spain, Madrid, June 1989; Gold Medal of Honor, awarded by the Fundación Rodríguez Acosta in Granada, for contributions to the Fine Arts. — WORK IN PROGRESS. Spanish trans-

lation of *The Cathedral of Granada* (University of Granada Press [1989]). — PUBLICATIONS. *El Palacio de Carlos V en Granada* (Madrid: Alianza, 1988); "El Programa iconografico-arquitectonico del palacio de Carlos V en Granada," in *Arquitectura imperial*, pp. 159–77 (Universidad de Granada, 1988), paper read at a symposium held in the author's honor May 1987.

Anne Rorimer
Independent curator, Chicago.

ONGOING RESEARCH. Research for exhibitions and articles pertaining to European and American art of the last three decades. — EXHIBITION CATALOGUES. Catalogue essays for the Stedelijk Museum, Amsterdam; Artists Space, New York; "Photography-Language-Context: Prelude to the 1980s," *A Forest of Signs: Art in the Crisis of Representation*, Museum of Contemporary Art, Los Angeles, May–Aug. 1989.

Ida Ely Rubin
President, University of the Andes Foundation, New York City.

HONOR. Early in 1989 honored in capacity of President of the University of the Andes Foundation in New York City by the University of the Andes at a ceremony in Bogotá marking the 40th Anniversary of the University, attended by supporters from universities and foundations in Europe and the United States, as well as Colombian dignitaries.

Katherine A. Schwab
Assistant Professor, Fine Arts Department, Fairfield University, Fairfield, Conn.

GRANT. Faculty Research Grant, Summer 1989, for travel to Basel and Athens for continued study on the Parthenon metopes. — PAPER. "The Battle between the Gods and Giants," Annual Meeting of the North Carolina Classical Association Mar. 1989, subsequently published in Special Issue *Newsletter*; related talk given, as representative of the American School of Classical Studies at Athens, to the Archaeological Associates of Greenwich, Conn., Mar. 1989.

Harriet Senie
Director of Museum Studies, Associate Professor, The City College, CUNY.

APPOINTMENT. Art Selection Panel, New Jersey State Council for the Arts, Arts Inclusion Program. — EXHIBITION. Introduction to exhibition catalogue *Projects & Proposals: The N.Y.C. Percent-for-Art Program*, Department of Cultural Affairs, New York, Jan. 1988. — GRANT. CUNY Research Grant. — WORK IN

PROGRESS. Co-editing (with Sally Webster of Herbert Lehman College, CUNY) Winter 1989 issue of the *Art Journal* devoted to public art. — PAPER. "Some Thoughts on the Memorial Redefined," CAA Annual Meeting, San Francisco, Feb. 1989. — PUBLICATION. *Public Sculpture since 1960: A Critical History* (forthcoming [1990]).

Mary Stofflet
Curator of Modern Art, San Diego Museum of Art.

APPOINTMENT. Curator of Modern Art, San Diego Museum of Art, Fall 1988; formerly Curator of Education (since 1985). Previously Assistant Curator of Exhibition and Cultural Programs, San Francisco International Airport; coordinator of a training program in museum education at the M. H. de Young Memorial Museum.

Christa C. Mayer Thurman
Curator, Conservator, and Department Head, Department of Textiles, The Art Institute of Chicago.

EXHIBITION. *A Selection of 18th-Century Silks from the Permanent Collection*, Art Institute of Chicago, Oct. 1986–Jan. 1987; *Lissy Funk – A Retrospective*, traveling exhibition, accompanied by major catalogue, shown first at the Art Institute of Chicago (Dec. 1988–Feb. 1989), and from there in Krefeld, West Germany, and Zurich. — GRANT. NEA Planning and Travel Grant in connection with pending exhibition and catalogue on Art Deco Carpets. — PAPERS, LECTURES. "Know Your Textiles," Mar. 1986, and "Textile Printing Techniques," Mar. 1987, lecture series at the Art Institute in conjunction with the Connoisseurship and Advanced Studies Program of the Department of Education; "Frank Lloyd Wright Fabrics: Their Challenge in Care and Preservation," conference Preserving Wright's Heritage, University of Michigan, Ann Arbor, Mar. 1988. — WORK IN PROGRESS. Major floor carpet exhibition entitled *Before and Beyond Art Deco: The Cranbrook Carpet in Perspective, 1900–1940*, to open at the Art Institute in 1993, accompanied by a fully illustrated and scholarly catalogue; textile section for catalogue and exhibition entitled *Masters of Modern Design 1935–1960* for Le Chateau Dufresne, Musée des Arts Décoratifs de Montréal, Canada.

Eleanor Tufts
Professor of Art History, Southern Methodist University, Dallas.

APPOINTMENTS. Consultant, Faculty Seminar on Gender Studies, Rutgers University, Camden, N.J., Jan. 1988; chairperson of national committee

to select professors for Fulbright fellowships. — EXHIBITIONS. Juried national exhibition and wrote catalogue essay *American Herstory: Women and the U.S. Constitution*, Atlanta, 1988; curator and author of catalogue *American Women Artists 1830–1930*, opening exhibition of the National Museum of Women in the Arts, Washington, D.C. (toured the country until Apr. 1988). — HONORS. Visiting Distinguished Professor, University of Oklahoma, Nov. 1988; Alumna Achievement Award, Simmons College, June 1989. — WORK IN PROGRESS. Spanish Impressionism, for a book to be published 1990. — PAPERS, LECTURES. "An American Victorian Dilemma, 1875," CAA Annual Meeting, Houston, 1988; guest lectures at universities and museums across the country. — PUBLICATION. *American Women Artists: A Selected Bibliographic Guide*, vol. 2 (New York: Garland, 1989).

Eleni Vassilika

With Jack Ogden has started Independent Art Research, an agency for art historical and scientific research into the age and authenticity of early works of art, based in London. — Teaching Egyptian Art, Materials, and Techniques, Summer Schools of the Institute of Archaeology, University College, London.

Marjorie Susan Venit
Associate Professor, Department of Art History, University of Maryland at College Park.

APPOINTMENT. Tenured in 1989 and promoted to Associate Professor; President of the Washington Society of the Archaeological Institute of America, 1986–89. — PAPER. "Peisistratos and Another Poros Pediment," Spring Meeting of the Classical Association of the Atlantic States, College Park, Apr. 1989. — PUBLICATIONS. "The Painted Tomb from Wardian and the Decoration of Alexandrian Tombs," *Journal of the American Research Center in Egypt* (1988); *Greek Painted Pottery from Naukratis in Egyptian Museums*, vol. 6 of *Ancient Naukratis* (1989); "Herakles and the Hydra in Athens in the Sixth Century B.C.," *Hesperia* (1989).

Guy Walton
Professor of Fine Arts, New York University.

EXHIBITION. Catalogue and consultant for *Sweden: A Royal Treasury 1550–1700*, National Gallery of Art, Washington, D.C. and Minneapolis Institute of Arts, 1988; with Elaine Evans Dee, *Versailles, The View from Sweden*, Cooper-Hewitt Museum, New York, 1988. — ONGOING RESEARCH. Diplomatic Gifts;

Louis XVI's Versailles; History of Stage Design. — PAPERS. Many given on Versailles, Swedish coronations, etc. — PUBLICATION. *Louis XV's Versailles* (University of Chicago Press [in press]).

Ian Wardropper
European Decorative Arts and Sculpture and Classical Art, The Art Institute of Chicago.

APPOINTMENT. Curator in charge. — EXHIBITION. Co-curator and author of catalogue of exhibition of medieval art from the Art Institute and Metropolitan Museum scheduled for Leningrad-Moscow 1990. — PAPER. "Primaticcio and Domenico del Barbieri in the Service of the Guises," CAA Annual Meeting, San Francisco, Feb. 1989. — PUBLICATION. Preface (as guest editor) of issue of *Museum Studies* devoted to Neoclassicism, also article "Antonio Canova and Quatremère de Quincy: The Gift of Friendship," (1986).

Jack Wasserman
Professor, Temple University, Philadelphia.

APPOINTMENT. Temple University's Rome campus, academic year 1989–90. ONGOING RESEARCH. Several studies relating to Leonard's *Last Supper*; monograph on Pontormo's *Virgin and St. Anne (Louvre)*; new edition of Leonardo's Treatise on Painting. — PUBLICATION. "Observations on Two Statues in the Museo dell'Opere del Duomo and the Porta della Mandorla in Florence," *Artibus et Historiae* (1988), pp. 149–65.

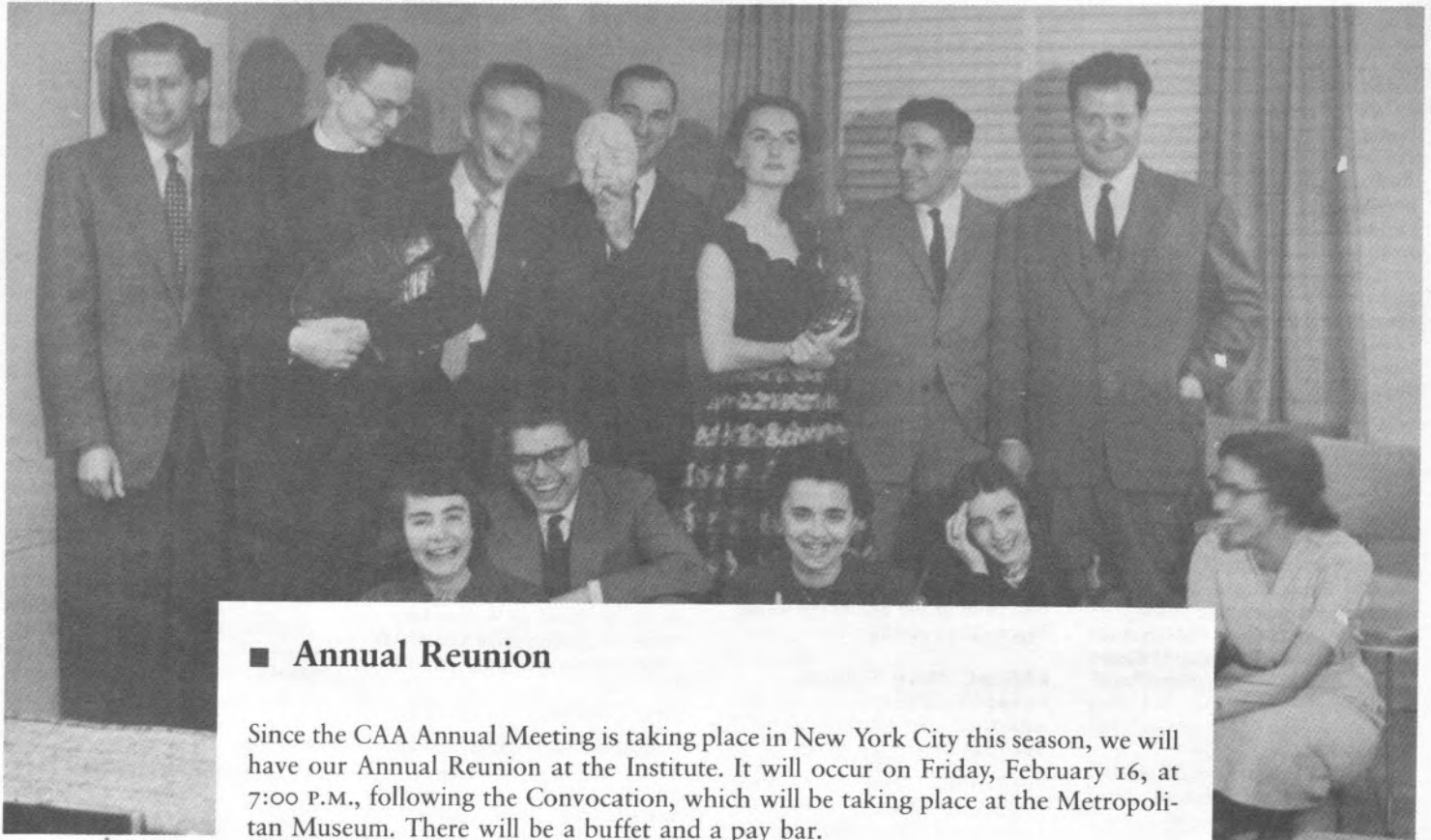
Martin Weyl
Director, The Israel Museum, Jerusalem.

WORK IN PROGRESS. Forthcoming publication of book on French art theory in the 17th century.

Karen L. Wilson
Curator, The Oriental Institute Museum, The University of Chicago

John Wilson
Curator of European and American Art, The Spencer Museum of Art, University of Kansas, Lawrence.

EXHIBITION. *Pictures and Porcelain from the Collection of Edmund L. de Rothschild*, Bath, Eng., May–July 1988. — ONGOING RESEARCH. Catalogue of the painting collection, Spencer Museum of Art. — LECTURE. "British Portraiture in the Age of Romanticism," Art Institute of Chicago, Feb. 1989. — PUBLICATIONS. "Hoppner's 'Tambourine Girl' Identified," *Burlington Magazine* (Oct. 1988); "Lawrence and His Imitators," *Antique Collector* (Mar. 1989).



■ Annual Reunion

Since the CAA Annual Meeting is taking place in New York City this season, we will have our Annual Reunion at the Institute. It will occur on Friday, February 16, at 7:00 P.M., following the Convocation, which will be taking place at the Metropolitan Museum. There will be a buffet and a pay bar.

Are you here?

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