

ROBERT ROSENBLUM NAMED CURATOR OF 20TH- CENTURY ART AT GUGGENHEIM

by Anne Hoene Hoy

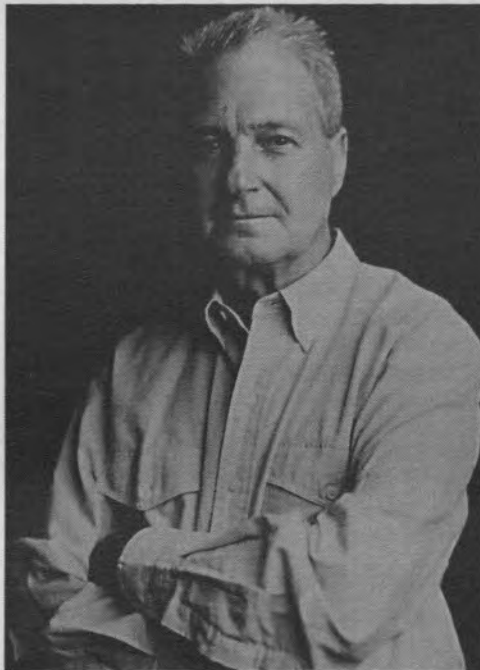
For the year 2000, I'm fixated on 1900," says Robert Rosenblum when asked about the exhibitions he's planning for the Solomon R. Guggenheim Museum, which he joined last September as Curator of 20th-Century Art. His vision of his first project characteristically joins sparkling anti-canonical curiosity to far-ranging yet exacting scholarship.

"Both Bouguereau and Picasso showed their wares at the same time, in the same spaces of the Paris World's Fair. There were paintings from Japan, Mexico, Australia, Chile, Peru, Senegal, Algeria—and all the European countries, from Russia to Portugal, Greece to Sweden. I'd like to track down a lot of the exotic ones and bring them together again.

"A core would be archaeology, a sampling from the Fair that would be insanely diverse—Alma-Tadema, Sorolla, Eakins, Vrubel, Kupka—and from outside the Fair of course the old chestnuts like Cézanne. And we'll have to have early Balla, Mondrian, Kandinsky, and Matisse.

"Themes would include high society portraits—Boldini, Sargent, Whistler, Blanche; cosmic visions—Munch, Hodler, Gauguin; and late Impressionism—Degas, Monet, and Renoir. One of the things that thrills me about 'The Year 1900' is that artists like Lord Leighton can appear in a museum nominally about modern art as part of the odd-ball foundations of the 20th century."

How does the Guggenheim appointment affect Professor Rosenblum's IFA and Washington Square teaching? "I retain full-



Robert Rosenblum

time status at NYU—business as usual. In the past I've been involved with museum exhibitions." (From his early career, Rosenblum was a co-organizer and/or catalogue essayist, notably for 'Romantic Art in Britain, 1760-1830' [Philadelphia, Detroit, 1968]; 'French Painting, 1774-1830: The Age of Revolution' [Paris, Detroit, New York, 1975]; 'The Natural Paradise: Painting in America, 1800-1950' [New York MoMA, 1976]; 'Edvard Munch: Symbols and Images' [National Gallery, Washington, 1978]; and 'Andy Warhol: A Retrospective' [New York MoMA, 1989].)

"This appointment was unsolicited." Thomas Krens, Director of the Guggenheim, "came after me and wanted my know-how and my academic affiliation and offered this package. So I said I'd do it only if I could keep both feet in NYU and moonlight in the museum world—as before. My whole effort at the Guggenheim will be to integrate my compartmented lives. Therefore I'm hoping in the near future to start seminars involving Institute students

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LIBRARY ON (THE) LINE

by Sharon Chickanzeff
Library Director

Then: It wasn't so long ago that the terminals for NYU's on-line catalogue made their debut in the second-floor hall of the Duke House. Lined up like extraterrestrials in the parlor, their appearance was jarring. Enthusiasm among the IFA community was hardly overwhelming, but suspicion and disdain gradually gave way to tolerance, if not curiosity. BOBCAT, as NYU's catalogue came to be known, was perceived at the time as a supplement to the ever-reliable card catalogue, and inconsequential for serious scholarly inquiry. Eventually, most library users adjusted to the new technology and many recognized advantages in what an electronic catalogue can provide, e.g., key-word search capability and access to other libraries' holdings—not to mention the fourteen variant spellings of Sir John Pope-Hennessy's name. What many users did not realize a decade ago was that the card catalogue would cease to exist as a finding tool for current acquisitions, and, perhaps more ominously, would be replaced by an electronic catalogue (the IFA card catalogue was closed in 1986). There would come a day when the on-line catalogue would be the only choice.

Electronic databases for the humanities, more specifically resources of use to art historians and archaeologists, initially developed slowly compared to those in the social and physical sciences, medicine, law, etc., in part because of the need for current information in those fields. The Art Index on CD Rom was one of the first resources for us (an obvious time-saving and practical resource, even though it remains retrospective only to 1984). The Avery Index to Architectural Periodicals, originally developed by Columbia's Avery Library and subsequently with Getty support, followed. The RLIN (the Research Libraries Information Network) database, which pro-

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THE IFA-AIC WEB PAGE

by Linda Roccas

Alumni Membership Chair

To the IFA Alumni:
Who are we? Where are we?
What are we doing?
Most of us can keep up with
only a few friends and col-
leagues from their IFA days.
Putting our collective voices
(not literally just yet, but that day is coming)
on the World Wide Web—through the IFA
Alumni Internet Connection (IFA-AIC)—will
enable more of us to keep up with more
of you.

What news have you? What concerns
have you?

What Art History Internet sites would you
like to have included?

Alumni are one of the most important
resources that an educational institution has to
offer its students. Through the Internet, we can
share our thoughts and insights with present
students, as well as with other alumni. We can
provide some tangible results of those long and
arduous years of study.

The Alumni Association is starting a Web
page to be linked with the IFA Web site, and
we would like to include your news here, as
well as in the Newsletter. We can also include
your favorite Web site if you wish.

If you want us to include your institution's
home page, your own personal home page, or
your favorite Web page, or even your official
CV, please send your URL to the IFA Alumni
Membership Chair, Linda Roccas. At the very
least, please send us your e-mail address!

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IFA, 1 East 78th Street, NY, NY 10021.

Library
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vides access to the holdings of research libraries throughout the United States, and locally to the libraries of NYU, Columbia, the New York Public, the Frick, MoMA, and the Pierpont Morgan, then became available to RLG member libraries. And the rest, as they say, is history.

NOW: We have viewed the Library's task of bringing electronic resources to IFA as twofold: (1) selecting and acquiring access to resources important and appropriate for our community, and (2) getting the wires to connect and the machines to work. While the BOBCAT terminals are "hard-wired" to Bobst Library and the NYUNET, our geographic distance from NYU's main campus has placed us in the challenging position of having to go it alone in terms of systems support. Professor McCredie is our resident expert and has advised, installed, repaired, and replaced many of the computers throughout the Institute. And it doesn't end. Just when we think we've acquired what we need, we are surprised by a new technology—digitization of images for example—or a new world of access that supersedes others, such as the World Wide Web.

There are many positive benefits in our present situation (despite the lack of working outlets for laptops—the present student population's lament). Various electronic resources, such as RLIN, the Artbibliographies Modern, the BHA, etc., supersede their print versions, providing retrospective access and enabling us to retire space-consuming volumes of library catalogues and indexes. Many archival resources previously accessible only through site visits to the host institution are now available through the World Wide Web, full text and digitized. This phenomenon is destined, I believe, to expand and flourish. Currency of information, from grant opportunities to international conference proceedings, is unprecedented through publication on the Web. You heard it first here: the new term for the integration of resources in a variety of formats is METADATA (which a colleague has already renamed "metadada").

The IFA Library, as those of you who use it with regularity are aware, is sorely short of computer terminals, readers' space, and ability to house our ever-growing collections. (I hope some of you are pleased to see the violet wall of dissertations in the Great Hall...) At high-use periods there is a waiting line for computer access. Our policy for alumni use of electronic resources is presently under construction. I

believe our first priority is our matriculating students, but I further believe our present limitations and restrictions can be addressed through the acquisition of additional computers, through time/use arrangements, and through working closely with those of you interested in access to specific resources.

We need to hear from you! Please visit or call with your questions and concerns, or e-mail: chcknzff@is2.nyu.edu For those of you fully wired and connected, visit the IFA Website at:

<http://www.nyu.edu.gsas/dept/fineart/index.html>

The not-to-be-missed IFA Library's site is:

<http://www.nyu.edu/library/ifa/libindx.html>

As of fall 1996, the following resources are available at the Stephan Chan and Conservation Libraries:

BOBCAT NYU's on-line catalogue

RLIN/Eureka The Research Libraries' Group shared bibliographic database; local member libraries include NYU, Columbia, the Met, Frick, MoMA, Pierpont Morgan, and the New York Public Libraries.

Artbibliographies Modern Bibliographic database for 19th and 20th-century art; 1979 -

Art Index Index for art, architecture, and archaeology periodicals; 1984 -

Avery Index of Architectural Periodicals Comprehensive index for architecture and urban design information; 1977 -

The Barnes Collection A CD guide to the Barnes Collection with digitized images of the art works.

Beazley Archive Bibliographic information and image locator for Greek and Roman vases.

BHA (Forthcoming, available 1997) Bibliography of the History of Art, soon to be available as a RLIN/Eureka file.

CHIN (Canadian Heritage for Information Network) A comprehensive searchable database for conservation.

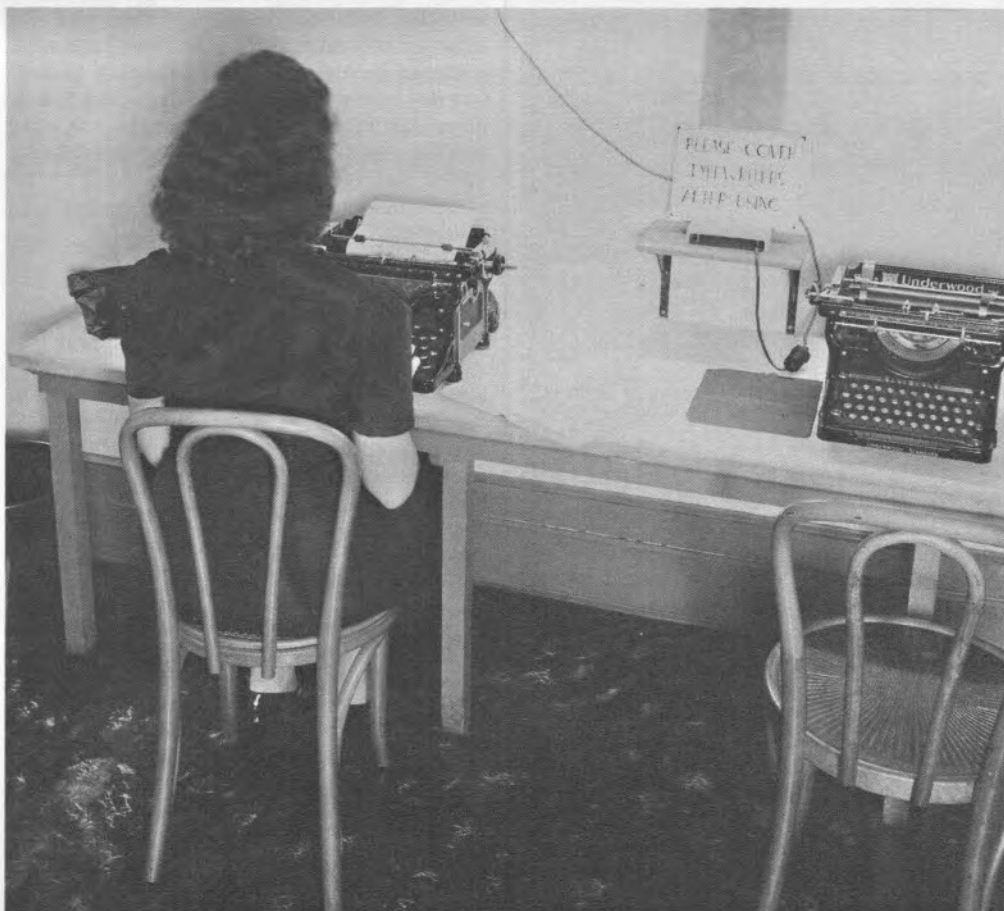
Database of Classical Bibliography The online version of L'Année Philologique.

Dyabola Comprehensive bibliographic index for Classical, Ancient, Late Antique and Early Medieval art and archaeology.

Greek Inscriptions of Asia Minor Inscriptions from sites in Asia Minor.

World Wide Web via Netscape Navigator. A million websites.

Note: For those of you who have access to Bobst Library, numerous additional electronic resources are available, e.g. Dissertation Abstracts, *The New York Times* full text, etc. ■



From the photo files: IFA technology then

EVELYN B. HARRISON HONORED IN GREECE AND IN AMERICA

by Linda Roccas

The year 1995 was a banner one for Professor Evelyn B. Harrison. On June 7, she was awarded an honorary Ph.D. degree by the University of Athens for her longstanding contributions to Greek archaeology. Harrison is only the second American to be so honored (the first was Carl Blegen). While honorary degrees are given at graduation ceremonies in America, in Greece a special award ceremony at the University was held in Harrison's honor. After the formal investiture, she delivered a lecture—in Greek—entitled, "The Iconography of the Exomis and the Seven Against Thebes."

Marjorie Venit, an IFA alumna who attended the event, reported that it was impressively ceremonial, particularly because Harrison and the Greek dignitaries, including the president of the University, were dressed in traditional embroidered robes on a hot June day. The director of the IFA, Professor James McCredie, himself a longstanding contributor to Greek archaeology, also attended the ceremony. The American School of Classical Studies at Athens held a dinner to mark the special occasion.

In honor of Evelyn Harrison's seventy-fifth birthday in June of 1995, two of her former Ph.D. students, Elizabeth Milleker and Linda Roccas, and a current IFA Ph.D. candidate, Jasper Gaunt, compiled a bibliography of her publications. Entitled *The Published Writings of Evelyn B. Harrison. A Bibliography*, the volume was published by the American School of Classical Studies at Athens, with which Harrison has long been associated. For a copy of this booklet, please write to the American School of Classical Studies at Athens, 6-8 Charleton St., Princeton, NJ 08540, or to Linda Roccas, Rutgers University, 169 College Avenue, New Brunswick, NJ 08903.

To mark the occasion of the bibliography's publication, a reception was held in Harrison's honor at the IFA in December of 1995. Never content to be simply feted, the scholar agreed to present the same lecture she gave in Athens—but this time in English! Friends, colleagues, and former students all gathered at the IFA to wish her many more years of success and pleasure in her field. ■



Photo of EBH in robe



THE PUBLISHED WRITINGS
OF EVELYN B. HARRISON
A BIBLIOGRAPHY

Cover of EBH bibliography

An Invitation to Join the Council of Friends of the Institute of Fine Arts

The Council of Friends of the Institute of Fine Arts was created in 1975 with two main aims. The first was to introduce the Institute and its important work in the training of art historians, archaeologists, museum curators, and conservators of works of art to a wider national and international community. The second aim was to raise an annual fund from donations which could be used to help support student fellowships and special equipment needs and activities. Today, the Council supports two annual Council of Friends Fellowships, contributes generously to general fellowship funding, and underwrites the cost of a variety of related needs.

The Council's participation in the life and work of the Institute of Fine Arts extends beyond financial support. Friendships between "Friends" and other members of the community are cemented at meetings at the Institute and elsewhere, building on mutual interest in art history, archaeology, and conservation. Information about lectures and other art-related events in the New York area is shared by members, who frequently gather in small groups to visit exhibitions and collections. All "Friends" have the privilege of using the Stephen Chan Library of Fine Arts during staffed hours, and of attending selected classroom lectures, depending on seating availability.

Basic membership in the Council of Friends requires a contribution of \$1,000 or more; "Patron" membership \$2,500 or more; "Benefactor" membership \$5,000 or more.

We hope you will want to join the Council. Please mail your check, made out to NYU, to Council of Friends, Institute of Fine Arts. If you have questions, please telephone Joan Leibovitz, Assistant to the Director for Public Affairs, at (212) 772-5812.

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- Soucek, "Figural Tradition in Islamic Art," W, 1:00-3:00
- Alexander, "Northern Gothic Art: 13th Century," Tu, 10:30-12:30
- Barkan, "Rebirth of Antiquity," Tu, 1:00-3:00
- Cohen, "Architecture Culture Since World War II," W, 10:30-12:30
- Sullivan, "Modernism in Latin American Art," W, 5:30-7:30

All courses are subject to change

Dear Fellow Alumni/Alumnae

by Beth L. Holman
Treasurer, Alumni Association

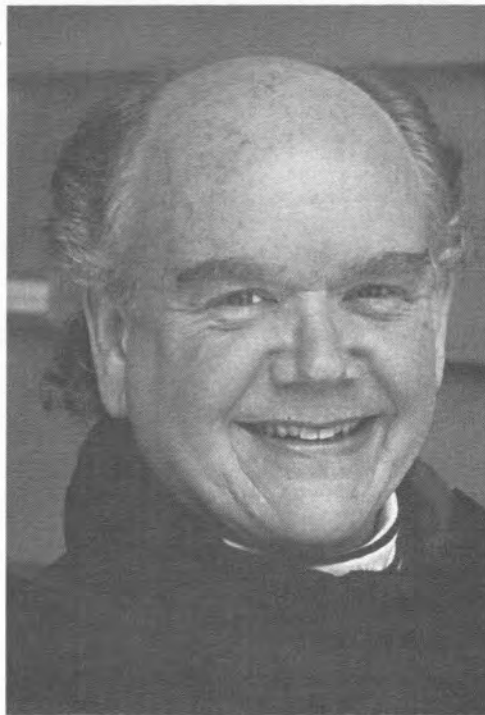
It's not too late for you to reach for your checkbook and send a donation to the Institute's Alumni Association! Your dollars are important in supporting the Institute and its students. As New York City becomes increasingly expensive, Alumni Association scholarships make a critical difference to selected students, who use the money for special programs and living expenses while they study here or travel abroad. We also help pay for small improvements to the facilities at the Institute: if you wish, you can target your contribution—for example, to the Institute Library or for replacement of the now dilapidated study chairs (where we spent so much time).

Alumni funds also pay for the reunion at the CAA convention: Friday, February 14, 7:30-9 p.m. at the Duke Mansion, the annual Cook Lecture, and this, the Alumni Newsletter.

Please send us your news—and please write that check, for whatever you can give. Every tax-deductible dollar helps! ■



Sarah Bradford Landau



William Hood

HOOD AND LANDAU GIVE 1996 AND 1997 COOK LECTURES

by Isabelle Hyman

Figs & Leaves: On Writing a History of the Male Nude" was the subject of the Institute's 1996 Walter W.S. Cook lecture given by William Hood, Professor of Art (Italian Renaissance) at Oberlin College. "There is no history of the male nude," Hood asserted. "Kenneth Clark's famous book does not explain how and why the representation of the naked body appeared, disappeared, and then reappeared in European art." Hood argued that "the public display of male genitalia through works of art is always freighted with ideological values having to do with the sexual (though not necessarily erotic) value of the human body in a given society." His own soon-to-be-published book on the male body in Renaissance and Post-Renaissance art will try, he said, "to link those values with important moments in the history of the theme from Donatello to Mapplethorpe."

Bill Hood received his Ph.D. in 1977 with a dissertation on Titian under the supervision of Donald Posner; he was a recipient of the Rome Prize at the American Academy, and of a fellowship at I Tatti (Harvard University Center for Italian Renaissance Studies) in Florence. His *Fra Angelico at San Marco*, published by Yale, won the Eric Mitchell Prize, awarded to the author of a first book in art history.

The Cook lecture for this academic year will be given by Sarah Bradford Landau, on April 28, 1997. Sarah Landau is Professor of Fine Arts at New York University where she teaches history of art and architecture, especially that of the nineteenth century. At the Institute she was a student of Henry-Russell Hitchcock, who directed her toward American Victorian architecture and supervised her dissertation on the work of Edward T. and William A. Potter. A specialist in nineteenth-century New York buildings and architects, Landau served as a New York City Landmarks Preservation Commissioner from 1987 to 1996 and Commission Vice Chairman from 1993 to 1996. Her 1996 book, co-authored with Carl W. Condit and published by Yale, *Rise of the New York Skyscraper 1865-1913*, was immediately met with critical acclaim. Her Cook lecture will be related to the subject of this book. ■

Isabelle Hyman, Professor of Fine Arts at NYU, is Chairman of the Walter W.S. Cook Lecture Committee. The Cook Lectures, now in their thirty-eighth year, are sponsored by the IFA Alumni Association.

with whatever projects I'm doing for the museum. This immediately means the 1900 show.

"I'm also contemplating a show of Warhol's late works on motifs of 'found abstraction'—camouflage patterns, Rorschach tests—a whole body of work seen in Europe but not here. Also an exhibition on late 20th-century retrospection, an end-of-the-world show, on revivals of earlier 20th-century art in late 20th-century art."

"Contemporary art once again forced me to shift gears about the major and the minor in earlier art."

How will he and others at the Guggenheim, like Curator of 20th-Century Art Mark Rosenthal, coordinate their work? "There's more than enough for everybody to do. And we're very independent, without a generating program or authority. In fact it's no easy thing to attend a curatorial meeting. Getting together with people like Germano Celant and Carmen Jimenez, who live in Europe, is tantamount to a solar eclipse. The Guggenheim raises the money—we hope! But the seminars will be important even if the exhibitions prove imaginary..."

"I'm also involved with another exhibition that should go to the Guggenheim, on Picasso and the Second World War, to be done with Steve Nash in San Francisco. In the last few years I've turned into a wild Picassophile. He was always a part of my repertory, but I'm suddenly publishing a lot about him." (Rosenblum's *Cubism and 20th-Century Art* appeared in 1960, and his seminal essays "Picasso and the Anatomy of Eroticism" and "Picasso and the Typography of Cubism" in 1970 and 1973. Countering the era's formalist exegesis, they underlined the autobiographical aspects of Picasso's famed as well as then-neglected works.)

Are his abundant current studies of the Spaniard a respite from contemporary art? "To the contrary, Picasso is the artist of our late 20th century. We've just discovered he's a master portraitist. And portraiture is now all over the place. He's a historicist, like a 19th-century eclectic artist. He also seems to be the first major appropriationist, constantly quoting and reviving, and the most pluralist of artists in the diversity of his styles. He once represented early 20th-century modernism in its forward march of progress. But that's not the way he looks now."

Did Clement Greenberg's determinist notion of modernism hang heavy over the Institute when Rosenblum started his doctoral studies in 1951? "I can't tell you how heavy." In his pioneering dissertation, "The International Style of 1800: A Study in Linear Abstraction" (1956), which developed into *Transformations in Late Eighteenth Century Art* (1967), "the whole pattern of my thought was

molded by Greenberg's conception of the evolution toward flatness. To get from the Rococo to John Flaxman was virtually a rerunning of how you began to reassert the picture plane at the beginning of early modernist art. In terms of my ideas about the 18th century, I followed the evolution of 20th-century art.

"Although like most people of my generation with any originality, I rebelled against Greenberg's thinking about the late fifties and early sixties, nevertheless my vision of Cubism was molded by him to the point of devaluing Picasso's work after 1911 or 1912. Of course I don't believe this anymore."

Walter Friedlaender, author of *Mannerism and Antimannerism in Italian Painting and Caravaggio Studies*, then in his eighties, was Rosenblum's dissertation advisor. "He was totally supportive. In a way my dissertation corresponded to his vision of art history. He had constructed his *David to Delacroix* as a series of stylistic evolutions repeating the evolution from the 16th to the 17th century, so he already had an inevitable pattern. I did the same thing but looking backwards from modernist theory. I still believe it's half-true."

How did scholars respond to Rosenblum's early espousal of what Mario Praz called "the Neoclassic Frigidaire"? "It's hard to remember from the vantage point of the nineties how Flaxman or Canova or Girodet looked at mid-century. Then they were generally considered to mark the first symptoms of rot, the early decline of 19th-century art, the loss of spontaneity, freshness of touch, individuality. Then again, I think my own attraction to the 'frozen, paralyzed' world of Neoclassicism was in synchrony with my taste for early Minimalism—an attraction to the generation of Johns, Stella, Morris, and Lewitt." (Rosenblum wrote on Stella for *Artforum* as early as 1965 and published a Stella monograph in 1971; his catalogue essay on Lewitt accompanied the MoMA retrospective of 1978). "I have always been committed to contemporary art and it has inevitably changed my interest in historical art. The two run in tandem."

So current are many of Rosenblum's pursuits that some of his publications, for instance his *Jeff Koons Handbook*, 1992, have predictably startled observers. "One of the things I love about Jeff Koons is that he's capable of shocking me on any number of levels. I had to go back a few decades to recall the excitement of seeing things that really unbalanced me, a whole sequence from Johns's flags to Stella's black stripes to what then seemed the incredibly ugly comic-strip pictures of Lichtenstein. I was attracted to Victorian painting and architecture in the fifties—in a way Koons reminded me of that against-the-grain taste. I also love his pornographic transgressions."

Rosenblum's range of interests and productivity are impressive—thirteen books to date, including a monograph on Ingres (1967); "my most controversial book" *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (1975), which grew from his Slade Lectures at Oxford of 1972 and originated in his 1971 essay on the "Abstract Sublime"; the

revisionist survey text *The Nineteenth Century* (with H.W. Janson, 1984); *The Dog in Art from Rococo to Post-Modernism* ("my most serious work," he says half-seriously; 1988); and the heftily handsome *Paintings in the Musée d'Orsay* (1989). How does he do it?

"I'm a compulsive writer. When I was a graduate student at the Institute I wrote back-page reviews and occasional articles every month for *Arts Magazine*—Hilton Kramer was my editor—he hired me, isn't that ironic?—and I got into a rhythm of writing rapidly and not worrying too much about it. I don't rewrite very much; as soon as I complete something I want to get on with the next. My attention span is rather brief. I seldom reread what I've written before."

"...that art had a logical visual sequence of events [is] as much a prejudice as thinking about the world in terms of men vs. women."

Artnews recently asked critics and scholars if they had changed their minds. "What did I say?" That the late Picabia and late de Chirico were now intriguing. "Yes, this plugs into my experience with very contemporary art, for example Warhol's quotations of himself opened me to de Chirico as a counter-modernist. I also felt exhaustion with the same canon of right and wrong: one wanted to be independent even if it meant holding temporarily rash or perhaps foolish opinions. So I was suddenly lured by late Chagall because I knew you were supposed to dislike him. Clemente and Cucchi and Chia somehow liberated me to look at equally fruity and loose-jointed works by the late Chagall. Certainly artists like David Salle, whom I admire, helped me into later Picabia. Contemporary art once again forced me to shift gears about the major and the minor in earlier art."

Rosenblum has taught at Columbia, Yale, Princeton, the University of Michigan, Oxford, and the Freie Universität, Berlin. This year is his thirtieth anniversary of teaching at NYU: have the students changed? "Students today are totally committed to contemporary art. Back in the 1950s it was rather eccentric to be concerned with the present, which meant the likes of Clyfford Still or Barnett Newman. That has altered drastically. Almost all current students are totally plugged into the contemporary scene as part of their intellectual and visual life.

"Students also seem to know infinitely more than they did in the fifties. It doesn't mean they're more intelligent or hard-working, it just means the amount of information available is infinitely greater now. If in the fifties it was audacious for me or such fellow students as Linda Nochlin to have heard of William

Butterfield or Philipp Otto Runge, today any student at the Institute will have a complete computer printout on any such artist. Panofsky once said—and it's a quote I love—that there's no substitute for information. They have infinitely more than we had."

Do they come with agendas? "They often begin with issues of semiotics, gender, or sexuality, and they mold their art history into these shapes. But when I began to study I had my own preconceptions, that things had to fit into a Darwinian evolution, that art had a logical visual sequence of events. That's as much a prejudice as thinking about the world in terms of men vs. women. Today I like things to be as scrambled as possible. What I hate most of all is clarity, because it doesn't correspond to my contemporary idea of historical truth. I find it very refreshing to switch back and forth from one approach to another. Refreshing in terms of history to realize that Sir John Lavery was painting the official portrait of George V while Picasso was clipping newspapers for his collages.

"It's not the theme of the symposium that matters, but the individual lecture."

"I was raised with a modernist mentality that things moved into the future in a logical sequential order. Today I just look backwards, sideways, forward, every way at once, and it all seems a rather invigorating mess. I like it that way. I prefer a confused totality to a clear part."

How has the Institute changed since Rosenblum's graduate years? "It's still on top in the minds of most. It has no program, no doctrine. Students find a total diversity of opinions—that's its strength. Nobody can predict how an Institute student will think: the only prediction to be made is that Institute students will be better trained, with a wider range of knowledge and a more detailed and disciplined awareness of how to go about research, to find the truth of rock-bottom data...Whatever the apparent modishness of some CAA convention topics, nothing is ever bigger than the individual. It's not the theme of a symposium that matters, but the individual lecture."

Rosenblum himself builds from sharp-eyed analysis of artworks to cultural observation, examines ideologies past and present with detachment and supple prose, and finds strength in the contingencies of a contemporary vantage point. The individuals he guides—by lectures, seminars, exhibitions, or publications—continue to find his work a provocative example. The scholar who spearheaded the redefinition of Romantic art and is still expanding definitions of modernism will doubtless explore postmodern conceptions with typical energy for Planet Guggenheim. ■

In Memoriam

Howard Saalman
(1928-1995)

For scholars world-wide, the name of Howard Saalman is intimately attached to the history of the Italian Renaissance. Not only did he prove himself time and time again an authoritative voice on the architects and buildings of this period, but in a surprising number of cases, he also wrote the book. This work was Howard's passion, a vital drive that buoyed him through a nagging heart ailment, and then a debilitating stroke in fall 1995. Indeed, he was hard at work on his new book on Alberti when he was fatally stricken the night of October 19.

Howard was one of twin brothers born in 1928 in the Baltic seaport of Stettin, Germany, located in what is present-day Poland. A decade later, his Jewish family made a permanent move to Manhattan's West Side. After quickly moving through New York City public schools, Howard embarked on brilliant university studies at City College and then the Institute of Fine Arts at New York University. There he produced a Master's thesis, "Filippo Brunelleschi's Capitals," so important that Saalman's advisor, Craig Hugh Smyth, believed it worthy of a doctorate. The work first appeared in press shortly after Saalman's arrival in the Architecture Department at Carnegie Mellon University in 1958, and it had an immediate impact on the way that scholars imagined the theoretical groundings of Renaissance architecture. This work was followed by distinguished doctoral study involving archival research and excavation of the Florentine church of Santa Trinità, which led to a book appearing in 1965. At that time, Howard was named Andrew Mellon Professor of Architecture, an honorary title retained after his retirement in 1993.

In the 1960s, Saalman's work focused upon the father of Renaissance architecture, Filippo Brunelleschi. This effort was remarkable in both its breadth and attention to detail, entailing both translation (of Manetti's *Life of Brunelleschi*) and extended manuscript study (in Florence's Opera dell'Opera). From this work issued a number of important articles and books, including what is today the definitive, two-volume study of Brunelleschi and his work, the first part concentrating on the complicated building history of Florence's Santa Maria del Fiore and its dome (1980), the second on the remainder of the Brunelleschi corpus (1993).

His work was not limited to Renaissance studies, however, for Howard also prepared incisive and widely read discussions on topics as far afield as nineteenth-century Paris and medieval cities. The books are a testament to both the author's versatility and readability. Indeed, Howard's were some of the first books this writer read as an under

graduate student of architecture—and uses still today. Howard's accessibility, and his continued interest in timely topics concerned with the theory of architecture, made him a particularly engaging professor. Students were readily drawn to his courses, tantalized by his perceptions regarding the theoretical construction of architecture and the historical equipment that gave his perceptions significant shape. He was one of those rare teachers who could effectively argue in both the abstract and the specific, using these two approaches productively to map sometimes daunting theoretical landscapes. Howard Saalman had his fans, let there be no doubt. And among these was a legion of graduate students, from the United States, Germany, and Italy (Howard spoke these three languages fluently), who owe so much to the singularity of his insights and generosity of spirit.

What Howard considered his major contribution to the emerging field of architectural history had less to do with any specific historical problem or period than it did with historical approach. Howard was among the first to employ a method he termed "Critico-empirical," which had a firm footing in the inductive method self-taught in the archive and on the excavation site. This aspect of "grounded" architectural history was the part he deemed to be "scientific," that is, firmly anchored in the in situ physics of a building's engineering and in the documents that reveal the historical circumstances—social, economic, ideological—surrounding its living reality. Such findings lead to the unmasking of the historical object as both product and producer of complex and distinctive social formations. Henry Millon, director of the Center for Advanced Study in the Visual Arts at Washington's National Gallery, notes that the originality of Saalman's approach, novel thirty years ago, has become the standard, "contextualized" praxis of theorists today.

Saalman's approach was "critical" in that it laid bare the inadequacies of reigning American and Germanic models of art history which, Howard argued, could too often be glossed as provenance study or stylistic analysis. Never shy of controversy, he persistently maintained that there must be an auto-reflexivity to any scientific or historical inquiry, forcing one to question assumptions and to challenge dominant modes of systematic thought embedded into standards of scholarly procedure. Howard carried this attitude into the places where he taught, indefatigably and often single-handedly arguing that no institution can maintain itself without applying its own method to itself, without fearless self-examination. There was no cow so sacred, no convention so wise as to justify the self-deception of complacency, especially in academe.

His intellectual accomplishment was widely acknowledged. He was invited to teach in many universities both in this coun-

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Faculty News

JONATHAN J.G. ALEXANDER

was on sabbatical leave for the academic year 1995-96, working on a book on Italian Renaissance manuscript illumination. He gave lectures at the Fifth International Seminar on Jewish Art in Jerusalem, June 1996, at the 10th International Congress of the New Chaucer Society in Los Angeles, July 1996, and the Mrs. John Alexander Lecture at the University of Michigan at Ann Arbor, September 1996.

LEONARD BARKAN

Samuel Rudin University Professor of the Humanities, is publishing the forthcoming "Cosmas and Damian: Of Medicine, Miracles, and the Economies of the Body," in *Organ Transplantation: The Humanistic and Cultural Contexts* (Wisconsin), and "The Heritage of Zeuxis: Painting, Rhetoric, and History," in *Text and Image in the Renaissance*, (Cambridge). In spring 1996 he delivered the keynote address at the American Association of Italian Studies, "Civil and Uncivil Conversations in Some Renaissance Cities." In September he was plenary speaker at a Yale conference commemorating the 400th anniversary of *The Faerie Queene*, with a paper entitled "Ruins and Visions: Spenser, Pictures, Rome." He gave the Gauss Seminars in Criticism at Princeton University in February and March 1996 on "Mute Poetry Speaking Pictures."

DIETRICH VON BOTHMER

who has been Adjunct Professor at the IFA since 1965/66, reports that on April 1, 1996 he celebrated the completion of fifty years on the staff of the Metropolitan Museum. He still supervises special problems and serves as examiner for Ph.D. orals. Two years ago he began a cycle of public lectures, three each year, with the generic title "Talent and Traditions," in which he groups certain vase painters that are in a straight line of descent or, if contemporary, invite comparison of their special contribution to Greek art. He has also become an Honorary Member of the Society for the Promotion of Hellenic Studies.

JONATHAN BROWN

received the Gran Cruz de Alfonso X el Sabio in June 1996, the highest award given by the Spanish government for intellectual and scientific achievement. He was the editor and a contributor to *Picasso and the Spanish Tradition* (Yale, 1996), a volume also including studies by Professors Lubar and Rosenblum, and by former IFA student Susan Grace Galassi and by Gerje Utey, now completing her IFA dissertation. Professor Brown was appointed as a member of the Advisory Committee of the Museo del Prado in July 1996.

COLIN EISLER

spoke on "Renaissance Marriage Portraiture—the Long and the Short of It" at the Tours Center for Renaissance Studies, and at

the Bode Conference in Berlin on "Bode and Imperialism." His paper on "Why Edgar Wind 'Failed' in America" was selected as the keynote address at the Wind Conference at the Einstein Center in Berlin. He was critic/commentator for the "Roger van der Weyden Saint Luke Painting the Virgin" session at the Boston meeting of the College Art Association, which will be published. He was also commentator at the Petrus Christus symposium at the Metropolitan Museum, which was published. His articles include "Berlin's Puzzling 'Princess'—Quattrocento 'Profile' or Victorian Pretender?" *The Print Collector's Newsletter*, (March-April 1996); "Michelangelo and the Payne Whitney marble. His Development by Imitation and Deception," *Apollo* (October 1996); and "Three Prud'hon Cartoons Rediscovered," *Drawings* (December 1996). In 1996 he published *Masterworks from Berlin. A City's Paintings Reunited*, (Bulfinch/Little Brown), and lectured to the Drawing Society in October, 1996 on the subject "Every Drawing has a Purpose."

ROBERT LUBAR

was visiting professor in Spring, 1996 at the Universitat de Girona, Spain. He was curator of two exhibitions at the Spanish Institute, New York, "Juan Botas" in 1994 and "Trajectories: Spain-New York" in 1995. He published "Miró's Mediterranean: Conceptions of a Cultural Identity" in *Joan Miró: 1893-1983* (Barcelona, 1993) and "Miró's Defiance of Painting," *Art in America*, (September 1994). Additional essays and articles dealt with "La carn del paisatge: tradició popular i identitat nacional en el noucentisme," in *El Noucentisme. Un projected de modernitat* (Barcelona, 1994) and "Ortega y Greenberg frente al arte moderno y la cultura de masas," *Revista de Occidente* (May 1995); forthcoming work includes an essay for *Early Picasso*, a National Gallery, Washington, D.C., exhibition catalogue (1997), and an article on Picasso's portrait of Gertrude Stein for *Art Bulletin*.

THOMAS F. MATHEWS

is the J. Clawson Fellow at the Metropolitan Museum of Art in 1996-7. He is writing a new history of Byzantine art for Abrams.

LINDA NOCHLIN

edited with Tamar Garb *The Jew in the Text*, London, 1995, and published "Cézanne: Studies in Contrast," in *Art in America* (June 1996). She lectured on "Splendeurs et misère de la Pornographie" at the Centre Pompidou in Paris, Joan Mitchell at the 1996 College Art Association Convention, "Corot et le nu sans qualités" at the international colloquium on Corot at the Louvre, "Orientalism Revisited" at the Metropolitan Museum, and "Picasso: The Color of Portraits" at the Museum of Modern Art. She was a jurist and presenter of the Spielvogel-Diamondstein Prize awarded by PEN. Her research in progress includes *Bathtime: Studies in Social Practice and Representation in Late Nineteenth-Century France*, a book of essays on Courbet, *Representing Women*,

and an exhibition for the Jewish Museum in New York entitled "Too Jewish."

OLGA RAGGIO

has finished the reinstallation of the *studiolo* for the ducal palace at Gubbio (see the *Metropolitan Museum of Art Bulletin*, spring 1996), and she is now working on a book on this subject funded by the Andrew W. Mellon Foundation and scheduled for publication in 1998.

ROBERT ROSENBLUM

will talk in 1997 on Picasso's *Guernica* at the Prado, Madrid. His essay "Picasso at Gosol" appears in the catalogue of the early Picasso show at the National Gallery of Art. In 1996 he presented "Picasso/Pygmalion" at the Picasso symposium in Louisiana, Denmark, during that museum's Picasso exhibition; and he wrote on the Marie-Thérèse paintings for *Picasso and Portraiture* (MoMA, New York) and on the artist's still lifes for *Picasso and the Spanish Tradition* (ed. Jonathan Brown, Yale). Other articles include "De Chirico's Long Shadow," *Art in America* (July 1996), "Dinos and Jake Chapman," *Artforum* (September 1996), as well as essays for two exhibitions: *Impressionists in Town*, Ordrupgaard (Denmark), 1996; and *Love, Isolation, Darkness: The Art of Edvard Munch*, Greenwich, CT, The Bruce Museum, 1996.

MARVIN TRACHTENBERG

has written "Why the Pazzi Chapel is not by Brunelleschi" and "Michelozzo and the Pazzi Chapel," published in *Casabella*, June and December, 1996. He also contributed "On Brunelleschi's Choice: Speculations on the History of the City of Rome and the Origins of the Renaissance" to *Architectural Studies in Memory of Richard Krautheimer* (Mainz, 1996), and participated in a symposium appraising the work of Krautheimer at the Palazzo dei Conservatori, Rome, in February 1995.

GEORGE SEGAN WHEELER

research scientist at the Objects Conservation Department at the Metropolitan Museum of Art, received the Rome Prize to study marble cleaning and consolidation, and also a National Science Foundation Grant to study the preservation of limestone in collaboration with UNAM in Mexico. ■

Corrections

We are sorry to report that the interview with Linda Nochlin in the last issue of the IFA Alumni Newsletter contained several significant errors. The Institute's German instructor, at that time, was actually named Mrs. Weinberger (not Weininger). It was part of a final exam, rather than her comprehensives, that Ms. Nochlin wrote in blank verse. And it was Philip Nochlin whom she married during her years as a student here; her marriage to Richard Pommer took place in 1968, after her first husband's death. Pepe Karmel, who conducted and edited the interview, offers his profound apologies for these errors.

Alumni News

Owing to limited space, no data earlier than 1992 could be printed here. Please use our form for your news: we cannot edit CVs, clippings, or the like. For fuller communication with alumni, e-mail to <http://www.rci.rutgers.edu/~roccos/ifaalum.htm>

NICHOLAS ADAMS

Mary Conover Mellon Professor of Architectural History, Vassar College

APPOINTMENTS

Editor, *Journal of the Society of Architectural Historians*.

ROBERT AND MARGARET ALEXANDER

Both Emeritus and Emerita

LYNNE AMBROSINI

Associate Curator of Paintings, Minneapolis Institute of Arts

EXHIBITIONS

At Minneapolis Institute of Arts: "A Closer Look: Manet's Paintings and Prints of *The Smoker*," 1996.-Reinstallation of 15 permanent collection galleries of European and American art, 1995.

PAPERS

"Amorous Peasants, Urban Fantasies," Symposium on "Peasants and Primitivism: French Prints from Millet to Gauguin," Mt. Holyoke College Museum, 1995.

PUBLICATIONS

"Edouard Manet's *Smoker*: Making Old Genres Modern," *Porticus* (1994-95).- "Genre Painting under the Restoration and July Monarchy: The Critics Confront Popular Art," *Gazette des beaux-arts* (1995).

RONNI BAER

Assistant Professor, University of Georgia

PUBLICATIONS

"Dou's *Hermit Praying*," *Minneapolis Institute of Arts Bulletin* (1995).- 5 entries for "Rings: Five Passions in World Art," Atlanta, 1996.

PROJECTS

Monograph and catalogue raisonné of paintings of Gerrit Dou.

MARY LEE BARANGER

Professor, Manhattanville College

PATRICIA BAYER

Fine Arts Editor, *Encyclopedia Americana*, Grolier Inc., Danbury, CT

PURISSIMA BENITEZ-JOHANNOT

Projects Coordinator, Musée Barbier-Mueller, Geneva, Switzerland

PAMELA BERGER

Professor of Art History and Film, Boston College

PUBLICATIONS

"The Film 'Sorceress': A Twentieth-Century Recreation of a Medieval Memory," *Memory and the Middle Ages*, ed. Nancy Netzer and Virginia Reinburg, 1995.

PROJECTS

A feature film that takes place in the 13th century, "Revolt of the Shepherds."

OTHER

"Kilian's Chronicle," a feature film about an Irish slave who escapes from a Viking ship on the shores of North America five hundred years before Columbus.

CELIA J. BERGOFFEN

Adjunct Professor, Fashion Institute of Technology

APPOINTMENTS

Lecturer, New York University, School of

Continuing Education

EXHIBITIONS

"Defending New York City's Archaeological Heritage: The Professional Archaeologists of New York City (PANYC)," Museum of the City of New York, Spring 1997.

PUBLICATIONS

"Dan Flavin," *Art Experience* (1995).- "A Day in the Life of Dan Flavin," *The Villager* (1995).- "From Trumpets and Buckets to the Exterminator: The New York City Fire Museum," *The New York Chronicle* (1995).- "Eva Stettner," *American Ceramic* (1995).- "Casts of living people 'strip their defenses,' in ceramic artist's view," *The Villager* (1995).- "Architecture dominates new Stella works: Putting 2-dimensional elements in a 3-dimensional puzzle," *The Villager* (1995).- "Toys provide humor in erotic folk art," *The Villager* (1995).- "The Seagram's Collection and Where it's Headed: A Corporate Collector Takes a Break," *Manhattan Mirror* (1995).- "Arcilesi combines landscapes and Greek mythology," *The Villager* (1995).- "Fraunces Tavern Museum looks back at fashion over two centuries: Clothes made men, and women," *Downtown Express* (1995).

PROJECTS

Contributing the chapter on Late Cypriot pottery to the final publication of the excavations and surveys in northern Sinai by E.D. Oren; article analyzing the distribution of Late Cypriot pottery in 13th contexts in Canaan and the end of the trade in Cypriot fine wares.

CAROL BIER

Curator, Eastern Hemisphere Collections, The Textile Museum

APPOINTMENTS

Faculty, Maryland Institute College of Art

EXHIBITIONS

"Symmetry and Pattern in Oriental Carpets," The Textile Museum, 1996.

HONORS

Honorable Mention, American Association of Museums, Exhibition competition, "Rugs and Textile of Late Imperial China," Co-Curator.

PAPERS

"Color and Pattern in Oriental Carpets," Third International Symmetry Congress, Alexandria, VA, August 1995.

PUBLICATIONS

The Persian Velvets at Rosenberg, Copenhagen, 1995.

PROJECTS

Symmetry

BARBARA ELIZABETH BOHEN

Director, World Heritage Museum, University of Illinois

APPOINTMENTS

Adjunct Professor of Classics, University of Illinois

EXHIBITIONS

"Faith of the Martyrs: The Roman Catholic Experience"

GRANTS

1995: Arnold Beckman Research Award.- Chancellor's Academic Professional Excellence Award.- College of Liberal Arts and Sciences.- Academic Professional Award.

PUBLICATIONS

Athenian Grave Cult in the Age of Homer, University of Missouri (forthcoming).

PROJECTS

Athenian burial monuments of the Geometric Period.

JACQUES OLIVIER BOUFFIER

PUBLICATIONS

"The Tours Sketchbook of Eugène Delacroix," *Metropolitan Museum Journal* (29).

PROJECTS

A catalogue raisonné of the drawings of Eugène Delacroix in North American collections.

RUTH BOWMAN

APPOINTMENTS

Member of Board of Trustees, Education and Exhibition Committees of American Federation of Arts.-Member of the Advisory Committees of the Textile Museum, Washington, D.C., List Visual Art Gallery, MIT Council for the Arts, Cambridge.-Member of Jewish Heritage Council, World Monuments Fund.

FRED BRAUEN

Retired

BLANCHE BROWN

PUBLICATIONS

Royal Portraits in Sculpture and Coins: Pyrrhos and the Successors of Alexander the Great, Peter Lang, 1995.- "Alexander the Great as Patron of the Arts," in exh. cat., *The Fire of Hephaistos: Large Classical Bronzes from North American Collections*, Sackler Museum, Harvard University, 1996.

MILTON BROWN

EXHIBITIONS

His paintings exhibited at Stephen Schlesinger Gallery, Spring 1996.- "Summer Scenes: Milton Brown's Long Island," Art Museum of Stony Brook, Long Island, June-October 1996.

ROBERT T. BUCK

Former Director, Brooklyn Museum

APPOINTMENTS

Association of Art Museum Directors, President, Select.

OTHER

Board memberships: Hirshhorn Museum of Art.- American Federation of Arts.- Pratt Institute.- Brooklyn Arts Council (BACA).

ELLEN CALLMAN

Professor, Bard Graduate Center for the Decorative Arts

LAURA CAMINS

Self-employed; advisor to private collectors of European works of art

EXHIBITIONS

Formerly Curator of European Sculpture and Decorative Arts, Fine Arts Museum of San Francisco.

FRANCES CHAVES

Self-employed

APPOINTMENTS

Chair, Center for Excellence in the Arts at Colorado Mountain College

IRENE CIOFFI

Independent Scholar

PUBLICATIONS

Essay on C. Graquinto and the Court of Ferdinand VI, 1753-62, and catalogue entries for the exhibition, "Goya and His Contemporaries in Spain," The Spanish Institute, New York, and The Indianapolis Museum of Art, 1996-97.

PROJECTS

Training as Jungian analytical psychologist at Independent Group of Analytical Psychologists (IGAP) in London.

NICOLA COURTRIGHT

Assistant Professor, Amherst College

EXHIBITIONS

"Northern Travelers to Sixteenth-Century Italy: Drawings from New England Collections," with exh. cat., Amherst College, Mead Art Museum, 1990.

GRANTS

ACLS Post-Doctoral Fellowship, 1994-95.

PUBLICATIONS

"Origins and Meanings of Rembrandt's Late Drawing Style," *Art Bulletin* (June 1996).- "The Transformations of Ancient Landscape through the

Ideology of Christian Reform in Gregory XIII's Tower of the Winds," *Zeitschrift für Kunstgeschichte* (1996).

PAPERS

"Observations on the Origins of Rembrandt's Drawing Style," CIHA, 1992, and Silberberg Lecture Series, IFA, 1993. "The Transformations of Ancient Landscape through the Ideology of Christian Reform" in *Antiquity and Antiquity Transumed*, University of Toronto, 1994.

DARIO A. COVI

Professor Emeritus, University of Louisville

PROJECTS

Andrea del Verrocchio

ALAN P. DARR

Curator of European Sculpture and Decorative Arts, The Detroit Institute of Arts

GRANTS

1994 Paul Mellon Visiting Scholar Fellowship to the Center for the Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

PUBLICATIONS

"New Documents for Pietro Torrigiani and other early Cinquecento Florentine Sculptors active in Italy and England," in *Kunst des Cinquecento in der Toskana*, Kunsthistorisches Institut, Florence, and Bruckmann Verlag, Munich, 1992. *Verrocchio and Late Quattrocento Italian Sculpture*, co-editor with S. Bule and F. Superbi Gioffredi, Harvard University Center for Italian Renaissance Studies at Villa I Tatti and Brigham Young University with Licos Press, Florence, 1992; includes his article, "Verrocchio's Legacy: Observations regarding his Influence on Pietro Torrigiani and other Florentine Renaissance Sculptors." Pierre Puget: *Peintre, Sculpteur, Architecte* 1620-1794, co-author, exh. cat., Musée de Marseille, France, and Palazzo Ducale, Genoa, 1994-95. "The Figure Revisited: Early Doccia Porcelain Sculpture in International Ceramics" Seminar Catalogue, Oxford, 1994. "From Marseilles to Detroit: Two Sculptures Attributed to Puget and Veyrier," *Antologia di Belle Arti: La Scultura*, 1995.

PAPERS

"A Quattrocento Bronze Attributed to Bartolomeo Bellano," *Italian Art in Public and Private Collections: New Attributions/New Iconography*, Fordham University, November 1993. "A Happy Marriage: Florentine Models and the Development of Doccia Porcelain Sculpture," Smith College Alumnae Forum, Nelson-Atkins Museum of Art, Kansas City, April 1995. "The Connoisseurship of Italian Bronzes," *The 1995 Decorative Arts Institute: Italian Decorative Arts from the Borgias to Bugatti*, Royal Ontario Museum, Toronto, May 1995. "Florence au XVIII^e siècle: La sculpture en porcelaine dans les premières années de la Manufacture de Doccia; nouvelles recherches au Musée de Détroit," Société des Amis du Musée National de Céramique, Sèvres, France, December 1995.

PROJECTS

Pietro Torrigiani and Italian sculptors in Renaissance England in Italian sculpture catalogue of the Detroit Institute of Arts.

EDWARD DE ZURKO

Professor Emeritus of Art, University of Georgia

PUBLICATIONS

Vistas and Mazes (poems), Rutledge Books, Inc.-Illustrations by the author (forthcoming).

OTHER

A dedication poem by Dr. De Zurko was printed in the program for the opening ceremony of the new arts center at the University of Georgia, April 1996.

JOELLYN DUESBERRY

Artist, represented by James Graham and Sons Gallery

EXHIBITIONS

Graham catalogue, 1991, 1994. Solo exhibitions: Gerald Peters Gallery, Santa Fe, and Robischon Gallery, Denver, 1985-1995. "Rooftops," Graham Gallery exhibition, 1996.

GRANTS

NEA Grant, 1985-86. Federal Courthouse Commission, Denver, 1993. Denver Art Museum solo exhibition, 1992-93.

CAROL S. ELIEL

Associate Curator, Twentieth Century Art, Los Angeles County Museum of Art

EXHIBITIONS

"Annette Messenger," LACMA, summer 1995.

PROJECTS

Exhibition on Purism in France for 1998, with catalogue.

BEATRICE FARWELL

Professor Emeritus of Art History, University of California, Santa Barbara

EXHIBITIONS

"The Image of Desire: Modernity, Femininity and the Birth of Mass Culture in 19th-Century France," University Art Museum, University of California, Santa Barbara.

PUBLICATIONS

French Popular Lithographic Imagery, 1815-1870, vol. 11 of *Pin-ups and Erotica*, University of Chicago Press, 1995 (vol. 12 forthcoming).

PROJECTS

Essay, "Mass Culture, Lithography, and Censorship," in *The Image of Desire*, co-authored with Abigail Solomon-Godeau.

MARY H. FONG

Professor of Art History, University of California, Davis

PUBLICATIONS

Articles: *Artibus Asiae*, *Archives of Asian Art*, *Ars Orientalis*, *Oriental Art*, *Arts of Asia*, *Orientalism*.

PROJECTS

Art of the Tang Dynasty, 618-906

SUSAN G. GALASSI

Associate Curator, The Frick Collection

PUBLICATIONS

Picasso's Variations on the Masters: Confrontations with the Past, Abrams, 1996. Contributor to *Picasso and the Spanish Tradition*, ed. Jonathan Brown, Yale University Press, 1996. Contributor to *Art in the Frick Collection*, Abrams, 1996. *Mortlake Terrace: Turner's Companion Paintings Reunited*, The Frick Collection, 1996-97.

ROSEMARIE GARIPOLI

Deputy Director for External Affairs, The Solomon R. Guggenheim Museum

JOSEPHINE GEAR

Independent curator and writer

APPOINTMENTS

Adjunct Associate Professor of Museum Studies, NYU

EXHIBITIONS

"Body as Metaphor—Contemporary Sculpture," Bard College, 1995.

PROJECTS

Combat Art of World War II and the American Figurative Tradition.

DAVID M. GILLERMAN

Lecturer, Yale University

APPOINTMENTS

Visiting Assistant Professor, Wesleyan University

PUBLICATIONS

"Campanile," in *Enciclopedia dell'Arte Medievale*. "S. Domenico in Orvieto: The Date of Construction," *Saggi in onore di Renato Bonelli*, 2 vols., ed. Corrado Bozzoni, et al. [Quaderni dell'Istituto di Storia

dell'Architettura 15-20(1990-92)], Rome, 1992. "The Evolution of the Design of Orvieto Cathedral, ca. 1290-1310," *Journal of the Society of Architectural Historians* 53 (1994).

PROJECTS

The Cathedral of Orvieto

CLAIRE HANLEY

Radiology Resident, St. Vincent's Hospital, New York

SUSAN HAPGOOD

Curator, Ian Woodner Family Collection, Inc.

APPOINTMENTS

Board of Directors, X-Art Foundation

EXHIBITIONS

"Neo-Dada: Redefining Art, 1958-61," with exh. cat. "Flux Attitudes," with exh. cat.

PAPERS

Beuys symposium, New York City. Lectures at Tufts University. Menil Collection, Houston. Fluxus symposium, Chicago.

PROJECTS

Contemporary photography, artists' books.

NANCY HARRIS

Paper conservator, University of California at Berkeley Library, since 1983

APPOINTMENTS

Consulting Paper Conservator, Carton Art Museum, San Francisco.

GRANTS

NEH. Department of Education Graduate Fellow, NYU.

PUBLICATIONS

"Restoration of the 1850 Contra Costa Survey, 1994," in *Contra Costa County Historical Society Bulletin* (February 1994).

PAPERS

"Preservation Practicum," Western Archives Institute, 1991-92. "Anthropological Records: The Challenge of Diversity," *Society of California Archivists*, 1993.

PROJECTS

Collections management, archive collections for preservation, storage and treatment, particularly anthropological archives, professors' papers and photographs.

SUSAN HARRIS

Independent writer and curator

EXHIBITIONS

Drawing exhibition, April 1996

PROJECTS

Book on Stuart Arends, Twin Palms Press

CYNTHIA HARRIS-PAGANO

Adjunct Faculty, Mount Saint Mary College

EXHIBITIONS

Ongoing portrait commissions and exhibits

GREGORY HEDBERG

Director, European Art, Hirschl and Adler Gallery

EXHIBITIONS

"Yanks Paint Brits," 1996.

JOHN J. HERRMANN

Acting Curator, Department of Classical Art, Museum of Fine Arts, Boston

EXHIBITIONS

"From Olympus to the Underworld: Ancient Bronzes from the John W. Kluge Collection."

GRANTS

Samuel H. Kress Foundation Grant.

PUBLICATIONS

"An Arretine Vase and the Revenge of Achilles," in *The Ages of Homer*, ed. J. Carter and S. Morris, 1995.

PAPERS

"Thasian Marble Near and Far," Association for the Study of Marble and Other Stones in Antiquity,

Bordeaux, France, October 1995.-"Dolomitic Marble from Thasos" and "Exportation of Marble from Atiki," Colloque sur les Matières Premières à Thasos," Thasos, September 1995.
PROJECTS
Research on marble from Thasos.

PATRICIA HILLS

Chairman, Art History Department, Boston University

APPOINTMENTS
Elected to National Council of American Studies Association, 1995-1998.

GRANTS

NEH, 1995, for research and writing a book on Jacob Lawrence.

PUBLICATIONS

Stuart Davis, Harry N. Abrams, 1996.

PROJECTS

Anthology of writings (artists, critics, collections) on 20th-century American art, Prentice-Hall.

BETH HOLMAN

Faculty and Academic Advisor, Cooper-Hewitt Masters Program, History of Decorative Arts

EXHIBITIONS

Guest Curator, "Disegno: Italian Renaissance Designs for the Decorative Arts," with exh. cat., Cooper-Hewitt National Design Museum, 1997.

PUBLICATIONS

"Imitatio and the Renaissance Woman: Lucrezia, Pico della Mirandola and Matilda of Carossa," *Beyond Isabella: Secular Women Patrons in Renaissance Italy* (forthcoming).

PAPERS

Organizer, "Bringing the Renaissance Home: Domestic Arts and Design in Italy ca. 1400-ca.1600," CAA conference, New York.

WILLIAM H. JORDY

Retired Professor of Art History and Architecture, Brown University

EXHIBITIONS

Exhibition essay on Richard Fleischner, Bell Gallery, Brown University

PROJECTS

SAH buildings of the U.S., volume on Rhode Island

CAROLYN KANE

Lecturer, New York School of Interior Design; self-employed

PATRICIA EICHENBAUM KARETZKY

O. Munsterberg Chair of Asian Art, Bard College

PUBLICATIONS

Life of the Buddha, University Press of America, 1992. "The Famen Temple Finds and New Evidence of Tang Esotenz Buddhism," *Archives of Asian Art* (1994).-*Court Art of the Tang*, University Press of America, 1996. "The Origins of the Myth of the First Sermon," *East and West* (forthcoming).

PAPERS

"Western Origins of the Paradise of Amitofu," Symposium on "Paradise Representations in East Asian Art," Harvard University, October 1995.

OTHER

Editor, *Journal of Chinese Religions*, since 1993.

PEPE KARMELE

Visiting Professor, Hunter College; Art Critic, *The New York Times*

PROJECTS

Book on Picasso and Cubism

CHARLES J. KATZ, JR.

Partner, Perkins Coie, Seattle, WA

PUBLICATIONS

Waymarks: Photographs from a Walk Across England, 1994.

DALE KINNEY

Professor, Bryn Mawr College

APPOINTMENTS

Benjamin Sonnenberg Visiting Professor of Fine Arts, Institute of Fine Arts, NYU, Fall 1995; Resident, American Academy in Rome, Fall 1996.

GRANTS

NEH Fellowship, 1996-97.

PUBLICATIONS

"Rape or Restitution of the Past? Interpreting Spolia," in *The Art of Interpreting*, Penn State Press, 1996. "Stones that Lived Again: Spolia and Recycling in Fourth-Century Rome," in *Beginning the Middle Ages: Continuity and Change*, Penn State Press, 1996.

PROJECTS

Book on spolia in medieval Roman churches and secular buildings.

VICTOR KOSHKIN-YOURITZIN

Professor of Art History, School of Art, University of Oklahoma, Norman

APPOINTMENTS

Trustee, Mabee-Gerrer Museum of Art, Shawnee, OK.-Acquisitions Committee, Oklahoma City Art Museum.-Member, Council of Advisors, The Ogden Museum of Southern Art, University of New Orleans.-Vice-President, Koussevitzky Recordings Society, Inc.

EXHIBITIONS

Curator, "Paintings, Drawings, and Prints from the Late 19th and Early 20th Centuries," with exh. cat., Oklahoma City Art Museum, 1996.

CAROL HERSELLE KRINSKY

Professor of Fine Arts, NYU

APPOINTMENTS

Local Co-Vice-Chairman, Byzantine Studies Conference.

GRANTS

NEA Design Arts Program

PUBLICATIONS

"Ethnicity and Architecture: Native Americans and Others," *Icon to Cartoon: A Tribute to Sixten Ringbom*, Helsinki, 1995.-Book reviews in *JSAH* and *Oculius* of Spiro Kostof, *The City Shaped and The City Assembled*.-Articles in *The Encyclopedia of New York City* and other reference works.-*Contemporary Native American Architecture: Cultural Regeneration and Design*, Oxford University Press (forthcoming).

PAPERS

American Indian Arts Conference, Tulsa.

MARSA LAIRD

Adjunct Assistant Professor, Queens College, CUNY

SARAH BRADFORD LANDAU

Professor of Fine Arts, NYU, CAS

PUBLICATIONS

Rise of the New York Skyscraper, 1865-1913, with Carl W. Condit, Yale University Press, 1996.

IRVING LAVIN

Professor, School of Historical Studies, Institute for Advanced Study

MARILYN LAVIN

Visiting Lecturer with rank of Professor, Princeton University

EDITH K. MACKENNAN

Conservator of art on paper, self-employed

VIVIAN B. MANN

Morris and Eva Feld Chair of Judaica, Jewish Museum; Director and Adjunct Professor, Master's Program in Jewish Art at the Graduate School of The Jewish Theological Seminary of America

GRANTS

NEH Fellowship for College Teachers and Independent Scholars, 1995.-Fellow, Institute for Advanced Studies, The Hebrew University, Jerusalem, 1996.

PUBLICATIONS

The Jewish Museum, 1993.-*Jews at Court 1600-1800: From Court Jews to Rothschilds*, New York-Munich, 1996.-*Crowning Glory: Silver Torah Ornaments of The Jewish Museum*, New York, 1996. *Jews on Arts and Jewish Art: Sources and Documents* (forthcoming).- "Jewish-Muslim Acculturation in the Ottoman Empire: The Evidence of Ceremonial Art," in *The Jews of the Ottoman Empire*, Princeton, 1994.-"Defining Jewish Art: The Case of Two 18th Century Bookcovers," *Steven Kayser Memorial Volume* (forthcoming).- "Muslim Rugs in Ottoman Synagogues: The Evidence of the Responsa," *Proceedings: Jews In Turkey. 500 Years of Shared History* (forthcoming).- "Sephardic Ceremonial Art - Continuity in the Diaspora," *Proceedings of the Conference: Crisis and Creativity in the Sephardic World, 1391-1648*, The Jewish Museum (forthcoming).- "Jewish Losses during the Second World War: Three Case Studies," *Proceedings, Bard Conference on Art during the Second World War* (forthcoming).

NANCY MOWLL MATHEWS

Eugenie Prendergast Curator, Williams College Museum of Art; Lecturer, Williams College Graduate Program in the History of Art

PUBLICATIONS

Charles Prendergast, 1993.-*Mary Cassatt: A Life*, 1994.-*Cassatt: A Retrospective*, 1996.-*The Erotic Life of Paul Gauguin* (forthcoming).

PAPERS

1994-95: Trinity College, National Portrait Gallery.

KATHLEEN MATICS

Project Officer, Mekong River Commission, Secretariat, Bangkok, Thailand

PUBLICATIONS

Introduction to the Thai Temple, 1992.-*Introduction to the Thai Mural*, 1992.

PAPERS

Lectures for the Siam Society

PROJECTS

Gestures of the Buddha

OTHER

Founding Member, Jean E. Carroz Foundation for Photography and Music, Chulalongkorn University, since 1985.

SARAH BLACK McHAM

Professor and Chair-Elect, Department of Art History, Rutgers University, New Brunswick, NJ

GRANTS

Gladys Kriebel Delmas Foundation Grant, 1994.

PUBLICATIONS

The Chapel of St. Anthony at the Santo and the Development of Venetian Renaissance Sculpture, Cambridge University Press, 1994.-*A Guide to the Chapel of the Arca of St. Anthony*, Padua, Edizione Messaggero, 1995.

PAPERS

1996: Renaissance Society of America, Bloomington.-Renaissance Sculpture Conference, Provo.-New College Medieval and Renaissance Conference, Sarasota.-Institute for Advanced Study, Princeton.

PROJECTS

Articles on Donatello and on Nanni di Banco's Porta della Mandorla; editor, author of introduction, *Learning to Look: Italian Renaissance Sculpture*, Cambridge University Press (forthcoming).

A. DEAN MCKENZIE

Professor Emeritus, University of Oregon

GRANTS

1st Annual Earl L. Hain Award, 1994, and Award

for Outstanding Contributions to L.I.R. (Learning in Retirement Program), 1995, University of Oregon.

PUBLICATIONS

"Broederlam, Fouquet, Limbourg Brothers, Rublev" in *International Encyclopedia of Art and Artists*, 1990.-
"Sinai: Introduction, Sinai: Decoration, Sinai: Icons" in *Macmillan's Dictionary of Art* (forthcoming).-Review of *The Sistine Chapel: A Glorious Restoration*, in *Bible Review* (forthcoming).

OTHER

Courses taught in L.I.R. (Learning in Retirement) Program, University of Oregon.

JERRY D. MEYER

Assistant Chair, School of Art, Northern Illinois University

CHARLES S. MOFFETT

Director, The Phillips Collection, Washington, D.C.

APPOINTMENTS

Senior Museum Associate, Museum Management Institute.-Trustee, American Federation of Arts.-Trustee, Sterling and Francine Clark Art Institute.

PUBLICATIONS

"Renoir's Luncheon of the Boating Party: An Icon of Modern Art and Life," in *Impressionists on the Seine: A Celebration of Renoir's Luncheon of the Boating Party*, 1996.

PAPERS

"Monet in Giverny," Art Institute of Chicago, 1996.-
"Van Gogh and the Roulin Family," Philadelphia Museum of Art.

PROJECTS

Impressionist still-life painting.

FRANCES MOORE (LAND)

School Board Vice-President, Thompson R2-5 School District

JULIA MOORE

Executive Editor, Director of Textbook Publishing, Harry N. Abrams, Inc.

MARY B. MOORE

Professor of Art History, Hunter College, CUNY

PUBLICATIONS

"The Central Group in the Gigantomachy of the Old Athena Temple on the Akropolis," *American Journal of Archaeology* 99 (1995).

PAPERS

"Agora Red-Figured Pottery," Symposium at American School of Classical Studies, Athens, December 1994.

PROJECTS

Greek Geometric and Proto-Attic Pottery, *Corpus Vasorum Antiquorum*, Metropolitan Museum of Art, fasc. 5.

ANITA MOSKOWITZ

APPOINTMENTS

President, Italian Art Society

GRANTS

NEH Fellowship, 1994-95

PUBLICATIONS

Nicola Pisano's Arca di San Domenico and Its Legacy, CAA Monograph Series, Pennsylvania State University Press, 1994.-"A Neglected Tuscan Figure in the Medieval Collection," *Bulletin of the Cleveland Museum of Art* 81/9 (November 1994).-"A Venetian Well-head in Toledo," *Source: Notes in the History of Art* XIV/2 (Winter 1995).

PROJECTS

Book on Italian Gothic sculpture for Cambridge University Press

PRISCILLA E. MULLER

Curator Emeritus, The Hispanic Society of America

PUBLICATIONS

"Drawing in Spain," *Master Drawings* XXXIII-1 (1995).-"Pablo de Céspedes: A Letter of 1577," *The Burlington Magazine* CXXXVIII-1115 (February 1995).

PAPERS

"Discerning Goya," The Metropolitan Museum of Art, October 1995.

PROJECTS

Several projects relating to Goya; the "lost" "Palace of the Centelles in Oliva."

ALEXANDRA MUNROE

Independent Curator, New York and Tokyo

APPOINTMENTS

Member, The International Roundtable on the Contemporary Arts of Asia, The Asia Society, New York.

EXHIBITIONS

Guest Curator, "Singo Nihon no Zen'ei Bijutsu: Sora e Sakebi/Japanese Art After 1945: Scream Against the Sky," with exh. cat. in Japanese and English, Yokohama Museum of Art, Japan, 1991-94.-Guest Curator, American tour of "Japanese Art After 1945," Guggenheim Museum SoHo, San Francisco Museum of Modern Art, 1994-95.

PUBLICATIONS

Chapter in *Paintings by Masami Teraoka*, Arthur M. Sackler Gallery, Smithsonian Institution, 1996.-Chapter in *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970*, Jane Voorhees Zimmerli Art Museum, Harry N. Abrams, 1996.

LECTURES

"The Culture of the Japanese Avant-Garde," in conjunction with "Japanese Art After 1945," Yokohama Museum of Art, 1994.-"Issues of Japanese Avant-Garde Art from an American Perspective," Penrose Institute of Contemporary Art, Japan, 1994.-"Fluxus and the Tokyo Avant-Garde: A Prescient Exchange," in conjunction with "In the Spirit of Fluxus," San Francisco Museum of Modern Art, 1994.

PROJECTS

20th-Century Asian art

GERALD NEEDHAM

Associate Professor, Department of Visual Arts, York University, Toronto, Canada

JONATHAN NELSON

Adjunct Professor, Syracuse University of Florence

GRANTS

Rotary Club International Grant, 1995-96.

PAPERS

CAA 1996, Italian Art Society Session, Boston.-International Congress on Medieval Studies, Italian Art Society Session, Kalamazoo.

PROJECTS

Monograph on Filippino Lippi (forthcoming).

NORMAN NEUERBURG

Self-employed

EXHIBITIONS

"Vanished Gardens of Rome," with Luigi Berliocchi et al.

PUBLICATIONS

"La Madre Santissima de la Luz," *Journal of San Diego History*, 41:2 (Spring 1995).

ANN W. NORTON

Assistant Professor of Humanities, Department of Art and Art History Department, and Director, Asian Studies Program, Providence College, RI

GRANTS

Providence College Faculty Development Grant for study and video project of Sacred Space, Bali, Indonesia, 1992.

PAPERS

"Sacred Space in Asia: The Padmasana of Bali," CAA Conference, 1994.-"Remembered Art of the Unseen: Aspects of Sacred Space in Asia," Association for Asian Studies, 1996.

PROJECTS

The World of Russell Warren: The Work of the 19th-Century architect Russell Warren (1783-1860).

NADINE ORENSTEIN

Assistant Curator, Department of Drawings and Prints, Metropolitan Museum of Art

EXHIBITIONS

"Rembrandt/Not Rembrandt."-"Genoa: Drawings and Prints, 1530-1800."

PUBLICATIONS

Hendrick Hondius and the Business of Prints in Seventeenth-Century Holland, Rotterdam, 1996.

PROJECTS

Northern Renaissance prints; Van Dyck prints.

MEG PERLMAN

Curator: Matisse Family Collections, Rockefeller Family Collections, Mrs. William A.M. Burden Collection

DORALYNN S. PINES

Chief Librarian, The Metropolitan Museum of Art

JOHN PULTZ

Assistant Professor of Art History, University of Kansas; Curator of Photography, Spencer Museum of Art, University of Kansas

GRANTS

NEH Summer Stipend, 1995.

EXHIBITIONS

"The Body and the Lens: Photography 1839 to the Present," with exh. cat. Spencer Museum of Art, Harry N. Abrams, 1995.

SABINE REWALD

Associate Curator, The Metropolitan Museum of Art

PUBLICATIONS

"Tales of Two Sitters: Notes on Two Dix Portraits," *The Burlington Magazine* (April 1996).

VALRAE REYNOLDS

Curator of Asian Collection, The Newark Museum, Newark, NJ

APPOINTMENTS

Adjunct Professor, Columbia University, Spring 1996.

EXHIBITIONS

"Explore Korea: A Visit to Grandfather's House" and "Cooking for the Gods: The Art of Home Ritual in Bengal," Newark Museum.

PUBLICATIONS

"Silk in Tibet, Luxury Textiles in Secular Life and Sacred Art," *Hali Annual* (Summer 1995), London.-
"Thousand Buddha' Capes and Their Mysterious Role in Sino-Tibetan Trade and Liturgy," *Heavens' Embroidered Cloths, One Thousand Years of Chinese Textiles*, Hong Kong Museum of Art, 1995.-"The Silk Road: From China to Tibet - and Back," *Orientalism*, Hong Kong, 1995.-"Grandfather's House," Creating a Children's Exhibition on Korea," with Jane Reid, in *Korean Culture* (forthcoming).-Essay on Nepal and Tibet, Gods, Goddesses, Myths and Legends in Asian Art, Lowe Art Museum, Miami.

PAPERS

"Tibet on the Crossroads of Asia: Cultural Borrowings from the 7th to 20th Centuries," symposium "Tibetan Culture in Exile," Santa Fe Museum of International Folk Art.

PROJECTS

Tibetan manuscripts and ritual art

JONATHAN P. RIBNER

Associate Professor, Art History Department, Boston University

PUBLICATIONS

Broken Tablets: The Cult of the Law in French Art from David to Delacroix, 1993.-"Our English Coasts, 1852: William Holman Hunt and Invasion Fear at Mid-Century," *Art Journal* (forthcoming).

PROJECT

Book, The Age of Victoria.

LINDA J. ROCCO

Assistant Director, U. S. Center LIMC, Rutgers University, New Brunswick NJ

PUBLICATIONS

The Published Writings of Evelyn B. Harrison. A Bibliography, compiled with Elizabeth J. Milleker and Jasper Gaunt, American School of Classical Studies at Athens, 1995.

PAPERS

"Votive Reliefs to Apollo from Asia Minor: Regional or External Influence?" for the international conference "Regional Schools in Hellenistic Sculpture," American School of Classical Studies, Athens, March 1996. "Roman Villa Sculptures," Classical Humanities Society of New Jersey, Stockton College, Pomona, November 1995. "Chronology and Classicism: Greek Sculpture of the Fourth Century B.C.," Annual Meeting of the Archaeological Institute of America, San Diego, December 1995.

MRS. JAMES J. RORIMER (KATHERINE SERRELL)

PROJECTS

The 12th-century walrus ivory acquired by the Metropolitan Museum of Art in 1963.

BETSY ROSASCO

Associate Curator, The Art Museum, Princeton University

EXHIBITIONS

Joint curator, "Anatomy of a Painting: The Road to Calvary by Herri met de Bles," 1995.

PHYLLIS ROSENZWEIG

Associate Curator, Hirshhorn Museum

EXHIBITIONS

Curator, "Cindy Sherman—Film Stills"; "Thomas Eakins' Portrait of Frank Hamilton Cushing."

PROJECTS

Thomas Eakins and photography; Rudolf Schwarzkogler photographs.

MAXINE ROSSTON

Assistant Curator, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco

DEBORAH MENAKER ROTHSCHILD

Curator of Exhibitions, Williams College Museum of Art

PAPERS

Two lectures (on Picasso and on Goya) in Madrid, for "Treasure Houses of Spain" tour, sponsored by Williams College Museum of Art, May 1995.

PROJECTS

Exhibition and catalogue on 20th-century graphic design from collection of Merrill Berman.

RUTH OLITSKY RUBINSTEIN

Research Consultant, Census of Antique Works of Art Known in the Renaissance, Warburg Institute, University of London, Retired

PUBLICATIONS

Articles in: *Festschrift für Matthias Winner*, 1996; *Musica e Storia* (Fondazione Levi per la Cultura Musicale Venice), 1996; *Acts of the Colloquio Nicholas Poussin*, October 1995. *Antiquarian Drawings from Posio's Roman Workshop. BNCF NA 1159*, ed. E. Casamassima and R. Rubinstein, Florence and Milan, 1993. *Renaissance Artists and Antique Sculpture. A Handbook of Sources*, with F.P. Bober, 2nd ed. (1st ed. 1986), Harvey Miller Publishers, London.

SAMUEL SACHS II

Director, Detroit Institute of Arts

WARREN SANDERSON

Professor of Art History, Concordia University, Montreal

GRANTS

SSHRC (Social Sciences and Humanities Research Council of Canada) grant to study Romanesque architecture of Lorraine Reforms (933-1080), 1996-99. (Sabbatical) Leave Grant, 1996-97.

PAPERS

"The Romanesque Architecture of the Gorze-Trier Reforms, 934-1150: A Summary of Research," Institut de recherche en histoire de l'architecture,

Canadian Centre for Architecture, Montreal, December 1994. "Count Adalhard of Trier and the Introduction of Tournonian Style into Carolingian Trier," McGill University, Montreal, February 1995. "New Approaches to the Romanesque Architecture of the Lorraine Reforms," 16th Meeting of the Canadian Medieval Art Historians, McGill University, March 1996. Invited participant, symposium on archaeology and architecture of the Cathedral of France, University of Pittsburgh, November 1996.

PROJECTS

The Frescoes of St. Maximin at Trier and Their Franco-Saxon Painter Afinal; Carolingian Art and Patronage in Trier, 760-860. The Romanesque Architecture of the Lorraine Reforms, 934-1150. Carolingian, Ottonian, and Romanesque Buildings, 760-1130: A Graphic Introduction.

OTHER

Working with group of technology specialists to prepare an interactive CD-ROM on architectural history.

LUCY FREEMAN SANDLER

Helen Gould Sheppard Professor of Art History, NYU

APPOINTMENTS

Vatican Library Project to transmit digitalized images of manuscripts in the Vatican Library.

STEPHEN K. SCHER

President, Scher Chemicals, Inc.; independent scholar

EXHIBITIONS

"The Currency of Fame: Portrait Medals of the Renaissance," with exh. cat.

GRANTS

1995 Annual Book Prize, International Association of Professional Numismatists.

PROJECTS

Renaissance medals, heraldry, 17th-century Dutch medals.

BARBARA SCHMITZ

Research Associate, Pierpont Morgan Library

PUBLICATIONS

Islamic and Indian Manuscripts and Albums in the Pierpont Morgan Library, 1996. *Rampur, Raza Library: The Albums and Illustrated Manuscripts* (forthcoming). *The Lives of the Prophets: Qasid al-Anbiya* (forthcoming).

ELLEN C. SCHWARTZ

Professor of Art History, Eastern Michigan University

APPOINTMENTS

Associate Adjunct Research Scientist, Center for Russian and East European Studies, University of Michigan.

EXHIBITIONS

Joint curator, "Beyond Empire: Artistic Expression of Byzantium," University of Michigan Museum of Art, 1994.

PAPERS

"The Angel of the Wilderness: Russian Icons and the Byzantine Legacy," at the XXI Byzantine Studies Conference, New York, November 1995.

PROJECTS

Images of Jews in medieval art; editing volume on minorities and medieval art.

HARRIET F. SENIE

EXHIBITIONS

Pleiades annual juried exhibition, June 1996.

GRANTS

PSC-CUNY research grant, 1996.

PUBLICATIONS

Contributor, *Encyclopedia of New York City*, Yale, 1995. Entries on public sculpture, individual sculptors, the Art Commission, etc.

PAPERS

"Collaboration: Historical Context, Contemporary Practice," Chesterwood Seminar, August 1995. "Public Art in the United States: The Urban Experience," seminar on public art, Sao Paulo, Brazil, October 1995. "Public Art: Issues of Site and Memory," Montclair Art Museum, March 1996. "Objects Left, Individuals Remembered: 'Making Memory Real' at the Vietnam Veterans Memorial," XXIXth International Congress of the History of Art, Amsterdam, September 1996.

J. WILLIAM SHANK

Chief Conservator, San Francisco Museum of Modern Art

GRANTS

Kress Fellow, 1995. Fulbright Scholar, 1995. Getty Fellow at Tate Gallery, London, 1995. Getty Fellow at Centro de Arte Reina Sofia Madrid, Research in the Conservation of Modern Paintings, 1996.

PUBLICATIONS

AIC Postprints, Paintings Specialty Group, 1995. "The Painting of Clyfford Still: What Was the Artist's Intent?" - Also *Postprints* Editor for 1994 Session, published 1995. Catalogue entries on SFMOMA permanent collection in "The Making of a Modern Museum," 1995.

PAPERS

"The Conservation of Modern Art: Why?," Tate Gallery, December 1995. Lecture/workshop on artists' canvases for art students, Royal Academy of Art, London, December 1995.

ANNIE SHAVER-CRANDELL

Professor, Department of Art, The City College of New York, CUNY

PUBLICATIONS

The Pilgrim's Guide to Santiago de Compostela, with Paula Gerson and Alison Stones, Harvey Miller Publishers, London, 1995.

OTHER

Spent September 1995 with husband Keith Crandell as wardens of pilgrim's hostel at Rabanal del Camino in province of Leon in northern Spain.

DEBORAH SAMPSON SHINN

Assistant Curator, Cooper-Hewitt National Design Museum

SHARON DUNLAP SMITH

Associate Professor, William Paterson College, New Jersey

PROJECTS

Book on architect Theodate Pope.

ELIZABETH BRADFORD SMITH

Associate Professor of Art History, Penn State University

EXHIBITIONS

Curator, "Medieval Art in America: Patterns of Collecting, 1800-1940," with catalogue.

GRANTS

NEA Grant for exhibition, "Medieval Art in America." - Kress Grant for its catalogue.

PROJECTS

American collecting of medieval art.

TERRY SMITH

Power Professor of Contemporary Art and Director of the Power Institute of Fine Arts, University of Sydney

APPOINTMENTS

University Fellow and Director of the Rockefeller Foundation Globalization and Mass Media Project, Chicago Humanities Institute, University of Chicago; Visiting Professor of Art, University of Chicago, 1994-5. Vice-President, Art Association of Australia. - Membre titulaire, Comité international d'histoire de l'art.

PUBLICATIONS

Making the Modern: Industry, Art and Design in America, 1993.

PROJECTS

Writing books on Australian art history, vision, and modernity; editing books on contemporary Aboriginal art, masculinity, and modernism; globalization and activist media; and the idea of the university.

DAVID M. SOKOL

Professor and Chairperson, Department of Art History, University of Illinois at Chicago

APPOINTMENTS

Chair, Professional Practices Committee, CAA, since 1995.-Chair, Historic Preservation Commission, Oak Park, Illinois, since 1995.-Member, Governing Board, American Culture Association.

PUBLICATIONS

Reviews in *Journal of American Culture*, *Lynch's Ferry*, and *Journal of American History*.

LAUREN SOTH

Professor of Art History, Carleton College

PUBLICATIONS

Articles on van Gogh in *Source* (Spring 1995), *Zeitschrift für Kunstgeschichte* (1994), *Word and Image* (April-June 1994).-Contributions to *Apollo* (December 1994; July 1995).

EDITH A. STANDEN

Curator Emeritus, The Metropolitan Museum of Art

PUBLICATIONS

"Some 'Enfants de Boucher' Gobelins Tapestries," *Metropolitan Museum of Art Journal* 29 (1994).-Articles for *Metropolitan Museum of Art Journal*.

PAPERS

Chaired session of symposium "The Spoils of War," Bard Graduate Center, NYC.

OTHER

Compiling and circulating a newsletter for the Tapestry Group of CIETA.

JOYCE HILL STONER

Director and Chair, Art Conservation, University of Delaware

GRANTS

Delaware Humanities Forum grant for musical on women's suffrage, which she wrote and directed.

PUBLICATIONS

Article on Whistler's friendships in first volume of *Whistler Studies*, 1995-96.-Chapter on "Training of Conservators and Restorers," in *Restoration of Paintings and Sculpture*, University of London.

PAPERS

Whistler Symposium, Freer Gallery of Art, June 1995.-Getty Diversity Symposium, Los Angeles, June 1995.

PROJECTS

The history of conservation.

OTHER

Cabaret show, "1-900-THE-SHOW," January 1996.

MARLENE BARASCH STRAUSS

Featured Lecturer, The Metropolitan Museum of Art

PAPERS

"The Artist and His Model," "Kings, Queens and Courtesans: Great Art Inspired by Great Passion," "The Miracle of Montparnasse," at The Metropolitan Museum of Art

OTHER

Lecture circuit, Cunard Cruise Line

JUNE TABOROFF HANKEY

Consultant, World Bank

PROJECTS

Cultural Heritage Conservation in the Developing World.

MARIE TANNER

Independent Scholar

APPOINTMENTS

C.A.S.V.A., Washington, D.C., Mar.-April 1996

PAPERS

"Titus and Julius II," Renaissance seminar, Columbia

University, November 1995.

PROJECTS

Book on the Emperor Titus and the Renaissance in Rome.

JANE TIMKEN

Publisher, Timken Publishers

OTHER

Trustee, Institute of Fine Arts

PHYLLIS TUCHMAN

Independent Curator and Critic

PUBLICATIONS

Catalogue on Bryan Hunt, Locks Gallery, Philadelphia.-Essay on Picasso's *Two Seated Women* (1921), for exhibition on classicism during the 20th century, Kunstmuseum Basel.-Articles and reviews on sculpture and Picasso.

PAPERS

Lectures on Minimalism, National Gallery of Art, Washington, D.C.-Lectures on Picasso and Bloomsbury and on Picasso's *Man with a Lamb*, Studio School, New York.

PROJECTS

Research on Picasso, Cézanne, Matisse's sculpture.

ELENI VASSILIKA

Keeper of Antiquities, Fitzwilliam Museum, Cambridge

APPOINTMENTS

Fellow, Lucy Cavendish College, Cambridge

EXHIBITIONS

Installation of three new permanent galleries (Roman, Romano-Egyptian, Western Asiatic), Fitzwilliam Museum.

PUBLICATIONS

Egyptian Art, Cambridge University Press, 1995.-"A New Presentation of the Past," *Minerva* 6 (1995).-S.S. Lewis: Notes on a Victorian Antiquary and on Contemporary Collecting," with J. Spier, *Journal of the History of Collections* 7 (1995).

PROJECTS

Ancient metalwork.

HEIDI E. VIOLAND-HOBI

Independent Scholar

PUBLICATIONS

Jean Tinguely, Prestel Publishers, 1995.

PROJECTS

Inventory of Daniel Spoerri: archive, monograph, catalogue raisonné.

SUSAN VOGEL

Director, Yale University Art Gallery

APPOINTMENTS

Adjunct Professor, History of Art, Yale University

PROJECTS

Baule art of Ivory Coast.

JOYCE G. VOLK

Curator, Warner House, Portsmouth, NH; self-employed; Overseer, Strawberry Banke Museum; Adjunct Professor, U.N.H.; Northeast Auctions, part-time employee

PATRICIA WADDY

Professor, Syracuse University

APPOINTMENTS

President, Society of Architectural Historians

GRANTS

1994-95: CASVA grant.-Samuel H. Kress Senior Fellow.

PUBLICATIONS

"Giacinto del Bufalo, Maestro delle Strade and Homeowner," in *Architectural Studies in Memory of Richard Krautheimer* (forthcoming).

KAREN GRAHAM WADE

Director, Workman and Temple Family Homestead Museum, City of Industry, CA

ALLEN WARDWELL

Senior Consultant, Tribal Art Department, Christie's, New York

EXHIBITIONS

Island Ancestors, research.

PUBLICATIONS

Island Ancestors, 1995.

PROJECTS

"Tangible Visions: Northwest Coast Indian Shamanism and Its Art," 1996

MARTIN WEYL

Director, Israel Museum, retired

DORA WIEBENSON

Professor Emeritus

PROJECTS

Architecture of Historic Hungary, book on interpretations of Vitruvius's ten books on architecture.

PETER WOLF

Self-employed, Peter Wolf Associates

GRANTS

Grant from Graham Foundation for Advanced Studies in the Fine Arts, 1995.

PROJECTS

Research for book on emigration and growth communities in America.

BONNIE YOCHELSON

Independent Curator

EXHIBITIONS

"Currier & Ives, Printmakers to the American People," Museum of the City of New York, travelling exh., 1996-97.

PUBLICATIONS

"What are Jacob Riis' Photographs," *Culturefront*, Fall 1994.-*New York to Hollywood: Photography by Karl Struss*, with Barbara McCandless and Richard Koszarski, Amon Carter Museum, Fort Worth, and University of New Mexico Press, Albuquerque, 1995. *Pictorialism into Modernism: The Clarence H. White School of Photography*, with Kathleen A. Erwin, George Eastman House, Rochester, and Rizzoli, New York, 1996. ■

In Memoriam

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try and abroad: Berkeley, Columbia, Rice, Williams, Penn., Florence, Bonn, Vienna, Tübingen, Heidelberg, Prague, to name but a few. Over the course of his distinguished academic career, he received the first Kress Fellowship at Harvard University's Villa I Tatti in Florence, as well as Fulbright, Bavarian Government, and Guggenheim fellowships. More recently, Howard was auspiciously named Humboldt Prize Fellow in Berlin and Member of the Academia Nazionale Virgiliana in Mantua, Italy. He also received awards from the American Council of Learned Societies, the American Philosophical Society, the Graham Foundation, and the National Endowment for the Humanities. (by Richard Becherer, Associate Professor of Architectural History, Cornell University.) ■

1994-96 GRANTS to IFA Students

1996

VERONICA KALAS

Rosenwald Grant of \$2,500 for research in Turkey on "Middle Byzantine Churches in Cappadocia: Urban and Church Planning" (Advisor: Mathews)

ARUNA D'SOUZA

Alumni Grant of \$2,000 to do research in Philadelphia on the theme of Cézanne's women (Advisor: Nochlin)

AYSHIN YOLTAR

Alumni Grant of \$2,000 for research in Istanbul on Ottoman manuscript illumination (Advisor: Soucek)

1995

BEN DAVID, SETH JAYSON, ROBERT LA FRANCE

Rosenwald/Alumni Grants of \$1,100 each for assistance to travel to Florence for the course on Florence offered by Marvin Trachtenberg

BERNICE CURA

Alumni Grant of \$1,000 for assistance to study Chinese and Japanese at Middlebury College

TOM MCDUNA

Alumni Grant of \$2,300 for dissertation research on urban planning in Paris

1994

ERIC WILBERDING

Alumni Grant of \$2,000 for dissertation research in Italy

FANG-MEI CHOU

Alumni Grant of \$3,000 for travel in China

NANCY MINTY

Alumni Grant of \$500 for orals preparation, living expenses

TOMOKO MASUYA

Alumni Grant of \$1,000 for dissertation research

LOUIS WALDMAN

Rosenwald Grant of \$3,000 for dissertation research

IFA Dissertations Approved in 1996

DIMITRIS CACHARELIAS

"The Mount Athos Esphigmenou 14 Codex: Pagan and Christian Myth in Middle Byzantine Manuscript Illumination"

JANET GROSSMAN

"The Sculptured Funerary Monuments of the Classical Period in the Athenian Agora"

BARBARA LARSON

"Odilon Redon: Science and Fantasy in the *Noirs*"

LAURA MOROWITZ

"Concerning the Past: The Nabis and French Medieval Art"

MARGARET OPPENHEIMER

"Women Artists in Paris, 1791-1814"

OLENKA PEVNY

"The Kyrylivs'ka Tserkva: The Appropriation of Byzantine Art and Architecture in Kiev"

ELENA QUEVEDO-CHICAS

"Early Medieval Iberian Architecture and the Hispanic Liturgy: A Study of the Development of Church Planning from the Fifth to the Tenth Centuries"

REBECCA A. RABINOW

"The Legacy of la rue Férou: *Livres d'Artiste* Created for Tériade by Rouault, Bonnard, Matisse, Léger, Le Corbusier, Chagall, Giacometti, and Miró"

FELICITY B. RATTÉ

"Significant Structures: Architectural Imagery in Tuscan Painting of the Thirteenth and Fourteenth Centuries"

RONA ROISMAN

"Francesco da Sangallo: The Tombs"

SUZANNA SIMOR

"'I Believe': Images of the Credo, Charlemagne to Luther"

KATHRYN SMITH

"Canonizing the Apocryphal: London B. L. MS. Egerton 2781 and Its Visual, Devotional, and Social Contexts"

VIRGINIA STOTZ

"Romanesque Sculpture on the Façade of Notre-Dame, Saintes"

NANCY THOMPSON

"Female Portrait Sculpture in the First Century B.C. in Italy and the Hellenistic East"

JENNY WILKER

"Daumier's *Histoire ancienne*. French Classical Parody in the 1840s"

1996-97 Daniel H. Silberberg Lecture Series

Sponsored by the Graduate Student Association of the Institute of Fine Arts, the Silberberg Lectures take place at the Institute, Friday, at 4:00 p.m., unless otherwise indicated. Latecomers are not admitted.

SPRING 1997

January 31, 1997

Rita Freed, Museum of Fine Arts, Boston
"Artisans in the Middle Kingdom Tombs of Ihy and Hetep at Saqqara"

February 21, 1997

Catherine Puglisi, Rutgers University
"Caravaggio: Forty Years On"

March 7, 1997

Ewa Lajer-Burcharth, Harvard University
"Psyche in the Boudoir: David and Mme. Recamier"

March 14, 1997

Ulku Bates, Hunter College
"Landscape Representations in Ottoman Painting"

March 28, 1997

Thalia Gouma-Peterson, College of Wooster
"Byzantine Studies and Feminist Methodologies: Passages to the Maternal in Anna Komnene's 'Alexiad'"

April 4, 1997

Marianna Shreve Simpson, Walters Art Gallery, Baltimore
"Sultan Ibrahim Mizra's 'Haft Awrang': A Princely Manuscript from Sixteenth-Century Iran"

April 18, 1997

Stanford Anderson, Massachusetts Institute of Technology
"Peter Behrens under Historiographic Revisions"

April 25, 1997

Joan Copjec, University of Buffalo
"Antigone, or: The Sexuation of Ethics"

*TBA

Homi Bhabha, University of Chicago
A topic in theory

*TBA

Mary McLeod, Columbia University
A topic in modern architecture

For information, call (212) 772-5800.

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