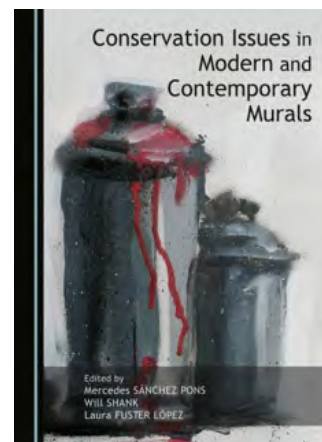
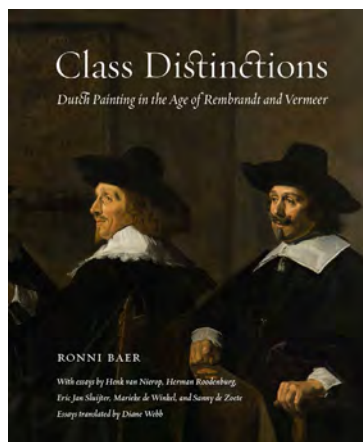
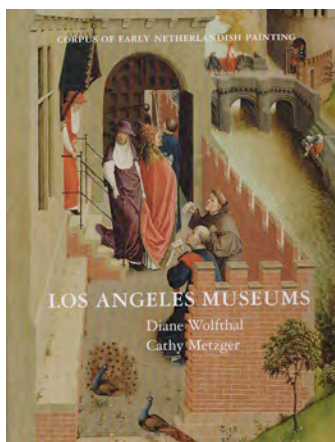
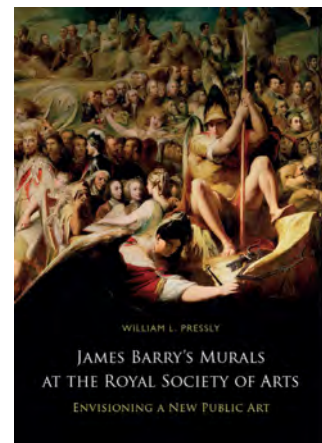
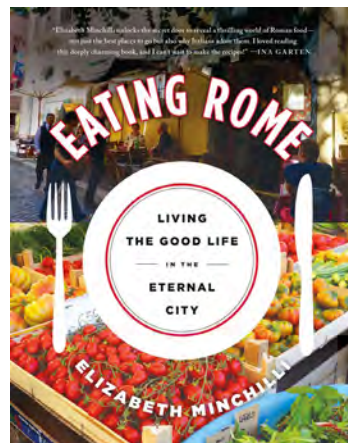
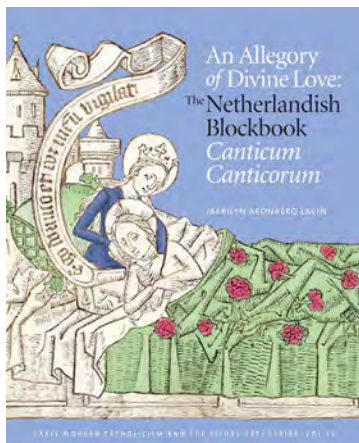
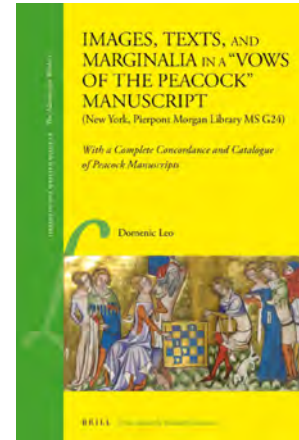
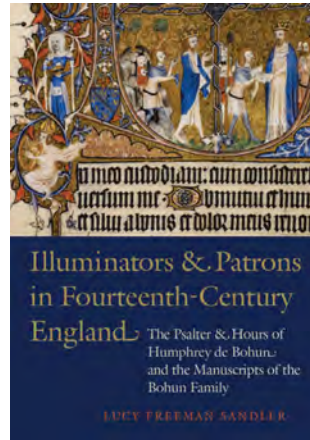
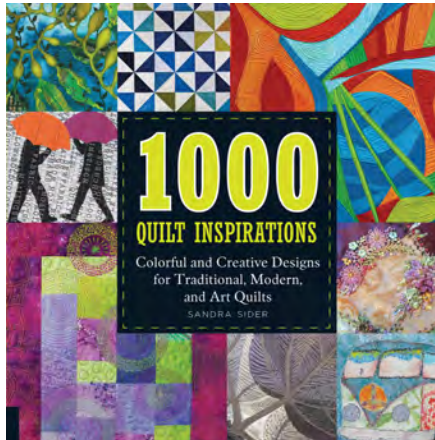




# Alumni

## NEWSLETTER

INSTITUTE OF FINE ARTS



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From the Director

Patricia Rubin, Judy and Michael Steinhardt Director



From the Director  
Patricia Rubin

A grateful boast: the Institute is currently second in proportion in alumni giving at NYU. Only the medical school is ahead, substantially in dollar amounts, but only marginally in the commitment and loyalty of its graduates. Thank you.

Thanks as well to those of you who have become alumni mentors. Current students are eager to connect to the Institute network and to benefit from your experience and from your contacts. They have also benefited from the alumni career panels, where alumni share stories of how they came to do what they do, and demonstrate that career paths are varied and almost invariably as winding as they are rewarding.

I am always moved as well as fascinated to hear about the IFA experience from you; or rather

experiences, sometimes hair-raising, often amusing, and usually formative. I learn about eccentric encounters with learned professors, inspiring moments in the class room, and enduring friendships. Almost daily, I get news of your impressive achievements and interesting endeavors, a number of them described here and others available to you on our website and by means of the Institute’s social media. We have launched an Alumni Mapping Project on the website, which connects our alumni community across the world. Take a look and make sure to put yourselves on our map!

The Duke House Diary keeps you posted about doings at the Institute, so I will not rehearse the year. Our “event-full” calendar of lectures and conferences is largely available to you in the video archives on the website, which have attracted viewers from across the world. A current project, led by Jonathan Hay, is the design of research portals on the website. The portals, created and edited by Institute professors, will be collecting points for information about topics, publications, and activities relating to various fields and themes: one of them being historiography, which will include a section on the Institute’s history and contribution to art history. Should you like to reflect on our colorful past in a most enjoyable manner, I suggest you take a look at the short film of Jonathan Brown recollecting his years as director of the Institute. We are, of course, also very much oriented to the future in a number of ways. One of them is an exploration of digital

research, which has included student projects as well as workshops exploring digital tools and their applications to art historical inquiry and from this year, the formation of a committee on digital resources.

Over the past year we also looked forward by convening an ad hoc strategy committee, which met three times in the autumn. The committee invited leading arts philanthropists, Institute Board members, and Institute faculty to consider the Institute’s current position and future prospects. What emerged strongly, if paradoxically, given the level of our activity – in seminars, in prizes and honors awarded faculty and students, in publications, in curatorial involvement, and in alumni distinction – was a “disconnect” between how much we do and how much is acknowledged in the wider world of the arts and their promotion and sponsorship. That is a perceptual gap that we must work to repair. Our institutional influence does not match our or your individual achievements. Profile will be the buzz word for the coming year. Alumni advocacy plays a critical role in spreading the word and be prepared to be asked to heighten the volume. Keeping in touch is key, so please continue to do so by every means, in person, by post, through all of our internet resources, and, of course, by coming to alumni events whenever possible. Indeed, I look forward to seeing many of you at this year’s reunion at the annual College Art Association meeting in Washington DC in February where we can join together to sound the IFA trumpet.

Institute of Fine Arts Alumni Association Mission Statement

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

# One Good Turn (in a Duke House), Deserves Another



Margot McIlwain Nishimura in front of Gainsborough's 1781 portrait of Raphael Franco formerly in the Oak Room at 1 East 78th Street. Photo credit: Richard Walker, courtesy Newport Restoration Foundation.

Margot McIlwain Nishimura, '99

I can't remember with any certainty what I thought when I entered the Institute for the first time in September 1987, but I'm pretty sure it had little to do with previous inhabitants. I had graduated that spring from Smith College, and lacking the courage at the time to think beyond habit, I went straight to one of the four graduate schools that Thom Kren, then Curator of Manuscripts at the Getty, had told me to apply to. I was thrilled to be there. There were classes to select and

friends to make; and while the orientation tour made mention of the donor of the house being rattled by Venturi altering her bedroom, I don't remember giving any thought to where in the house this donor might have been born, or married. Or, in which room her father had died, windows thrown open to the winter chill, her mother wrapped in a fur coat that would be, some forty years later, the donor's singular inheritance from that parent. (Any account of the Dukes, I've learned, has to have a little drama! But that's it for this one.)

When I returned to Duke House this past January for the first time in many years, this early history of the house was all that I could think of. Since December 2014, I've served as Deputy Director for Collections, Programming and Public Engagement at the Newport Restoration Foundation, incorporated in 1968 by Doris Duke to preserve Newport's colonial era architectural heritage. Today the NRF is the steward not only of a collection of 70+ colonial houses, but also of the fine and decorative arts with which Duke furnished two mansions in Newport – one as a museum of early Rhode Island furniture (Whitehorne House Museum), the other as a stately home (Rough Point). My office is in the third floor servants' quarters of Rough Point, which opened to the public for guided tours in 2000, and remains, at least in the public spaces, largely as Doris Duke had left it on her last visit in 1992, prior to her death in Los Angeles in 1993. It's a lot of fun to be working in a second Duke house, but what's even more fun is that this one has the bulk of the great stuff that had been removed from 1 East 78th St. when the keys were handed over to NYU in 1958. Not just the stuff, but that exchange itself becomes a lot more interesting when considered from the perspective of a big, nearly empty house in

Newport, which is what Doris Duke returned to in the later 1950s, after 20 years of Rough Point being "only a tangential part of her life."<sup>1</sup>

Rough Point is a pink granite, Bellevue Avenue "cottage" with a Vanderbilt pedigree. It was bought by James B. Duke in 1922 and was greatly enlarged for the Dukes by Horace Trumbauer. Doris spent her summers there from ages 11 to 23, and just didn't come back after her marriage to James Cromwell in 1935. The couple ventured off on a yearlong, round-the-world honeymoon that would include North Africa, the Middle East, India, Southeast Asia, and finally Hawai'i. The marriage was a disaster, but the experience left Doris with a passion for all things Islamic and another spectacularly sited house, aptly named Shangri La, at water's edge in Honolulu. This was the only house and collection that Doris would build from ground up. There are great photos in the Doris Duke Photograph Collection of her selecting furniture in Damascus and of the workshops in Rabat and Isfahan from which she commissioned tiled walls and ceilings for the house.<sup>2</sup> Everything had to be bought or commissioned for Shangri La. It was a collection that Doris lovingly put together, added to, and reconfigured throughout the rest of her life, all from

1 For a more thorough introduction to the history of the house and selected contents, see A. Bruce Macleish and Pieter N. Roos, *Rough Point: The Newport Home of Doris Duke* (Newport, Rhode Island: Newport Restoration Foundation, 2015; revised edition).

2 For these images and a beautifully illustrated introduction to Shangri La, see the publication that accompanied the multi-venue Shangri La exhibition: Thomas Mellins and Donald Albrecht, eds. *Doris Duke's Shangri La. A House in Paradise* (Honolulu: Doris Duke Foundation for Islamic Art, 2012).

scratch. This wasn't the case at Rough Point, which had been largely cleared of family, staff, and furnishings in the early 1950s, when Doris tried unsuccessfully to give it to the Newport Hospital.

Where Shangri La put her squarely in an exotic world of her own making, Rough Point seems to have offered an opportunity to reclaim and reshape the familiar, of both recent and distant vintage. As I learn more about the contents of Rough Point, what I find particularly intriguing are the stories of Doris's attachment to specific objects, and the importance they had for her well beyond the simple fact of material possession. Clearly nostalgia played a role, but so did simple aesthetic delight. Monetary value and matters of authenticity were less significant. And, this isn't just making excuses for the few "mistakes" in the collection. Here is a woman who gave away more than 400 million dollars, most of it anonymously, in her lifetime, but insisted on learning how to repair ceramics (from Larry Majewski, no less, in the basement of Duke House), so that she could put together favorite pottery pieces damaged by her many, very large, free range dogs.<sup>3</sup> (We have several of these pieces on display right now in our "Fired and Inspired: Ceramics at Rough Point" exhibition, alongside intact and quite wonderful Meissen, Ming, and Renaissance Maiolica pieces.)

The Dukes senior had hung 16th-century Flemish tapestries on the expansive walls at Rough Point, and when the house was closed in the early 1950s two of these – matched court scenes of a coronation and a proclamation -- were given to Duke University. A group of three other court scenes, including one thought to represent the coronation of Louis XII, was given to the North Carolina Museum of Art in Raleigh. Doris did not forget the tapestries and requested the return of both groups in 1957. Neither institution balked, and A. Hollis Edens, the president of Duke, seemed almost enthusiastic to be complying with his patron's wishes in writing to Doris, "I assure you again that we are pleased to be able to cooperate

3 With many thanks to Professor Norbert Baer for sharing his recollections of Doris' conservation lessons in a recent phone conversation.

with you in your desire to redecorate the home at Rough Point, which has so much sentimental value to you."<sup>4</sup> The pair from Duke now hang in the Dining Room at Rough Point; the three from the NCMA in the upper reaches of the Great Hall.

Most of our knowledge of recent provenance (or immediately prior location) of objects at Rough Point comes from the notebooks of longtime estate manager, Phil Mello, but only as we dig deeper into the archives, primarily at Duke University, are we learning about specific conditions or circumstances of re-acquisition, like that cited above for the tapestries. There are several other original-to-Rough Point furnishings that remain in the house to this day, not the least being the Palma Vecchio *Annunciation* that hangs above the Dining Room fireplace, but these are surprisingly exceptional.

New (old) furnishings were bought for Rough Point starting in 1957, almost always at auction, and predominantly at Parke-Bernet. Among her earliest purchases were the two substantial sets of exquisite hand-painted 18th-century Chinoiserie wallpaper that now line the Music Room and the five Flemish Scipio tapestries that cover the walls of the staircase hall. The more recent purchases include a handsome 17th-century seascape by Dutch master Jan van de Cappelle, purchased in 1985, and the great silver swan that Tiffany exhibited at the 1876 Centennial Exposition, which Doris bought in 1988 and subsequently carried from property to property in a brown paper bag.

But the largest single source for post-1957 Rough Point furnishings, by far, was 1 East 78th Street. I'm sorry I missed the recent centennial celebrations for Duke House, especially the February 2013 conference, but am grateful for the videos on the IFA website, and in particular appreciated Jennifer Gimblett's mapping of the art that Doris's parents bought for or placed in the house.

4 Carbon copy of letter to Doris Duke, July 31, 1957. Arthur Hollis Edens Papers, David M. Rubenstein Rare Book & Manuscript Library, Duke University. With many thanks to Elizabeth Dunn, Archivist at Duke, and Kristen Costa, Curator at Rough Point, for this research.

The large English and family portraits that had hung in the lobby and Oak Room, which were Gimblett's focus, now occupy the grand staircase and Great Hall walls at Rough Point – two of the most prominent locations in the house. Major pieces of Qing Dynasty porcelain, Queen Anne and Regency furniture, Persian rugs, and much, much more can also be traced back to Duke House. Gainsborough's 1781 portrait of Raphael Franco, pictured opposite, hung until 1958 between the west windows in the Oak Room at Duke House.

In his remarks on the occasion of the dedication of the Stephen Chan House in 1983, Craig Hugh Smyth recalled that in 1956 "the Institute had decided we needed the Duke House and would try to acquire it." The proposal apparently sat with Doris for some time before she made "the momentous decision some time in late 1957/early 1958, to donate the James B. Duke House to the Institute."<sup>5</sup> Certainly there's more work to be done in the archives to be certain of the chronology, but given what we do know of the movement of objects from New York to Newport (and from North Carolina, for that matter), and the attachment to favorite objects that Doris so clearly demonstrated at the time and later on, you have to wonder if that big, old, nearly empty house in Newport might have been what tipped the decision in favor of Duke House going to NYU. Had Doris not had a convenient and attractive destination for so much of its contents, would she have been so ready to dispose of 1 East 78th? I'd be happy to ponder this question further with any fellow alums, or faculty, who would like to make the trip to Newport!

5 Craig Hugh Smyth, "The Conservation Center: Origins and Early Years," in Norbert S. Baer, ed. *Training in Conservation. A Symposium on the Occasion of the Dedication of the Stephen Chan House* (New York: Institute of Fine Arts, New York University, 1989), 8-9.

## Help Save the IFA's History

In 2032, the Institute of Fine Arts will celebrate its centennial. In preparation for this anniversary, the Alumni Association's Committee on the History of the Institute of Fine Arts is working to locate materials on the teaching of art history and student life at the Institute. We ask alumni to let us know if you have in your possession or know the location of photos, syllabi, class notes, slide lists, audiotapes of lectures, and other materials. Please send this information to Rebecca Rushfield '80 at [wittert@juno.com](mailto:wittert@juno.com)

Michaël Amy '97

My parents' interest in art and culture marked me from an early age. My grandmother would tell me how she used to place a book in my crib to stop me from crying, and my father still recounts how I would run squealing with joy through the galleries of the National Gallery of Art in Washington, DC, much to the consternation of one of the guards on duty.

Fast forward. After spending five years in the United States -where my father did residencies in obstetrics and gynecology in Richmond, VA and New York City- and two years in Uganda -where he specialized in tropical medicine in Kampala- we returned to my native Belgium, where my mother filed for divorce about half a year later, when I was nine years old. In Ghent, I attended a Flemish school, where I had to master my third language (as I was raised in French at home) and acclimate myself to a far more authoritarian system than I was accustomed to, neither of which came easily for this young rebel.

Every week or two my younger brother and I would travel to Antwerp to spend time with our mother, who lived with an art critic, writer and producer for the Flemish cultural channel of the Belgian radio. Through him I was exposed to vast amounts of -mostly modern and contemporary- art and culture. Marvelous things hung on the walls and filled the many bookcases throughout the apartment, and later the house, that my mother shared with her boyfriend. Remarkable individuals from the world of culture dropped by for visits. This was the environment I was gradually drawn to. However, I was left on my own to figure things out.

Culture increasingly served as my escape route from the constrictions of life in Belgium – for little could make up for the excitement of living first in Riverdale in the Bronx, and then in Katalemwa, seven miles north of Kampala. Additionally, I was marked as an outsider, for I was raised in distant lands and had accumulated such different experiences. I struggled with the language that was spoken in the school I attended, was the son of divorcees who were atheists to boot, wore braces (I, who cared so much about the look of things), and developed (as did my brother) debilitating



Michaël Amy with the marble statue of St. Catherine by Antonello Gagini, Memorial Art Gallery, Rochester.

bouts of asthma, which I did my best to camouflage, for I did not want to appear even more vulnerable than I was. I grew up to prefer the company of certain adults to that of my classmates whose range of interests I found too limited.

As I grew older, my paternal grandfather exposed me to significant quantities of pre-twentieth century western art and culture. He and my grandmother took me to see my first theatrical performances, to operas and concerts of classical music, opened their library to me and plied me with Voltaire, Diderot and Dickens. They walked me through

Romanesque, Gothic and Baroque churches, and took me to Vienna, Basel and Frankfurt-am-Main, only weeks before I headed for college. By then, I had visited many other historically important places and numerous museums in Western Europe with my father or mother. My aesthetic education was a relatively well-rounded one. I was fortunate in that respect.

Not knowing what to do after high school, I went on to study art history at the Flemish Vrije Universiteit Brussel (VUB). Surprisingly perhaps -considering the importance of higher education in the United States- I was one of

only two out of twenty graduating students in my class in high school to decide to go to college. Prior to that time, I was drawn to Italian painting of the Dugento through the Quattrocento, and took the night train to Italy whenever I had the chance to do so, to see work in the flesh. That seed was undoubtedly planted in the summer of 1979, when we drove through France to Pisa. The Fifth Congress on the Enlightenment was then being held, and my mother's boyfriend read, I suspect, a paper on his favorite philosopher, the Marquis de Sade. I got to spend about half a day in Florence. I visited the Baptistry, that most perfect building with its splendid decorations, and the cathedral, where I saw Uccello's equestrian portrait of John Hawkwood. At the Uffizi, I was struck numb by Simone Martini's *Annunciation* of 1333 and was awed by Botticelli's mythological paintings, among many other things. Around that time, I also developed a growing interest in post-war American art through my exposure to books on Warhol and Lichtenstein and copies of *Artforum* at our home in Antwerp, and eventually wrote my bachelor's thesis on the work of Jasper Johns.

If memory serves, no one had previously written a thesis on an American artist at the VUB, let alone a contemporary one. Happily, my work was exceedingly well received by my committee of readers, one of whom encouraged me to apply for a fellowship to pursue my studies in the United States. Following graduation, I joined Jan Hoet at Belgium's first Museum of Contemporary Art, back in Ghent -where I had landed years earlier, fresh from Kampala. Jan was one of the most electrifying individuals I have ever met, and I learned a lot from working in his orbit for about eight months before coming to New York City in August of 1987, to pursue studies at the Institute of Fine Arts -thanks to a fellowship from the Belgian American Educational Foundation. I expected to be back in Belgium one year later, thinking that a Master's degree could be obtained within twelve months, but stayed on to complete my Master's and pursue a PhD.

For someone who loved to look at both old and new art, New York City was the center of the universe, with its magnificent public collections and its ongoing onslaught of

exhibitions of work by both consecrated masters and newly minted artists. In the waning years of the Koch administration, it was also a deeply thrilling, gritty and dangerous place, with a remarkable diversity of cultural offerings. Belgium seemed so terribly ho-hum in comparison, though today, in what is called my middle age, I long for the old towns of Western Europe, steeped through as they are with history.

As it turned out, little twentieth century art was being taught on 78th Street when I arrived there in 1987. William Rubin and Kirk Varnedoe were on their way out and Linda Nochlin had not yet come on board. Because of that, I went on to study Renaissance art, which I was drawn to at least since my epiphany in front of the great cycle of the unicorn at the Cloisters in Fort Tryon Park, around the age of five. In the late summer of 1992, I moved to Florence to pursue work on my doctoral dissertation on Michelangelo's commission for Apostle statues for the cathedral of Florence, and, shortly after returning to New York in the spring of 1996, I began teaching art history as an adjunct instructor. I would continue to do so in and around New York City for the next three years, before being invited to teach Renaissance and Baroque art for one year as a Visiting Assistant Professor at Oberlin College, as William Hood was on sabbatical leave and Richard Spear had left Oberlin. I knew that my first full-time job at this distinguished small liberal arts college would lead to tenure track job offers, which happily did materialize.

I would not want to create the impression that almost nothing was happening at the Institute as far as 20th century art was concerned when I arrived there, as a student-run program was in place to invite artists to give talks at the Institute, in the evening, several times over the course of the academic year. I enjoyed helping out with this program, and brought John Cage and Jeff Koons to the Institute the year I headed it. A colleague knocked over Cage's glass of water and soaked his papers through and through just moments before he was to start speaking, but Cage, ever the gentleman, did not even wince. Koons gave a terrific talk, and as people -some giddy and others in a state of mild shock- filed out of the lecture hall, it was Jeffrey Deitch, I now suspect, who confided

to me that Jeff finally had the presentation of his work down to a tee. When I called Louise Bourgeois to invite her to speak to us, she was disgruntled that I had not reached out to her years earlier, before she had made it into the limelight. I should have told her, in French, that I had only recently arrived from Europe – which would, I think, have won the day.

An even more informal initiative involved visiting art dealers with a small group of students to learn how these men and women did their work –we met Paula Cooper, Alfred Isselbacher, and Serge Sabarsky, at their galleries.

Shortly before I began teaching in September of 1996, I contacted the editor of *Art in America* (New York City), offering to review exhibitions of contemporary art for that magazine, and was asked to send in some writing samples. Unexpectedly, more than half a year later –and about a week before I defended my doctoral dissertation- Elizabeth Baker invited me to begin writing for her. Betsy, as everyone but I seemed to call her, wanted an emphasis upon the formal analysis of works of art -a skill, I later learned, that was being less and less honed in the world of academe.

Four-hundred-word reviews constituted a great training ground for someone who was not able to write succinctly and had a tendency to pack everything he knew about a subject into his essays. Solid writing comes out of the ongoing exposure to solid prose –too much art history and too much art criticism fall short in terms of the quality of their written expression. I, thankfully, received much needed guidance as a writer from Kathleen Weil-Garris Brandt, as I had not written in English, prior to arriving at the Institute, since the age of eight. Professor Weil-Garris Brandt, with her impeccable sense of timing and great wit, also taught me, among other things, a lot about public speaking, as did some fellow students, by setting the tone in the Institute's seminar room and at conferences. Being almost as demanding as she is brilliant, she gave entirely new meaning to perseverance and hard work,

*continued on page 14*

# At Home In the Ancien Régime: A Study Tour with William Hood



The IFA Study Tour at Versailles. In front row, author Mary Lee Baranger (in hat) and tour leader William Hood (in blue shirt). Photo credit: John Soppe

## Mary Lee Baranger '61

In September 2014, 102 years after the Dukes moved into their “hotel particulier” in Manhattan, now the Institute of Fine Arts, a small group of connoisseurs, alumnae/i, faculty and staff embarked on a study tour of castles, palaces and châteaux in France.

The Duke Mansion in New York, by Horace Trumbauer, is a National Historic Landmark modeled on the 1773 Hotel Labottière in Bordeaux. It also is a town mansion, built for a powerful American tobacco baron with mercantile and industrial wealth. Erwin Panofsky dubbed it the “Palazzo Ducale.”

This history and architecture were apt points of departure for our study tour based first in Tours and then Paris. Professor William Hood, alumnus and faculty member, organized a chronological sequence of Loire Valley châteaux and those in the Paris area. We progressed from late medieval 15th century castles to the palatial châteaux of the 17th and 18th centuries. In the Loire area we saw the châteaux of Langeais, Ussé, Azay-le-Rideau, Chambord, and Chenonceaux. Moving to Paris we visited Fontainebleau, Versailles and Vaux-le-Vicomte.

A bonus was a day spent at the Maison de Verre and Le Corbusier’s studio, with Professor Jean-Louis Cohen of the IFA faculty. The former is a mid 20th century gem of a “hotel particulier” not normally open to the public. And the work of Le Corbusier, designer of villas for the 20th century rich (as well as popular housing) was an apt update on privileged house design.

The highlight for us all was the day at Vaux-le-Vicomte, the 17th century chateau built for Nicolas Fouquet, finance minister to Louis XIV. The architecture, the landscape design and the hospitality of the de Vogüé family were captivating. Many of us later attended Alexandre de Vogüé’s lecture at the Institute, living the experience again with his words and videos.

We all signed on for serious learning, but we were well nourished by our magnificent accommodations at the Domaine de La Tortinière near Tours, a 19th century chateau in a glorious setting of historical significance with a first class restaurant. In Paris we were at the Hôtel du Pont Royal with its aura of post World War II literary culture (Sartre and Beauvoir and their circle met at its cafe).

Even a travel mishap—a bus breakdown—gave us a surprise extra afternoon in the town of Barbizon, center of the Fontainebleau painters, with a fine little museum.

The weather was magnificent—a climatological gift. Looking forward to our next Institute of Fine Arts study tour with Professor Hood, “Town and Country Life in 17th Century Rome” from May 9–18, 2016. Space is limited so reserve your spot today by calling Hope O’Reilly at hope.oreilly@nyu.edu or 212-992-5869.



The Study Tour at Fontainebleau. Photo credit: John Soppe

# Chain Reactions: Keywords for the Future of Art History

Amy K. Hamlin '07 and Karen J. Leader '09

It may be taken for granted that art history deserves to be counted among the humanities. But what is the use of the humanities as such? Admittedly they are not practical, and admittedly they concern themselves with the past. Why, it may be asked, should we engage in impractical investigations, and why should we be interested in the past?

The answer to the first question is: because we are interested in reality. Both the humanities and the natural sciences, as well as mathematics and philosophy, have the impractical outlook of what the ancients called *vita contemplativa* as opposed to *vita activa*. But is the contemplative life less real or, to be more precise, is its contribution to what we call reality less important, than that of the active life? (...) Our reality can only be understood as an interpenetration of these two.

– Erwin Panofsky,  
“The History of Art as a  
Humanistic Discipline”

When Erwin Panofsky penned these words in 1940, he may well have been vexed to learn of their currency some eight decades hence. *Plus ça change...* Terms such as utility, practicality, and reality pervade contemporary discussions of the so-called “humanities crisis” in higher education. The question – “What are you going to do with a degree in the humanities?” – is a familiar, and indeed well worn one, that is leveled with renewed vigor in this Great Recession era. If art history may be counted as paradigmatic of the humanities, then can it, too, be said to be in crisis? Yes and no. Our discipline was famously implicated in the public debate in January 2014 when President Obama addressed an audience at a General Electric facility in the mid-west. (<https://www.insidehighered.com/news/2014/01/31/obama-becomes-latest-politician-criticize-liberal-arts-discipline>) He advocated for the high earning potential of jobs in manufacturing and trade, as opposed to what little one might earn with an art history degree (in itself a demonstrable falsehood). What lies beneath the President’s grandstanding should be genuine alarm over the rising cost of higher education, and the

reality of a dangerous student loan bubble. These contexts make his recourse to art history more red herring than substantive critique. Yet despite the President’s immediate backtrack and his widely publicized letter of apology to an art historian several months later, (<https://www.insidehighered.com/news/2014/02/19/professor-art-history-receives-handwritten-apology-president-obama>) the conventional wisdom persists. This is how the current “humanities crisis” has been reified, as political rhetoric fuels an erosion of material and moral support for the arts and humanities in the forms of reduced public and private funding, enrollment attrition, and general incredulity in the value of humanistic disciplines.

WWPS? What would Panofsky say?

In the epigraph to this essay, he refers to an interpenetration of the *vita contemplativa* and the *vita activa*, reasoning that both are necessary conditions for our reality. If we were to apply this rationale to the current situation, how might we continue to affirm the life of contemplation that defines and nourishes art history while acting to ensure its future sustainability? Emphasizing the *vita activa*, how might we change the conversation of crisis to one of opportunity and innovation? As President Obama’s glib but powerful comment suggests, language matters.

The recently published [IFA Mellon Research Initiative](https://www.nyu.edu/gsas/dept/fineart/research/mellon/IFA-MellonInitiative-report.pdf) report called *Pathways to the Future: Art History, Archaeology, and Conservation Trends in Graduate Education and Research* (<https://www.nyu.edu/gsas/dept/fineart/research/mellon/IFA-MellonInitiative-report.pdf>) is a testament to the power of language to reframe the debate from defensive to offensive (or, reactive to proactive if you prefer). For instance, the Initiative’s Academic Review Committee identifies the ways in which art history is expanding to become less Eurocentric and more global and contemporary; it recognizes new opportunities for growth in the digital humanities; it takes stock in the prevailing graduate curriculum, while also suggesting what needs to be changed; it observes that mentoring and preparation for the profession are responding to a changing job market; and it acknowledges that if art history is going to remain a viable field of study, it must become more diverse.



Those topics dovetail with issues we have been encountering repeatedly in our two-year, multiplatform project, *Art History That*. (<https://sites.google.com/site/arhistorythat/home>) The breadth of the IFA’s Mellon Research Initiative and the timely appearance of the report offer plenty of food for thought, but only, we suggest, in the direction of concrete actions. We humbly propose that the reality in the trenches not visited by the Initiative’s participants, but where we both work, is more dire than the report acknowledges. Defensive crouches and hunkering down attend the relentless media cynicism and legislative axes. Drury University Professors Christopher Panza and Richard Schur suggest another option: “[To Save the Humanities, Change the Narrative.](http://chronicle.com/article/To-Save-the-Humanities-Change/149513/)” (<http://chronicle.com/article/To-Save-the-Humanities-Change/149513/>) We have observed that there is plenty of energy, creativity, and innovation at work in the field, impressive efforts to shape a sustainable art history, and more generally a climate for vibrant humanistic activity in which the contemplative and active lives comingle.

We have been motivated in part by another document, the 2011 publication in *Visual Resources* of “The Crisis in Art History,” the proceedings of a packed CAA session from earlier that year.<sup>1</sup> It is essential reading, we believe, precisely because it moves beyond the purely diagnostic.<sup>2</sup> Session Chair Patricia Mainardi asked each panelist to respond to the question: “Is there a crisis in art history, and, if so, how does it affect what you do?”

1 Patricia Mainardi ed. “The Crisis in Art History,” *Visual Resources: An International Journal of Documentation* 27, no. 4 (December 2011).  
2 We will send a pdf of the entire issue to anyone who contacts one of us: [akh218@nyu.edu](mailto:akh218@nyu.edu) and [karen.leader@nyu.edu](mailto:karen.leader@nyu.edu).

Several of the contributors offered concrete recommendations; Max Anderson’s “Ten Problems, Ten Solutions” is exemplary in this. Similarly, our aim has been to be catalysts for actions, a megaphone for promising ideas and projects.

What have you done for art history lately? This is the question we posed for our [2015 CAA Open Forms session](https://sites.google.com/site/arthistorythat/2015-cao-session-initiatives). (https://sites.google.com/site/arthistorythat/2015-cao-session-initiatives) Our scope of inquiry was suggestive rather than proscriptive: “projects that promote positive outcomes in the political arena, classroom innovations that rejuvenate the discipline for a 21st-century audience, museum practices that capture the centrality of the physical encounter with the object in the digital age, or ideas that embrace crowdsourcing or collective activity to build alliances across real or imagined divides.” Rather than summarize the session, which was artfully recounted by our colleagues at [Art History Teaching Resources](http://arthistoryteachingresources.org/2015/03/cao-wrap-up-what-have-you-done-for-art-history-lately/), (http://arthistoryteachingresources.org/2015/03/cao-wrap-up-what-have-you-done-for-art-history-lately/) we use it as a basis to present key words and action items to our IFA alumni colleagues, hoping to inspire like actions in shaping the future of art history.<sup>3</sup>

Underwriting each **initiative** we champion is the question of impact. If more people or institutions were doing, using, promoting this idea, would it make art history and/or the humanities stronger? To that end, we deviate from the “St. Jerome in his Study” model of production that scholars tend to inherit and a milieu in which many thrive. Instead, we affirm **community** and **collaboration**, aspects of the scholarly life that are less celebrated but ever-present for example in reading groups, professional associations, peer-reviewing, co-editing and curatorial practices. In some examples, results come from **crowdsourcing**, leveraging collective knowledge by maximizing social media and other means that expand the scope of stakeholders. **Audience** too is a central focus. In truth the practice of art history is familiar to millions who don’t



realize that this is what they are experiencing: in museum curation, historic sites, cinematography, fashion design, and of course advertising. It is not only “visual literacy” we are after, but also a recognition that art history permeates everyday life, now, in the digital age, more than ever. Finally, and perhaps most importantly, we seek to promote **advocacy**, to make everyone with a stake in art history a spokesperson for its value.

Pronouns matter. This is not about you or me; it is about us. Another touchstone text in our work is [Robert Storr’s Convocation Address at the 2013 CAA Annual Conference](http://www.collegeart.org/features/robertstorrconvocationaddress) (http://www.collegeart.org/features/robertstorrconvocationaddress), titled “The Art World We’ve Made, the Communities We Belong to, the Language We Use, and the Work We Have Yet to Do.” In a wide-ranging, by turns insightful and polemical address, Storr threads a through line that at first interrogates and then claims collective terminology. “Who’s we? - or perhaps better, ‘Whose we?’” he inquires. These are questions that we art historians should be asking ourselves, to call out siloing within the field and to - as Storr ultimately does - urge a more inclusive we.

After an extensive process of member surveys, interviews, retreats and research, CAA has put in action its [Five-Year Strategic Plan](#)

[2015-2020](http://www.collegeart.org/pdf/Strategic-Plan-2015-2020.pdf). (http://www.collegeart.org/pdf/Strategic-Plan-2015-2020.pdf) The particular significance of three priorities contained within it cannot be overstated: workforce issues including contingency, adjunct and part-time labor; diversity in the field; and the public face of art and art history. To say that these issues are at the center of contemporary debates would be a massive understatement, and they appear in the other documents discussed above as well. Let’s just say, they’re on the table.

Changes never occur without collective effort though, and without upheaval. In fact, the last “diversification” in our field came as a result of relentless activism in the face of entrenched gender discrimination. As the IFA’s Professor Emerita Linda Nochlin wrote in 1974, “...feminism forces us to be conscious of other questions about our so-called natural assumptions. That is one way in which feminism affects cultural institutions: *it sets off a chain reaction*.”<sup>4</sup> Inheritors as we are of Nochlinian persistence, we are cultivating just

<sup>4</sup> Linda Nochlin, “How Feminism in the Arts Can Implement Cultural Change,” *Arts in Society: Women and the Arts* (1974), 82, emphasis added.

*continued on page 12*

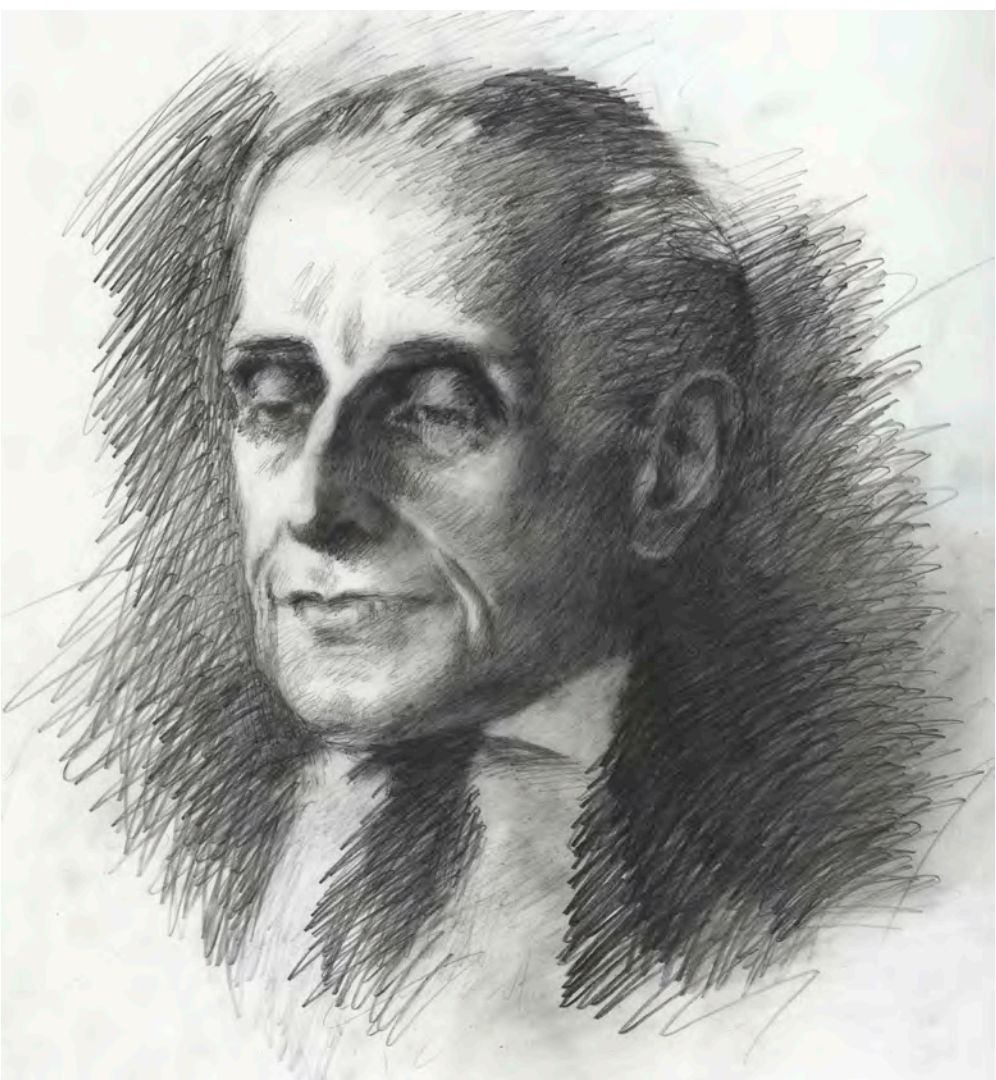
*Beryl Barr-Sharrar ‘80*

Peter Heinrich von Blanckenhagen, who joined the faculty of the Institute of Fine Arts to teach Greek and Roman Classical Archaeology in 1960, died in New York twenty-five years ago this past March, just a few days before his 81st birthday. From 1977 until his retirement as Emeritus in 1984, he held the prestigious chair of Robert Lehmann Professor of Fine Arts.

Born into a prominent family of landowners of German descent in Riga, Livonia (now Latvia) in 1909, when the area was part of the Russian empire, von Blanckenhagen was the youngest of four children. The family fled from Bolshevik troops to Germany in 1918, and with the founding of the Baltic republic two years later, when the property of all Latvian Germans was confiscated without recompense, the family settled in Schwerin in northern Germany, where they operated a distillery. Frequently receiving friends and former students in his New York apartment at 64 East 86th Street following his retirement, von Blanckenhagen was known on special occasions to offer visitors a glass of the family vodka.

By 1928, after schooling in Schwerin, von Blanckenhagen studied Classical Archaeology in the universities of Hamburg, Berlin, and Munich, receiving his doctorate in 1936. With the integration of the Baltic countries into the USSR in 1940, he automatically became a German citizen. His dissertation on the architecture of the Forum of Nerva in Rome, supervised by Ernst Buschor, was published in 1940 under the title *Flavische Architektur und ihre Dekoration*. He became Assistant to Friedrich Matz at the Archäologischen Institut der Universität in Marburg the following year, and in 1946 was *Dozent*, or university lecturer, at the Universität Hamburg. In 1947 he was one of the first Germans after the war to become a guest professor in the United States, invited by the University of Chicago to join the prestigious Committee on Social Thought. Offered a professorship there in 1949, he decided to emigrate, becoming an American citizen in 1956.

As a member of the faculty at the Institute of Fine Arts by the fall semester of 1960,



Peter Heinrich von Blanckenhagen, pencil drawing by Vita Peterson, collection of the Institute of Fine Arts, NYU.

von Blanckenhagen entered into a legendary period in the history of the Institute. The faculty was already enriched by the presence of European emigrants—art historians and archaeologists who had left Germany during the Nazi period—among them Bernard von Bothmer, Hugo Buchthal, Richard Ettinghausen, Richard Krautheimer and Erwin Panofsky. The Institute students of that time held this group of extraordinary scholars in very high esteem, commenting among themselves “the gods speak German.” Von Blanckenhagen’s predecessor as professor of Greek and Roman archaeology was the eminent Karl Lehmann, who died in Basel in 1960. Lehmann had been invited to come to the Institute from Germany in 1935 by the director Walter W. S. Cook. The Institute director who hired von Blanckenhagen,

Craig Hugh Smyth, had been an important player in the retrieval of art stolen by the Nazis during the war, helping to gather it at the so-called Collecting Point in Munich.

During the years of von Blanckenhagen’s tenure at the Institute, smoking was allowed in the Oak Room, and there, for the ten-minute break in his two-hour lectures or seminars, von B., as the students called him, would retire in a strict and respected solitude for a cigarette. His lectures were legendary for their oratorical drama, for his magisterial command of the material, its history and bibliography, always without notes, and for his brilliant and frequently poetic insights into the nature of Greek and Roman art and architecture. Students from many fields other than Greek and Roman Art and Archaeology enrolled in

# Remembering Professor von Blanckenhagen (continued)

his lecture classes; a waiting list was standard.

His most famous lectures were those on the art and architecture of the Parthenon, on which he focused for the prestigious Mellon Lecture series at the National Gallery in Washington in 1976. At the Institute, other celebrated lectures sometimes dealt with a single work of sculpture or painting for as long as an hour: the Barbarini Faun, the Laocoön, the Odyssey frieze. Every seat was taken. When, in 1982, von Blanckenhagen was awarded the Gold Medal for Distinguished Archaeological Achievement by the American Institute of Archaeology, the citation quoted his “keen sensitivity to aesthetic appearances” and an “interest in the facts and failures of European history and thought” that lent his presentations “a depth of perspective which has awed many audiences.”

These qualities also distinguished his publications. Besides his contributions to the study of Flavian art and architecture, his best known works are his 1962 book *The Paintings of Boscotrecase*, written with Christine Alexander, and his frequently quoted and provocative article “Laökoon, Sperlonga and Vergil” in the *Archäologischer Anzeiger*,

1969. His complete bibliography appears in his Festschrift, *Studies in Classical Art and Archaeology*, published in New York in 1979 (Kopcke, G. and M. Moore, eds.).

Von Blanckenhagen was always alert to current excavations in Greece and Italy. In an Institute lecture in 1971 he presented black and white photographs of a complex object only recently excavated in northern Greece that had a direct influence on my own career. This was the Derveni krater, a magnificent meter-high bronze volute krater covered with repoussé, a frieze of Dionysos and his retinue encircling the belly, great helix-shaped handles, and four solid cast bronze statuettes seated on the shoulder. Discovered in 1962 in an untouched late 4th century BC tomb in ancient Macedonia, the krater had not yet been published in Greece. For reasons of academic protocol, I could not, therefore, consider writing a dissertation about it. But, after going to Thessaloniki to see the krater, I was able to write one of my two required M.A. Qualifying Papers on the iconography of the frieze, present a Frick talk (1972) and, at the urging of von Blanckenhagen, give my first international conference paper. Subsequently the paper was published in the conference

proceedings with permission from the Greek authorities. To my great satisfaction, after this preliminary publication, von Blanckenhagen regularly spent half an hour at the beginning of his Hellenistic lecture classes discussing the krater, giving full credit to my research. My dissertation on another topic, written by 1980 with the sponsorship of von Blanckenhagen, was published in 1987: *The Hellenistic and Early Imperial Decorative Bust*. (Philipp von Zabern, Mainz). *The Derveni Krater. Masterpiece of Classical Greek Metalwork*, published in 2008 by the American School of Classical Studies at Athens (Princeton), is informally dedicated in my Acknowledgements to von Blanckenhagen’s memory.

The drawing accompanying this brief memoir was one of several pencil portraits made by the artist Vita Petersen, a close friend of von Blanckenhagen (and of mine) who was born in Berlin and came to New York with her husband in 1938. A companion drawing is the frontispiece of von Blanckenhagen’s Festschrift. When Petersen died in 2011, at the age of 96, her daughter Andrea Petersen Chermayeff, presented me with the drawing, and I am presenting it to the Institute.

# Chain Reactions: (continued)

such reactions. Our logo resembles a megaphone, but our strategic plan looks like this:

To challenge the natural assumptions that attend the “humanities crisis” and to hasten the sort of chain reaction that Nochlin anticipated, we conclude with six action items that correspond to the six key terms in bold above.

1. **Initiative:** If you know of an initiative, of a person or a group making art history more sustainable, vibrant, and accessible for the 21st century, let us know. We will feature it on our website and via social media.
2. **Community:** A discipline is only as strong as its communities. Cultivate relationships - new and established - in your community of art history. Start a reading group, curate a pop-up exhibition, exchange drafts of a manuscript, “like” our Facebook

- Community page - “Art History That.” (<https://www.facebook.com/arthistorythat>)
3. **Collaboration:** Conceive of an art history project that you are working on individually. Imagine it as a collaborative project. Then, make it a collaborative project.
  4. **Crowdsourcing:** Contribute to our manifesto, “I am for an art history that...” How would you complete the sentence? (<https://sites.google.com/site/arthistorythat/art-history-that-manifesto>)
  5. **Audience:** Imagine a different audience for the art history you practice. Then, take it to that audience.
  6. **Advocacy:** Is there a topic or issue related to art history that you believe deserves greater attention? Who has the power in your community to give it that attention? Contact him or her. Reach out!

We consider this an all hands on deck moment. Light a spark. Art History That!



# Curating Chinese Art

Patricia Eichenbaum Karetzky ‘79

Curating Chinese art was not something I studied at the IFA, but surely my training with Alexander Soper in Buddhist art was a good preparation for this new endeavor. It began in 1998 when on a trip to China to visit medieval Buddhist and Daoist cave temples, a friend and renowned female Chinese poet brought me to a group of artists living at a farm outside of Beijing by the Ming dynasty tombs, nearly a two hours’ drive. Although at first I was not interested in contemporary art, a few of the artists’ wives approached me saying they were also artists. I asked to see their work but they demurred, saying I must pay attention to their husbands’ art. Naturally I was curious. I promised the next year to return and look at their work. Intrigued by their paintings, I soon engaged in writing articles and curating shows, largely at academic venues. At that time shipping art or bringing smaller pieces in my luggage was not much of a problem. No show seemed complete without a catalogue and so I began to write short essays and invite Chinese critics and poets to participate in writing the catalogues. Printing took place at various printing houses, but the best quality and most reasonably priced were in China. So when possible, I brought my Adobe files and had them printed there and carried the catalogues home. Students and college employees helped with the installations. I organized my shows around themes: the first show, held at Lehman College Art Gallery in 1998, concerned literati artists including the formidable Xu Bing. This show considered the impact of the art of the past on modern practitioners. In the aftermath of the destruction of non-propaganda art during the Cultural Revolution, many young artists created works that addressed the venerable thousand years of educated elite art, that had been castigated and destroyed in the fervor of that era. These contemporary artists often used Chinese characters as the basis for their works, but they distorted the writing, depriving it of its meaning and rendering it gibberish. Their works were homage to the past and a response to its violent destruction. Many of my other exhibitions concerned women’s art which was poorly represented in the galleries and museums in China. “Confessions” for example, which was held at the Hammond Museum in 2001, included



“Le Deluge, Après Mao”: China’s Surging Creative Tide  
An Exhibition of Work by Significant Contemporary Chinese Artists, November 9-December 14, 2010,  
Cress Gallery of Art, University of Tennessee at Chattanooga

artists I met in China, Korea and Japan and a few who were living in the US; while “Who am I?” held at Chinese American Arts Council in New York City in 2004 focused solely on young Chinese female artists, including Cui Xiuwen and O Zhang. Another subject not well represented in China was Christian art. I was introduced to contemporary Chinese Christian art by a friend who converted while he was in jail after demonstrating in the Tiananmen Protest. A respected art critic and professor, he turned to painting his new spiritual beliefs. He introduced me to several of his friends who also espoused Christianity, but theirs was not a practice located in churches. Rather these men, largely college academics, worshipped privately or in small informal groups in each other’s homes or small halls. This is a dangerous pursuit in China which deems such activities illegal as they are not based in religious institutions under government authority. Periodically, as documented by the *New York Times*, their meetings are shut down and the participants are arrested. Their religious practice, which is a form of fundamentalist belief that focuses on the worship of Jesus and the bible, also incorporates Chinese cultural customs. They rarely go to church or attend sermons, but they enjoy visiting the great Western churches

when they go abroad. My show, “In God We Trust” was held at Bard College in 2011. My various exhibitions were particularly welcomed after 2008 when the market for art, and in particular Chinese art, was hard hit by the economic recession and many galleries in New York and Europe closed. But in the last few years, returning the art to China has become extremely difficult as art objects upon arrival are placed in long-term storage for reasons that are not clear. Also the paperwork needed to ship art is now formidable. At the present time galleries and artists often ship through Hong Kong, which is not nearly as restrictive. Outside of “Asia Week” which is held in New York twice a year, the galleries dedicated to Chinese contemporary art are extremely few, and the opportunity to see young artists from China is rare. The galleries and the occasional museum shows feature mostly international artists of the stature of Wenda Gu, Xu Bing, Cai Guoqiang, Cui Xiuwen; a precious few local galleries exhibit Asian American artists living in New York City. Both Sotheby’s and Christies have terminated Chinese contemporary art auctions in New York, though there are previews of the material for sale in Hong Kong. In China the reception to contemporary art is in a state of flux. At first, in the 80’s there was opposition to it because

of its blatant influence from Western art, but the attitude changed when it became apparent that Western exposure brought foreign adulation, good publicity, and business--western galleries like Pace, and auction houses like Christies and Sotheby's, which are still thriving. The growing demand for art among the many new mainland multimillionaires led to the construction last year of nearly 400 new well-endowed museums, mostly private, as reported in the *New York Times*. But now tastes have changed again. While the demand for contemporary art is still significant, especially for the well-known artists whose market value has been established in the west, there is a greater demand for painters of pre-communist China, whose art adheres to such traditional media and technique as brushwork and calligraphy on paper. Thus Huang Binhong (1865-1955), who previously received little attention here or in China had a one man exhibit in a major museum in

Art History as Autobiography (continued)

AlumniVoices

lessons that served me well in later years. Happily, she also knew how to throw a great party at the end of the semester—I remember requesting a slide during my report on color in early 16th century Central Italian painting and hearing a cork pop out of a bottle of bubbly, in friendly response.

After securing a tenure-track job at Rochester Institute of Technology (RIT) in 2000, I also began reviewing exhibitions of contemporary art, and conducting interviews with artists, for the magazines *Sculpture* (Washington, DC) and *tema celeste* (Milan). The exposure I gained through my exhibition reviews eventually led to invitations to write catalogue essays and, somewhat later, books on contemporary artists, all of which I continue to do to this day.

The school that eventually became RIT was founded in 1829, one year before the founding of my country. Surprisingly, I became the first member of the faculty to offer course electives in Renaissance and Baroque art and architecture at RIT. As a result of this state of affairs, the library holdings in my area of expertise were very slim indeed, thereby compelling me to carry on my work in contemporary art, which, done in the object-driven way that I do it, does not require a vast library at one's fingertips. One is largely on one's own as a critic of contemporary art, doing one's best to make sense of chaos. I traveled monthly by plane to New York City to see exhibitions and meet people, and wrote my texts over the ensuing weeks once back in Rochester, NY.

My work in contemporary art allowed me to step in and offer surveys of 20th century art for two consecutive years after I arrived at RIT, in the wake of the sudden departure of our department's modernist --in addition to my course electives in Renaissance and Baroque art, and the yearlong survey of western art and architecture. Significantly, commissioned exhibition reviews and essays appear within a couple of months to a year after submission, unlike some of one's writings on Renaissance art which may take an eternity to see the light of day --and the longer the delay, the more dated certain essays will appear by the time they are finally published. Not being endowed with great patience, I enjoy having most of my texts appear during my lifetime. The administrators at RIT were enthused with my ongoing work in both Renaissance and contemporary art, something I am grateful for, for I do not imagine that many institutions of higher learning welcome such eclecticism on the part of their faculty. Significantly, at the Institute of Fine Arts, one was discouraged from narrowing down all too early in one's academic career, as students were required to take courses in different areas within the history of art.

My training enables me to place new work within a broad context --far wider, in fact, than most people are able to do in our age of overspecialization. Being an outsider of sorts has its advantages, as I see things from a remove and connect the dots in ways that go beyond the beaten tracks. Additionally, being a Belgian art critic with a foot in New York City gives me an unusual perspective on the

Hangzhou last summer: his works filled three stories of the enormous space; now the price of his works have skyrocketed. Similarly, the sale of works by the painter Qi Baishi exceeds those of any western art, including Picasso. Despite the current difficulties in shipping art, in September I will curate a show at the Anya and Andrew Shiva Gallery (More details and catalogues of my exhibitions can be viewed at [www.karetzky.com](http://www.karetzky.com).)

contemporary art emerging from my country --for I see things differently from this side of the Atlantic, while I know what it means to live and work in Belgium. Almost constantly shifting gears keeps me on my toes, and writing for a variety of audiences about artistic expression in different places at discrete points in time keeps the creative juices flowing.

Spreading one's attention over very different areas of art historical inquiry does, however, come with a price tag, as one is not taken quite seriously in certain circles. How could one possibly be working on Cimabue and Jeff Koons, or on Michelangelo and Cubism simultaneously? There is, allegedly, something wrong with this picture. One should stick to one's territory. What I do is lacking in decorum.

However, I have always felt that those people who were able to write and speak about widely different subjects, were the more interesting ones by far --that seemed so much preferable to knowing a huge amount about a rather small area of enquiry. Additionally, I never understood how so many art historians could claim to know so much about a distant time and place and be so completely disengaged from the art and culture of their own age. I, in turn, find that there is something wrong with that picture. The living culture around one, tied as it is to the world at large, gives three-dimensionality to one's life. It is too easy to shrug off all forms of contemporary cultural expression as worthless or meaningless drivel. It is, in my view, necessary for intellectuals to understand and explain what is most vital in the culture of our own age, as well.

Remembrance: Daniel Dennehy



Tricia Y. Paik '09

*You are neither here nor there,  
A hurry through which known and strange things pass  
As big soft buffetings come at the car sideways  
And catch the heart off guard and blow it open.*

-- from "Postscript" (1996) by Seamus Heaney

Words from renowned Irish poet Seamus Heaney who mined aspects of everyday life for his Nobel-Prize winning poetry are a fitting tribute for our Irish Daniel "Danny" Dennehy, the Institute's much beloved guard from 1977 to 2009. On October 19, 2014, Danny passed away, after being diagnosed with cancer several months prior. As the IFA Public Safety Officer who covered the 3 to 11 p.m. shift, he greeted for over three decades countless students who filed through the tall wrought iron doors of the 1912 James B. Duke House. And, of course, he was the steady welcoming face for

IFA faculty and staff until he retired in 2009.

In early December 2014, the IFA community learned of Danny's passing from Margaret Dennehy, his devoted wife of 45 years. News spread quickly on Facebook through multiplying posts written by IFA alumni. What came forth were recollections of a man with abundant kindness and unassuming grace, a man whose small everyday gestures to perpetually stressed-out students went a long way--a smile, a hello, a wink, a conversation in passing, even a drag with a fellow smoker outside the majestic Duke House.

Danny saw us through it all. Mostly young adults, somewhat formed but not yet fully, we were still trying to find our way, unsure of the future ahead of us as we took lectures on Islamic art, Byzantium, Chinese art, Post-Impressionism, Mexican painting, the Renaissance, among many other subjects. He greeted us, nervous and a bit terrified, on the day we gave our first seminar papers, those we presented to our professor and new classmates seated around that large round seminar table, the site of many first and last papers. He congratulated us after we completed our first Q.P., received our Masters, or passed the hurdle of getting Ph.D. candidacy.

What came next, for some of us, was the harder part as we went through the trials of completing the Ph.D., or perhaps staying A.B.D. Since Danny manned the afternoon to night shift, he said goodnight to students who stayed until 10 p.m., those finishing up bibliographies for a seminar the next day to those studying for orals or toiling away on their dissertations. He was sincerely happy every time another student passed his or her orals, and even more thrilled after a dissertation defense. Perhaps he may have been a bit relieved he wouldn't have to hear any more complaining words from these students, but then the cycle would begin all over again with a new set of budding art historians whom Danny was ready and willing to greet.

Danny intuitively grasped when we were happy, stressed, or anxious, picking choice words to calm us down or relate to what we were feeling then. He had a gift of saying the right thing at any particular moment, and you left always feeling better after saying hello or goodbye to him. With a twinkle in his

eye, he had an ample sense of humor as he tolerated our annual Halloween parties and other tomfoolery. But the tragic death of his daughter also made him a man of pathos, one who understandably had a hard time shaking off his sadness, a human quality that made him so empathetic when we were in need of moral support.

In 1996 Seamus Heaney wrote "Postscript," a poem about seeing a flock of swans appearing like "lightning" against the landscape, to him a fleeting yet captivating experience. Heaney, a fellow Irishman and contemporary of Danny's--indeed, the years of both their lifetimes closely match--reminds the reader through this poem to remain open to such real and beautiful moments. And that is what happened after we all learned of Danny's passing.

Many of us, I am sure, had not seen Danny in a number of years, as we all live our lives in "a hurry through which known and strange things pass," as Heaney says in "Postscript." So when we learned of the news, sadness first came, but then beauty followed immediately after, as the quick outpouring of love for Danny was so real and palpable. As people shared their memories about him online, the conclusion was clear, though one we might not have fully grasped back then, when we selfishly and hurriedly went about our grad school business: for us students, Danny was the heart of the IFA.

It is thus meaningful to close this memorial tribute with other recollections about Danny. They are selected from the many Facebook posts written by IFA alumni in early December 2014--what became a virtual wake for our Irish Danny, "postscripts" about a man whose untimely passing caught us off-guard and blew our hearts wide open.

*In memory of our patron saint, Danny Dennehy, who would let us into the building (and check our bags on the way out!) and now brought us together again. -- Andrei Molotiu*

*Danny Dennehy was a true and caring gentleman, who made everyone feel special and understood with but a few words--sometimes just a look or a gesture. They don't make 'em like that any more. -- Larissa Bailiff*

# Remembrance: Daniel Dennehy (continued)

He was always a bright spot in my days at the IFA. I have so many good memories of Danny, especially the late night shenanigans after Halloween parties and other events. He was a wonderful man. –Sofia Sanabrais

I can't think of my time at the IFA without thinking of Danny. – Niria Levy-Gutierrez

I've thought of Danny often since leaving the IFA. He always had a twinkle in his eye. I hope his family knows how much we all appreciated his kindness over the years! – Julianna Sandholm-Bark

He was always so warm and caring and ready with a funny tale of IFA lore. I also recall quite a few times he'd stop by the Aphro office on those late nights to say hi as he did rounds. – Rose Trentinella

He was a cheerfully great presence when I was a student, and an even more precious friend when I returned as a Kress Fellow. We shared a glass of champagne on the CC balcony my last night of work there. What a saint. He is certainly with them now. – Molly March

He was one of my favorite parts of my entire IFA experience. ... I used to get him tea with milk and a toasted bialy on the evenings I was there late. – Emma Guest-Consales

Danny was a true gentleman and I vividly recall his warmth, his kindly voice in greeting, and his wry sense of fun. It was always a pleasure talking with him! – Louis A Waldman

Danny was the soul of the IFA. – Anna Russakoff

Without a doubt, [he] got me through graduate school. Thanks, Danny, for everything. You are treasured and missed. – Anne Leader Guether

I really loved that man. What a sweet person he was. – Aruna d'Souza

I remember Danny so well. He was always a bright comforting light. – Philippa Feigen Malkin

Oh what a lovely virtual reunion! Thank you, Danny, for bringing us all together. – Karen Overbey

I feel like we're all standing in the lobby of the Duke House with Danny smiling benevolently on us all. –Martha Easton

RIP Danny. You made all the difference! – Maria Saffiotti Dale

# In Memoriam: Regina Trapp (Regina Thomas von Bohlen) 1945-2014

## June Taboroff Hankey '81

Gina arrived in the New York in 1971 eight months pregnant with the first of her three children, and soon thereafter began her studies at the IFA. Born in Bremen and educated in Argentina, Germany and Switzerland, with a background in photography and graphic arts, she contributed a fresh and sophisticated view to the history of art.

She was fascinated by contemporary art and chose as her M.A thesis topic the work of the sculptor Tom Doyle, a daring choice as contemporary sculpture was not in vogue as a topic of scholarship.

After leaving the Institute she immersed herself in the world of contemporary artistic production, beginning a successful career as an Art Adviser for international banks and corporations, first with fellow student Beatrix Medinger and then independently. She gave encouragement to many young artists – now

often well known - and also discovered the beauty of American quilts which appealed to her design sensibility.

More recently she followed her interests in the environment and land management. Over the last decade she made her home in San Miguel de Allende where she set up an organization to safeguard the natural and archaeological heritage of the Canada de la Virgin, while bravely battling health challenges.

Gina will be remembered fondly by her IFA classmates for her friendly and sociable nature, independent and irreverent views, discerning eye, and enormous vitality. She was a warm and loyal friend, immensely dedicated to her children and their families. She will be sorely missed.

Gina is survived by her children Sophia, Alexander and Olivia Trapp, and four grandchildren.



# The Year in Pictures

## Fall Alumni Reception at Judd Foundation, Hosted by Michele Saliola, October 8, 2014

Photo credits: Nita L. Roberts



## Walter S. Cook Lecture, November 12, 2014

Photo credits: Nita L. Roberts



Ian Wardropper



Jay Levenson introducing Ian Wardropper



Lecture Hall

# The Year in Pictures (continued)

## Alumni Reunion, February 13, 2015

Photo credits: Jason Varone



Jenni Rodda, Peter DeStabler, Rangsook Yoon



Sarah Moss, Ileana L. Selejan, and Maggie Popkin



Lisa Banner and William Ambler



Jason Rosenfeld, Erik Gustafson, Jongwoo Jeremy Kim



Amy K. Hamlin, Juliana Kreinik, Peter DeStabler, Karen J. Leader, Cristin Tierney



Alumni Book Display

## New Alumni Toast, May 15, 2015

Photo credits: Tanglao Images



Gregory S. Hedberg and Gertje Utley with Pat Rubin in background



Kaylee Alexander, Laura Isabel Uppercu Collier, Marc Hajjar, Anna S. Wilson, Madeline Turner, Ksenia Soboleva



Harrison Jackson, Geneva Le Voci, Thomas Brown



Pat Rubin toasts the graduates

# Faculty Updates

### Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts  
**Publications:** Co-editor, with Luisa Elena Alcalá (PhD IFA) *Painting in Latin America 1550* (2014); *In the Shadow of Velázquez: A Life in Art History* (2014); *Mexico au Louvre* (2013); *Murillo: Virtuoso Draftsman* (2012).

**Current Research:** Preparation for exhibition of *Mexican Colonial Painting*, The Metropolitan Museum of Art, with Ronda Kasl (PhD IFA) and Clara Bargellini (Visiting Professor, IFA).

### Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

#### Publications:

**Books:** *La Coupure entre architectes et intellectuels, ou les enseignements de l'Italophilie* (2015), updated version of the 1984 edition; *Le Corbusier: la planète en chantier* (2015), updated version of the 2004 edition; *L'Architecture au XXe siècle en France; modernité et continuité* (2014), English ed; *France, in Modern Architectures in History series*; ed. with Ariella Masbouni, *New York, réguler pour innover: les années Bloomberg* (2014); ed. with Vanessa Grossman, *La modernité, promesse ou menace? France, 101 bâtiments 1914-2014* (2014).

**Articles:** Foreword to Jacques Barsac, Charlotte Perriand; *Complete Works*, vol. 1, 1903-1940 (2014); "Milano-Mosca: le attese di Guido Canella," in *Guido Canella 1931-2009* (2014); "Corbusianerie," in *Cher Corbu... Douze architectes écrivent à Le Corbusier* (2014); "Le Corbusier: Buildings in Europe and India: la photographie prise en gage," in *Le Corbusier. Aventures photographiques*, eds. Anouk Hellmann, Michel Richard (2014); "La nappe et la ligne," in *Lo spazio narrabile. Scritti di storia della città in onore di Donatella Calabi*, eds. Rosa Tamborrino, Guido Zucconi (2014); "[American] Objects of [Soviet] Desire," in *Forty Ways to Think About Architecture. Architectural History and Theory Today*, eds. Iain Borden, Murray Fraser, Barbara Penner (2014); "Bribes d'une autobiographie pas très scientifique," in *L'opera sovrana. Studi sull'architettura del XX secolo dedicati a Bruno Reichlin*, ed. Annalisa Viati Navone (2014); "Architekten als Kriegsexperten 1939-1945," in *Architektur und Verbrechen. Die Rolle von Architekten im Nationalsozialismus*, ed. Winfried Nerdinger (2014); "Die Architektursammlungen in Frankreich," in *Show and Tell: Architektur Sammeln*, ed. Andres Lepik (2014); "Histoire et permanence : l'architecture en ses livres," in *2014-2041. Quelles stratégies pour l'architecture, la ville et les territoires?* (2014); "La maison commune et la modernisation de l'architecture russe," in *Architectures urbaines, formes et temps; pour Pierre Pinon*, eds. Michèle Lambert-Bresson and Annie Téraide (2014); "Modernité et internationalisation," *Revue de l'Art* 186 (2014); "Le Corbusier's Modulor and the Debate on Proportion in France," *Architectural Histories* 2 (2014), DOI: <http://dx.doi.org/10.5334/ah.by>.

**Recent Honors and Awards:** Elected to the Académie d'architecture, Paris; special mention of the jury, 14th Venice Architecture Biennale, 2014; Fellow of the John Simon Guggenheim Memorial Foundation for 2014; elected to a three-year visiting professorship at the Collège de France, Paris, 2014-16.

**Current Research:** My main projects for 2015 are the following ones.

**Exhibitions:** *Le Corbusier, an Atlas of Modern Landscapes*, CaixaForum, Barcelona (January to May 2014); *CaixaForum*, Madrid (June to October 2014); Curator of the French Pavilion at the 14th Venice Architecture Biennale (June to November 2014); *Architecture in Uniform, Designing and Building for the Second World War*, Cité de l'architecture et du patrimoine, Paris (April to September 2014); *MAXXI*, Rome (December 2014 to May 2015); *Une architecture de l'engagement: l'AUA (1960-1985)*, Cité de l'architecture et du patrimoine, Paris (October 2015 to February 2016).

**Special Lectures:** Keynote address, First Conference on Metropolitan Governance and Territorial Competitiveness, Àrea metropolitana de Barcelona, Barcelona, March 2015; Organization and moderation of "L'architecture entre pratique et connaissance scientifique," Collège de France, Paris, January 2015; "War as a Creative Force: British Architecture 1939-1945," The British School at Rome, December 2014; "Good Buildings Can Help Win the War, Architecture 1939-1945," Canada Seminar, Weatherhead Center for International Affairs, Harvard University, November 2014; Conclusive address, "Celebrare cinquant'anni, dopo averne celebrati cento; ventotto anni di studi e ricerche su Le Corbusier (1987-2015)," Politecnico di Torino, November 2014; "Scenes of the world to Come: America as promise and menace," Rice University School of Architecture, Houston, October 2014; "Kenneth Frampton et l'histoire contemporaine de l'architecture moderne," address on the occasion of the reception by Kenneth Frampton of the doctorate honoris causa of the Université de Bretagne occidentale, Brest, September 2014; keynote address, "Soviet Embassies during the Cold War," in "Architecture and Diplomacy: Transatlantic Approaches," Blinken European Institute, and Buell Center for the Study of American Architecture, Columbia University, New York, September 2014; Organization and moderation of "L'architecture moderne, promesse ou menace?" Collège de France, Paris, June 2014; Organization of and conclusive address at "Infrastructure Things," Technische Hochschule Delft, Berlage Institute, May 2014; "Towards a Transurban History of City Form," Stroom, The Hague, January 2014; "Interferenzen. Abschied von nationaler Architekturgeschichte. Ein Erfahrungsbericht," Deutsches Architekturmuseum, Frankfurt/Main, January 2014.

**Recent Honors and Awards:** Elected to the Académie d'architecture, Paris; special mention of the jury, 14th Venice Architecture Biennale, 2014; Fellow of the John Simon Guggenheim Memorial Foundation for 2014; elected to a three-year visiting professorship at the Collège de France, Paris, 2014-16.

**Current Research:** My main projects for 2015 are the following ones.

1. The research and the organization of the exhibition *Une architecture de l'engagement: l'AUA (1960-1985)*, scheduled in the fall at the Cité de l'architecture et du patrimoine in Paris, and the accompanying catalogue. The exhibition will discuss the work of one of the most important firms active in France in the last third of the 20th century. Affiliated with the discourse of brutalism, engaged in the modernization of Paris' suburbs, this team was the first to collaborate with social scientists and landscape designers, and dealt with programs such as theaters and libraries.

2. The drawings of Frank O. Gehry. In the perspective of a multi-volume publication of a catalogue raisonné of the architect's 8,000 sketches, this project implies their identification and interpretation, in collaboration with him and his team. A research seminar held at the IFA in Fall 2014 has explored some of the main hypotheses underlying the enterprise.

2. Amerikanizm in Russian architecture. Developed thanks to a fellowship of the John Simon Guggenheim Memorial Foundation, and pursued in Russian archives during the summer of 2014, this project deals with the reception of American architecture, city-planning, and material culture at large, in Russia between the 1870s and the 1960s. A research seminar held at the IFA in Spring 2015 has allowed for a wide discussion of the main directions of the project, which will lead to an exhibition and a publication in 2017.

### Thomas E. Crow

Rosalie Solow Professor of Modern Art, and Associate Provost for the Arts at New York University

**Publications:** *The Long March of Pop: Art, Design, and Music 1930-1995* (2015).

**Special Lectures:** A.W. Mellon Lecturer in the Fine Arts, National Gallery of Art, 2015.

**Recent Honors and Awards:** J.S. Guggenheim Foundation Fellow, 2014-15; Michael Holly Fellow, Clark Art Institute, 2014; Terra Professor, Terra Foundation, Giverny, summer 2015.

**Upcoming Events:** Paul Mellon Lecturer designate, National Gallery, London, and Center for British Art, New Haven, 2017.

### Colin Eisler

Robert Lehman Professor of Fine Arts  
**Publications:** Memoir of Myra Orth (forthcoming); "The Negroponte Altar in Santa Maria del la Vigna - a Forgotten Quattrocento Masterpiece," *Artibus et Historiae* (forthcoming).  
**Special Lectures:** Session Chair, "Reviving Gilson's Renaissance," Renaissance Society of America, Berlin, March 2015; "The Negroponte Altar in Santa Maria della Vigna - a Forgotten Quattrocento Masterpiece," Renaissance Society of America, Berlin, March, 2015; Roundtable Discussant, "Venetian Quattrocento Painting," Renaissance Society of America, Berlin, March 2015.

Margaret Holben Ellis

Eugene Thaw Professor of Paper Conservation

**Publications:** “The Application of Automated Chain Line Pattern (CLiP) Matching to Identify Paper Mouldmate Candidates in Rembrandt’s Prints,” with C.R. Johnson, Jr., W.A. Sethares, S. Haqqi, R. Snyder, E. Hinterding, I. Leeuwen, A. Wallert, D. Christoforou, J. van der Lubbe, N. Orenstein, A. Campbell, and G. Dietz, in *New Directions in the Study of Rembrandt and His Circle* (forthcoming 2015); “Searching for Paper Moldmates among Rembrandt Prints,” with W.A. Sethares, C.R. Johnson, and Saira Haqqi, *IEEE Signal Processing Magazine: Signal Processing for Art Investigation* (forthcoming 2015); *Titian’s Heroes: A Forensic Analysis*, The Morgan Library & Museum, <http://themorgan.org> (2014); *Readings in Conservation: Historical Perspectives in the Conservation of Works of Art on Paper* (2014).

**Special Lectures:** Keynote Speaker, “Paper Is Part of the Picture,” Leopold-Hoesch Museum, Europäische Künstlerpapiere, Düren, 2015; “The Mellon Library and Archive Conservation Education Program – NYU,” Mellon Visiting Committee for Library/Archive Conservation Education, Buffalo, 2014; “Looking at Paper,” Kress Summer Teachers Institute in Technical Art History, New York, 2014; “Beyond the Prerequisites: Preparing for Graduate Education in Art Conservation,” Emerging Conservation Professionals Network/AIC, Washington, DC, 2014; “‘The Chamant Sketchbook: Crossing the Atlantic,’ Between the Covers: A Multidisciplinary Examination of a Sketchbook by Jean-Joseph Chamant,” Institute of Fine Arts, Villa La Pietra, Drawing Institute, Morgan Library, New York, 2014; “History of the Material Text,” University of Pennsylvania, Philadelphia, 2014.

**Recent Honors and Awards:** Vice President, American Institute for Conservation of Historic and Artistic Works, 2014-2015; Chair, New York Landmarks Conservancy, New York, 2014; Invited Member, Expert Advisory Committee for the Center for the History of Medicine and Public Health, New York Academy of Medicine, New York.

**Current Research:** Technical investigation of the *assemblages d’empreintes* of Jean Dubuffet and a revision of my *The Care of Prints and Drawings* to be published by Rowman Littlefield in 2016.



Finbarr Barry Flood

William R. Kenan, Jr. Professor of the Humanities

**Publications:** “Bodies and Becoming: Mimesis, Mediation and the Ingestion of the Sacred in Christianity and Islam,” in *Sensational Religion: Sensory Cultures in Material Practice*, ed. Sally M. Promey (2014); “Lost Histories of a Licit Figural Art,” *International Journal of Middle East Studies* 45 (2013); “Inciting Modernity? Images, Alterities and the Contexts of ‘Cartoon Wars,’” in *Images That Move*, eds. Patricia Spyer and Mary Margaret Steedly (2013); Intervention: “Presentation, (Re) animation and the Enchantments of Technology,” *Res: Anthropology and Aesthetics* 61/62 (2012); “Gilding, Inlay and the Mobility of Metallurgy: A Case of Fraud in Medieval Kashmir,” in *Metalwork and Material Culture in the Islamic World: Art, Craft and Text. Essays Presented to James W. Allan*, eds. Venetia Porter & Mariam Rosser-Owen (2012); “From Icon to Coin: Potlatch, Piety, and Idolatry in Medieval Islam,” in *Images, Ritual and Daily Life: The Medieval Evidence*, ed. Gerhard Jaritz (2012); “Notes from the Field: Anthropomorphism,” *Art Bulletin* 93 (March 2012); “Christian Mosaics in Jordan and Early Islamic Palestine: A Case of Regional Iconoclasm,” “Faith, Religion and the Material Culture of Early Islam,” and “The Qur’an,” along with entries on mosaics, pilgrimage art, and Qur’ans, in *Byzantium and Islam: Age of Transition*, ed. Helen Evans (2012).

**Special Lectures:** “Faces in Flower: Redrawing the Figure in Early Modern Islamic Art,” Dar al-Athar al-Islamiyyah, Kuwait, May 2015; “Staging the World? India and Arabia in the Architecture of Twelfth Century Ethiopia,” South Asia Colloquium, University of Pennsylvania, April 2015; “Sanctified Sandals: Polemics and Relics in an Era of Technological Reproducibility,” History, Theory and Criticism Lecture Series, Massachusetts Institute of Technology, April 2015; “Globalism Before Europe? Egypt and India in the Architecture of Medieval Ethiopia,” Robert and Avis Burke Lecture, Indiana University, Bloomington, April 2015; “Deccani Art Across the Ocean: Hoysalas, Kadambas and Medieval Ethiopia,” invited lecture for the Deccani Heritage Foundation, delivered in Jnanapravaha, Mumbai and at the National Gallery Of Modern Art, Bangalore, January 2015; a series of 6 seminars on “Horizons: A Thematic History of Islamic Art,” and “The Trouble with Images: Aniconism and Iconoclasm in Theory and Practice,” Jnanapravaha, Mumbai, 2015; “From Mali to Alchi: Art on the Margins of the Caliphate,” Wilkinson Lecture, Metropolitan Museum of Art, New York, November 2014; “Is there an Image Problem in Islam? Materials for the History of an Idea,” Asian Art Museum, San Francisco, September 2014; “Twelfth-Century Architecture as Incipient Globalism: Egypt, India, and Medieval Ethiopia,” Bard Graduate Center, New York, April 2014; “Mobilizing Mimesis: Commemorative Statuary Contested in the Modern Middle East,” in “Iconoclasm: A Day in Honor of Francesco Pellizzi,” Columbia

University, New York, April (2014); “From Gilding to Whitewash: Ornament and Distraction in the Medieval Mosque,” lecture delivered as part of a Distinguished Visiting Professorship, American University in Cairo, March 2014; “Globalism Before Europe: Egypt, India and the Architecture of 12th-Century Ethiopia,” lecture delivered as part of a Distinguished Visiting Professorship, American University in Cairo, March 2014; “Seeing Palimpsests: Materiality and the Visibility of Temporal Density,” keynote speech in “The Monument as Palimpsest,” Wesleyan University, February 2014; “Sanctified Sandals - Relics of the Prophet in an Era of Technological Reproduction,” Bettman Lecture, Department of Art History and Archaeology, Columbia University, February 2014; “Incipient Globalism? Egypt, India and the Architecture of Twelfth-Century Ethiopia,” Columbia University Seminar for the Arts of Africa and Oceania, February 2014; “Figures, Flowers, and Photographs: Refiguring the Image in Islam,” Seminar series of the Department of Anthropology, Johns Hopkins University, Baltimore, January 2014; “Sanctified Sandals - Imaging the Prophet in an Era of Technological Reproduction,” the Adrian Gerbrands Laureate commemorative lecture, Department of Anthropology, Leiden University, November 2013; “Transcultural Elements in twelfth-century Himalayan art: a comparative Perspective,” keynote address, Société Européenne pour l’Étude des Civilisations de l’Himalaya et de l’Asie Centrale, Vienna, November 2013; “Beyond Aniconism and Iconoclasm: Refiguring the Image in Islam,” Stoddard Lecture in the History of Art, University of California, Berkeley, October 2013; “Figures as Flowers: Aniconism, Islam and a Unique Chester Beatty Library Manuscript,” Chester Beatty Library, Dublin, May 2013; “European Moments in the Making of Islam’s ‘Image Problem,’” in the Golden Jubilee Lecture Series of the Center for the Study of Developing Societies, Delhi, March 2013; “Figures as Flowers: Altered Images in a Mughal Manuscript,” Jnanapravaha, Mumbai, March 2013; “Calvino-Turks and Turko-Papists: Aniconism, Idolatry and York University, November 2012; Plenary speech, “Inter-Asian Connections III: Hong Kong,” Hong Kong Institute for the Humanities and Social Sciences, June 2012; “Beyond Representation? Revisiting Islam’s ‘Image Problem,’” Workshop on Late Antiquity, Department of Art History, University of Texas at Austin, November 2012; “Ontology and Alterity: the Hadith, Modern Semiotics, and the Making of Islam’s ‘Image Problem’” and “Memoria e Imagen del Islam/Memory and Image of Islam,” in “Configurations of Muslim Traditions in European Secular Public Spheres,” Casa Árabe, Cordoba, October 2012; “In the Footsteps of the Prophet: The Prophet’s Sandal and the Image as Relic in Medieval Islam,” National Museum of Georgia, Tbilisi, June 2012; keynote lecture, “Whitewash and Gold: The Aniconomics of Mosque Ornament,” Transcultural Visuality Learning Group of Heidelberg University, Workshop on

color, Bilgi University, Istanbul, June 2012; “In the Footsteps of the Prophet: Mimetic Bodies and the Ecology of Mediation in Medieval Islam,” Saints and Sacred Matter: The Cult of Relics in Byzantium, Dumbarton Oaks, Washington DC, May 2012; “From Baghdad to Delhi: Artifacts and Mobility in Medieval South Asia,” John & Berthe Ford Annual Lectureship in Asian Art, Walters Museum, Baltimore, April 2012; “Beyond representation: Islam’s Bilderverbot and the animate image,” Kunsthistorisches Institut, Florence, March 2012; “The Ottomans, Ethiopia and Europe,” keynote address, “Imaginary Geographies,” MESAS Graduate student conference, Columbia University, February 2012.

**Recent Honors and Awards:** American Council for Learned Societies Collaborative Research Fellowship, with Prof. Beate Fricke, UC Berkeley, 2016-18; Member of the Wissenschaftskolleg zu Berlin, 2015-16; Iris Foundation Awardee for Outstanding Scholarship in the Decorative Arts, Design History, and Material Culture, 2014.

**Current Research:** Co-editing the 2-volume *Blackwell Companion to Islamic Art and Architecture* with Professor Gülru Necipoğlu of Harvard University. Other projects include a monograph on artistic connections between medieval Ethiopia, India and the Islamic world, co-authored with Dr. Kindeneh Mihretie of the Institute for Ethiopian Studies, Addis Ababa, and a collaborative project entitled *Object Histories: Flotsam as Early Globalism*, which in collaboration with Professor Beate Fricke of UC Berkeley, has just been awarded an ACLS Collaborative Grant. In the final stages of a major book project, provisionally entitled *Islam and Image: Polemics, Theology and Modernity*.

**Robert Lubar**  
Associate Professor of Fine Arts,  
Director of NYU in Madrid  
**Publications:** “Pare Cezanne,” in *Barcelona Zona Neutral, 1914-1918* (2014); “Miró/Guerrero: afinidades electivas,” in *José Guerrero: The Presence of Black* (2014).

**Recent Honors and Awards:** Academic Director of the Càtedra Joan Miró at the Universitat Oberta de Catalunya; Director of the International Miró Research Group, sponsored by the Fundació Miró, Barcelona; Fundació Miró’s Board of Trustees

**Clemente Marconi**  
James R. McCredie  
Professor in the History of Greek Art and Archaeology; University Professor; Director, IFA Excavations at Selinunte  
**Publications:** Editor and contributor, *Oxford Handbook of Greek and Roman Art*

*and Architecture* (2015); with Lorenzo Lazzarini, “A New Analysis of Major Greek Sculptures in the Metropolitan Museum: Petrological and Stylistic,” *Metropolitan Museum Journal* 49 (2014); “The Mozia Charioteer: A Revision,” in *Approaching the Ancient Artifact: Representation, Narrative, and Function*, eds. Amalia Avramidou and Denise Demetriou (2014); “Nuovi dati sui culti del settore meridionale del grande santuario urbani di Selinunte,” in *Studi in onore di Graziella Fiorentini* (2014); “Two New Aulos Fragments from Selinunte: Cult, Music and Spectacle in the Main Urban Sanctuary of a Greek Colony in the West,” in *Musica, culti e riti nell’Occidente Greco*, ed. A. Bellia (2014).

**Special Lectures:** Seminars on patronage of Ancient Greek and Roman art, Scuola Normale Superiore, Pisa, November and December 2014.

**Recent Honors and Awards:** Corresponding Member of the Deutsches Archaeologisches Institut

**Michele Marincola**  
Sherman Fairchild  
Distinguished Professor of Conservation  
**Publications:** Editor, Johannes Taubert, *Polychrome Sculpture: Meaning, Form, Conservation* (2015).

**Recent Honors and Awards:** Samuel H. Kress Conservation Publication Fellowship Award for a forthcoming book on the conservation treatment of medieval polychrome sculpture, with co-author Lucretia Kargère (IFA ‘93, ‘96), 2015.

**Philippe de Montebello**  
Fiske Kimball Professor in the History and Culture of Museums  
**Publications:** With Marin Gayford, *Rendez-vous with Art* (2015).

**Lectures:** On the display of Renaissance art in American museums, I Tatti, Florence, March 2015; on the recent phenomenon of the inclusion of contemporary art in traditional collections, Kunsthistorisches Museum, Vienna, March 2015; “Collectionism and Patronage in America,” Barcelona and Madrid, March 2015.

**Recent Honors and Awards:** Elected Chairman of the Hispanic Society of America, April 2015; Elected to the Académie des Beaux Arts, Paris, 2014; Hamilton Fish Award from Desmond Fish Library, Garrison, NY, 2014.



Alexander Nagel

Deputy Director for Academic Affairs;  
Director of Graduate Studies; Professor of Fine Arts

**Publications:** “Allegories of Art-Making in Leonardo da Vinci and Michelangelo,” in *Die Oberfläche der Zeichen: Zur Hermeneutik visueller Strukturen in Der frühen Neuzeit*, ed. Ulrike Tarnow (2015); “Incidents of Time-Travel in the Long Anthropocene,” in *Allegory of the Cave Painting*, eds. Mihnea Mircan and Vincent van Gerven Oei (2015); “Beyond the Relic Cult of Art,” *Held Essays on Visual Art, Brooklyn Rail*, (July 2014); “Don’t Look Away: Hubert Robert’s L’Accident,” *Cabinet Magazine* 54 (2014); “The Panic That It Induces,” in *Should I Go To Grad School?*, eds. Bosko Blagojevic and Jessica Loudis (2014); “Objects That Are Only Boundaries,” in *Jeff Koons: A Retrospective* (2014); “On Style: An Interview,” in *Women in Clothes*, eds. Sheila Heti, Heidi Julavits, and Leanne Shapton (2014); “Style-eating Granite,” *Cabinet Magazine* 53 (2014); “Oeuvres d’oeuvres,” in *Faire Art Comme on Fait Société: Les Nouveaux Commanditaires*, eds. Didier Debaise, Xavier Douroux, Christian Joschke, Anne Pontégnie, and Katrin Solhdju (2013); “How Medieval Art Can Help Us Rethink the Exhibition Industry,” *Frieze Masters* 2 (2013); “Robert Smithson Removed from the Source,” *Res: Anthropology and Aesthetics* 63/64 (2013); “Interview with Robert Smithson, March 20, 1968” (prologue by Irving Sandler, annotated by Alexander Nagel), *Res: Anthropology and Aesthetics* 63/64 (2013); “Relics and Readymades,” *Mousse Magazine* 36 (2013); “Bernini in Praise of Power,” *London Review of Books* 35 (2013); “Art out of Time: The Relic and Robert Smithson,” *Artforum* 51 (2012); *Medieval Modern: Art out of Time* (2012).

**Special Lectures:** “L’art dans son déplacement,” Université de Québec à Montréal, Montréal, October 2014; “Orientations et médiations de l’art de la Renaissance,” Institut National de l’Histoire de l’Art, May 2014 and Institute for Advanced Study, Princeton, NJ, December 2013; “Le verre sous l’eau, la forme qui semble vue dans un miroir,” Laboratoire d’excellence des arts et médiations humaines, Paris, May 2014; “The Hinges of the Triptych,” Studio School, New York, April 2014; “Anachronic Renaissance/ Global Renaissance,” Lecture and Discussion with Serge Gruzinski, CUNY Graduate Center, March 2014; “Some Discoveries of 1492: Eastern Antiquities and Renaissance Europe,” 17th Horst Gerson Lecture, University of Groningen, November 2013; “Orientations of Renaissance Art,” Forschungszentrum Historische Geisteswissenschaften, Johann Wolfgang Goethe-Universität, Frankfurt, November 2013; “Anachronism as Method and as Object of Historical Study,” in “Regimes of time: Historiography in art and literature,” Aarhus University, Aarhus, October 2013; “The glass

under water, the form that seems a form seen in a mirror,” in “Anacronismi: I Tempi Plurali dell’Immagine” (Alexander Nagel, Georges Didi-Hubermann and Philippe-Alain Michaud), Palazzo Grassi, Venice, October 2013; “‘I think tours would be interesting’: Some Smithson documents,” in “Robert Smithson: Entropie et Mémoire,” Paris, Centre Georges Pompidou, September 2013; “Orientations of Renaissance Art” Department of the History of Art, University of Texas, Austin, March 2013.

**Recent Honors and Awards:** Charles Rufus Morey Book Award from the College Art Association for *The Controversy of Renaissance Art*, 2012.

**Current Research:** *Amerasia: A Renaissance Problem*. I am researching and writing what will be a long article or a small book on the confusion and connection between America and Asia for decades following Columbus’ discoveries, as seen in maps, texts, and works of art. In collaboration with Elizabeth Horodowich, Professor of History, New Mexico State University. Research on these materials will be presented at an international conference entitled “Maps and Travel: Knowledge, Imagination and Visual Culture” at Ben-Gurion University of the Negev in June 2015.

*Mireya Lafuente and Gabriela Mistral*. I am organizing an exhibition and writing an essay for a catalogue devoted to the work of Mireya Lafuente, Chilean painter (and my grandmother), and her lifelong correspondence with the poet Gabriela Mistral. This will be done in collaboration with the Biblioteca Nacional, Santiago, Chile. (We are in the midst of arranging a New York venue.) I spent the month of January in Chile researching the work of Lafuente and Mistral and arranging for the donation of the Lafuente-Mistral correspondence, which is in my possession, to the National Library.

I am working with the artist Shahzia Sikander as writer and collaborator on an installation addressing the theme of the changing shape of the world in Renaissance culture. This will be presented at the biannual festival of performance art *Performa*, which will unfold during the month of November 2015, taking as its theme “The Renaissance.”

I will continue work on my book project, *Orientations of Renaissance art*, writing chapters on Andrea Mantegna’s *Crucifixion* in the Louvre and on Giovanni Bellini’s *Baptism* in Santa Corona, Vicenza, on both of which I have lectured extensively over the past year.

**David O’Connor**

Deputy Director; Lila Acheson Wallace Professor of Ancient Egyptian Art  
**Publications:** *The Old Kingdom Town at Buhen*, Egypt Exploration Society Memoir 106 (2014); “Kerma in Nubia, the Last Mystery: the political and social dynamics of an early Nubian state,” in *Amilla; the Quest for Excellence: studies presented to Guenter Kopcke in celebration of his 75th birthday*, ed. Robert Koehl (2013); “Sabef and Merika; an

Early Dynastic conundrum,” in *Decorum and Experience: Essays in Ancient Culture for John Baines*, eds. Elizabeth Froom and Angela McDonald (2013); “From Topography to Cosmos; Ancient Egypt’s Multiple Maps,” in *Ancient Perspectives: Maps and Their Place in Mesopotamia, Egypt, Greece and Rome*, ed. Richard Talbert (2012); “The Mortuary Temple of Ramesses III at Medinet Habu,” in *Ramesses III; the Life and Times of Egypt’s Last Hero*, eds. Eric Cline and David O’Connor (2012); “The Sea Peoples,” in *Ramesses III: the Life and Times of Egypt’s Last Hero*, eds. Eric Cline and David O’Connor (2012); “Satire or Parody? The Interaction of the pictorial and the literary in Turin Papyrus 55001,” in *Ramesside Studies in Honour of K.A. Kitchen*, eds. Mark Collier and Steven Snape (2011); “The Narmer Palette; a New Interpretation,” in *Before the Pyramids; The Origins of Egyptian Civilization*, ed. Emily Teeter (2012).  
**Current Research:** *Cosmos and City in Ancient Egypt* (monograph) and continuing direction of IFA Abydos (southern Egypt) excavation and conservation project, in association with Dr. Matthew Adams, Senior Research Scholar, IFA.

**Hsueh-Man Shen**

Assistant Professor: Ehrenkranz Chair in World Art  
**Publications:** “Copies without the Original: King Aśoka’s 84,000 Stupas and Their Replications in China” in *Between East and West: Reproductions in Art*, Proceedings of the 2013 CIHA Colloquium in Naruto, Japan, January 2013, ed. Shigetoshi Osano with special collaboration of Milosz Wozny (2014); “Familiar Differences: Chinese Polychromes in the Indian Ocean Trade during the Ninth Century” in *Beiträge zur Islamischen Archäologie*, vol. 4: *A Hundred Years of Excavations in Samarra*, eds. Julia Gonnella, Rania Abdellatif and Simone Struth (2014); “Indian Makara or Chinese Dragon-Fish? Textual Translation and Visual Transformation of Makara in China,” *Art in Translation* 5 (2013); “Tombs at the Crossroads of the Worlds of the Living and the Dead” in *Tenth-Century China and Beyond: Art and Visual Culture in a Multi-Centered Age*, ed. Wu Hung (2012); “Between One and Many: Multiplics, Multiplication and the Huayan Metaphysics,” *Proceedings of the British Academy* 181 (2012); “Shengsi yu niepan – Tang Song zhiji fojiao yu shisu muzang de jiaocuo lingyu” 生死與涅槃—唐宋之際佛教與世俗墓葬的交錯領域 [Where Secular Death and Buddhist Nirvana Intersect: Secular and Religious Burials during the Tang-Song Transition], published on faculty webpage in 2012.

**Special Lectures:** “Art and Material Culture of the Non-Han Regimes of Liao, Jin, and Yuan,” Arts of Asia Lecture Series, Asian Art Museum of San Francisco, February 2013; “Between One and Many: Interpreting Large Numbers in the Buddhist Art of China,” Elsley Zeitlyn Lecture on Chinese Archaeology and Culture at the British Academy, London, November 2011.

**Current Research:** Expert consultant for *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road*, an exhibition organized by the Getty Conservation Institute, Dunhuang Academy (China), and the Getty Research Institute, scheduled to open at the Getty Center in May 2016. Book manuscript tentatively titled Authentic Replicas: Replication and the Making of Buddhist Art in Medieval China.

**Robert Slifkin**

Associate Professor of Fine Arts  
**Publications:** “Painting/Withdrawing,” in *Francis Alys Reel-Unreel* (2014); “Paul Evans and the Legacy of Modern Welded Sculpture: Between Decoration and Expression,” in *Paul Evans: Crossing Boundaries and Crafting Modernism* (2014); “Philip Guston’s Book Paintings,” in *Ecrits sur l’art / Writing Art*, ed. Anne-Pascale Bruneau-Rumsey (2014); *Out of Time: Philip Guston and the Refiguration of Postwar American Art* (2013); “Fitz Lane and the Compromised Landscape in Antebellum American Art c. 1850,” *American Art* 27 (Fall 2013); “The Ultimate Politics of Action Painting,” in *Contemporary Transatlantic Dialogues: Art History, Criticism, and Exhibition Practices in Spain and the United States*, eds. Maria Dolores Jimenez-Blanco and Robert Lubar (2013); “A Remedial Education,” in *Michael Strickrod, Stones Rise* (2013); *Bruce Nauman Going Solo* (2012); “Donald Judd’s Credibility Gap,” *American Art* 25 (Summer 2011); “Now Man’s Bound to Fail, More,” *October* 135 (Winter 2011), reprinted in *Anglo-American Exchange in Postwar Sculpture, 1945 – 1975* (2011); “Philip Guston’s Return to Figuration and the Thirties Renaissance of the 1960s,” *Art Bulletin* 93 (June 2011); “The Tragic Image: Action Painting Refigured,” *Oxford Art Journal* 34 (June 2011).

**Special Lectures:** “The Empty Room and the End of Man,” Middlebury College, March 2015 and Bard College, November 2014; “The New Sense of Fate,” in “After War: Reimagining American Landscapes and Bodies in the Wake of the World Wars,” University of California, Irvine, February 2015; “Peter Gripe’s Open Cities: Detrital Classicism and the Influence of Rome on Postwar American Art,” in “Rome Revisited: Rethinking Narratives in the Arts, 1948-1964,” American Academy in Rome, January 2015; “Paul Evans and the Legacy of Modern Welded Sculpture: Between Decoration and Expression,” James A. Michener Museum of Art, Doylestown, PA, April 2014; organizer and moderator, “Is Contemporary Art History,” Institute of Fine Arts, New York, February 2014; session co-chair, “The Present Prospects of Social Art History,” College Art Association, Los Angeles CA, 14 February, 2014; “Philip Guston and the Refiguration of Postwar American Art,” The Phillips Collections, Washington DC, October 2013; “The Empty Room and the End of Man,” in “American Art 1960-1980: Minimal, Conceptual, Pop,” Museum of New South Wales, Sydney,

Australia, August 2013; “Quicksilver and Lead,” in “Duke House: A Case Study of Architecture, Decoration, and Art History,” Institute of Fine Arts, New York University, February 2013; “And in Every Home... A Plinth,” Yale Center for British Art, New Haven, CT, October 2012; “Tactical Drawings,” in “Minimalist Drawing: The 1960s and 1970s,” The Morgan Library, New York, April 2012; Discussant, “Art, Theory, and the Critique of Ideology, 1975-95,” Clark Art Institute, Williamstown, MA, April 2012; “Three Figurative Crossings,” in “Crossings: Larry Rivers and His Milieu,” Fales Special Collections, New York University, New York, March 2012; Discussant, “Judgment,” Contemporary Art Think Tank, Philips Center for the Study of Modernism, Phillips Collection, Washington, DC, March 2012; session co-chair, “Towards a Rock and Roll Art History,” College Art Association, Los Angeles CA, February 2012; “Bruce Nauman Going Solo,” Reed College, Portland, OR, February 2012; “The Contemporary and the Post-critical,” A conversation with Hal Foster, The Explorer’s Club, New York, October 2011.

**Recent Honors and Awards:** Millard Meiss Publication Fund, College Art Association, 2012; Henry Moore Foundation Fellow, 2011; Grants-in-Aid, New York University Humanities Initiative, 2011; Phillips Book Prize, 2011

**Current Research:** My current book project, *The New Monuments and the End of Man: American Sculpture and War, 1945-1975*, will address the history of postwar sculpture in the United States, and in particular the increasing importance given to its spatial modes of address, in terms of the historical context in which such practices emerged, examining how these artistic practices and their accompanying discourses operated within broader cultural ideals and anxieties, particularly those related to the threat of nuclear war and the annihilation of the human race. Another book project will consider the nexus of Hollywood cinema, street photography, and conceptual art through the prism of American liberalism in the 1970s.

**Edward J. Sullivan**

Helen Gould Sheppard Professor in the History of Art  
**Publications:** *From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism* (2014); “Landscapes of Desire: The Land as Resource in the Caribbean,” in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas* (2015); “‘La magie de l’authenticité’: Deux décennies d’exposition et d’étude de l’art haïtien aux États-Unies et en Grande-Bretagne,” *Gradhiva. Revue d’Anthropologie et d’Histoires des Arts* 21, 2015; “Artists Before the Lens: Painters and Photographers in Haiti,” in *Through the Lens: Haiti from Within and Without* (June 2015); review of “Antonio Berni. Juanito and Ramona” *Art News* (June 2014); review of Blanca Pons-Sorolla and Mark A. Roglán, *Sorolla in America* (2013), *Hispanic Research Journal* 15 (October 2014).

**Special Lectures:** Organized “Destroying Radical Icons: Mexican Muralism and the New York Left,” NYU King Juan Carlos Center, February 2015; organized, gave keynote talk (“Myth and Magic: Observations on Collecting Latin American Art in the U.S.”), and interviewed Richard and Roberta Huber and Patricia Phelps de Cisneros for “The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States,” Frick Collection Center for the History of Collecting, NY, May 2014; organized Latin American Forum: six lectures by Latin American art historians and artists, NYU Institute of Fine Arts 2013-to present; “Spanish Old Masters in the Modern Imagination” Dr. Rosemarie Mulcahy Memorial Lecture, University College, Dublin, April 2015; Keynote address: “Icons and Anti-Icons of Mexico” in *Ireland and Mexico: Post-Revolutionary Identities*” University College Dublin and the Irish Museum of Modern Art, April 2015; Keynote address, “Passion for Objects: Collecting and Exhibiting Latin American Art in the U.S.” at *Latin American and Latino Art at the Allen: A Symposium* October 2014; “Landscapes of Desire: Art in the Caribbean, Nineteenth Century” University of Texas, Austin, September 2014; Seminar with graduate students in art history on 19th century art in the Americas, University of Texas, Austin, September 2014; “Belkis Ayon and Contemporary Cuban Art” FRG Objects and Design Gallery, Hudson N.Y. September 2014; “Paisajes del Deseo: El Caribe” IV Symposium in the History of Art, Universidad de los Andes, Bogotá, Colombia, August 22, 2014; Public conversation with artist Laura Anderson Barbata on the occasion of her exhibition “Transcommunality” at BRIC, Arts Media House, Brooklyn, N.Y., July 2014.

**Current Research:** In 2015-16 I will continue research and writing for my upcoming book *Continental divides: The Hemispheric Nineteenth Century*, which is scheduled to be published in 2017-18.

**Marvin Trachtenberg**

Edith Kitzmiller Professor of the History of Fine Arts  
**Publications:** “Building and Writing San Lorenzo in Florence: Architect, Biographer, Patron and Prior,” *Art Bulletin* (2015); “To Build Proportions in Time, or Tie Knots in Space? A Reassessment of the Renaissance Turn in Architectural Proportions,” *Architectural Histories* 2 (2014), DOI: <http://dx.doi.org/10.5334/ah.bp>; “River, road, and anastrophic fountain,” *RES: Anthropology and Aesthetic* (2014).  
**Special Lectures:** “Tektonikon, Surfacescape and Bramante’s Career,” Keynote lecture, 5th Centenary Bramante conference, Bibliotheca Hertziana, Rome, October 2014; “Tektonikon and Surfacescape: Architecture and the Body in the Premodern,” Northwestern University, Medieval Colloquium, May 2014.

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## Conservation

**Morgan Adams**  
MA 2013  
**Primary Advisor:** Margaret Holben Ellis  
**Email Address:** morgansimmsjones@gmail.com  
**Latest Position:** Conservator for Special Collections, Columbia University Libraries

**Jilleen Nadolny**  
MA and Advanced Certificate in Paintings Conservation 1994  
**Email Address:** jn@artaccessresearch.com  
**Latest Position:** Principal Research Associate, Art Analysis & Research, London  
**Publications:** with Nicholas Eastaugh, “Technical Feature: Authentic – or Not?,” *The Picture Restorer* 45 (2014); with Nicholas Eastaugh, and Weronika Swiech, “Interpretation of documentary sources for the industrial preparation of ‘zinc white’ in the nineteenth century,” in *Making and transforming art: changes in artists’ materials and practice. ICOM-CC Working Group on Art Technological Source Research (ATSR) 5th International Symposium, KIK-IRPA Brussels, Belgium, 22-23 November 2012*, eds. H. Dubois, S. Eyb-Green, S. Kroustallis, J. Nadolny and J. Townsend (2014); with Nicholas Eastaugh, “The analytical results of a group of Beltracchi forgeries and some historical context to their reception,” in *Der Fall Beltracchi und die Folgen. Interdisziplinäre Fälschungsforschung heute*, eds. Henry Keazor and Tina Öcal (2014); with Nicholas Eastaugh, “Science for the Art Market: A Buyer’s Guide,” *ArtBanc* 7 (2014).  
**Lectures:** “The Art of Detection,” Ashmolean Museum, Oxford, March 2015; “A history of forgery of painting and approaches to its detection,” Department of Conservation, University of Lisbon, February 2015; “Technical and Practical

Constraints in Imaging Opulence: The Use of Gold in Medieval and Early Renaissance Painting,” Goldraum, The Technical University, Munich, February 2015; “Recipes for Deceit: The Forgery of Paintings 1300–1900,” in “Back to Basics,” ICOM-CC Working Group on Art Technological Source Research (ATSR) 6th International Symposium, Rijksmuseum, Amsterdam, June 2014; Panel Chair, “Common terminology and understanding,” in “Authentication in Art,” The Hague, April 2014; Panel Chair, “Application of Technical Art History,” Seminar on Issues in the study of Russian Art organized by AA&R, Trinity College, Oxford, March 2014; “The Material (Im)possibility of a Perfect Forgery,” in “View: A Festival of Art History,” Institut-Français, London, February 2014.  
**Upcoming Projects:** My current research projects include editing a collection of essays with Karoline Beltinger, head of technical studies at The Swiss Institute for Art Sciences (Schweizerisches Institut für Kunstwissenschaft, SIK-ISEA, Zurich) on the use of tempera based painting media in the 19th and early 20th centuries. The book will comprise a wide-ranging selection of studies by the members of an international working group, ranging from technical art history (use, industrial production of tempera and emulsion paints, artist’s recipes) to scientific analysis of tempera media. It will be published later in 2015.  
With my colleagues at AA&R, I have also begun a new research project, together with an international group of institutions, on synthetic organic pigments: The Synthetic Organic Pigment (SOP) Initiative. Our first meeting of members, from England, Germany, the Netherlands and Belgium, was hosted by the Doerner Institut, at the Neue Pinakothek, Munich, in November of 2014. We hope to learn more of the production and use history of SOPs, many of which are not properly characterized. It is hoped that the project will develop better protocols for the identification of such materials, as well as expanding our knowledge of their use history and dissemination. For further details, see: <http://www.artanalysisresearch.com/research>  
**News:** I am very pleased to announce that our company, Art Analysis & Research (AA&R) (UK) Ltd, has opened our first US branch in New York City, AA&R (US) LLC, headed by fellow NYU alumnus Nica Gutman Rieppi (MA, IFA 2010), in the capacity of Senior Research Associate. We are now offering technical imaging, analytical and technical art history services for paintings research, to assist in studies of authenticity, attribution and forgery identification.

**Will Shank**  
MA 1981  
**Mailing Address:** Calle Ample 17-19, Principal 2, 08002 Barcelona, Spain  
**Email Address:** willshank@earthlink.net

**Publications:** co-editor with Mercedes Sánchez Pons and Laura Fuster López, *Conservation Issues in Modern and Contemporary Murals* (2015).  
**Lectures:** “Street Art: Its Evolving Materials and a Consideration of How Necessity Is The Mother Of Invention,” in “Authenticity in Transition”, Glasgow, Scotland, December 2014; “The Challenges of Community-Based Preservation Efforts: The Global Street Art Phenomenon and its Roots in the North American Mural Movement,” in “Heritage and Landscape as Human Values,” General Assembly of ICOMOS, Florence, November 2014; “La conservación de murales exteriores: cuánto tiempo pueden durar?” OpenWalls Conference, Centre Cultural Contemporània de Barcelona, October 2014.  
**Upcoming Projects:** Moderator, “Layers of Understanding: Graffiti and the Miami Marine Stadium,” symposium at the American Institute for Architects Miami Center, Miami, May 2015; “Keith Haring’s Monumental Outdoor Murals, Collaborative Efforts in Paris and Pisa,” in “Monumental Treasures,” Congress XX of the NKF (Nordic Association of Conservators Finnish Section), Helsinki, October 2015.

**Joyce Hill Stoner**  
MA 1970  
Certificate in Conservation 1973  
**Primary Advisor:** Larry Majewski  
**Email Address:** jstone@winterthur.org  
**Latest Position:** Rosenberg Professor, University of Delaware  
**Publications:** “The Medium is the Message,” in *Rethinking Andrew Wyeth*, ed. David Cateforis (2014); “Review: Daniel E. Sutherland, *Whistler: A Life for Art’s Sake*,” *Nineteenth Century* 34 (2014).  
**News:** The Foundation of the American Institute of Conservation’s oral history archive, founded in 1975, is now celebrating its 40th anniversary and we have over 300 interviews with pioneer conservators, scientists, and art historians, including many from the IFA and Conservation Center: e.g. Craig Hugh Smyth, Larry Majewski, Harry Bober, Peggy Ellis, etc. The two leading interviewers and coordinators are IFA grads: Rebecca Rushfield (1980) and myself.

## Latin American Art

**Mara Hermano**  
MA 1994  
**Email Address:** mhermano@risd.edu  
**Latest Position:** Associate VP, Planning + Effectiveness, Rhode Island School of Design  
**Publications:** *The Art of Critical Making: Rhode Island School of Design on Creative Practice* (2013).  
**Lectures:** “Visualizing Critique,” SXSW.edu, Austin, March 2015.

**Michele Greet**  
PhD 2004  
**Primary Advisors:** Edward Sullivan and Robert Lubar  
**Mailing Address:** 3825 Jancie Rd., Fairfax, VA 22030  
**Email Address:** mgreet@gmu.edu  
**Latest Position:** Associate Professor; Director Art History Program, George Mason University  
**Publications:** “Occupying Paris: The First Survey Exhibition of Latin American Art,” *Journal of Curatorial Studies* 3 (2014); “From Cubism to Muralism: Angel Zárraga in Paris,” in *Angel Zárraga. Retrospectiva*, (2014); “‘Exhilarating Exile’: Four Latin American Women Exhibit in Paris,” *Artelegie: Revue de recherches sur les arts, le patrimoine et la littérature de l’Amérique Latine* 5 (2013), <http://www.artelogie.fr/>; “César Moro’s Transnational Surrealism,” *Journal for Surrealism and the Americas* 7 (2013).  
**Lectures:** “Rómulo Rozo: un escultor colombiano en París,” in “Aquí, allá y en el medio: encuentros transnacionales en el arte latinoamericano,” IV Simposio de Historia del Arte, Universidad de los Andes, Bogotá, August 2014; “Mapping Cultural Exchange: Strategies for Locating the Narrative in the Digital World,” Art Libraries Society of North America Annual Conference, Washington, DC, 2014; “The Latin American Artists of Léonce Rosenberg’s ‘Effort moderne,’” School of Philosophy and Art History Seminar Series 2013-2014, University of Essex, 2014.  
**Recent Honors and Awards:** LASA Mexico Humanities Essay Award, Honorable Mention for “From Cubism to Muralism: Angel Zárraga in Paris,” 2015; New England Council of Latin American Studies Joseph T. Criscenti Best Article Prize for “César Moro’s Transnational Surrealism,” 2014.  
**Upcoming Projects:** *Transatlantic Encounters: Latin American Artists in Paris between the Wars* (projected publication date 2016/2017).

**Adele Nelson**  
MA 2003  
PhD 2012  
**Primary Advisors:** Edward J. Sullivan and Robert Storr  
**Mailing Address:** 1333 East Susquehanna Avenue, Philadelphia, PA 19125  
**Email Address:** adele.nelson@temple.edu  
**Latest Position:** Assistant Professor, Department of Art History, Temple University  
**Publications:** “Formas desconhecidas: Da teoria inicial e da prática da abstração de Waldemar Cordeiro,” in *Waldemar Cordeiro: Fantasia exata*, ed. Fernando Cocchiarale and Arlindo Machado (2014); *Jac Leirner conversa com Adele Nelson* (2013).  
**Lectures:** “Abstraction and the Representation of Difference in Postwar Brazilian Art,” Center for the Humanities at Temple Distinguished Faculty Lecture Series, Temple University, Philadelphia,

March 2014; “A Genealogy of Modernism for Brazil: Mário Pedrosa and the Second São Paulo Bienal,” Colloquium on Art in Spain and Latin America, Institute of Fine Arts, New York University, February 2014; “Institutional Strategies in the Periphery: The Art School, Biennial, and Museum in Postwar Brazil,” Visual Culture and Regimes of Visibility in Latin/o America, American Comparative Literature Association Annual Meeting, Toronto, April 2013; “Before Neo-Concretism: Grupo Frente and the São Paulo Bienal in the 1950s,” in “Directions in Latin American Art: The Mid-Twentieth Century Symposium,” Columbia University, New York, March 2013.  
**Recent Honors and Awards:** Fulbright U.S. Scholar Postdoctoral Research Award in Humanities and Social Sciences, Brazil, Spring 2015; NEH Summer Stipend, National Endowment for the Humanities, 2015; Summer Research Award, Temple University, 2014, 2013; Vice Provost for the Arts Grant for Research and Creative Achievement, Temple University, 2014; Grant-in-Aid for Research, Temple University, 2014, 2013.

## Asian Art

**Patricia Eichenbaum Karetzky**  
PhD 1979  
**Primary Advisor:** Alexander Soper  
**Mailing Address:** 150 East 69th St #10N, New York, NY 10021  
**Email Address:** karetzky@bard.edu  
**Latest Position:** Associate Professor, Bard College  
**Publications:** *Chinese Religious Art* (2014); “The Transformations of Xuanwu/Zhenwu,” *Journal of Daoist Studies* 8 (2015); “The Image of Woman as a Reflection of Change in China,” *Revista de Cultura* (Macao) 45 (2014); “Xu Bing’s Magical Mystery Tour,” *Yishu* 13 (2014).  
**Lectures:** “Mara’s Monsters and the Faces of Fear,” 17th Congress of the International Association of Buddhist Studies, Vienna, August 2014; “The Image of Women in Chinese Art,” Eighth International Convention of Asia Scholars, Macao, June 2013.

**Kathleen Matics**  
MA 1970  
PhD 1978  
Primary Advisors: Alexander Soper and Gert Schiff  
**Mailing Address:** 5/272 Prachaniwet 2, Pakkret, Nonthaburi 11120 Thailand  
**Email Address:** kmatatics29@yahoo.com  
**Latest Position:** Consultant  
**Publications:** *Revolving Doors* (2015); *Behind the Folding Fan* (2014).  
**Upcoming Projects:** art historical novels.



## Islamic Art

**Sussan Babaie**  
PhD 1994  
**Primary Advisor:** Priscilla P. Soucek  
**Mailing Address:** The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, UK  
**Email Address:** sussan.babaie@courtauld.ac.uk  
**Publications:** co-editor with Talinn Grigor, *Persian kingship and architecture: Strategies of power in Iran from the Achaemenids to the Pablavis* (2015); “The Globals in Locals: Implicating Iran in Art and History,” in *Dissonant Archives* (2015); with Rebecca Hart and Nancy Princenthal, *Shirin Neshat* (2013); “Practices of ‘participation’”, in the on-line exhibition catalogue *SubRosa: The Language of Resistance*, University of South Florida Contemporary Art Museum (2013); “Persisch-islamische Architektur,” in *Handbuch der Iranistik*, ed. Ludwig Paul (2013); “Frontiers of visual taboo: painted ‘indecencies’ in Isfahan,” in *Eros and Sexuality in Islamic Art*, ed. Francesca Leoni and Mika Natif (2013); “Delicate displays: on a Safavid ceramic bottle at the Museum of the Cairo University,” in *Ferdowsi, The Mongols and Iranian History*, eds. Robert Hillenbrand, A. C. S. Peacock, and Firuza Abdullaeva (2013).  
**Lectures:** “Mirror defects: art historical ‘terms’ for Persian painting,” Renaissance Society of America, Berlin, March 2015.

**Olga Bush**  
PhD 2006  
**Primary Advisors:** Priscilla Soucek and Finbarr Barry Flood  
**Email Address:** olbush@vassar.edu  
**Latest Position:** Visiting Scholar, Vassar College  
**Publications:** co-editor with Avinoam Shalem, *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam*, *Muqarnas* special issue (in press, 2015); “Prosopopeia: Performing the Reciprocal Gaze,” and “Entangled Gazes: The Polysemy of the New Great Mosque of Granada,” in *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam*, *Muqarnas*, eds. Olga Bush and Avinoam Shalem (in press, 2015); “Bringing the ‘Other’ Home: Collecting Islamic Material Culture in Genoa, Italy, 1890’s-1920’s,” *Mitteilungen des Kunsthistorischen Institutes in Florenz* (forthcoming). “Relocating to Hawai’i: Dwelling with Islamicate Arts at Doris Duke’s Shangri La,” *International Journal of Islamic Architecture* 3 (2014); “Granada Art and Architecture,” in *Encyclopaedia of Islam*, 3rd edition (2013).  
**Lectures:** “Facing the Past, Facing the Future: The Alhambra and the Neo-Islamic Culture of the 21st Century,” Muslim Studies Department and Art History Department, Michigan State University, East Lansing, April 2015; “Bringing the ‘Other’ Home: Collecting Islamic Material Culture in Genoa, Italy, 1890’s-1920’s,” in workshop titled “Visualizing Otherness in Modern Italy

(XIX-XX century),” Kunsthistorisches Institut in Florenz-Max-Planck-Institut, Florence, February 2015; Panel moderator, “Selvage to Selvage: Textile Arts and Textility from Antiquity to the Present,” workshop, Kunsthistorisches Institut in Florenz-Max-Planck-Institut, Florence, May 2014; “Miradas entrecruzadas: la arquitectura de la Mezquita Mayor de Granada,” Great Mosque of Granada, Granada, February 2014; “Beyond the Smoking Room: Creating a Home for Islamic Art at Shangri La,” Museum of Art and Design, New York, January 2013.  
**Recent Honors and Awards:** Guest Scholar, Kunsthistorisches Institut in Florenz- Max-Planck-Institut, December 2013 - June 2014.  
**Upcoming Projects:** “Under the Tzar’s Orders: Pablo el Ruso, a Russian Architect at the Alhambra in the 1850’s” (collaborative research project); “Canopy,” in *Textile Terms: A Glossary*, eds. Anika Reineke, Anne Rohl, Mateusz Kapustka and Tristan Weddigen.

**Yumiko Kamada**  
PhD 2011  
**Primary Advisor:** Priscilla Soucek  
**Mailing Address:** 4-1-1 Hiyoshi, Kohoku-ku, Yokohama, Japan 223-8521, Keio University, Raio-sha building, #747  
**Email Address:** yumiko-kamada@est.hi-ho.ne.jp  
**Latest Position:** Assistant Professor, Keio University  
**Publications:** “Early Modern Indian Carpets as Media for Cross-Cultural Interaction,” in *Asian Encounters: Exploring Connected Histories*, eds. Upinder Singh and Parul Pandya Dhar (2014).  
**Lectures:** “Persian and Indian Textiles in Early Modern Japan,” The Asiatic Society of Japan, Tokyo, March 2015.

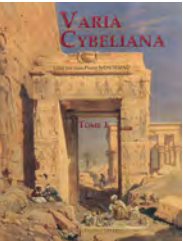
**Denise-Marie Teece**  
PhD 2013  
**Primary Advisor:** Priscilla Soucek  
**Email Address:** dmt230@nyu.edu  
**Latest Position:** Assistant Professor of Art History, New York University  
**News:** In August 2014, I took up the position of Assistant Professor of Art History at the Abu Dhabi campus of New York University.

**Egyptian, Ancient Near Eastern, Greek and Roman Art**

**Mary Lee Baranger**  
PhD 1960  
**Primary Advisor:** Karl Lehman  
**Mailing Address:** 784 Columbus Ave., 5M, New York, NY 10025  
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**Beryl Barr-Sharrar**  
Ma 1972  
PhD 1980  
**Primary Advisor:** Peter H. von Blanckenhagen  
**Mailing Address:** 311 East 72nd Street, 14B, New York, NY 10021  
**Email Address:** bbsharrar@aol.com  
**Latest Position:** Adjunct Professor of Fine Arts, Institute of Fine Arts, NYU  
**Publications:** “Major New Evidence for the Date and Athenian Origin of the Derveni Krater: A Fourth-Century BC Bronze Calyx Krater with Overlaid Silver Garland from the Same Workshop,” in *Papers of the 18th International Congress on Ancient Bronzes, University of Zurich and Paul-Scherrer-Institute, Zurich* (2015).  
**Lectures:** “Macedonian Metalwork: A Review,” International Hellenic University of Thessaloniki, Themi, 2014.  
**Recent Honors and Awards:** Fellowship, John Simon Guggenheim Memorial Foundation, 2015.  
**Upcoming Projects:** *Shapes of Hellenistic Luxury: Greek Gold, Silver, and Bronze Symposium Ware from Philip II of Macedonia to the End of the Roman Republic* (book).

**Robert Steven Bianchi**  
PhD 1976  
**Primary Advisors:** Bernard V. Bothmer, Henry G. Fischer, Peter von Blanckenhagen  
**Mailing Address:** 2032 Barracuda Court Holiday, FL 34691-9798  
**Email Address:** thedrbob@verizon.net  
**Latest Position:** Conservateur en chef, Conservateur, collection archéologie Fondation Gandur pour l’Art, Genève  
**Publications:** contributing author, *Varia Cybeliana* I, ed. Jean Pierre Montesino (2014); contributing author, *Le Mythe Cléopâtre*, ed. Marc Restellini (2014); “Replication in Egyptian Art: A Bronze Statuette from Ain al-Labakha Reconsidered,” in *La myrte et la rose. Mélanges offerts à Françoise Dunand par ses élèves, collègues et amis*, eds. G. Tallet and C. Zivie-Coche (2014); “Review of Mary Ann Eaverly, *Tan Men/Pale Women. Color and Gender in Archaic Greece and Egypt, a Comparative Approach* (2013),” *Journal of the American Research Center in Egypt* 50 (2014).



**Andrew Clark**  
MA 1973  
PhD 1992  
**Primary Advisor:** Dietrich von Bothmer  
**Mailing Address:** 5063 Gloria Ave., Encino, CA 91436  
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**Andrew Oliver**  
MA 1974  
**Mailing Address:** 3418 Garfield Street, Washington, DC 20007  
**Email Address:** aodouris@gmail.com  
**Publications:** *American Travelers on the Nile, Early U.S. Visitors to Egypt, 1771-1839* (2014).

**Adela Oppenheim**  
PhD 2008  
**Primary Advisor:** David O’Connor  
**Email Address:** adela.oppenheim@metmuseum.org  
**Latest Position:** Curator, Egyptian Department, Metropolitan Museum of Art  
**Upcoming Projects:** I am currently the co-curator of a major exhibition entitled *Ancient Egypt Transformed: The Middle Kingdom*, which will be shown at the Metropolitan Museum of Art from October 5, 2015 - January 24, 2016.

**Jamiee Uhlenbrock**  
MA 1966  
PhD 1978  
**Primary Advisors:** James McCredie and Günter H. Kopcke  
**Mailing Address:** 65 Plains Road, New Paltz, NY 12561  
**Email Address:** uhlenbrj@hawkmil.newpaltz.edu  
**Latest Position:** President, Association for Coroplastic Studies  
**Publications:** “A New Herakles Type and Archaic, East Greek Terracottas at the Extramural Sanctuary of Demeter and Persephone at Cyrene,” in *Figurines de terre cuite en Mediterranee orientale grecque et romaine. Production et diffusion, iconographie et fonction. Colloque international, Izmir, June 2-6, 2007* (2015); Online review “Physionomies d’une cité grecque: développements stylistiques de la coroplathe votive archaïque de Tarente by Agnes Bencze,” *American Journal of Archaeology* 119 (January 2014); with Anna Santucci, “Cyrene Papers: The Final Report. Richard Norton’s Exploration of the Northern Necropolis of Cyrene (24 October 1910 – 4 May 1911); “From Archives to Archaeological Contexts,” *Libyan Studies* 44 (2013); Online review “The Sanctuary of Demeter and Kore: The Terracotta Sculpture (Corinth 18.5) by Nancy Bookides, Princeton 2010,” *AJA Online* (January 2012); “Coroplastic Studies in Greek and Roman Libya,” *Newsletter of the Coroplastic Studies Interest Group*, 7 (Winter 2012).  
**Lectures:** Keynote Address: “2015, The Year of Coroplastic Studies,” in “Terracottas in the Mediterranean Through Time,” The Zinman

Institute of Archaeology and the Department of Art History University of Haifa, 2015; “Hellenistic and Roman Terracottas and Cyprus: A Discussion of Recent Research,” in “Hellenistic and Roman Terracottas: Mediterranean Networks and Cyprus,” Archaeological Research Unit, University of Cyprus, Nicosia, June 2013; Inaugural Lecture: “Da dove veniamo e dove stiamo andando,” in International Summer School on Greek Coroplastic Studies: Methodologies for the Study of Production, Contexts, and Images, Università di Catania, Dipartimento di Scienze Umanistiche Catania, May 2013.  
**Upcoming Projects:** International collaboration on a handbook for coroplastic research with seven other members of the Association for Coroplastic Studies from France and Italy; creation of an online database in wiki format based on Franz Winter’s *Die antiken Terrakotten* (Band III): *Die Typen der figürlichen Terrakotten*.

Early Christian and Medieval Art

**Jennifer Ball**  
PhD 2001  
**Primary Advisor:** Thomas F. Mathews  
**Mailing Address:** 312 15th Street, Brooklyn, NY 11215  
**Email Address:** jball@brooklyn.cuny.edu  
**Latest Position:** Associate Professor of Art History, The Graduate Center and Brooklyn College, CUNY  
**Lectures:** “An Abundance of Meaning: Curtains of Riches in Byzantine and Islamic Egypt” in “Liminal Fabric: Byzantine and Islamic Furnishing Textiles,” Dumbarton Oaks, Washington, D.C., March 2015.  
**Recent Honors and Awards:** Andrew W. Mellon Fellow, Medieval Art, Metropolitan Museum of Art, 2014-15.  
**Upcoming Projects:** “The Group Portrait in the Lincoln Typikon: Identity and Social Structure in a Fourteenth-Century Convent,” *The Journal of Medieval Monastic Studies*, forthcoming 2016.

**Diane Booton**  
PhD 1994  
**Primary Advisor:** Jonathan Alexander  
**Email Address:** diane.booton@gmail.com  
**Publications:** “Commemorating Duke John IV of Brittany in Ritual and Imagery,” *Nottingham Medieval Studies* (2015); “International Travel, Learning Opportunities, Working with Librarians-What’s Not to Love?” *American Library Association International Supplement* (August 2014).  
**Lectures:** “Transmitting ‘all’antica’ to Late Fifteenth-Century France,” Renaissance Society of America, Berlin, March 2015; “Thomas James: À la découverte d’un humaniste: Les arts de la couleur dans le duché de Bretagne,” Journée d’études, Musée des Beaux-Arts, Rennes, October 2014; “The German-American Library Exchange

Program,” 103. deutscher Bibliothekartag, Bremen, June 2014; “An Early Modern Best-Seller: Jean Meschinot’s *Les Lunettes des Princes*,” Renaissance Society of America, New York, March 2014.  
**Recent Honors and Awards:** American Philosophical Society Franklin Research Grant, 2015; Bibliographical Society Major Research Award, 2015; Renaissance Society of America Travel Grant, 2015; Gerda Henkel Stiftung Postdoctoral Research Grant, 2014-15; Bibliothek Information International 2014.  
**Upcoming Projects:** Paris and the Book Market in Early Modern Brittany, c. 1450-1550.

**Walter Cahn**  
MA 1961  
PhD 1967  
**Primary Advisor:** Harry Bober  
**Mailing Address:** 151 Linden Street, New Haven, CT 06511  
**Email Address:** walter.cahn@yale.edu  
**Latest Position:** Carnegie Professor of the History of Art, Yale University  
**Publications:** “Heresy and Romanesque Art (Again),” in *Le plaisir de l’art du moyen âge. Commande, production et reception de l’oeuvre d’art. Mélanges en hommage à Xavier Barral i Altet* (2012); “An Illuminated Manuscript of Writings by Hugh of Saint-Victor (Bibl. Mazarine, Ms. 729),” in *From Knowledge to Beatitude. Saint-Victor, Twelfth-Century Scholars, and Beyond: Essays in Honor of Grover A. Zinn* (2013); “A Late Medieval Compendium of Ancient Wisdom: Guillaume de Tignonville’s *Dits moraux des philosophes*,” in *Manuscripta Illuminata. Approaches to Understanding Medieval and Renaissance Manuscripts* (2014).  
**Recent Honors and Awards:** Fellow, American Academy of Arts and Sciences, 2014.

**Martha Easton**  
PhD 2001  
**Primary Advisor:** Jonathan Alexander  
**Mailing Address:** 31 Pardoe Road, Princeton, NJ 08540  
**Email Address:** martha.easton@shu.edu  
**Latest Position:** Assistant Professor, Seton Hall University  
**Publications:** “Feminism,” in *Ashgate Research Companion to Medieval Iconography*, ed. Colum Hourihane (forthcoming in 2016); with Maggie Williams, “Our Feminism/Our Activism,” in *Burn After Reading*, eds. Eileen Joy, Myra Seaman, and Jeffrey Jerome Cohen (2014); with other members of the Material Collective, “We Are the Material Collective,” in *Burn After Reading*, eds. Eileen Joy, Myra Seaman, and Jeffrey Jerome Cohen (2014); “Images Gross and Sensible: Violence and Memory in Medieval Art,” in *Memory and Commemoration in Medieval Culture*, eds. Elma Brenner, Meredith Cohen, and Mary Franklin-Brown (2013); with Marian Bleek, Jennifer Borland, Rachel Dressler,

and Elizabeth L’Estrange, “Women in/and Visual Culture,” in *A Cultural History of Women in the Medieval Era*, ed. Kim Phillips (2013); “Feminism,” in *Medieval Art History Today – Critical Terms*, a special issue of *Studies in Iconography* 33 (2012); “Uncovering the Meanings of Nudity in the Belles Heures of Jean, Duke of Berry,” in *Meanings of Nudity in Medieval Art*, ed. Sherry Lindquist (2012).  
**Lectures:** “‘Boats Against the Current’: Envisioning the Past at Hammond Castle and The Cloisters,” in “Medieval Installation Art: Reconstructing the Past,” International Congress on Medieval Studies, Kalamazoo, May 2015; “Taking Back the Night in the Fourteenth Century: Christine de Pizan and the Resistance to Courtly Love,” in “Women Acting Up: Gender, Violence, and Resistance,” Conference on Women and Gender 2015, Seton Hall University, March 2015; “The Oxford Handbook of Women and Gender in Medieval Europe: Interdisciplinary Reflections on Gender Studies, Medieval Historiography, and Future Directions,” Medieval Academy of America, University of Notre Dame, South Bend, March 2015; “Hammond Castle and the Myth of the Medieval Collection” in “The Market for Medieval Art in America,” College Art Association, New York, February 2015; with Jennifer Borland, “Wealth, Power, and the Ambitious Collecting of Medieval Art in America: John Hays Hammond, Jr. and Raymond Pitcairn,” in “Money in the Middle Ages,” Princeton Program in Medieval Studies Lecture Series, Princeton University, Princeton, February 2015; “One of These Things Is Not Like the Others: Women, Feminism, and Medieval Art History,” Reed College, Portland, November 2014; “One of These Things Is Not Like the Other: Women, Feminism, and Medieval Art History,” in “Women for Women International,” Seton Hall University, South Orange, September 2014; “Medieval and Nineteenth-Century ‘Courtly Love’ Ivories and the Nature of Authenticity” in “Recollections of the Past: Editorial and Artistic Workshops from Late Antiquity to the Early Modern Period and Beyond,” Research Group on Manuscript Evidence, Princeton University, Princeton, May 2014; “Simulation and Sexuality: Medieval ‘Courtly Love’ Ivories and Their Nineteenth-Century Forgeries,” in “Faking It,” International Congress on Medieval Studies, Kalamazoo, May 2014; with Jennifer Borland, “Integrated Pasts: Hammond Castle and the Glencairn Museum,” International Congress on Medieval Studies, Kalamazoo, May 2013; “Feminism and Medieval Art History,” Women and the Arts Faculty Panel, Seton Hall University, South Orange, NJ, April 2013; “Authenticity, Anachronism, and the Experience of the Past at Hammond Castle,” in “Identity and Authenticity: Creating, Preserving and Transmitting Identities Across Time and Place,” Research Group on Manuscript Evidence, Princeton University, Princeton, March 2013; “Sculpted Women of

# Alumni Updates CONTINUED

## Early Christian and Medieval Art

the Romanesque,” and “Sacred and Sexual: The Meanings of Nudity in Medieval Art,” Arizona State University, Phoenix, February 2013; “Sexy Saints and Peeping Patrons: Nudity in the Medieval Manuscripts of Jean, Duke de Berry,” SUNY Albany, April 2012.

**Recent Honors and Awards:** Senior Fellowship, Center for the History of Collecting, The Frick Collection, Summer/Fall 2015; Summer Stipend, University Research Council, Seton Hall University, Summer 2015; Provost’s Study-Abroad Initiative, Seton Hall University, 2014.

**Upcoming Projects:** Working on a book project tentatively entitled “Hammond Castle and American Medievalism,” about the collector John Hays Hammond Jr. and his art collection of ancient, medieval, and Renaissance objects that he installed in a medieval revivalist building built in the 1920’s on the coast of Gloucester, Massachusetts.

### Gerald Guest

MA 1991  
PhD 1999  
**Primary Advisor:** Jonathan Alexander  
**Mailing Address:** John Carroll University, 1 John Carroll Blvd, University Heights, OH 44118  
**Email Address:** gguest@jcu.edu  
**Latest Position:** Associate Professor, John Carroll University  
**Publications:** “Stained Glass and Liturgy: The Uses and Limits of Analogy,” *Journal of Glass Studies* 56 (2014); “Space,” *Studies in Iconography* 33 (2012).  
**Lectures:** “Figuring Authority in the Morgan Crusader Bible,” St. Louis Conference on Manuscript Studies, St. Louis University, October 2014; “Storyworlds in Capetian Art of the Thirteenth Century,” Symposium on Medieval and Renaissance Studies, St. Louis University, June 2014; “The Beautiful Lucifer in Medieval Art,” International Congress on Medieval Studies, Kalamazoo, May 2014; “Masculinity and Beauty in the Twelfth Century,” Midwest Art History Society, Columbus, 2013.

### Lyle Humphrey

MA 1998  
PhD 2007  
**Primary Advisor:** Jonathan Alexander  
**Mailing Address:** 1606 Craig Street, Raleigh, NC 27608  
**Email Address:** lylehumphrey@me.com  
**Latest Position:** GlaxoSmithKline Curatorial Fellow, North Carolina Museum of Art  
**Publications:** “Collecting Christianity on the Nile circa 1900: J. Pierpont Morgan and The Metropolitan Museum of Art,” in *Byzantium and Islam Age of Transition (7th –9th Century) Collected Papers*, ed. Helen Evans (2015); “Detached manuscript illuminations from the Scuola di San Giovanni Evangelista of Venice and the confraternity’s mariegole in the Archivio di

Stato di Venezia,” in *Il Codice miniato in Europa. Libri miniati per la chiesa, per la città, per la corte in Europa, Padova (Atti del Convegno della Società di Storia della Miniatura, 2–4 December 2010: lavori in corso)*, eds. G. Mariani Canova and A. Perriccioli Saggese (2014); “From Column to Chalice: Passion Imagery in Venetian Mariegole ca. 1330-1550,” in *New Perspectives on the Man of Sorrows*, eds. Catherine R. Puglisi and William L. Barcham (2013); “Su Martino da Modena a Venezia: la mariegola dei merciai del 1471 ed la committenza della comunità lucchese,” *Arte Veneta* 68 (2012); “The Lost 1392 Mariegola della Scuola di Santa Maria della Misericordia o della Valverde, Rediscovered,” in *Miniatura. Lo sguardo e la parola. Studi in onore di Giordana Mariani Canova*, eds. Federica Toniolo and Gennaro Toscano (2012).  
**Lectures:** “Treasures of Italian Art at the NCMA: The Reception of Italian Food and Art in America between 1950 and 1970,” North Carolina Museum of Art, Raleigh, September 2014; “Hacked all to Pieces’: The Mutilation of Venetian ‘Mariegole’ in the Modern Era,” Saint Louis Conference on Manuscript Studies, St. Louis University, October 2012; “J. Pierpont Morgan’s Collecting in Egypt circa 1900 and his Patronage of The Metropolitan Museum of Art,” Metropolitan Museum of Art and Center for the History of Collecting Scholars’ Day Workshop, Metropolitan Museum of Art, New York, June 2012.  
**Upcoming Projects:** *La miniatura per le scuole e le arti veneziane. Mariegole dal 1260 al 1500*, translated into Italian by Lucia Mariani, introduction by Giordana Mariani Canova (2016).  
**News:** Exhibition: *Depicting the Papacy in Late-Baroque Rome: Gian Lorenzo Bernini and Pier Leone Ghezzi*, North Carolina Museum of Art, Raleigh, July 14, 2014–April 6, 2015.

### Maile Hutterer

PhD 2011  
**Primary Advisors:** Marvin Trachtenberg, Jonathan Alexander, and Priscilla Soucek  
**Mailing Address:** 5229 University of Oregon, Eugene, OR 97403  
**Email Address:** msh@uoregon.edu  
**Latest Position:** Assistant Professor, University of Oregon  
**Publications:** “When Old Meets New: Classicizing Columns in Northern French Flying Buttresses,” *Journal of Medieval and Early Modern Studies* 44 (2014); “Lofty Sculpture: Flying Buttress Decoration and Ecclesiastical Authority,” *Gesta* 54 (2015).

### Domenic Leo

MA 1992  
PhD 2005  
**Mailing Address:** 203 Chateau Drive, Aliquippa, PA 15001  
**Email Address:** dleo3@comcast.net  
**Latest Position:** Adjunct Professor, Youngstown

State University in Ohio; Adjunct Professor, online division, Art Institute of Pittsburgh  
**Publications:** with Carla Shapreau, “Art-Historical Commentary,” in *The Ferrell-Vogüé Machaut Manuscript*, vol. 1, ed. Lawrence Earp (2014); *Images, Texts, and Marginalia in a ‘Voeux du Paon’ Manuscript: New York, Pierpont Morgan Library, MS Glazier 24 (with a Catalogue and Concordance of ‘Peacock Cycle’ Manuscripts)* (2013); “The Pucellian School and the Rise of Naturalism: Style as Royal Signifier?” in *Jean Pucelle: Innovation and Collaboration in Manuscript Painting*, eds. Anna Russakoff and Kyunghye Pyun (2013).  
**Recent Honors and Awards:** Vice President, The International Machaut Society; International Center for Medieval Art /Kress Foundation Grant, 2012; The Marrow Rose Grant, 2012.  
**Upcoming Projects:** An interdisciplinary collection of essays by scholars on a manuscript with the collected music and poetry of Guillaume de Machaut (BN, ms. fr. 1586; Paris, c. 1356; author’s dates, c. 1300-1377).

### Vivian Mann

PhD 1977  
**Primary Advisor:** Harry Bober  
**Mailing Address:** 144 East 84th Street, 5B, New York, NY 10028-2042  
**Email Address:** vimann@jtsa.edu  
**Latest Position:** Professor, Jewish Theological Seminary, New York  
**Publications:** “Review: Falke Weisemann, *The Esther Scroll* (Cologne: Taschen, 2014),” *Images. A Journal of Jewish Art and Visual Culture* 7 (2015); “Observations on the Biblical Miniatures in Spanish Haggadot,” in *Exodus in the Jewish Experience: Echoes and Reverberations*, eds. Pamela Barmash and David Nelson (2015; in press); “Decorating Synagogues in the Western Islamic World: the Role of Sephardi Traditionalism,” ed. Mohammad Gharipour (2015, in press); “Synagogues of Spain and Portugal during the Middle Ages,” in *Cambridge World History of Religious Architecture*, ed. Richard Ertlin (in press); “A Shared Tradition: The Decorated Pages of Medieval Bibles and Qur’ans,” in *The Edinburgh Companion to the Bible and the Arts*, ed. Stephen Prickett (2014); “Jewish Art and Visual Culture: A Century of Academic Achievement,” *Studia Rosenthaliana* 45 (2014); “Jewish Art/Jewish Law: A Case of Inverse Proportions,” in *Landeshauptstadt Erfurt und Universität Erfurt, Erfurter Schriften zur jüdischen Geschichte. Band 3: Bild und Text in jüdisch-christlichen Kontext im Mittelalter* (2014).

**Lectures:** “Decorating Synagogues in the Western Islamic World: the Role of Sephardi Traditionalism,” College Art Association, New York, February 2015; “Jewish Studies and Material Culture,” Association for Jewish Studies, Baltimore, December 2014; “Traditionalism in Sephardi Art,” in “Conference on Jewish Arts and Identity in the Contemporary World,” University of Cologne, July

2014; “Jewish Patronage in Medieval Cologne,” University of Cologne, July 2014.

### Anne Morganstern

MA 1961  
PhD 1970  
**Primary Advisors:** Richard Krautheimer, Willibald Sauerlander  
**Mailing Address:** 70 Webster Park Ave, Columbus, OH 43214  
**Email Address:** morganstern.2@osu.edu  
**Latest Position:** Professor Emerita, Ohio State University  
**Publications:** “Le tombeau du comte Guillaume 1er dans le prieuré de Notre-Dame de Joigny,” *Bulletin de la Société des Sciences Historiques et Naturelles de l’Yonne* 150 (2012).

### James Morganstern

MA 1964  
PhD 1973  
**Primary Advisor:** Richard Krautheimer  
**Mailing Address:** Department of History of Art, Ohio State University, 215 Pomerene Hall, 1760 Neil Ave., Columbus, OH 43210  
**Email Address:** morganstern.1@osu.edu  
**Latest Position:** Professor Emeritus, Ohio State University  
**Publications:** with Jacques Le Maho and Eric Broine, “Fragments de vitraux romans provenant de l’ancienne abbaye de Jumièges (Seine-Maritime),” *Journées archéologiques de Haute-Normandie* (2014); with Jacques Le Maho and Eric Broine, “Middeléeuws glas uit Normandië: fragmenten van de abdij van Jumièges (11de eeuw),” *Jaarboek Abdijmuseum Ten Duinen, Novi Monasterii* (2014).

### Margot Nishimura

MA 1989  
PhD 1999  
**Primary Advisors:** Jonathan Alexander, Lucy Freeman Sandler  
**Mailing Address:** P.O Box 41452, Providence, RI 02940  
**Email Address:** margot@newportrestoration.org  
**Latest Position:** Deputy Director for Collections, Programming and Public Engagement, Newport Restoration Foundation  
**Lectures:** “Both Sides Now: Looking at the JCB’s Agnese Atlas from Different Perspectives,” John Carter Brown Library, Providence, August 2014.  
**News:** In December 2014 I moved from the John Carter Library at Brown University to the Newport Restoration Foundation to oversee their museum operations as Deputy Director for Collections, Programming, and Public Engagement. What has made this transition especially fun is that I am now “inhabiting” another Duke family space, with my office in a third floor servants’ bedroom at Doris Duke’s Rough Point Mansion. Many of the great ceramics, rugs, and paintings that were bought by James “Buck” Duke and his wife Nanaline

for Duke House in New York are now at Rough Point, having been brought from New York by Doris Duke in 1958 when Duke House was given to NYU to house the IFA. As one of my tasks in the coming years will be to grow our cataloguing records and make better known these collections through loans and publications, in print and online, I’d welcome inquiries – and visits – from fellow IFA alums working in European and Asian Decorative Arts, European Painting, and conservation of all of the above (Rough Point has a 275 degree view of the ocean, so proper care of collections is one of our greatest challenges).

### Lucy Freeman Sandler

PhD 1964  
**Primary Advisor:** Harry Bober  
**Mailing Address:** 60 East 8th St. 19E, New York, NY 10003  
**Email Address:** lucy.sandler@nyu.edu  
**Latest Position:** Helen Gould Sheppard Professor of Art History Emerita, New York University  
**Publications:** *Illuminators and Patrons in Fourteenth-Century England: The Psalter and Hours of Humphrey de Bohun and the Manuscripts of the Bohun Family* (2014).  
**Recent Honors and Awards:** “English Fourteenth-Century Illuminated Manuscripts in the British Library, An AMARC conference to celebrate the launch of Lucy Freeman Sandler’s book: *Illuminators and Patrons in Fourteenth-Century England: The Psalter and Hours of Humphrey de Bohun and the Manuscripts of the Bohun Family*,” British Library Conference Centre, December 2014.  
**Upcoming Projects:** Commentary volume for facsimile of the *Peterborough Psalter* in Brussels (Brussels, Royal Library MS 9961-62), publication forthcoming 2016.  
**Upcoming Projects:** “Textiles in the Inventory of the 1492 Palazzo Medici” (to be published in Fall 2015); “The Early Christian Basilica of Sinforosa on the Via Tiburtina, the Charta Cornutiana and the Dedication Plaque of Tiberius Claudius Alcimus,” *Rivista di Archeologica Cristiana*.

## Renaissance to Eighteenth-Century Art

Michaël Amy  
MA 1989  
PhD 1997  
**Primary Advisor:** Kathleen Weil-Garris Brandt

**Mailing Address:** College of Imaging Arts & Sciences, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623  
**Email Address:** Michael\_Amy35@hotmail.com  
**Latest Position:** Professor of Art History, Rochester

Institute of Technology  
**Publications:** “Jeff Koons: A Supreme Trouble-Maker in Crowd-Pleasing Clothes,” *Sculpture* 34 (2015); “Paul Thek: The Meat of Sculpture,” *Sculpture* 33 (2014); “Making Connections,” in *Robert Devriendt: Broken Stories* (2014); “Paul McCarthy: Rotten to the Core,” *Sculpture* 33 (2014); “Being There,” in *Yeongwol International Museum Forum: Museums in the Digital Era* (2013); “Unicorn,” in *Michaël Borremans, As Sweet As It Gets*, ed. Jeffrey Grove (2014); “Antwerp Feasts,” and “Belgian Congo Fountain of Life,” in *Jan Fabre. Tribute to Hieronymus Bosch in Congo* (2014); “Lorenzo il Magnifico’s Façade for the Cathedral of Florence and Michelangelo’s Apostle Statues, with an Addendum on the St. Matthew in 1515,” in *Michelangelo Buonarroti: Leben, Werk und Wirkung. Positionen und Perspektiven der Forschung* (2013); “Concentrated Form: A Conversation with Johan Creten,” in *Sculpture* 32, 7 (2013); “Myths of Fantastical Life: A Conversation with Meeson Pae Yang,” *Sculpture* 32 (2013).  
**Lectures:** “Being There,” Yeongwol International Museum Forum, Yeongwol, South Korea, October 2013.  
**Recent Honors and Awards:** College of Imaging Arts & Sciences Faculty Development Grant, RIT, 2014; Faculty Leave for Professional / Career Development, RIT, Fall 2014.  
**Upcoming Projects:** Essays on Robert Gober, Folkert de Jong and Amer Kobaslija. Article on Cimabue’s altarpiece of the crucifixion in the Upper Church of San Francesco at Assisi.  
Website: <https://rit.academia.edu/MAmy>

### Ronni Baer

PhD 1990  
**Primary Advisor:** Egbert Haverkamp-Begemann  
**Email Address:** rbaer@mfa.org  
**Latest Position:** Senior Curator of European Painting, Museum of Fine Arts, Boston  
**Publications:** *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer* (forthcoming).  
**News:** My exhibition, *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer* will open at the Museum of Fine Arts, Boston, in October 2015. Bringing together 75 masterpieces of 17th-century Dutch painting, the show will consider how class distinctions are expressed in portraits, genre scenes, and landscapes. To further illustrate the distinctions among the classes, three tables will be set with decorative arts, similar to objects that would have been used by each of the classes but that diverge in material and decoration.



# Alumni Updates CONTINUED

## Renaissance to Eighteenth-Century Art

**Andaleeb Banta**  
MA 1999  
PhD 2007  
**Primary Advisors:** Donald Posner and Jonathan Brown  
**Mailing Address:** Allen Memorial Art Museum, Oberlin College, 87 North Main Street, Oberlin, OH 44074  
**Email Address:** abanta@oberlin.edu  
**Latest Position:** Curator of European and American Art, Allen Memorial Art Museum  
**Publications:** Contributor, *Yes, No, Maybe: Artists Working at Crown Point Press*, ed. J. Brodie and A. Greenhalgh (2013); “Vasari’s Collection: A Page from the Libro dei disegni,” *National Gallery of Art Bulletin* 48 (2013); “A Parmigianino Drawing Rediscovered,” *Master Drawings* 50 (2012).  
**Lectures:** “Simultaneous Vision in Oberlin’s Holy Family over Verona,” Renaissance Society of America, Berlin, March 2015.  
**Recent Honors and Awards:** Association of Art Museum Curators Travel Fellowship, 2014 and 2015; Italian Art Society Travel Grant, 2015.  
**Upcoming Projects:** Editor and contributor, *The Enduring Legacy of Venetian Renaissance Art*, forthcoming; Director, “Old Master Drawings @ Oberlin,” a scholarly online catalogue of European old master drawings at the Allen Memorial Art Museum at Oberlin College, funded by a Samuel H. Kress Foundation History of Art Grant.

**Kim de Beaumont**  
PhD 1998  
**Primary Advisor:** Donald Posner  
**Email Address:** kimdebeaumont@hotmail.com  
**Latest Position:** Adjunct Professor, Hunter College, City University of New York; University Curator, Pace University  
**Publications:** “What Mozart Saw and What Saint-Aubin Heard: a View of the Concert Spirituel in 1778,” written in collaboration with Dr. Beverly Wilcox, University of California, Davis, *Musique-Images-Instruments* 15, ed. Florence G treau (2015); “Sophie Arnould Takes the Stage in 1759: A Rare Visual Document by Gabriel de Saint-Aubin,” *Musique-Images-Instruments* 15, ed. Florence G treau (2015); “Les Salons de Gabriel de Saint-Aubin (1724-1780),” in *Le Salon de l’Acad mie royale de peinture et de sculpture: Arch ologie d’une institution*, ed. Isabelle Pichet (2014); “The Saint-Aubins Sketching for Fun and Profit,” in *The Saint-Aubin ‘Livre de caricatures’: Drawing satire in eighteenth-century Paris*, eds. Colin Jones, Juliet Carey, and Emily Richardson (2012).  
**Lectures:** Smithsonian Journeys Expert, “Exploring London and Paris: A Family Adventure,” July 2015

**Andria Derstine**  
MA 1996  
PhD 2004  
**Primary Advisor:** Donald Posner  
**Email Address:** Andria.Derstine@oberlin.edu

**Latest Position:** John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College  
**Publications:** “Madonna and Child with Saint Francis, ca. 1285,” in *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy*, ed. Trinita Kennedy (2014); “Foreword,” in *Latin American Art at the Allen Memorial Art Museum*, (2014); “Cultural Policy and the Palace: The French Academy in Rome,” in *Display of Art in the Roman Palace, 1550-1750*, ed. Gail Feigenbaum with Francesco Freddolini (2014).  
**Lectures:** “Fresh Approaches at the Allen,” Oberlin, 2015; with Rena Hoisington, co-chair, “Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art,” College Art Association, New York, February 2015; “The Detroit Institute of Arts and Italian Baroque Painting,” in “Going for Baroque: Italians Collect Italian Paintings of the 17th and 18th Centuries,” The Frick Collection, New York, 2013.

**C. D. Dickerson**  
PhD 2006  
**Email Address:** cdd211@nyu.edu  
**Latest Position:** Curator of European art, Kimbell Art Museum  
**Upcoming Projects:** I am currently at work on an exhibition that will open next May at the Kimbell Art Museum entitled *The Brothers Le Nain: Painters of Seventeenth-Century France*. It will travel to the Fine Arts Museums of San Francisco and the Mus e du Louvre-Lens. My co-curator is Esther Bell, who also graduated from the IFA.  
**News:** On July 27, I will assume a new appointment at the National Gallery of Art in Washington, D. C., as Head of Department and Curator of Sculpture and Decorative Arts.

**Martha Dunkelmann**  
MA 1971  
PhD 1976  
**Primary Advisor:** H.W. Janson  
**Mailing Address:** 1 Mayfair Lane, Buffalo, NY 14201  
**Email Address:** dunkelmm@canisius.edu  
**Latest Position:** Professor of Fine Arts emerita, Canisius College  
**Publications:** “Deconstructing Donatello’s Brancacci Tomb,” in *Fifty years after Panofsky’s Tomb Sculpture*, Courtauld online publication (forthcoming 2016); “Looking Down on Renaissance Reliefs,” *Notes on Early Modern Art* (2014); “What Michelangelo Learned in Bologna,” *Artibus et Historiae* 69 (2014).  
**Lectures:** with Kathleen Giles Arthur, co-chair, “Italians Looking at Germans,” Renaissance Society of America, Berlin, March 2015; “Deconstructing Donatello’s Brancacci Tomb,” in “Fifty years after Panofsky’s *Tomb Sculpture*. New approaches, new perspectives, new material,” Courtauld Institute, London, June 2014; “Donatello’s Reliefs as Pre-Paragone,” Renaissance Society of America,

New York, March 2014; “Jacopo Sansovino and Donatello,” Sixteenth Century Studies Conference, Puerto Rico, October 2013; “A Jeremiad on Donatello’s *Jeremiah*,” Italian Renaissance Sculpture Conference, Lawrence, KS, November 2012; “Travels into Outer Space: Donatello’s Ventures Outside the Box,” Renaissance Society of America, Washington DC, March 2012.

**Theresa Flanigan**  
MA 1999  
PhD 2006  
**Primary Advisor:** Marvin Trachtenberg  
**Mailing Address:** Art Department, The College of Saint Rose, 432 Western Avenue, Albany, NY 13302  
**Email Address:** flanigat@strose.edu  
**Latest Position:** Associate Professor, The College of Saint Rose  
**Publications:** “Disciplining the Tongue: Archbishop Antoninus, the *Opera a ben vivere*, and the Regulation of Women’s Speech in Renaissance Florence,” in *Touch Me, Touch Me Not: Re-evaluating the Senses, Gender, and Performativity in Early Modernity*, eds. Erin Benay and Lisa Rafanelli, *Open Arts Journal* 4 (2015), <http://openartsjournal.org>; “Art, Memory, and the Cultivation of Virtue: The Ethical Function of Images in St. Antoninus’ *Opera a ben vivere*,” *Gesta* 53 (2014).  
**Lectures:** “‘Silence is a Woman’s Glory’: Tracing the History of Silence as Good Girl Behavior,” Conference on Virtue and Vice, Southern Humanities Council Annual Meeting, Athens, GA, 2015; “Controlling the Tongue: Visual Representation of Women’s Speech in Renaissance Florence,” Feminist Art History Conference, American University, Washington DC, 2014; “Phenomenology of the Face: The Face as the Site for ‘Sympathetic Action’ (or Empathy) from Aristotle to the Renaissance,” Conference of the Nomadikon Center for Visual Culture, Athens, GA, 2014; “Viewing Renaissance Art with a Moral Eye: The Influence of Spiritual Ethics on Renaissance Visual Comprehension,” Symposium in Honor of the 50th Anniversary of Syracuse University’s Florence Graduate Program, Syracuse, 2014; “Naturalism as a Sign in Alberti’s *On Painting*,” Renaissance Society of America, New York, 2014.

**Wayne Franits**  
PhD 1987  
**Primary Advisor:** Egbert Haverkamp-Begemann  
**Mailing Address:** Department of Art & Music Histories, Syracuse University, Suite 308 Bowne Hall, Syracuse, NY 13244  
**Email Address:** wefranit@syr.edu  
**Publications:** *Vermeer* (2015); “Ein sehr ber hmter niederl ndischer Maler: Schalcken in England, 1692-1696,” in *Godefridus Schalcken: Gemalte Verf hrung*, Cologne, Wallraf-Richartz-Museum (2015).

**Lectures:** “Utrecht Painters from the Hohenbuchau Collection,” Bob and Pam Goergen Lecture Series, Bruce Museum, Greenwich, December 2014.  
**Recent Honors and Awards:** American Philosophical Society grant for research on Godefridus Schalcken’s English period, 2014.  
**Upcoming Projects:** Editor, *The Ashgate Research Companion to Dutch Art of the Seventeenth-Century* (forthcoming).

**Mary Tavener Holmes**  
PhD 1986  
**Primary Advisor:** Donald Posner  
**Mailing Address:** 7 West 81st Street, Apt. 20B, New York, NY 10024  
**Email Address:** tavholmes1@gmail.com  
**Latest Position:** curator/author  
**Publications:** with Christoph Vogtherr, *De Watteau   Fragonard: Les f tes galantes*, to accompany an exhibition at the Mus e Jacquemart-Andr , Paris, 2014.  
**Lectures:** with Dawson Carr, leader/moderator of “The Art of Storytelling in French Painting and Sculpture 1600-1850,” a seminar on “Teaching European Art in Context,” Portland Art Museum, Portland (with support from the Samuel H. Kress Foundation), July 2015.

**Ilona Katzew**  
PhD 2000  
**Primary Advisor:** Edward J. Sullivan  
**Email Address:** ikatzew@lacma.org  
**Latest Position:** Department Head and Curator, Latin American Art, Los Angeles County Museum of Art  
**Publications:** “White or Black? Albinism and Spotted Blacks in the Eighteenth-Century Atlantic,” in *Envisioning Others: Race, Color and the Visual in Iberia and Latin America*, ed. Pamela Patton (forthcoming 2015); “Valiant Styles: New Spanish Painting, 1700–1785,” in *Painting in Spanish America: From Conquest to Independence*, ed. Luisa Elena Alcal  and Jonathan Brown (2014-15); “Miscegenation and Blood in Spanish America,” in *Lexikon of the Hispanic Baroque: Technologies of Cultural Transference*, eds. Evonne Levy and Ken Mills (2013).  
**Lectures:** “Sense of Mission, Aesthetic Sense: Why Build a Collection of Spanish Colonial Art,” in “The Americas Revealed: Collecting Colonial and Modern Art in the United States,” The Frick Collection, New York, May 2014; “Eighteenth-Century Painting in Mexico: Thoughts on the State of the Field,” Colloquium on Art in Spain and Latin America,” Institute of Fine Arts, New York University, New York, October 2013; “The Politics of Display: LACMA’s Collection of Spanish Colonial Art,” Journeys to the New World, Scholar’s Day, Philadelphia Museum of Art, April 2013.

**Recent Honors and Awards:** Eleanor Tufts Book Prize (American Society for Hispanic Art Historical

Studies, 2012), for *Contested Visions in the Spanish Colonial World* (2011).  
**Upcoming Projects:** Project Director of the exhibition: *The Triumph of Painting in Eighteenth-Century Mexico*, Los Angeles County Museum of Art, Fomento Cultural Banamex, Metropolitan Museum of Art (2017–18).  
**News:** Spearheaded several important acquisitions for LACMA in the areas of Spanish colonial, 19th century, and modern Latin American art, including rare sets of casta paintings from Ecuador and Mexico. For more on these recent acquisitions, please go to: <http://www.lacma.org/art/collection/latin-american-art>

**Theresa Ketterer**  
MA 2014  
**Primary Advisor:** William Hood  
**Mailing Address:** 3225 Canterbury Street, Apt. 12, Manhattan, KS 66503  
**Email Address:** theresaketterer@gmail.com  
**Latest Position:** Assistant Registrar, Marianna Kistler Beach Museum at Kansas State University.

**Marilyn Aronberg Lavin**  
PhD 1973  
**Primary Advisors:** Walter Friedlaender, Craig Hugh Smyth  
**Mailing Address:** 56 Maxwell Ln, Princeton, NJ 08540  
**Email Address:** mlavin@ias.edu  
**Latest Position:** Lecturer with Rank of Professor, Princeton University  
**Publications:** *An Allegory of Divine Love: the Netherlandish Blockbook ‘Canticum Canticorum’* (2014).

**Natalia Majluf**  
MA 1990  
**Primary Advisor:** Jonathan Brown  
**Mailing Address:** Jos  Granda 335, apt. 8, San Isidro, Lima, Per   
**Email Address:** nmajluf@mali.pe  
**Latest Position:** Director, Museo de Arte de Lima  
**Publications:** Editor, *Jos  Gil de Castro, pintor de libertadores* (2014); “De c mo reemplazar a un rey: visualidad, retrato, visualidad y poder en la crisis de la Independencia (1808-1830),” *Hist rica* 37 (2013); co-editor with Eduardo Wuffarden, *Sabogal* (2013); ed., *M s all  de la imagen: Los estudios t cnicos en el Proyecto Jos  Gil de Castro* (2012).  
**Upcoming Projects:** Co-curator with Edward Ranney of Mart n Chambl exhibition.

**Areli Marina**  
PhD 2004  
**Primary Advisor:** Marvin Trachtenberg  
**Email Address:** arelimarina@gmail.com  
**Latest Position:** Associate Professor, University of Illinois, Urbana-Champaign  
**Publications:** “Introduction: Lordship Reified,” *I Tatti Studies in the Italian Renaissance* 16 (2013);

“The Langobard Revival of Matteo il Magno Visconti, Lord of Milan,” *I Tatti Studies in the Italian Renaissance* 16 (2013); *The Italian Piazza Transformed: Parma in the Communal Age* (2012).  
**Recent Honors and Awards:** Associate, Center for Advanced Study, University of Illinois 2014–2015; Howard A. Marraro Prize (American Catholic Historical Association), 2013; Research Travel Grant, Campus Research Board, University of Illinois, 2013; Samuel H. Kress Foundation, Tuition and Expenses Grant for Summer Teachers Institute in Technical Art History, Yale Art Gallery, New Haven, 2013.  
**Upcoming Projects:** *Sanctified in Water, Sealed in Stone: The Italian Baptistry, 1000 to 1500*, a book-length architectural and cultural history of the freestanding Italian baptismal church.

**Rachel McGarry**  
MA 1999  
PhD 2007  
**Primary Advisors:** Donald Posner and Jonathan Brown  
**Mailing Address:** 20155 Lakeview Ave., Deephaven, MN 55331  
**Email Address:** rmcgarry@artsmia.org  
**Latest Position:** Associate Curator, Prints and Drawings, Minneapolis Institute of Arts  
**Publications:** *Master Drawings from the Minneapolis Institute of Arts* (2014).  
**Lectures:** “A Return to Loreto: Guido Reni, Caravaggio and Donald Posner,” College Art Association, New York, 2015.  
**News:** The exhibition *Marks of Genius: 100 Extraordinary Drawings* that I organized at the Minneapolis Institute of Arts will be traveling to the following venues: Grand Rapids Art Museum (through January 2015), North Carolina Museum of Art, Raleigh (Spring 2016), and Joslyn Art Museum, Omaha (Fall 2016).

**Derek Moore**  
MA 1980  
PhD 1988  
**Primary Advisors:** Kathleen Weil-Garris Brandt and Marvin Trachtenberg  
**Email Address:** derek.moore@som.com  
**News:** Promoted to Director, Skidmore, Owings & Merrill LLP

**Anita Moskowitz**  
MA 1971  
PhD 1978  
**Email Address:** anita.moskowitz@stonybrook.edu  
**Latest Position:** Professor Emerita, Stony Brook University  
**Publications:** “Discovering the Trecento: American Mavericks in the Market. Who, Where, Why, and Why Not?,” *Predella* (forthcoming 2015); Review of Max Seidel, *Father and Son. Nicola and*



*Giovanni Pisano*, Munich: Hirmer, 2012, in *Studies in Iconography* 35 (2014); “Stefano Bardini: The Early Years,” *Società di Studi Trentino – Arte* (2013); *Forging Authenticity: Bastianini and the Neo-Renaissance in Nineteenth-Century Florence* (2013). **Lectures:** Organizer and Chair, “Italian Renaissance Art and Artifacts: Restorations, Alterations, and Transformations,” Renaissance Society of America, Berlin, March 2015; “Collecting Trecento Art: Mavericks in the Marketplace. Who, Where, Why and Why Not?”, in “Discovering the Italian Trecento in the 19<sup>th</sup> Century,” Venice, November 2013.

**Nadine Orenstein**  
PhD 1992  
**Primary Advisor:** Egbert Haverkamp-Begemann  
**Mailing Address:** Department of Drawings and Prints, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028  
**Email Address:** nadine.orenstein@metmuseum.org  
**News:** I have just been promoted to head of the Department of Drawings and Prints. I am now the Drue Heinz Curator in Charge of the Department of Drawings and Prints at the Metropolitan Museum of Art.

**Claudia Pierpont**  
PhD 1988  
**Primary Advisor:** Kathleen Weil-Garris Brandt  
**Mailing Address:** 164 West 79 Street, 7A, New York, NY 10024  
**Email Address:** crp721@aol.com  
**Latest Position:** staff writer, *The New Yorker*  
**Publications:** *Roth Unbound: A Writer and His Books* (2013).  
**Upcoming Projects:** collection of essays on American subjects (most of them previously published in *The New Yorker*) to be published 2016.

**William Pressly**  
PhD 1974  
**Primary Advisor:** Robert Rosenblum  
**Mailing Address:** 1090 Seaboard Ave., NW, Atlanta, GA 30318  
**Email Address:** wpressly@umd.edu  
**Latest Position:** Professor Emeritus, University of Maryland  
**Publications:** “Benjamin West’s Royal Chapel at Windsor: Who’s in Charge, the Patron or the Painter?” in *Transatlantic Romanticism: British and American Art and Literature*, eds. Andrew Hemingway and Alan Wallach (2015); “Limits to the Artist’s Role as Social Commentator: Zoffany’s Condemnation of Hogarth and Gillray” in *Representation, Heterodoxy, and Aesthetics: Essays in Honor of Ronald Paulson*, ed. Ashley Marshall (2015); *James Barry’s Murals at the Royal Society of Arts: Envisioning a New Public Art* (2014).

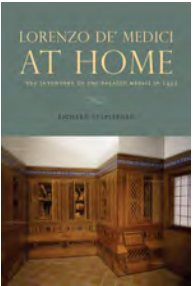
**Catherine Puglisi**  
PhD 1983  
**Primary Advisor:** Donald Posner  
**Mailing Address:** Department of Art History, Rutgers, The State University, 71 Hamilton Avenue, New Brunswick, NJ 08901  
**Email Address:** cpuglisi@rci.rutgers.edu  
**Latest Position:** Professor of Art History, Rutgers, The State University  
**Publications:** with William Barcham, “The Man of Sorrows and Royal Imaging: the Body Politic and Sovereign Authority in Prague and Paris,” *Artibus et Historiae* 70 (2014); with William Barcham, “Milling the Bread of Salvation: Art and Technology in the de Lazara Altarpiece in Padua,” in *Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honor of Deborah Howard*, eds. Nebahat Avcioglu and Allison Sherman (2014); “Talking Pictures: Sound in Caravaggio’s art,” in *Caravaggio: Reflections and Refractions*, eds. David Stone and Lorenzo Pericolo (2014); “Veronese’s Visioning of the Man of Sorrows,” in *New Perspectives on the Man of Sorrows*, eds. William Barcham and Catherine Puglisi (2013). **Lectures:** “Observations on Italian Baroque Art History Today,” co-organizer of four panels, “New Research on Italian Baroque Art, 1560-1700,” Renaissance Society of America, Berlin, March 2015; “The Man of Sorrows, Christ’s Passion and the Passions of the Soul,” Edwin L. Weisl, Jr. Lectureship, Bellarmine Museum, Fairfield University, November 2013; “Milling the Bread of Salvation: Technology, Politics and Art in the de Lazara Altarpiece in Padua,” in “Renaissance Encounters: A Symposium in Honor of Professor Deborah Howard,” Cambridge University, June 2013; “The Man of Sorrows: Passion and Compassion in Venice,” New York, Bogliasco Foundation and Casa Italiana Zerilli-Marimò, NYU, May 2013.  
**Upcoming Projects:** *Christ as Man of Sorrows in the Devotional Imagery of Venice and Her Cultural Sphere, ca. 1260-1700* (book-length study co-authored with William Barcham); *Baroque Makeovers* (book-length study of radical stylistic change in the careers of seventeenth-century artists).

**Lisa Rafanelli**  
PhD 2004  
**Primary Advisor:** Kathleen Weil-Garris Brandt  
**Mailing Address:** 60 East End Ave, 5B, New York, NY 10028  
**Email Address:** Lisa.Rafanelli@mville.edu  
**Latest Position:** Professor, Manhattanville College  
**Publications:** with Erin Benay *Faith, Gender and the Senses in Italian Renaissance and Baroque Art* (2015); *Touch me, touch me not: senses, faith and performativity in early modernity: Introduction, Open Arts Journal* 4 (2014-15); “To Touch or Not to Touch? The Noli Me Tangere and Incredulity of Thomas in Word and Image from

Early Christianity to the Ottonian period,” in *To Touch or Not to Touch? Interdisciplinary Perspectives on the Noli Me Tangere*, eds. R. Bieringer, K. Demasure and B. Baert (2013); “Thematizing Vision in the Renaissance: The Noli Me Tangere as a Metaphor for Art Making” in *Sense and the Senses in Early Modern Art and Cultural Practice*, eds. A. Sanger and S. Kulbrandstad Walker (2012); “Michelangelo’s Noli Me Tangere for Vittoria Colonna, and the Changing Status of Women in Renaissance Italy,” in *Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque*, eds. Amy Morris and Michelle Erhart (2012). **Lectures:** Session moderator, “Baroque Brilliance,” Graduate student research symposium connected to exhibition *Northern Baroque Splendor, The Hohenbuchau Collection from Liechtenstein, The Princely Collections, Vienna*, The Bruce Museum, Greenwich, February 2015; Session Chair and Co-organizer, “Faith, Gender and the Senses in Italian Renaissance and Baroque Art, Sessions I and II,” Renaissance Society of America, San Diego, April 2013; “Michelangelo’s Noli Me Tangere for Vittoria Colonna as a Signifier of the Changing Status of Women in Renaissance Italy,” Renaissance Society of America, San Diego, April 2013.

**Betsy Rosasco**  
MA 1971  
PhD 1980  
**Primary Advisor:** Olga Raggio  
**Mailing Address:** 203 East 72nd Street, 15C, New York, NY 10021  
**Email Address:** brosasco@princeton.edu  
**Latest Position:** Research Curator of European Painting and Sculpture, Princeton University Art Museum  
**Publications:** “The Herms of Versailles in the 1680s,” *Princeton University Library Chronicle* (forthcoming 2015); essays on Wilhelm Lehmbruck, Amedeo Modigliani, and Oskar Kokoschka in *Cezanne and the Modern: Masterpieces of European Art from the Pearlman Collection* (2014); “Francois Boucher’s Water and Earth: Postscript to an Exhibition,” *Record of the Princeton University Art Museum* 73 (2014).

**Richard Stapleford**  
MA 1963  
PhD 1974  
**Primary Advisor:** Richard Krautheimer  
**Mailing Address:** 160 East 84th St., 12D, New York, NY  
**Email Address:** rstapleford@nyc.rr.com  
**Latest Position:** Professor, Hunter College, CUNY  
**Publications:** “Botticelli’s Lehman Annunciation and the Golden Section,” *Artibus et Historiae* (2014); *Lorenzo de’ Medici at Home: The Inventory*



of *Palazzo Medici in 1492* (2013).  
**Lecture:** “Textiles in the Inventory of the 1492 Palazzo Medici,” MAK Vienna, Austria, 2014.

**Patricia Waddy**  
PhD 1973  
**Mailing Address:** 3001 Veazey Terrace NW, #714, Washington DC 20008  
**Email Address:** pwaddy@syr.edu  
**Latest Position:** Distinguished Professor Emeritus, Syracuse University  
**Publications:** “Architecture for Display,” in *Display of Art in the Roman Palace 1550-1750*, ed. Gail Feigenbaum (2014).  
**Lectures:** “Giovanni Antonio de Rossi, Alexander VII, and the ‘Canto del Bufalo,’” Renaissance Society of America, New York, March 2014.  
**Recent Honors and Awards:** Fellow, Society of Architectural Historians, April 2014.  
**Upcoming Projects:** Between Casa and Palazzo: The Del Bufalo Family and Their Houses in Rome.

**Stephanie Walker**  
MA 1987  
PhD 1994  
**Primary Advisor:** Olga Raggio  
**Email Address:** dstjwalker@gmail.com  
**Latest Position:** Senior Program Officer, NEH  
**Publications:** “Toward a Unified Interior: Furnishings and the Evolution of Design” and “State Beds” in *Display of Art in the Roman Palace, 1550-1750*, eds. Gail Feigenbaum and Francesco Freddolini (2014).  
**Upcoming Projects:** The Silver Collection of Cardinal Pietro Aldobrandini.

**Michael Waters**  
PhD 2015  
**Primary Advisor:** Marvin Trachtenberg  
**Email Address:** michaelwaters1@gmail.com  
**Latest Position:** Scott Opler Research Fellow in Architectural History, Worcester College, University of Oxford

**Carolyn Wilson**  
MA 1970  
PhD 1977  
**Primary Advisors:** Colin Eisler, Irving Lavin, Olga Raggio, and Charles Sterling  
**Mailing Address:** 2222 Goldsmith St., Houston, TX 77030  
**Email Address:** cwilson68@hotmail.com  
**Latest Position:** Independent Scholar & Adjunct Faculty, University of Houston  
**Publications:** “St Joseph and the Process of Decoding Vincenzo Catena’s Warrior Adoring the Infant Christ and the Virgin,” *Artibus et Historiae* 67 (2013).  
**Lectures:** “Giovanni Bellini’s Lamentation Altarpiece for Santa Maria dei Servi in Venice: Observations and Two Proposals,” Renaissance Society of America, Berlin, March 2015; “The Lost

Marble St. Joseph Altarpiece for Milan Cathedral: Influence and Context,” Renaissance Society of America, New York, March 2014; “Further Focus on the Inclusion of St. Joseph in Raphael’s Madonna of the Veil displayed in Santa Maria del Popolo with the Portrait of Julius II,” Sixteenth Century Studies Conference, San Juan, October 2013; “An Augustinian Antiphonary from Lecceto and Aspects of the Loving Saint Joseph in Italian Renaissance Art,” International Symposium on Saint Joseph, Ciudad Guzman, Mexico, September 2013; “St Joseph and the Process of Decoding Vincenzo Catena’s Warrior Adoring the Infant Christ and the Virgin,” in “Art in 16th-Century Venice: Context, Practices, Developments,” conference in honour of Peter Humfrey, St Andrews University, Scotland, May 2012.  
**Upcoming Projects:** ed., *Examining Giovanni Bellini: An Art ‘More Human and More Divine’; Fifteen Papers from the Renaissance Society of America Annual Meeting in Venice, 2010* (2015); “The Image of Saint Joseph in a Selection of Colonial Paintings in Bolivian Collections,” in *The Art of Painting in Colonial Bolivia/El arte de la pintura en Bolivia colonial*, ed. Suzanne L. Stratton-Pruitt (2015).

**Diane Wolfthal**  
PhD 1983  
**Primary Advisor:** Colin Eisler  
**Mailing Address:** 5427 Carew St., Houston, TX 77096  
**Email Address:** dianewolfthal@yahoo.com  
**Latest Position:** David and Caroline Minter Chair in the Humanities, Professor of Art History, Rice University  
**Publications:** with Catherine Metzger, *Corpus of Early Netherlandish Paintings. Los Angeles Museums* (2014); “Household Help: Early Modern Portraits of Female Servants,” *Early Modern Women: An Interdisciplinary Journal* 8 (2013); with Dena Woodall, *Princes and Paupers: The Art of Jacques Callot* (2013); “Sin or Sexual Pleasure? A Little-Known Nude Bather in a Flemish Book of Hours,” in *The Meanings of Nudity in Medieval Art*, ed. Sherry Lindquist (2012); “The Sexuality of the Medieval Comb,” in *Exploring the Thresholds of Medieval Visual Culture*, eds. Elina Gertsman and Jill Stevenson (2012).  
**Lectures:** “Genre, Gender, and Identity in Early Yiddish Illuminated Manuscripts,” May 2015; “Foregrounding the Background: Images of Dutch and Flemish Household Servants,” in “Concerning Early Modern Women of the Low Countries,” Antwerp, April 2015; “Servants without Masters,” Renaissance Society of America, Berlin, March 2015; “Traces of Trauma and Seeds of Sympathy in Medieval Representations of Anti-Jewish Violence,” in “Rhetorics and Aesthetics of Memory,” Southern Methodist University, March 2015; with Anne van Oosterwijk, “Reframing a Pourbus Canvas in Seventeenth-Century and Present-Day Bruges,” Association of Art Historians, London, April

2014; “The Canonical and Uncanonical Nude,” in “Canon and Canonicity,” University of Leipzig; “Christian Responses to Two Medieval Atrocities against Jews,” Trauma and History Conference at University of Texas at Austin, March 2014.  
**Recent Honors and Awards:** Best Article on women and gender from the Society for the Study of Early Modern Women for “Household Help: Early Modern Portraits of Female Servants,” *Early Modern Women: An Interdisciplinary Journal* 8 (2013).  
**Upcoming Projects:** *Household Help: Images of Servants and Slaves in Europe and its Colonies* and *Christian Images of Christian Violence Against Jews* (books).

**Eric Zafran**  
PhD 1973  
**Primary Advisor:** Colin Eisler  
**Email Address:** ezafran19@gmail.com  
**Latest Position:** Hilles Curator of European Art, Wadsworth Atheneum  
**News:** Since retiring as the Hilles Curator of European Art at the Wadsworth Atheneum in October 2012 with the publication of the museum’s catalog of French Paintings, I have continued to be active in the field, consulting, publishing, and lecturing. I presented lectures on the Baroque Collections of the Wadsworth Atheneum and of Walter P. Chrysler, Jr., for the Frick Collection’s Symposium on the History of Collecting and also spoke on “Gustave Dore and the Bible” for the National Gallery of Canada, Ottawa. I was consulting curator for the exhibition *Great Religious Prints* at MOBIA in New York City and lectured for them on “German Expressionist Religious Prints.” I am now consulting on the exhibition of *Portrait Drawings* for the Lowe Art Museum in Coral Gables and the exhibition of *Tramp Art* at the International Museum of Folk Art in Santa Fe. It is my hope to return to my IFA dissertation on “The Iconography of Anti-Semitism” and update and publish it.

Nineteenth-Century, Modern and Contemporary Art

**Jane Becker**  
MA 1992  
PhD 1998  
**Primary Advisor:** Linda Nochlin  
**Mailing Address:** 21 Round Hill Road, Scarsdale, NY 10583  
**Email Address:** adler.becker@verizon.net  
**Latest Position:** Collections Management Assistant, European Paintings, Metropolitan Museum of Art, New York  
**News:** I just returned this February to full-time museum work after many years of working freelance. I am now researching and cataloguing the nineteenth-century paintings collection in the European Paintings department at the Met.

# Alumni Updates CONTINUED

## Nineteenth-Century, Modern and Contemporary Art

**Denise Birkhofer**  
MA 2007  
PhD 2013  
**Primary Advisor:** Edward Sullivan  
**Mailing Address:** Allen Memorial Art Museum, 87 N. Main St., Oberlin, OH 44074  
**Email Address:** dbirkhof@oberlin.edu  
**Latest Position:** Ellen Johnson '33 Curator of Modern and Contemporary Art, Allen Memorial Art Museum

**Publications:** “Matta,” in *Superposiciones: Arte latinoamericano en colecciones mexicanas*, ed. James Oles (forthcoming 2015); “Le centre du milieu: Matta and the Exploding Dome,” *Journal of Surrealism and the Americas* 8 (2014); *Latin American Art at the Allen Memorial Art Museum*. (2014).

**Lectures:** “The Legacy of mexicanidad: Neo-Mexicanism at the AMAM,” Allen Memorial Art Museum, Oberlin College, 2015; “The Body and the Void in the Art of Mira Schendel and Eva Hesse,” Colloquium on Art in Spain and Latin America, Institute of Fine Arts, New York University, 2015; “Faculty Discussion: Teaching Latin American Art,” Allen Memorial Art Museum, Oberlin College, 2014; “Matta and the Exploding Dome,” Symposium on Latin American and Latino Art, Oberlin College, 2014; “Tina Modotti in Mexico: Model, Muse, Maker,” American Association for Italian Studies, Zurich, 2014.  
**Recent Honors and Awards:** H.H. Powers Travel Grant, 2014; Association of Art Museum Curators Travel Fellowship, 2014.

**Upcoming Projects:** *Judit Reigl: Body of Music*, Allen Memorial Art Museum, February 2-May 29, 2016. This retrospective exhibition will be the first large-scale survey of the Hungarian painter’s work in the United States.

**Michelle Brown**  
MA 2012  
**Primary Advisor:** Linda Nochlin  
**Email Address:** brownie018@gmail.com  
**Latest Position:** Media Services Coordinator, Sotheby’s  
**News:** I currently work in the Editorial department at Sotheby’s, where I assist with our magazine and website.

**Susan Earle**  
MA 1988  
PhD 1998  
**Primary Advisor:** Robert Rosenblum  
**Mailing Address:** 937 Ohio, Lawrence, KS 66044  
**Email Address:** earle@ku.edu  
**Latest Position:** Curator of European and American Art, Spencer Museum of Art, University of Kansas and courtesy assistant professor of art history  
**Publications:** “The Wide-Ranging Significance of Lois Mailou Jones,” in *Women Artists of the Harlem Renaissance*, ed. Amy H. Kirschke (2014);

*An Errant Line: Ann Hamilton & Cynthia Schira* (2013).  
**Recent Honors and Awards:** Mentor, Association of Art Museum Curators Mentorship Program, 2015-16; Award for Excellence, First Place, from Association of Art Museum Curators, for Outstanding Exhibition from an institution with operating budget under \$4 million, for *An Errant Line: Ann Hamilton & Cynthia Schira*, Spencer Museum of Art, 2013.  
**Upcoming Projects:** Gender and 19th-century exhibition (2018); re-installation of modern and contemporary gallery (2017).

**Carol Eliel**  
MA 1979  
PhD 1985  
**Primary Advisor:** Robert Rosenblum  
**Email Address:** celiel@lacma.org  
**Latest Position:** Curator of Modern Art, Los Angeles County Museum of Art  
**Publications:** *John Altoon* (2014); *Helen Pashgian* (2014).

**Lectures:** Talks on John Altoon at LACMA and the Rose Art Museum, Brandeis University; talks on Helen Pashgian at LACMA and the Frist Center for the Visual Arts, Nashville.  
**Recent Honors and Awards:** Center for Curatorial Leadership Fellow, 2015; President of the Association of Art Museum Curators, 2011-13; now a Trustee Emerita.  
**Upcoming Projects:** Co-curator of *Moholy-Nagy: Future Present*, retrospective exhibition co-organized by LACMA, the Guggenheim Museum, and the Art Institute of Chicago, 2016-17; writing on Moholy-Nagy and contemporary art for the exhibition catalogue, which will be co-published by the AIC and Yale University Press (2016).

**Leslie Jones**  
MA 1996  
PhD 2003  
**Primary Advisor:** Robert Lubar  
**Mailing Address:** Prints and Drawings, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036  
**Email Address:** ljones@lacma.org  
**Latest Position:** Curator, Los Angeles County Museum of Art  
**Publications:** *Ed Moses: Drawings from the 1960s and 70s* (2015).



**Norman Kleeblatt**  
MA 1975  
**Mailing Address:** 1109 5th Ave at 92nd St, New York, NY 10128  
**Email Address:** Nkleeblatt@thejm.org  
**Latest Position:** Susan and Elihu Rose Chief Curator, The Jewish Museum, New York  
**Publications:** with Mel Bochner, *Strong Language* (2014); with Stephen Brown, *From the Margins: Lee Krasner/Norman Lewis, 1945–1952* (2014).  
**Lectures:** “Is Nothing Sacred? Disobedient Images,” Stanford University, Stanford, May 2014.  
**Recent Honors and Awards:** Bogliasco Fellowship, Spring 2015; “From the Margins” awarded “Best Thematic Museum Show in New York of 2014” by the US section of the International Association of Art Critics, 2014.  
**News:** *Apollo Magazine* called the exhibition *Mel Bochner: Strong Language* “a brilliantly curated show [in which] Bochner reminds us that painting is not yet dead.” Karen Rosenberg of the *New York Times* called the exhibition and catalogue *From the Margins: Lee Krasner/Norman Lewis, 1945–1952* “a nuanced, sensitive and profound exhibition” and Robert Pincus-Witten stated in *Artforum*, “This richly suggestive exhibition.... What a delight!”

**Marsha Morton**  
PhD 1986  
**Primary Advisors:** Gert Schiff, Robert Rosenblum  
**Mailing Address:** 34-38 81st St., #32, Jackson Heights, NY 11372  
**Email Address:** mortonmarsha10@gmail.com  
**Latest Position:** Professor, Department of the History of Art and Design, Pratt Institute  
**Publications:** *Max Klinger and Wilhelmine Culture: On the Threshold of German Modernism* (2014).  
**Lectures:** Co-organizer, “Locating Expressionism,” Los Angeles County Museum of Art, September 2014; “Monism Eroticized: Hermann Bahr, Wilhelm Bölsche, and Gustav Klimt,” conference of the Society of Literature, Science, and Art, Dallas, October 2014; “Max Klinger and the Illustrated Press,” in “Beyond Connoisseurship: Rethinking Prints from the Belle Époque (1875) to the Present,” Graduate Center, City University of New York, November 2014.  
**Upcoming Projects:** German Orientalism.

**Priscilla Elkow Muller**  
MA 1569  
PhD 1963  
**Primary Advisor:** José López-Rey  
**Email Address:** pribob3@verizon.net  
**Latest Position:** Curator Emerita, The Hispanic Society of America, New York.  
**Publications:** with Joan J. Gavaara Prior, “El Palacio conchal de Oliva, Catálogo de los planos de Egil Fischer y Villhelm Lauritzen,” in *Valencia, Imprenta de la Diputación de Valencia* (2014).

**Michelle Facos**  
MA 1983  
PhD 1989  
**Primary Advisor:** Kirk Varnedoe  
**Mailing Address:** 1201 East 7th Street, FA 132 Indiana University, Bloomington, IN 47405  
**Email Address:** mfacos@indiana.edu  
**Latest Position:** Professor, Indiana University  
**Publications:** co-editor with Thor Mednick, *Symbolist Roots of Modern Art* (2015).  
**Lectures:** “Art, Networking, Jews and Philanthropy in Sweden: Anders Zorn and Emma Lamm,” Uppsala University, 2015.  
**News:** Guest Professor at Ernst-Moritz-Arndt University, Greifswald, Spring Semester 2015.

**Deborah Goldberg**  
MA 1990  
PhD 2000  
**Primary Advisor:** Robert Lubar  
**Mailing Address:** 10 East End Avenue, 6FG, New York, NY 10075  
**Email Address:** deborahgoldberg2@gmail.com  
**Latest Position:** Independent Art Historian  
**Publications:** *Isamu Noguchi, Patent Holder: Designing the World of Tomorrow* (2015).  
**Lectures:** “Isamu Noguchi, Patent Holder: Designing the World of Tomorrow,” Geoffrey Yeh Art Gallery, St. John’s University, Queens, 2015 and Noguchi Museum, Queens, 2014; “Isamu Noguchi: Visionary Designer,” School of Visual Arts, New York, 2014.



**Jessica Man**  
MA 2014  
**Primary Advisor:** Thomas Crow  
**Email Address:** jman@drawingcenter.org  
**Latest Position:** Curatorial Assistant at the Drawing Center, New York  
**Upcoming Projects:** Curatorial Assistant to the exhibitions *Portraits from the Écoles des Beaux-Arts Paris* and *Rachel Goodyear: Restless Guests* at the Drawing Center.

**Barbara Matilsky**  
PhD 1983  
**Primary Advisor:** Robert Rosenblum  
**Mailing Address:** Whatcom Museum, 121 Prospect Street, Bellingham, WA 98225  
**Email Address:** bcmatilsky@cob.org  
**Latest Position:** Curator of Art, Whatcom Museum  
**Publications:** *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012* (2013).  
**Upcoming Projects:** An exhibition featuring 60 prominent artists from across the country, titled *Unhinged: Book Art on the Cutting Edge*.  
**News:** The traveling exhibition, *Vanishing Ice:*

*Alpine and Polar Landscapes in Art, 1775-2012*, is currently at the McMichael Canadian Art Collection in Ontario. A condensed, mini-exhibition on this theme will travel to the David Brower Center, Berkeley (Feb-May 2016).  
**Christie Mitchell**  
MA 2013  
**Email Address:** christie\_mitchell@whitney.org  
**Latest Position:** Curatorial Assistant, Whitney Museum of American Art  
**News:** On May 1, the Whitney Museum of American Art opened its new building and its inaugural exhibition, *America Is Hard to See*. Curatorial Assistants and 2013 IFA graduates Sarah Humphreville and Christie Mitchell look forward to welcoming members of the IFA family into the museum’s new home!

**Elizabeth Pergam**  
PhD 2001  
**Primary Advisors:** Robert Rosenblum and Linda Nochlin  
**Mailing Address:** 105 East 63rd Street, 5A, New York, NY 10065  
**Email Address:** eapergam@gmail.com  
**Latest Position:** Faculty, American Fine and Decorative Art/Art Business, Sotheby’s Institute of Art  
**Publications:** *Drawing in the Twenty-First Century: The Politics and Poetics of Contemporary Practice* (2015); “Selling Pictures: The Illustrated Auction Catalogue,” *The Journal of Art Historiography* (2014).  
**Lectures:** “Selling Pictures: The Value of Auction Catalogue Illustrations,” The Burlington Magazine/ Sotheby’s Institute of Art Conference, London, November 2014; “Turner’s Plymouth Problem; or, Oil Sketching in Turner’s Early Career,” The Morgan Library & Museum, New York, April 2014.

**Maura Reilly**  
MA 1993  
PhD 2000  
**Primary Advisor:** Linda Nochlin  
**Mailing Address:** 606 2nd Street, Apt. 2B, Brooklyn, NY 11215  
**Email Address:** maurareilly@mac.com  
**Latest Position:** Chief Curator, National Academy Museum, New York, NY  
**Publications:** “Patricia Cronin’s Shrine for Girls, A Social Sculpture,” in *Patricia Cronin: Shrine for Girls* (2015); ed., *Women Artists: The Linda Nochlin Reader* (2015); “I am Important: An Interview with Tony Albert,” in *Tony Albert* (2015); ed., *Light Falls Like Bits: The Photography of Trey Ratcliff* (2015); “Foreword,” in *Light Falls Like Bits: The Photography of Trey Ratcliff* (2015); “Painting, What It Became,” in *Carolee Schneemann: Unforgivable* (2015); *Dancing Makes Me Joyful: Lena Liv & Lindy Nzingo* (2015); “Personal but Highly Political

Highlights from the 2015 Venice Biennale,” *Hyperallergic* (June 2015); ed., *ArtNews*, Special Issue: Women in the Art World, June 2015; “Linda Nochlin on Feminism Then and Now,” *ArtNews*, Special Issue: Women in the Art World, June 2015; “Taking the Measure of Sexism: Facts, Figures, and Fixes,” *ArtNews*, Special Issue: Women in the Art World, June 2015; “Six Pioneering Feminist Artists Conquer New York,” *Hyperallergic* (April 2015).  
**Lectures:** Panelist, “Collaboration & Collectivity: The Case of Global Feminisms,” The Feminist Art Project, College Art Association, New York, February 2015; Keynote Address, “Abuse Of Power Comes As No Surprise,” Victoria College of the Arts / University of Melbourne, Melbourne, December 2014; Keynote Address, “Curatorial Activism: Toward an Ethics of Curating,” Visual Arts Conference, Monash University, Melbourne, December 2014; Keynote Address, “Curatorial Activism: Toward an Ethics of Curating,” Contemporary Art + Feminism Conference, University of Sydney, October 2014 (<https://soundcloud.com/the-cross-art-projects/dr-maura-reilly-2014-curatorial-activism-towards-an-ethics-of-curating>); “Lee Bontecou: A Feminist?” Menil Collection, Houston, February 2014.  
**Upcoming Projects:** “Projecting Our Future,” *The History Trilogy* (2015). *Curatorial Activism: Toward an Ethics of Curating* (2016); *Tony Albert: Invisible is my favorite color* (2018).

**Katherine Romba**  
PhD 2005  
**Primary Advisor:** Jean-Louis Cohen  
**Email Address:** rombak@queensu.ca  
**Latest Position:** Assistant Professor, Queen’s University

**Ingrid Schaffner**  
MA 1989  
**Primary Advisor:** Angelika Rudenstine  
**Email Address:** ingrid@ingridschaffner.com  
**Latest Position:** Chief Curator, Institute of Contemporary Art, University of Pennsylvania  
**Publications:** *Joan Jonas, A conversation* (2015); *Moyra Davey: Burn the Diaries [A Supplement]* (2014) and *Jason Rhoades: Four Roads* (2013).  
**Upcoming Projects:** Curator of the 57th Carnegie International, Carnegie Museum of Art, Pittsburgh.  
**News:** I will be leaving ICA to assume the role of Ci18 curator on May 1, 2015.

**Nancy Scott**  
MA 1972  
PhD 1978  
**Primary Advisor:** H. W. Janson  
**Mailing Address:** 25 Ridgefield Road, Winchester, MA 01890  
**Email Address:** scott@brandeis.edu  
**Latest Position:** Associate Professor of Fine Arts, Brandeis University

# Alumni Updates CONTINUED

## Nineteenth-Century, Modern and Contemporary Art

**Publications:** *Georgia O'Keeffe* (2015).  
**Lectures:** “The Way Art Moves: Collecting J. M. W. Turner in America,” Frick Fellows Forum, December 2014.  
**Recent Honors and Awards:** Leon Levy Senior Fellow, Center for the History of Collecting, The Frick Collection, New York, Summer/ Fall 2014.  
**Upcoming Projects:** Manuscript in progress, with the working title *J. M. W. Turner, The Slave Ship, and its Legacy in America: Where is thy Market Now?*

**Thomaï Serdari**

MA 2001  
PhD 2005  
**Email Address:** tserdari@stern.nyu.edu  
**Latest Positions:** Editor, Bloomsbury Press, London; Adjunct Professor of Marketing, Stern School of Business, NYU  
**Publications:** “Experiments in suchness: Hiroshi Sugimoto’s silk shiki for Hermès,” in *Critical Luxury Studies*, eds. John Armitage and Joanne Roberts (2016); “Steidl, Printer, Publisher, Alchemist: The Field of Luxury Production in Germany,” *Luxury: History, Culture, Consumption* (November 2015).

**Lectures:** Panelist, “The New Face of Luxury,” Glion Institute of Higher Education, New York, April 2015; “From Handicraft to High Street: The Paradigm Shift of African Fashion,” Fashion Now & Then Conference, LIM College, New York, October 2014; Closing Remarks in “Luxury in Today’s Society: Between Excellence and Excess,” Museum of Art and Design, New York, September 2014; Organizer and Panel Moderator, “Lessons Learned from Luxury Online Start-ups,” Luxury Interactive Conference, New York, October 2014; “Chanel’s Enduring Luxury: Its Meaning, Media, and Mode,” Fashion Now & Then Conference, LIM College, New York, October 2013; “Cool, Hip, or Status? Culture Matters that Determine Success for Luxury Fashion Brands,” ISEM Fashion Business School Madrid, New York, July 2015. “Heritage Revisited: Production Methods in Fashion Design, Continuity, and Innovation,” Fashion Now & Then Conference, LIM College, New York, October 2015  
**Upcoming Projects:** “Classical, a String of Luxury: The Power of the Particular in Björk’s Music,” *Cultural Politics*, November 2015 is being published as a special issue with the subtitle *The Spirit of Luxury*; “Heritage Revisited: Production Methods in Fashion Design, Continuity, and Innovation,” Fashion Now & Then Conference, LIM College, New York, October 2015.

**News:** Founder of PIQluxury, an information gateway to culture, the questions that define it and the trends that will impact the future of luxury. The first membership organization to apply

methodologies from the humanities and produce qualitative research on cultural insights that impact creative business.

**Eric Silver**

MA 1972  
**Primary Supervisor:** Colin Eisler  
**Mailing Address:** 300 East 56th Street, 33H, New York, NY  
**Email Address:** ericsilver125@gmail.com  
**Latest Position:** Director Lillian Nassau LLC  
**News:** I have been an appraiser of sculpture and metalwork on the PBS program Antiques Roadshow since its beginning in 1996. It is the most widely watched regular series on public television and is seen by almost 9 million viewers each week. I have traveled to dozens of sites in the United States and many of my segments have been shown over the years and are available on the Antiques Roadshow website. I have done a number of field pieces that have appeared on the show, including the New York Historical Society, Cranbrook Academy, and Brookgreen Gardens.

**Gail Stavitsky**

MA 1978  
PhD 1990  
**Primary Advisor:** Gert Schiff  
**Mailing Address:** Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042-1747  
**Email Address:** gstavitsky@montclairartmuseum.org  
**Latest Position:** Chief Curator, Montclair Art Museum  
**Publications:** with Phyllis Tuchman, *Robert Smithson’s New Jersey* (2014).  
**Upcoming Projects:** *Matisse and American Art* (2017).

**Adrian Sudhalter**

MA 1997  
PhD 2005  
**Primary Advisor:** Robert Lubar  
**Email Address:** sudhalter@nyu.edu  
**Latest Position:** Assistant Research Curator, Department of Painting and Sculpture, Museum of Modern Art, New York (2008-2010)  
**Publications:** “R(r)ose Recontextualized: French/ American Identity and the Photographic Portraits for *Dadaglobe* and *New York Dada*,” in *AKA Marcel Duchamp: Meditations on the Identities of an Artist*, eds. Anne Collins Goodyear and James W. McManus (2014).

**Lectures:** “Tzara’s Mark: The Vintage Photographic Print, Unique and Proliferating,” College Art Association, New York, February 2013.  
**Recent Honors and Awards:** Dedalus Foundation, New York, Senior Dedalus Fellowship, 2012; The Getty Foundation, Los Angeles, Library Research Grant, 2012.  
**Upcoming Projects:** On the occasion of Dada’s centennial in 2016, in the role of Guest Curator, I

will present the exhibition *Dadaglobe Reconstructed* at the Kunsthaus Zürich (February 5, 2016-May 1, 2016). The culmination of six years of intensive research, the exhibition and accompanying catalogue will present Tristan Tzara’s planned but unrealized anthology *Dadaglobe* (1920-21) for the first time.

**News:** At the invitation of Pat Rubin, in Spring 2015, I taught the colloquium “Made for Reproduction” at the IFA.

**Lisa Tannenbaum**

MA 2009  
**Primary Advisor:** Jean-Louis Cohen  
**Mailing Address:** 53 6th Avenue, 1st Floor, Brooklyn, NY 11217  
**Email Address:** lisa.tannenbaum@gmail.com  
**Latest Position:** Research Assistant, The Frick Collection

**Phyllis Tuchman**

MA 1973  
**Primary Advisors:** William S. Rubin and Gert Schiff  
**Mailing Address:** 340 East 80th Street, 14K, New York, NY 10075  
**Email Address:** phyltuchman@aol.com  
**Publications:** *Robert Smithson’s New Jersey* (2014); *Robert Motherwell: The East Hampton Years, 1944-52* (2014); *Cy Twombly’s Photographs* (2014).  
**Lectures:** “Robert Smithson,” New York Studio School, New York, March 2014; “Robert Motherwell,” Guild Hall, East Hampton, August 2014; “The Forever Now,” Brooklyn Rail/Hunter College, New York, March 2015.

**Reva Wolf**

PhD 1987  
**Primary Advisors:** Jonathan Brown and Robert Rosenblum  
**Email Address:** wolfr@newpaltz.edu  
**Latest Position:** Professor, Art History Department, State University of New York at New Paltz  
**Publications:** “Folly, Magic and Music in Goya’s Album D,” in *Goya: The Witches and Old Women Album*, eds. Juliet Wilson-Bareau and Stephanie Buck (2015).



**Alice Zimet**

MA 1974  
**Email Address:** alice@artsandbusinesspartners.com  
**Latest Position:** President, Arts + Business Partners  
**Lectures:** “Corporate Sponsorship,” “Collecting Photography,” and “How to Get Your Photographs Out Into the Marketplace,” at various venues, 2015.  
**Recent Honors and Awards:** Collector Profile in *Art+Auction Magazine*, 2014.

**News:** I teach “Collecting Photography” classes for nascent to seasoned collectors and advise collectors on purchases. In addition, I teach photographers how to get their work out into the marketplace and coach them on how to improve their communication tools. I teach at the International Center of Photography, Camera Club of New York, and at museums, schools and auction houses across the United States. In addition, I consult on issues of corporate sponsorship, working with both nonprofits and businesses. I am an accomplished and regular lecturer for Americans for the Arts, the US Department of State and an Adjunct Professor at New York University, Graduate Program in Arts Administration.

### Other

**Stephen Lamia**

MA 1973  
**Primary Advisor:** Harry Bober  
**Mailing Address:** 269 West 72nd Street, New York, NY 10023  
**Email Address:** lamias@dowling.edu  
**Latest Position:** Professor of Visual Arts, Dowling College, Oakdale, NY  
**Recent Honors and Awards:** National Endowment for the Arts grant for “Arts Engagement in American Communities,” a Site-Specific Installation at Idle Hour, the Oakdale campus of Dowling College, 2015.  
**Upcoming Projects:** *The Cabinet of Curiosities: Collage & Assemblage in the 21st Century*, a curatorial project at the Giordano Gallery, Dowling College, Oakdale, NY, Autumn 2016.

**Elizabeth Helman Minchilli**

MA 1988  
**Primary Advisor:** Kathleen Weil-Garris Brandt  
**Email Address:** elizabethminchilli@gmail.com  
**Latest Position:** self-employed author  
**Publications:** *Eating Rome: Living the Good Life in the Eternal City* (2015).

**Nica Gutman Rieppi**

MA 2010  
**Email Address:** ngr@artanalysisresearch.com  
**Latest Position:** Senior Research Associate and Manager of US Operations, Art Analysis and Research (US) LLC  
**News:** I am pleased to announce that I have joined the team at Art Analysis and Research (UK) Ltd., a leading private research service for the technical study of paintings worldwide, in the capacity of Senior Research Associate, and Manager of US Operations. AA&R was founded in 2009 by Dr. Nicholas Eastaugh, Director (MA and PhD, Courtauld Institute, London), in order to offer unparalleled technical investigations of paintings outside of the museum-sector, using technical art history and science-based analytical approaches.

With 12 years experience at the Conservation Center of the IFA as Associate Conservator of the Samuel H. Kress Conservation Program, I now bring my extensive experience to AA&R’s first US office in Manhattan, Art Analysis and Research (US) LLC. The team’s academic training in art history, paintings conservation, technical art history, scientific analysis and technical imaging has allowed AA&R to provide a unique multidisciplinary approach. For more information, see [www.artanalysisresearch.com](http://www.artanalysisresearch.com).

**Sandra Sider**

MA 2004  
**Primary Advisor:** Colin Eisler  
**Mailing Address:** 3811 Orloff Avenue, Bronx, NY 10463  
**Email Address:** curator@texasquiltmuseum.org  
**Latest Position:** Curator, Texas Quilt Museum (since 2011)  
**Publications:** *1000 Quilt Inspirations: Colorful and Creative Designs for Traditional, Modern, and Art Quilts* (2015).  
**Latest Position:** Critique workshops in contemporary quilt art (Berlin; Prague; Berkeley,); “Quilt Art in the Gallery World,” keynote lecture for Studio Art Quilt Associates regional conference in Melbourne, Florida, May 2015.

**Alice Zrebiec**

MA 1972  
PhD 1980  
**Primary Advisor:** Colin Eisler  
**Mailing Address:** 903 Paseo de la Cuma, Santa Fe, NM 87501  
**Email Address:** azrebiec@gmail.com  
**Latest Position:** Avenir Foundation Curator of Textile Art, Denver Art Museum, Denver, CO  
**Publications:** *First Glance/Second Look: Quilts from the Denver Art Museum Collection* (2014).  
**Lectures:** “Fiber Art in the Fine Art Museum,” SOFA (Sculpture, Objects, Functional Art and Design expo), Chicago, 2013.  
**Recent Honors and Awards:** Named by the *Denver Post* as Colorado’s Top Thinker of 2013 for Arts and Culture ([http://www.denverpost.com/opinion/ci\\_25142991](http://www.denverpost.com/opinion/ci_25142991)).  
**Upcoming Projects:** Curator of *Creative Crossroads: The Art of Tapestry*, an exhibition at the Denver Art Museum, May 31, 2015 - March 6, 2016.  
**News:** I have left the Denver Art Museum as of February 2015 and returned to private consulting and projects from my home base in Santa Fe, as a member of VESCEEN Consulting.

# Doctors of Philosophy Conferred in 2013-2014

<b>William Ambler</b> “The Portrait Workshop at the Court of Philip III of Spain” (Jonathan Brown)	<b>Cindy Kang</b> “Wallflowers: Tapestry, Painting, and the Nabis in Fin-de-si�cle France” (Linda Nochlin)	<b>AnnMarie Perl</b> “The Integration of Showmanship into Modern Art: Dali, Picasso, Georges Mathieu and Yves Klein, 1945-1962” (Linda Nochlin)
<b>Jennifer Babcock</b> “Anthropomorphized Animal Imagery on New Kingdom Ostraca and Papyri: Their Artistic and Social Significance” (David O’Connor)	<b>Ariela Katz</b> “Maisons du Peuple: Modernity and Working Class Identity in French Architecture, 1919-1940” (Jean-Louis Cohen)	<b>Christina Rosenberger</b> “The Early Work of Agnes Martin” (Thomas Crow)
<b>Lauren Cannady</b> “Owing to Nature and Art: The Garden Landscape and Decorative Painting in Eighteenth-Century French Pavillons de Plaisance” (Thomas Crow)	<b>Minna Lee</b> “The Archaic <i>Korai</i> from the Athenian Akropolis: A Re-examination of the Material Evidence” (Clemente Marconi)	<b>Deanna Sheward</b> “Building for the Bomb: Monumentality and the Manhattan Project” (Jean-Louis Cohen)
<b>Christopher Corradino</b> “Giovanni Mansueti; Painting in Venice” (Colin Eisler)	<b>Matthew Levy</b> “Abstract Painting and the Minimalist Critiques: Robert Mangold, David Novros, Jo Baer” (Robert Storr)	<b>Anooradha Siddiqi</b> “The United Nations Refugee Agency and the Architecture of the Camps” (Jean-Louis Cohen)
<b>Nathaniel Donahue</b> “Decorative Modernity and Avant-Garde Classicism in Renoir’s Late Work, 1892-1919” (Linda Nochlin)	<b>Joe Lin-Hill</b> “Becoming Global: Contemporary Art Worlds in the Age of the Biennials Boom” (Robert Storr)	<b>Jennifer Sudul</b> “The Early Works of Niki de Saint Phalle” (Linda Nochlin and Robert Storr)
<b>Nicholas Herman</b> “Jean Bourdichon (1457-1521): Tradition, Transition, Renewal” (Jonathan Alexander)	<b>Lihong Liu</b> “Places and Place: Wen Zhengming’s Late Work and the Significance of Jing” (Jonathan Hay)	<b>Brendan Sullivan</b> “The Remembrance of Good Men and the Stories of the Deeds of Valiant Men Justly Enflames and Excites the Hearts of Young Knights: Representing History in the Fifteenth Century” (Jonathan Alexander)
<b>Christine Giviskos</b> “Abraham Bosse and the Fine Art of Printmaking and Publishing in Seventeenth-Century France” (Mari�t Westermann)	<b>Meggie Morris</b> “Rediscovering Madrid through the Lens of Tourism: An Analysis of <i>La Luna de Madrid</i> , 1983-1984” (Thomas Crow)	<b>Julia Valiela</b> “Model Women: Female Portrait Busts in Renaissance Italy” (Beverly Brown)
<b>Kenji Kajiya</b> “Unfolding Modernism: Reconsidering Clement Greenberg’s Art Criticism and the Paintings of Helen Frankenthaler, Morris Louis, and Kenneth Noland, 1948-1961” (Robert Lubar)	<b>Rory O’Dea</b> “Science Fiction and Mythic Fact: Robert Smithson’s Ways of World Making” (Robert Storr)	

# Doctors of Philosophy Conferred in 2014-2015

<b>Nora Burnett Abrams</b> “Para-realism and the Early Sculpture of Rachel Whiteread” (Linda Nochlin)	<b>Galia Halpern</b> “Open Geography and the Illuminated Mandeville’s Travels” (Colin Eisler)	<b>David Jacob Rabinowitz</b> “Public Construction: Christo and Jeanne-Claude’s <i>Running Fence</i> ” (Jeffrey Weiss)
<b>Joseph Ackley</b> “‘Offer Him Gold: That is True Love’: Ottonian Gold Repouss� and the Western Medieval Church Treasury” (Jonathan Alexander)	<b>Nina Harkrader</b> “Building for the Poor and the Pauper: Architecture, Morality, and Medical Models in Victorian England, 1850-1900” (Jean-Louis Cohen)	<b>Patrick Salland</b> “Palatial Paintings and Programs: The Symbolic World of the Egyptian Palace in the New Kingdom (c. 1550-1069 BCE)” (David O’Connor)
<b>Andrea Bell</b> “French Artists in Rome: An Examination of Eighteenth-Century Drawing Albums” (Thomas Crow)	<b>Titia Hulst</b> “Leo Castelli and the Market for American Contemporary Art” (Thomas Crow)	<b>Ileana Selejan</b> “Postmodern Warfare in Images: The Aesthetics of War Photography in the Late 1970s and1980s” (Thomas Crow)
<b>William Bracken</b> “Rembrandt as Creative Inventor” (Mari�t Westermann)	<b>Rachel Kaplan</b> “Mexican Modernism at Home and Abroad: The Legacy of In�s Amor and the Galeria de Arte Mexicano” (Edward Sullivan)	<b>Delia Solomons</b> “Installing Latin American Art for Cold War Culture: U.S. Exhibitions (1959-1967)” (Edward Sullivan)
<b>Anna Brodbeck</b> “Charting the Course of Revolution: Artur Barrio and Artistic Education and Exchange in Brazil (1967-1971)” (Edward Sullivan)	<b>Allyson McDavid</b> “The Hadrianic Baths of Aphrodisias: A Study of Monumentality and Transformation in Late Antiquity” (Thelma Thomas)	<b>Anna Swinbourne</b> “Marvelous Spectacle: The Role of Ostend’s ‘Benediction of the Sea’ in Selected Paintings and Drawings by James Ensor” (Robert Lubar)
<b>Carolina Carrasco</b> “The Lives of Working Objects: Functionalism and the Institution in the Archival ‘Readymades’ of George Maciunas” (Robert Storr)	<b>Nicole Myers</b> “Courbet’s Nudes: Realism and the Rococo Revival” (Linda Nochlin)	<b>Michael Waters</b> “Materials, Materiality and Spolia in Italian Renaissance Architecture” (Marvin Trachtenberg)
<b>Clare Davies</b> “Figure and Ground: Producing National Subjects in Egyptian Painting and Photography, 1919-1936” (Jeffrey Weiss)	<b>Berit Potter</b> “Grace McCann Morley and the Dialectical Exchange of Modern Art in the Americas, 1935-1958” (Thomas Crow and Edward Sullivan)	<b>Shannon Wearing</b> “Power and Style: The <i>Liber Feudorum Maior</i> and the Court of Alfonso II, King of Aragon and Count of Barcelona (r. 116201196)” (Jonathan Alexander)
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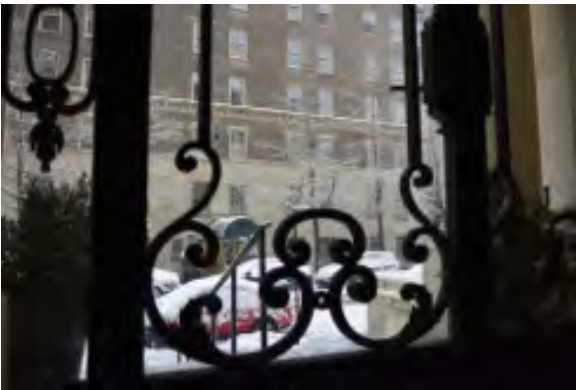
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