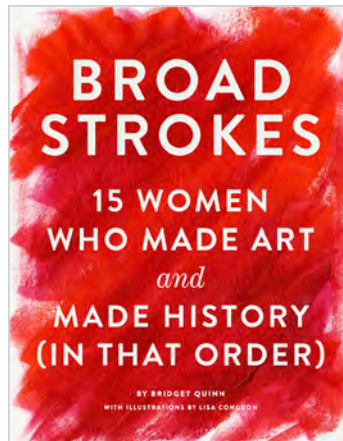
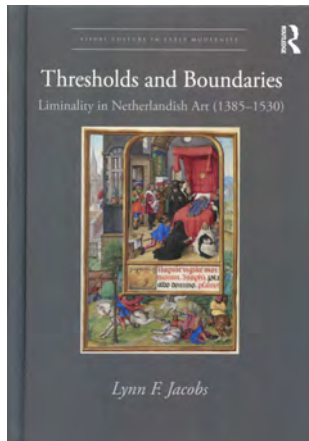
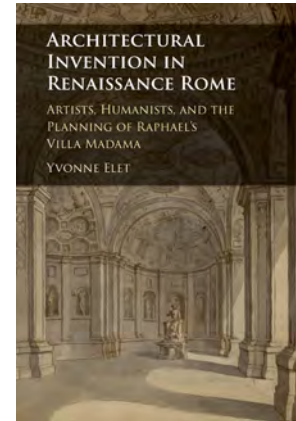
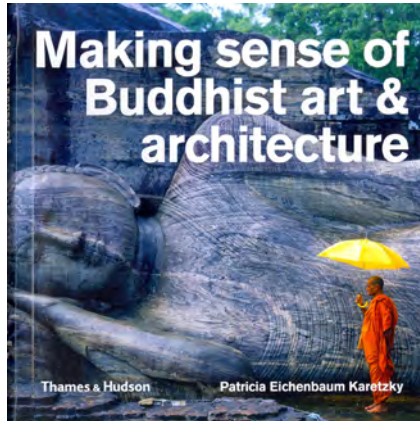
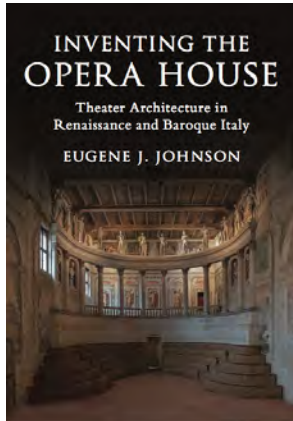




Alumni

NEWSLETTER



Contents

| | | | | | |
|--|---|---|----|---|----|
| From the Director | 3 | Art and Business | 10 | Faculty Updates | 20 |
| The Early Years of the Museum Training Program at the Institute of Fine Arts: Tears and Connoisseurship . 4 | | In Memoriam | | Alumni Updates | 25 |
| | | Linda Nochlin | 13 | Doctors of Philosophy Conferred in 2017-2018 | 38 |
| Navigating my Student Years at the Institute in Preparation for an Academic Career | 6 | Egbert Haverkamp-Begemann . . 14 | | Masters Degrees Conferred in 2017-2018 | 38 |
| Back to the Homeland | 8 | Marjorie Susan Venit | 16 | Institute Donors | 40 |
| | | The Year in Pictures | 18 | | |

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From the Director

Christine Poggi, Judy and Michael Steinhardt Director



Welcome from the Director

The past year seems to have gone by in a flash, but looking back, it was also full of wonderful moments, new friendships, and exciting initiatives. It has been especially rewarding to meet so many of you, at events and lectures in the Duke House, at the CAA Alumni Reunion at LACMA last February, or at our alumni gatherings and parties.

We are delighted to announce the appointment of Kathryn Howley, Lila Acheson Assistant Professor of Ancient Egyptian Art, who will join us this fall. Professor Howley works on Ancient Egypt and Sudan, focusing on the role of material culture in negotiating intercultural contact. Her recent co-edited volume, *Egyptology and Anthropology*, brings together papers from a 2017 symposium on the future of the engagement between the two fields. Professor Howley's research is supported by her current fieldwork project at the mid-first millennium BC Amun Temple of Taharqa, a Nubian king who also ruled over Egypt, at Sanam in Sudan. We are thrilled to add this excavation site to the four already sponsored by the Institute (Aphrodisias, a Roman site in Turkey; Selinunte, a Greek city in Sicily; Samothrace in Greece; and Abydos in Egypt). Professor Howley's first book, *The Royal Tombs of Nuri: Interaction and Material Culture Exchange between Kush and Egypt c. 650-580 BC*, will appear in 2019 in Brill's Harvard Egyptology Series.

It is also a pleasure to announce that Professor Anne Hrychuk Kontokosta, an alumna of the

Institute and a specialist in Roman art and architecture, will join us for three years as Assistant Professor/Faculty Fellow. Two new hires in the Department of Art History, NYU, are also appointed to the Institute as Associate Faculty. We join the DAH in welcoming Associate Professor Prita Meier, a specialist in African art and urbanism, and Assistant Professor John Hopkins, who works on Roman art and archeology. And we are extremely pleased that Professor Lowery Stokes Sims, last year's Kirk Varnedoe Professor, will return to teach one seminar per year for the next three years.

Last winter, we held our first book launch and happy hour to celebrate recent publications by Professor Edward J. Sullivan and Professor Dianne Modestini, featuring Latin American and Italian food in honor of their books' subjects. Both authors read short excerpts from their books, and told us what had motivated them to choose their topics. It was wonderful to see so many people there—alumni, trustees, faculty, students, staff, and other friends and colleagues—and to share excellent food, wine, and conversation. We plan to hold several more of these events over the coming year and hope you will attend if you can.

We have also now begun the process of issuing an online, peer-reviewed journal titled *Lapis: The Journal of the Institute of Fine Arts*. It will be edited by Institute students with the help of Managing Editor Conley Lowrance, and with the supervision of Professor Alexander Nagel. The team of five student editors has been working this summer, and we eagerly await their first number in May 2019.

This past year also saw the launch of the new Conservation MA in Time-Based Media, with an international, interdisciplinary symposium held in May. Titled "It's About Time!," this two-day conference brought experts in the field to NYU for animated discussion and exchange of ideas, establishing a vital network that will generate discussion for years to come. It is exciting to see Institute conservators and scientists lead this extremely important initiative under the guidance of Professors Hannelore Roemich and Christine Frohnert.

The Institute has been seeking to create a more inclusive student body who remain at the center of all of our work. Our current students, soon to become alumni, will be the next generation of leading scholars, curators, conservators, museum directors, and other arts professionals. This past year we created the Institute of Fine Arts Fellowship, which provides partial tuition fellowships for a small number of Masters students who qualify by virtue of financial need or because they are from underrepresented groups in the History of Art and Archaeology. It is a modest beginning, but we hope to build a more robust fellowship fund for these students in the years to come.

Last year we mourned the loss of Professor Egbert Haverkamp-Begemann and Professor Linda Nochlin, both luminaries in their fields who taught generations of students at the Institute. A tribute was held for Professor Haverkamp-Begemann in October 2017, and another for Professor Nochlin in April 2018. Both well-attended events provided occasions for shared memories and stories that brought the enduring significance of their work, mentorship, and many friendships to life. This summer we were saddened to learn of the death of Professor James B. McCredie, who was director of the Institute for twenty years, beginning in 1983. We will hold a celebration of his work and legacy at the Institute on Sunday afternoon, December 9, 2018.

I look forward to seeing you at the Duke House this year, and hope you will introduce yourself if I have not yet met you! We are so fortunate to have you as strong supporters and advocates for our students and programs. And to our new alumni, whose achievements we proudly celebrated at graduation, please stay in touch! We would love to hear from you, and to have you join us at the Duke House in the future!

A handwritten signature in black ink that reads "Christine Poggi". The script is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Christine Poggi
Judy and Michael Steinhardt Director

The Early Years of the Museum Training Program at the Institute of Fine Arts: Tears and Connoisseurship

Debra Pincus, PhD '74

For many Institute of Fine Arts graduates – including many who never entered the museum or gallery world – one of the formative experiences of their Institute career was participation in the Institute’s Museum Training Program. The program was initiated in 1958 under the director of the Institute, Craig Hugh Smyth, and the director of The Metropolitan Museum of Art, James Rorimer, as a collaborative effort between the two formidable institutions within hailing distance of each other on Fifth Avenue. Colin Eisler, who was teaching at Yale and was curator of the Yale Art Gallery, was lured by Smyth to the faculty of the Institute with the understanding that part of his role would be the development of this new course.

Under the label “Museum Training and Connoisseurship,” the program was set up over three semesters of work. The first semester’s course functioned as an introduction, open to all Institute students. It was a prerequisite for the courses that followed. Lectures were given by Eisler and members of the Met staff on connoisseurship and the history of the museum. Site visits were included to museums in New York and others nearby. The pace quickened in the second semester, which functioned as a colloquium with a limited number of students, generally under twenty. When I took the course in 1960, the set-up consisted of weekly meetings, each in a different department of the Met and led by a curator of that Department.

I remember those meetings with pleasure and fondness. This was the first time I heard the words Meissen and Sèvres and was introduced to the difference between hard and soft paste porcelain. I began to be able to identify collectors’ marks on drawings and prints and started using Frits Lugt’s amazing reference tool on the subject. I held a small bronze sculpture in my own—gloved—hands and began to be smitten by the medium of sculpture. As the final assignment of the



Painted Jar, Shipobo, Peru, c. 1968. Metropolitan Museum of Art, Rogers Fund, 1971

course, we fledging connoisseurs were given the task of finding an object on the art market for a modest sum. As I recall, in my year it was to be no higher than \$50, but later would go up considerably. The piece was to have value as an art object, and ideally, even to be of museum quality. Challenging and frightening? You bet. The last meeting of the course consisted of presentation of the objects with an accompanying “pitch” to an assembled group of judges consisting of Institute faculty and Met curatorial staff.

When I took the course New York was a different city with a different art market. Modest antique shops were still to be found in Greenwich Village and on Third Avenue, and high quality graphics could still be purchased at quite affordable prices. Nevertheless, scouring the city for a respectable purchase

was a daunting experience. I settled on a majolica albarello (or apothecary jar) labeled *Basilicum*—a container for herbs—purchased in a Third Avenue antique store for, as I recall, around \$40 (remember this was 1960), which I then madly researched, settling on a narrative that placed the object in 19th-century Italy as the re-creation of a 16th-century Netherlandish type. The winner of the exercise that year was J. Carter Brown, the same Carter Brown that we know as the Director of the National Gallery of Art in Washington. With great bravura, Brown presented a drawing to the group, displaying it and explicating it with a confidence and style that was his alone.

The Met had the option to buy the winning object. Anita Fiderer Moskowitz, who took the course in 1971, has told me of her own search, which, she confesses,

began with tears. She ended up presenting a large ceramic vessel from eastern Peru dating from the late 1960s, made in the region of the upper Amazon by a tribe known as the Shipibo Indians. The vessel, handsomely decorated on the exterior with a geometric pattern, was used to store an alcoholic beverage known as *masato*. As Moskowitz argued in her presentation, the vessel was not only a beautiful object with an interesting social history behind it, but also a type of which the Met had no example. She was judged the winner of the group that year, and the purchase of the piece by the Met was announced in an article by Moskowitz in the *Metropolitan Museum of Art Bulletin* of 1971 entitled “Beer Barrel of the Amazon.”

The program was capped with a third component that brought the Institute student into The Metropolitan Museum of Art for nine months working in a single department of the museum on a full-time basis. It was not easy to decide to take a break from Institute classes in order to participate in the internship component of the course. I decided not to continue with the final



Caption to come?

semester for reasons along those lines, but if I were to do it over again, I would change my decision. Those who did the internship component recount unforgettable learning experiences. There was the seemingly mundane but crucially important training in handling objects and writing wall texts and labels. But there were also the complex experiences of participating in the team effort of the mounting of a major exhibition, engaging with donors, and, in a few cases, mounting a small exhibit of one's own.

Over the years there have, of course, been a number of changes, and more are planned. In the 1990s, the third component of the course, the internship, was changed so as to be restricted to Ph.D. students, the rationale being that students could more easily take time out from researching the dissertation than interrupting the sequence of learning represented by courses. The program has come under the supervision of a succession of different individuals from both the Institute and the Met. The intern year has also had a changing character, with the entire group tending to focus on the preparation of one of the museum's major exhibitions.

Yet the magic has quite clearly remained. Posts by recent participants on the Met's web site [metmuseum.org/about-the-met/curatorial-studies] echo the eye-opening experience that course was for me so many years ago. Anita Moskowitz has summed it up perfectly: “The experience ... taught me that one could start with absolutely no knowledge of a subject and if one put one's mind to it and worked hard at the research, it is amazing what could be learned.”

Where to find the Institute Online

Institute Website: <http://www.ifa.nyu.edu>

On the website:

- ① Click **Community**, and then **Alumni** and find further links to, update your contact information, Alumni Achievements, Alumni in the News and the Alumni Mapping Project.
- ② Click **About**, and then “The Institute on Social Media” to see the wide variety of social media outlets used by the Institute including, Facebook, Twitter, LinkedIn, Tumblr, Vimeo, and Instagram.

Sign up for the Institute email list at: <https://www.nyu.edu/gsas/dept/fineart/maillinglist.htm>

Explore the extensive library of videos of lectures and events at the Institute at: <https://vimeo.com/ifa>

Subscribe to the Duke House Diaries:

Email publicaffairs.ifa@nyu.edu with “Duke House Diaries” in the subject line and request to be added to the list.

Navigating my Student Years at the Institute in Preparation for an Academic Career

Wayne Franits, PhD '87

I officially entered the Institute for the Fall 1981 semester, after having received an M.A. degree in art history from Queens College (CUNY) the prior February. I say “officially” because I had actually begun taking classes there in 1979. My advisor at Queens College, Leonard Slatkes, spent the 1979-80 academic year in the Netherlands and had suggested that I contact Egbert Haverkamp-Begemann in order to inquire whether I could study with him during Slatkes’s absence. I was terrified at the prospect of having to telephone Haverkamp-Begemann yet I did what I was instructed to do. He was kind on the phone and amenable to my attending his lectures but he insisted on first interviewing me in person. So this twenty-two year old kid from Long Island with big hair and an ill-fitting suit somehow managed to make a positive impression upon this world-famous professor and thus entered into his tutelage for what would eventually extend to eight full years.

I have many fond memories of my time at the Institute and, if I am to be honest, some less than fond ones as well. Most of the latter occurred during my initial months there. Hitherto, in my art history programs on the undergraduate and M.A. level, I had been a proverbial big fish in a small pond. Now I suddenly discovered that I was a medium-size fish in a very large lake, surrounded by lots of very brilliant people, some of whom were needlessly and unpleasantly competitive. Obviously, adjustments had to be made to varying degrees on my part. Sooner or later, we all find our niche and I am happy to report that I found mine as well though this obviously took some time.

Naturally, academic matters lay at the heart of my many wonderful experiences during those years. Haverkamp-Begemann had attracted a sizeable cohort of students—some twelve to fifteen if I recall correctly. We all participated in the same lecture courses and seminars and so much more because Haverkamp-Begemann was actually grooming



Wayne Franits Studying for Institute Orals, 1983

us for our future careers. I remember several dinner parties at his Park Avenue apartment. These typically involved beef bourguignon made in a crockpot and lots of wine as we sat in his crowded living room (whose walls were graced with seventeenth-century Dutch and Flemish drawings) while he held court with whatever eminent scholar in our field from around the world happened to be visiting him at that moment. Many of these same eminent scholars gathered in impressive numbers at the Institute one Saturday in early March of 1983 to celebrate the official publication of a *festschrift* in honor of Haverkamp-Begemann, marking his sixtieth birthday. All of his students were invited and needless to say, the proceedings made a tremendous and lasting impression upon everyone who attended. In addition, there were outings with our mentor to exhibitions at museums and related institutions—especially The Metropolitan Museum of Art—as well as to auction houses to view important art works coming up for sale. Perhaps the ultimate excursion of this sort was our “art tour”

of Eastern Europe and the former Soviet Union in August of 1982. During this trip, we saw some truly spectacular collections that few westerners have had the privilege of viewing. Nevertheless, traveling in Soviet-bloc countries was an education in and of itself on so many other levels. For example, the exceptionally long lines of people at stores in Moscow trying to buy even the most basic household goods is forever seared into my brain.

I learned so much from Haverkamp-Begemann during those formative years. He instilled in me not only a sound knowledge of my field of seventeenth-century Dutch and Flemish art but also the importance of mastering foreign languages—he was always dazzling in this regard—of visiting major (and even minor) collections throughout the world, of connecting with colleagues, and even the need of assembling a good research library, something that would become critical for me as I would wind up teaching at a university in a provincial location.

Beyond academics, there were many social occasions that I distinctly recall with great fondness. A group of us would sometimes periodically meet to have breakfast at the Nectar Diner on Madison Ave. Back then there were two of them: one on the corner of 78th St. and the other, on the corner of 79th St. (only the latter remains today). Dinners were sometimes taken or fetched at the same locales, along with Three Guys, still standing and situated a few blocks further south on Madison Ave. In those years, the main hall of the Institute was filled with long tables and chairs and served as a place for students to congregate and have coffee or lunch. (The current room serving this purpose at the Institute used to house the Academic Office, before it was relocated to the building's basement.) Unbeknownst to many students, a group of us also played touch football on Saturday mornings in Central Park; one time we even had an "away" game at Columbia University. There were also more "official" social occasions, such as the annual Halloween Party. Over the years, students (and even faculty) donned some incredibly creative costumes for this fantastic event, which was also filled with dancing, eating, imbibing,

and all-around general mirth. Haverkamp-Begemann would invariably dress as one of the Dutch "masters" from the iconic cigar box, itself a clever appropriation of Rembrandt's *Syndics of the Draper's Guild*. One year, my fellow student, Cindy Mack, dressed as one of the court attendants from Velazquez's famous *Las Meninas*. She wore a mask and voluminous gown in the seventeenth-century style. But what was exceptionally clever about her costume was the large doll (presumably the Spanish infanta), wearing the very same outfit, that moved about with her via remote control!

Alas, all good times must come to end and for me, that happened with my successful dissertation defense in May of 1987. As I told Donald Posner a few months after I received my PhD degree, my years at the Institute were a time of my life that seemed in many ways to be larger than life itself. In early June of 1987, my wife and I departed the metropolitan New York area for Syracuse, NY, where I had been offered a tenure-track position as an assistant professor of art history at Syracuse University. Among others, Haverkamp-Begemann played a pivotal role in helping me to procure this

post. Thirty-one years later, I am still a faculty member at Syracuse University, something that I would not have predicted back in 1987. The educational quality of the university itself, the sheer novelty of affordable housing, the surrounding countryside—the Finger Lakes region—and, of course, the relative proximity to New York have succeeded in keeping us here. Even as I have remained tethered to the same academic institution for so long, over the decades the nature of my scholarship has changed. My earliest publications were devoted to what I might call iconological studies of seventeenth-century Dutch art. Such work was quite fashionable in the late 1970s and early 1980s, in the years before postmodernism fully exerted its impact upon the field of art history. Gradually, my attention turned to the production of monographic studies of Dutch artists, that is, to the preparation of traditional catalogues raisonnés. I was able to make this transition a smooth one thanks to the training I had received at the Institute where we were taught that the object was just as important as contextual considerations.



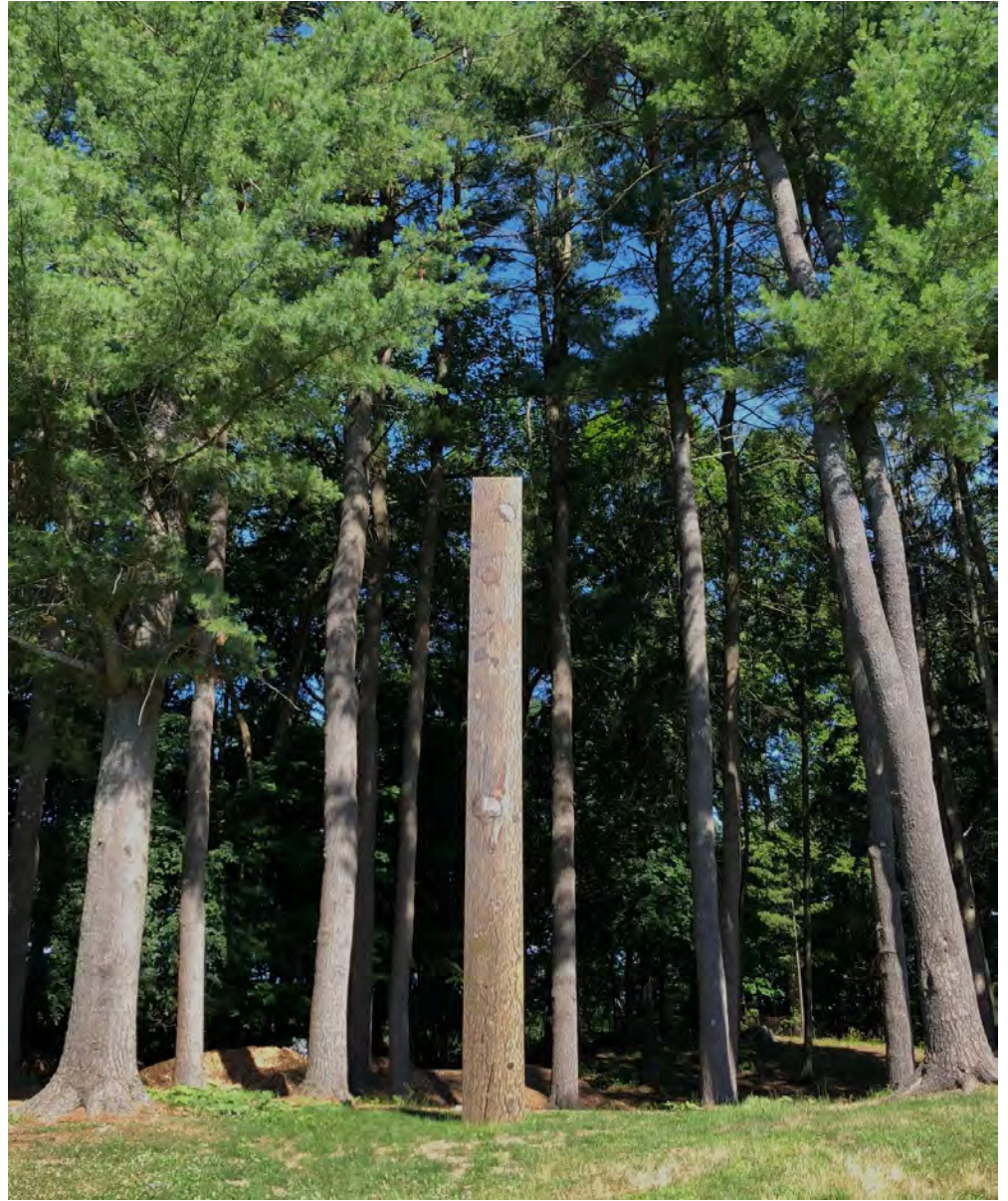
Wayne Franits with Students at the Herbert F. Johnson Museum of Art, Cornell University, 2017

Back to the Homeland

Sarah Montross, PhD '12

I didn't intend to move back to Massachusetts, my native state, three years ago. Like many emerging curators, I just felt very fortunate to secure a good, albeit somewhat unusual, job in the field I loved. As Curator at deCordova Sculpture Park and Museum, I work outdoors on the 30-acre grounds, commissioning contemporary artists to create new installations amid glacial rock formations and massive oak trees, natural features that rival some of the best large-scale sculptures in the Park. I also organize indoor exhibitions of modern and contemporary art within a building that was once the home of wealthy Boston area patrons, Julian and Elizabeth de Cordova. I'm constantly moving inside and outside, and my day-to-day activities correspond with the rhythms of the seasons. As I write this, summer is approaching, and yesterday we installed a painted sculpture of a massive tree trunk by artist Josephine Halvorson among a grove of towering pine trees. Halvorson has so attentively captured the play of light and textures of tree bark, moss, and burls, that the 24-foot tall flat monolith nearly blends into its surroundings, while also making the surrounding trees now seem like uncannily flat stage sets. Fascinated by these metaphysical interchanges of art and nature, I've become ever more compelled to absorb the surrounding landscape, its layered histories, and its ecology in order to inform my decisions for exhibitions and outdoor commissions.

The last three years here have been a steep learning curve, to say the least. Sometimes it feels there was little in my formal art history training in New York City that prepared me for the logistics of cranes and concrete pads. I spent much of my time at the Institute of Fine Arts studying modern and contemporary Latin American Art with Professor Edward J. Sullivan. Through his mentorship and scholarship, I developed a syncretic approach to the study of art and have since developed projects that involve expansive time periods, geographies, religions, or that merge art history with other cultural phenomena, particularly the history of popular science. I learned about developments of geometric abstraction in Argentina or conceptual art in Chile, while also taking courses on more canonical



Josephine Halvorson, *Measure (Tree)*, 2016, deCordova Sculpture Park and Museum, originally commissioned by Storm King Art Center

Western movements of the twentieth century. My dissertation focused in part on the Chilean artist Juan Downey (1940-1993), who among other far-reaching projects, lived among the Yanomami communities of the Venezuelan Amazon in the 1970s. Exploring thresholds between art and anthropology, Downey's work still fascinates and troubles me, particularly regarding the ethics of re-staging so-called "native" encounters. Yet I can't seem to escape his influence, particularly the ways in which, through his art, he densely wove together aspects of ecology, technology, religion, mass media, and politics. Since my time at the

Institute of Fine Arts, I often consider my most meaningful exhibitions and research projects as spun from this web of interdisciplinary topics.

After finishing my dissertation, I moved to Brunswick, Maine, where I worked at the Bowdoin College Museum of Art for a three-year post-doctoral fellowship. While some emerging scholars might have felt utterly isolated from New York's art world, I found tremendous freedom there as my job involved collaborating on exhibitions and co-teaching in the galleries with dozens of faculty from other disciplines—from geology to philosophy.

Feeling released from my own insular studies, this experience expanded my porous and collaborative approach to art history and, most surprisingly, reinvigorated my own research. My time at the Bowdoin College Museum of Art culminated with an exhibition and publication titled *Past Futures: Space Travel, Science Fiction, and Post-war Art of the Americas*. The show explored avant-garde art across the Americas amid the explosive growth of the science fiction genre and the rise of the Space Race. I explored how artists outside of areas of dominant technological development responded to catalytic events during the Cold War, such as the lunar landing, while also responding to their local realities. Traveling through Mexico City, Buenos Aires, and other countries for research, I befriended one of the foremost scholars of Latin American science fiction literature, and visited the studio of visionary artist and poet Gyula Kosice, among many other stops.

When I moved to the Boston area in 2015 for my current position at the deCordova, I felt enthusiastic and also resistant to return to my home state. I anticipated mingling with clichéd New Englanders, who might be described as a flinty, uptight, overly intellectual or out-of-touch liberal elite. I recognize these traits in myself but try to push against them. I suspect this tension has, in part, led me to a new research and exhibition project I'm now developing called *Visionary New England* that examines the legacy of utopian and spiritualist practices in the region since the 1840s and their impact on contemporary artists. This is one of many projects I'm now planning, but is the most involved in terms of historical research and my own personal investment. I started making day trips to local historic sites and found that a number of utopian agrarian communities flourished here, briefly, in the 1840s. Among the most prominent were the Brook Farm Institute of Agriculture and Education and Fruitlands. These intentional societies resulted from urgent needs for radical social reform and developed forms of communal living that emphasized an equal distribution of labor, in which all members, including women, shared profits gained from agriculture or other pursuits. Some of the communities formed schools on their grounds or devised experimental and experiential methods for childhood education,



William James (1842-1910) sitting with Mrs. Walden in Séance, before 1910. Credit: MS Am 1092 (1185), Houghton Library, Harvard University

in order to impart new worldviews to a younger generation.

Some of the communities were connected to the religious and cultural philosophies of Transcendentalism, which was expanding outward from Boston in the 1820s and 1830s. These agrarian communities were meant to be self-sustaining, deriving all necessary resources directly from the land. Members were strongly influenced by beliefs that the natural world provided direct access to the divine. Artists, writers, and other creative individuals observed these developments, incorporating Transcendentalist ideals into their art.

The utopian communities were short-lived and flawed in that their ideals were rarely sustainable. Nor did they achieve actual equity across gender or race. Yet the practices of self-sufficiency, social reform, progressive education, and a spiritual communion with nature have continued to evolve. Green Acre in Eliot, Maine, for example, was founded in 1894 by late-Transcendentalist Sarah J. Farmer. Each summer, progressive intellectuals, artists, and writers met there to discuss Eastern religions, theosophy, the arts, science, and philosophy. American painter Marsden Hartley worked at Green Acre in the summer of 1907, encountering mysticism for the first time (which affected his work thereafter) and finding support for his first solo exhibition from one of the retreat attendees.

Through the late-nineteenth to mid-twentieth century, within New England's urban intellectual centers, mysticism mingled with experimental psychology. For example,

William James, father of American psychology, visited séances and later wrote his famous collection of lectures published in 1902 as *The Varieties of Religious Experience*. The American Society of Psychical Research, founded in the 1880s by prominent doctors and academics including James, pioneered research into telepathy, hypnosis, and other forms of extra-sensory communication. In the visual realm, spiritualist photography emerged in the United States with figures such as Boston-based William H. Mumler at this time. By the late 1940s and 1950s, the first psychiatric studies using LSD and other opiates to treat mental ailments and expand one's creative capacities emerged. Harvard Professor Dr. Max Rinkel initiated the first United States-based studies of LSD in the late 1940s, which led to the now infamous Harvard Project, co-led by Timothy Leary.

When we start to link together these historic episodes of alternative belief systems, world-building, and visionary thinking in New England, artists of twentieth and twenty-first centuries such as Hyman Bloom or Paul Laffoley make much more sense. Rather than cast them as simply outliers, they and many others can be connected to a long, evolving line of fellow cultural figures. I also suspect that some of the artists I'm interested in have been avoided by more canonical histories of modern art due to the spiritual or religious nature of their work. I feel that this history of seekers and reformers strongly informs aspects of contemporary art in the region today. I hope I can develop the project enough to chart this eclectic history while also planning a major exhibition of contemporary artists whose work aligns with these aspects of ecology, faith, and pedagogy. Some of their projects will be shown outdoors and in connection to the local terrain.

Working as a contemporary art curator today can involve deep archival research matched by a thorough engagement with contemporary art and relevant present day topics. Informed by the cultivated naturalism that surrounds me at deCordova, I do not feel beholden to certain boundaries or standards of traditional museum settings. I am just beginning to understand what this could mean in terms of working outdoors with contemporary art.

Art and Business

Chip Holman, MA '81

Working in the art world is always a challenge. The commercial art world is the greatest challenge I have undertaken over a long professional career that included three decades on Wall Street, hundreds of successful transactions, bankruptcies, and takeovers after I left the Institute of Fine Arts. I believe the Institute provided me with a valuable M.A. Studying the connoisseurship of works of art is a rewarding undertaking but also difficult. I was taught not only to “look” at works of art and architecture, but, also how to “see” by my professors and mentors at the Institute. My three supervisors, Sir John Pope-Hennessy, Henry Russell-Hitchcock, and Jonathan Brown, all taught these values and were also keen mentors to students about the world outside academe and museums.

My original strategy in going to graduate school was to train for the museum field, beginning as a curator and thence aspiring to a directorship. I was guided by some very knowledgeable people: the “Pope,” Evan Turner, Joe Rishel, Director and Chairman of the Paintings Department at the Philadelphia Museum of Art, and also by a family friend, J. Carter Brown, (Institute, 1960), who went on to become head of the National Gallery. For administrative skills I went on to Columbia Business School and graduated in 1982 to a market with no arts jobs or funding and 18% interest rates. Being penniless and pragmatic, I abandoned the art world to spend three decades on Wall Street. In 2011 I returned to the art world and opened a gallery on Ludlow Street on the Lower East Side.

Let me return to the beginning. I earned a Diploma in History of Art from Magdalen College, Oxford and then spent a year in Philadelphia. In the City of Brotherly Love, I cobbled together three part-time positions, each paying under \$5,000, creating a gig economy sampler by working for two museums and a dealer. In the PMA's Drawings, Prints and Photographs department, I worked on the vast Stieglitz holdings of all his contemporaries, and the historic photo collection including works by



William Holman Gallery, East Village, New York

Paul Strand, Ray Metzger, Edward Steichen and Robert Mapplethorpe. At the Pennsylvania Academy of the Arts, I collaborated with Vincent Scully of Yale University, cataloguing a traveling exhibition of the drawings of architect Louis I. Kahn. I still recall sitting for hours in Mrs. Kahn's townhouse, cataloguing more than 2,000 drawings of everything her husband had ever drawn that was not architectural. My third Philadelphia “gig,” which engaged nights and weekends, involved cataloguing hundreds of maps, books and prints for Graham Arader, the Americana dealer.

My work with Vincent Scully and Graham Arader cataloguing hundreds of objects from American history between 1610 to 1910 were both significant learning experiences; I had to work quickly to establish the importance, provenance and, often, the price of the works I was cataloguing. To be sold, the work had to be correct in provenance, right in appearance, and defensible to a buyer who was often a much better expert on the drawing or book at hand.

After Philadelphia I moved to New York to study at the Institute. The 400 block of East 66th St. was my home: a fourth floor railroad flat of two 9x9 foot bedrooms, with a bathtub in the kitchen, at a bargain rent of \$275 a month — I was very lucky. I began in art commerce as a young dealer in New York during the four years of my MA and MBA, paying for a good bit of the overhead. While pursuing my courses at the Institute, I co-founded a small bookshop at 619 Madison Avenue called Barra Books. My partner was Chris Jussel, owner of the famous Vernay & Jussel English antiques dealership. Thanks to Chris' expertise in English furniture, clocks, and country houses, we published comprehensive catalogues of collections for sale of decorative arts, trade catalogues, fabric samplers, silver, wood salesmen's books, famous books on arms and armor, French furniture makers like Boulle, England's great furniture books by Sheraton and Chippendale. As our business grew, we added books on old master drawings, prints, forgeries, some beautiful and significant maps of the 17th and 18th centuries, and a famous Jasper Johns illustrated

book of Samuel Beckett's *Foinades*, bought from a demolition crew with a huge dump truck parked on Madison for \$500 in cash.

As with all my early jobs, this was a chance to "look" at thousands of objects, and to make decisions and eventually judgments that would allow one to "see" the object or painting at hand. The essence of connoisseurship for me was not to know what an object actually was, but to have a feeling in my throat that it was worth some effort to find out. For any of you frustrated by job-seeking, take as many part time appointments as you can manage, go and look at everything, and use your judgement to form a critical opinion: good/bad, boring/interesting, don't know/move on, don't know/more research, hate it/and know why.

For 30 years after the Institute I worked in financial markets managing merger and acquisitions transactions, trading and risk, and thousands of people for Lehman Brothers, Baring Brothers Bank, Thomson Reuters, and more recently for Davis Brody

Bond, architects of the World Trade Center Memorial and Museum, where I was the business partner working on the momentous and emotional project for many years. My own firm at the time, Thomson (Reuters) Financial, lost 11 people on 9/11. I was in the building the whole day before, and on site all day on Tuesday 9/11. The entire site is now open and I hope all of you will visit both Memorial and Museum. They are not to be missed.

In 2011 I rented a storefront and transformed it into a gallery at 65 Ludlow Street on the Lower East Side. We had our first exhibition in October of that year. Our first Institute employee was Kathleen White (Institute, 2011), a scholar with attitude, nicknamed Philip II, ever in ruthless pursuit of Empire and gold. Katie looked at everything that passed through the gallery with a critical eye, but was always well read and prepared with comparable artists and works to discuss. Her strategy was: *look at this, look at that, who is best? Better than our artist? What are they making? What thought went*

into it? ...some...maybe none?...These are very useful skills.

Together we did some 25 exhibitions. Katie wrote an important catalogue on Bill Brandt and Photojournalism in 2013 and co-authored with Adwoa Adusei (Institute, 2013) an exhibition catalogue of the WWII drawings of Rhinebeck soldier-artist Olin Dows. They led the work independently and earned their authorship of the publications.

The William Holman Gallery was run by people from the Institute. Katie White began with us on day one and did everything. Adwoa Adusei joined later that year and read documents and letters from WW II. People like Louis Soulard (Institute, 2016) came for a few weeks in the summer. For the last two years the Gallery was blessed with a sales and research director from Turin, Virginia Ciccone (Institute, 2017). Not only an Institute graduate but also a Fulbright Fellow, she worked on the last fifteen exhibitions, painted, installed, and marketed with all of us. While Virginia was around we had our best new artist's shows, including exhibitions of women artists from Brazil, Iran, China, Spain, and Korea, local artists from Purchase, NY and Hartford, installations, talks, and sculpture. Now back in Turin, she is looking for the next opportunity in Italy. After four years, 40 exhibitions and several art fairs, we closed the space. The reasons appear at the end of the article.

My career has been a changeup of interests and opportunities. Who could have known that my experience as a dealer broadly defined as: "Selling Expensive Things to Difficult People," would help me become an expert in financial services, mergers and acquisitions, and Wall Street information companies, or help me manage traders and salespeople with the same emotional skills one uses to advise artists about their work or a failed exhibition. Now I am a private dealer with two small private venues and no fixed six day a week schedule. This is a blessing, though sometimes lonely. I have always loved the art market and dealing in works of art, but at the moment there are a lot of sales avenues to pursue.



William Holman Gallery, Upper West Side, New York

Art and Business CONTINUED

As I began in 1977 as a dealer in books and prints and as I closed a small public gallery program in 2016, I can only reference the words of a friend, Eugene Thaw, a great expert and dealer, friend to the Institute and the Morgan Library, who in 2007 concluded the following after 50 years as a true scholar dealer at the beginning of the great recession. All still true today.

MR. MCELHINNEY: A number of the people I've interviewed have said that they think that the economy of the art world has become more important than anything else. It's sort of going after the dollar trend.

MR. THAW: It's why I retired. I mean, I'm still capable of running E.V. Thaw & Company as a business if I wanted to. But quite a number of years ago I retired, because I just couldn't - everything had turned into money. And people were buying trophies rather than collecting art.

MR. MCELHINNEY: So it becomes a kind of a nouveau riche status acquisition, black tulips, 17th-century Holland and that kind of thing.

MR. THAW: That's right. When somebody refuses to buy the last tulip, the whole shooting match collapses.

MR. MCELHINNEY: Well, people are saying that that realm of the art world is sort of on the precipice at the moment. That the galleries in Chelsea are sort of teetering on the brink of oblivion, or a number of them. A number of them aren't real anyway. As we know, they're-

MR. THAW: Well, they're all supported by family money or investors or whatever.

MR. MCELHINNEY: Right, right.

MR. THAW: But it just didn't become fun anymore. And I did this thing out of love and out of interest. And so I continue to collect in the areas that I've told you about, and that satisfies my need to acquire and my need to study and my need to be up on some aspect of the arts. But I can't play in the market anymore in the big way that I was doing, you know. Anyway, the joy went out of it. And I made enough money I could retire and live on what I had and could be a philanthropist. I created the foundation that we have now, and I'm enjoying what I do. And I don't have to have the satisfaction now of another deal.¹

I don't need that satisfaction either.

¹ <https://www.aaa.si.edu/collections/interviews/oral-history-interview-eugene-v-thaw-13687#transcript>

Institute of Fine Arts Alumni Association Mission Statement

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

In Memoriam: Women Art and Power: In Loving Memory of Linda Nochlin (1931 – 2017)



Linda Nochlin speaking at the Institute of Fine Arts

Robert Lubar Messeri, PhD '88

More than twenty years ago I asked my dear friend and colleague Linda Nochlin why she became an art historian. Her answer was as characteristically pithy as it was elegant: “Because I believe in social justice,” she responded. At the time Linda’s comment seemed at once odd and entirely apposite to me. Odd because art history is still one of the most reified disciplines within the academy—inseparable from the marketplace for luxury goods and the constellations of power and wealth it services. Apposite because power was at the very heart of Linda’s scholarly enterprise—its assumptions, its ideological work, and its transformative potential. Today, as the foundational principles of liberal democracy and social emancipation are under siege, Linda’s intellectual example is especially urgent.

To say that Linda transformed the dominant narratives of art history is a gross understatement because her teaching and scholarly work influenced the thinking of three generations of students far beyond the purview of her academic discipline. Had her work remained within the traditional boundaries of art history her contributions

to the study of French art in particular would still be remarkable. From Courbet to Post-Impressionism, Linda largely rewrote the long Nineteenth Century. But she was foremost a “first wave” feminist who helped to define the discourse at its inception, just as she enriched and expanded its scope over the course of six decades. The relationship among women, art and power, deftly configured in an eponymous collection of her essays, was at the center of Linda’s thinking, with implications that extend to the fields of Art History, Comparative Literature, Post-Colonial studies, Sociology, Women’s Studies, Gender Studies, and Queer Studies, to cite the most obvious applications of her work. Few scholars ever achieve that kind of reach, but then again, Linda was exceptional in all senses.

Linda was a cultural warrior who effortlessly combined theory with social praxis. She defended her beliefs with exceptional clarity, precision, and force, but her approach enfranchised rather than alienated people. An enormously powerful woman, she wielded that power for the greater good, and always with consummate grace and kindness. Linda was power-full and power-sharing.

Linda was my friend, my colleague, my mentor, and my inspiration. It is still inconceivable to me that she is no longer among us, as her life force was the force of life itself. In its place there is a vacuum. Historical memory lives on, and Linda will continue to inspire future generations of students and scholars. But affective memory has a short shelf life. For those of us who knew Linda as a person and not just as the brilliant art historian, writer, and critic she was, we can only say thank you. Thank you, dear Linda, for your vision, for your intellect, for your humanity, for your compassion, and for your unfailing friendship. We are all forever changed by your example.



Linda Nochlin

In Memoriam: Egbert Haverkamp-Begemann (1923–2017)

Mariët Westermann, PhD '97

Egbert Haverkamp-Begemann lived a long, remarkable, and fruitful life. Well before we lost him in the summer of 2017, I thought of it as a quintessentially 20th-century set of displacements. He adjusted to them with remarkable equanimity and with sustained attachment to places and people in the receding past. As his student at the Institute of Fine Arts and later his faculty colleague I valued his innovative contributions as a scholar and teacher of Dutch and Flemish art, as a bibliophile of the discipline, and as a phenomenal connoisseur of drawings, perhaps the art form he loved best. But what stays most present is the way in which he embedded this expertise in a broader commitment to knowing the world, to participating in shared human endeavors, and to mentoring his students.

Egbert was born in the small Dutch city of Naarden, but spent little time there as his parents joined an intrepid cohort of Dutch idealists drawn to the new Soviet Union. For about a decade they raised their young family in Kemerovo (Siberia) and Moscow while his father served the communist experiment as a civil engineer. As the deleterious excesses of Stalin's social engineering became manifest, the family returned to the Netherlands in the mid-1930s, to live near Haarlem and then in Dordrecht. When you traveled to Haarlem with Egbert, he would delight in pointing out that his father had helped renovate the elegant art nouveau train station.

Profoundly affected by his family's work for social justice, Egbert pursued law at the University of Utrecht in the mid-1940s, but insistent memories of early museum visits in Haarlem and Amsterdam led him to change his field to art history. When I asked him about his family's reaction to his choice of career in a traditionally elite discipline, he said they had supported it as it was clear he could teach others about humanistic values through the medium of art. It was a point of pride for him, however, that his first article was published in *De Groene Amsterdammer*, one of the oldest progressive journals in the



Egbert Haverkamp-Begemann

Netherlands. Published in 1947, Egbert's opinion piece offered a new view of Rembrandt's *Nightwatch*, later the subject of his eloquent and perhaps best-known monograph (1982).

Egbert obtained his master's degree (*doctorandus*) at the University of Amsterdam under the mentorship of Professor I.Q. van Regteren Altena (1899-1980), a well-regarded scholar who was also director of the Rijksmuseum print room and an outstanding collector of old master drawings. Van Regteren Altena fostered Egbert's career-long affinity for drawing and encouraged his work towards a doctoral dissertation on the prints of Willem Buytewech, a topic that in the end led him to J.G. van Gelder (1903-1980) at the University of Utrecht. Van Gelder shared his curiosity about the draftsmen and printmakers who created and disseminated the new imagery of the early Dutch Republic, focused on local landscape and middle class and rustic figures. The dissertation on Buytewech (1958), awarded with the rare Dutch *cum laude*

distinction, was one of the first studies to call attention to the interaction between word and image in this art, and the ways the texts might give us purchase on their meaning beyond their long-praised 'realism.' Nevertheless, the wave of iconographic study of seemingly secular Dutch themes that inundated the field from the late 1950s well into the 1980s had limited interest for Egbert, who always felt this art was too nuanced and rich to be decoded with emblematic precision. He preferred careful, sustained looking at paintings, drawings, and prints as objects made by particular artists with specific techniques, and favored a broader horizon of interpretation that would allow for multiple 'associations' viewers might derive from works of art.

Indeed, Egbert's scholarly contributions were rigorously focused on the study of the works of individual artists in particular media. In 1950, soon after completing his master's studies, he had become curator of prints and drawings, and later also paintings, at the Museum Boijmans Van Beuningen in Rotterdam. His exhibition catalogue of oil sketches of Peter Paul Rubens (1953) is an authoritative and highly sensitive account of the forms and functions of these innovative works. Egbert thought Julius Held's magisterial catalogue raisonné of Rubens sketches of 1980 had surpassed his publication, but his insights of 1953 remain of critical value. A growing reputation built on excellent catalogues of Rembrandt drawings and the prints of Hercules Segers brought him to the United States in 1959, for a year split between the Institute for Advanced Study in Princeton, where he worked closely with Erwin Panofsky, and Harvard University, where Svetlana Alpers briefly studied with him. Egbert eventually encouraged her to contribute the volume on the Torre de la Parada to the *Corpus Rubenianum Ludwig Burchard*. His own *Corpus* volume dedicated to Rubens's Achilles Series came out in 1975.

The year in the US was pivotal. In 1960 he went to Yale University, first as curator of drawings and prints at the Yale University Art Gallery. He soon became a professor in the department of art history and eventually

its chair. At Yale he collaborated closely with scholars of vastly differing academic persuasion, from George Kubler, with whom he co-taught methods, to John Michael Montias, the scholar of eastern European economies who was to become a great archival historian of Vermeer. In 1978 the Institute of Fine Arts, recruited him to become John Langeloth Loeb Professor. In New York he served for several years as curator of 17th-century Dutch and Flemish paintings at The Metropolitan Museum of Art, where he launched the ambitious project of cataloguing the Dutch collection, a project that would be completed by Walter Liedtke.

The genre of the catalogue was of great historical and professional interest to Egbert, and he developed a well-honed perspective on what made for a thorough, precise, and engaging collection or exhibition catalogue that might outlive the next few art historical fads. His catalogues raisonnés of Buytewech and Hercules Segers (1973) as well as his many exhibition catalogues have certainly met that test. His inspired *Creative Copies: Interpretative Drawings from Michelangelo to Picasso* (1988), co-authored with Carolyn Logan, showed his keen alertness to what artists see in the work of others, often across dozens or hundreds of years. He was a diplomatic, incisive, and effective editor of one of the finest collection catalogue projects of the past fifty years, the scholarly catalogue of the Robert Lehman Collection at the Metropolitan Museum of Art, an initiative spanning fourteen meticulously produced volumes by multiple expert authors. Many Institute students were fortunate to serve as research assistants to the project, brought to completion in 2012.

At Yale and at the Institute, Egbert was a beloved, legendary advisor to dozens of PhD students both in and outside his field. He stood out for his generous mentorship, genuine interest in the scholarly training of new generations of students, and active creation of opportunities for his students to contribute to publications, exhibitions, and conferences. He imbued in his students a sweeping sense of the history of the discipline and the study of Netherlandish

art. His primary means for doing so was his Wunderkammer of a library, kept in perpetual motion by a three-layered shelving system that revealed treasure behind treasure. Its organization had the twin virtues of Dewey-like rationality and Warburgian serendipity. To the left of the window was the History of Art History. Down the wall were the compendia on Dutch art and their equivalents for Flemish art. Catalogues were organized by cities, and within each town museum catalogues were followed by exhibition publications, the rarest ephemera among them. Artists lined up alphabetically, but Rembrandt and Rubens were just too big and got their own wall-length shelves of honor. You'd open almost any book and a yellowed review or two—the source meticulously recorded—would drift out. My favorite section held the archival boxes of offprints by art historians whom one could only dream to have known personally, and along with them a storehouse of biographies and obituaries of art historians. The library's emphasis on the discipline's past was rigorously balanced by Egbert's incessant acquisitions of the most recent monographs and catalogues in the history of European art and culture, dozens of which would be piled precariously on coffee tables, library carts, and even on the fine Chinese carpet underneath the giant wooden desk.

Egbert maintained a full schedule of teaching, but it is fair to say that his greatest achievements as a teacher were not in seminars or lectures but in the informal classroom: the museum, the exhibition, or his library, the private collection, the dealer's gallery, the conservation lab. Egbert insisted that we attend to the works of art turned up and circulated in the trade, and the expertise that lived there, and that we talk to conservators and conservation scientists, whose contributions to art history he valued before many of his colleagues could see the point. He traveled frequently with his classes, both in the US and abroad. All of these visits and trips were sources of unending life lessons:

How to date a letter: arabic numeral for the day-*slash*-small roman numeral for the

month-*slash*-arabic numeral for the year. Always put such a date on the front page of any publication you acquire.

How not to breathe over an old master drawing.

How Rembrandt drew a face.

Why Meder's *Handzeichnung* is still the thing to read if you want to get into drawings.

How to pronounce *vichyssoise*.

Why you should never assume you cannot read an exhibition catalogue in Ukrainian.

Why taking trains gives you a better view of the Netherlands than taking cars.

Why you should never ask a busy professor or curator a question to which you can easily find the answer.

And so on.

Egbert had an intuitive, usually plausible understanding of what motivated the artists he studied or just admired. Of all of them, Rembrandt intrigued him most. While he was not blind to the man's personal and business failings, he was beguiled by Rembrandt's ability to condense complex narratives into deceptively simple human interactions. He wrote and thought deeply about Rembrandt's pedagogy, and what he said about Rembrandt as a teacher would apply equally to him: he was a great teacher because he allowed his students to develop after their own interests, and after they left his entourage they all did their own thing, and very successfully. Egbert's many students hold significant positions all over the institutions he valued for what they contributed to knowledge: universities, colleges, research institutes, museums, galleries, journals, and auction houses. Twice they honored their teacher by gathering the enormous range of their research in publications—a festschrift in 1983, edited by Anne-Marie Logan, and a special issue of the *Journal of Historians of Netherlandish Art*

continued on page 17

Remembering Marjorie Susan Venit (1941 – 2017)

Linda Roccas, PhD '86

Marjorie Susan Venit received her PhD from the Institute of Fine Arts in 1982 and went on to teach at the University of Maryland until she retired in 2014.

Here are memories from some of her Institute Friends:

Robert Cohon: I remember first seeing Marjorie—big hat and thus named “Kapelou” at the local Greek diner. She was passionate about art. Her hand tensed, she would point to—no, jab at—the cloth of a Greek sculpture: “You see the folds, you see the way they hang, the curve here, the edge there.” “I’ve got to get a date for this stele...I mean within a decade. I HAVE to connect this to Praxiteles. He was making these, YES!! for sure he was.” Marjorie brought New York energy and joy—yes, joy—to art. And her passion for art was matched only by her keen understanding of line and form, the songs the sculptures sang to her. When she spoke, you had to get on board, you wanted to get there with her. Heaven knows, I miss her.

Laura Gadbery: Marjorie was among the very first people I met at the IFA and what an impression she made: sitting at the end table in the Ancient Reading Room, wearing one of her signature hats, surrounded by books, intensively studying, and barely acknowledging fresh-faced newbies like me. Despite this quirky beginning, we soon became friends. The times we traveled together still make me laugh, and I remain very grateful for her guidance at the Mendes excavations in Egypt. Oh, how I miss her!

Minna M. Lee: I met Marjorie in Athens at the American School of Classical Studies. Together, after a harrowing taxi ride, we attended the presentation of an honorary degree to Professor Evelyn Harrison at the University of Athens, and afterwards much of our conversations centered around our shared history of being “Miss Harrison students.” After Marjorie retired, we spent more time together in the City, and when I visited my family in the Washington DC area, I would



Marjorie Susan Venit

visit Marjorie as well. I am so grateful for the time we had these last few years. It has been a special privilege to be a part of the Friends of Marjorie group and to celebrate her love of scholarship and her inimitable *joie de vivre*.

Andrew K. Y. Leung: Marjorie was not only a good friend, but also an important mentor and mother figure in my life. We met in her art history survey course when I was an undergraduate student at the University of Maryland. I was so taken by her teaching and the subject that I switched my major from engineering to art history before that semester was over. She insisted that I apply to the Institute to continue my graduate work. For more than three decades, she had taken me under her wing and we were like family. When possible, we would go visiting Classical sites, museums, and carpet shopping together, and it was always so much fun. Knowing her has added a lot of joy and color in my life. She was my Auntie Mame, and I love her for it. Thank you, Marjorie! I miss you a lot.

Mary B. Moore: These are the courses Marjorie took with me: 1973: UG Greek Art; 1974: Grad. Roman Art and Grad. Archaic Seminar. Then she went on to the Institute. I kept in touch with her over the years. We would have lunch or dinner when she visited NYC, and the last time was the previous May at the Met. We kept in touch via email, though not regularly. She was one of the best students I had at Hunter, though her true interest was Archaeology and she took a lot of courses with Claireve Grandjouan. I supported Marjorie’s application to the Institute, and she did very well there.

Linda Jones Roccas: I met Marjorie in 1974 when we both took Prof. Moore’s Hunter College seminar on Archaic Greek Art. At the same time we audited Prof. Grandjouan’s archaeology courses. We were fortunate to learn two sides of the coin as it were, art and archaeology. When I came to the Institute two years after her, we soon became fast friends, taking courses with the “Two Hs,” Prof. Harrison and Prof. Hansen. We often traveled to museums and sites in Greece and Italy for my research needs and her site photography pursuits. What a great travel companion she was, always upbeat and imperturbable!

Katherine A. Schwab: Marjorie had a robust sense of humor, finding the absurd as well as the downright hilarious in many instances. Her laughter was legend. Even when she learned of her cancer, she exclaimed, “it is not my fault.” A small group of us, including Marjorie, organized a symposium in memory of Evelyn Harrison. Exchanges via email quickly led to choice words and good humor. As she remarked, “well, you welcomed feedback!” Of course, her discerning eye made a big (and welcome) difference.

Alan Shapiro: Two moments come to mind when I think of Marjorie. First is the day in September, 1975, when we met in the seminar of Dietrich von Bothmer at the Met. I was the outsider in a group of Institute students, coming up from Princeton, and Marjorie welcomed us with curiosity and warmth. She was not intimidated like the rest

of us, and even brought a touch of humor to the seminar. The second occasion was in 1977, when we tagged along to hear Eve Harrison take the American School Summer Session through the old Acropolis Museum. After four hours, all the students were on the floor, Eve was still going strong, and Marjorie and I just looked at each other, knowing we had just shared an experience we would never forget.

Vicki Solia: She was “Miss Marga” to the Egyptians at Mendes, the NYU

archaeological site where Marjorie worked in 1978, 1979 and 1980. I came to know her, a meticulous field archaeologist, excellent draftsman, brilliant photographer. She had a fun, lighter side too. Once she had everyone laughing over a limestone flake upon which she had painted a coat of arms for “Spa Mendes 1979” with a swag of TP, fly swatters, alarm clock set to 3:30 am, a prized 7-Up bottle, a heap of sherds and Marjorie’s own motto: IN SHAQF VERITAS. When I last visited Marjorie in May 2017 we spent an afternoon looking through albums.

She was so pleased to see the photo of her “Spa Mendes” plaque which she had almost forgotten. It felt like our friendship beginning and ending at Mendes had come full circle.

More information about Marjorie’s accomplishments is available at: <https://arthistory.umd.edu/marjorie-venit-professor-emerita-1941-2017>

Help Save the Institute’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 both the teaching of art history and student life at the Institute. It is also conducting an oral history interview project. Let us know if you would like to be interviewed about your years at the Institute and/or 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

Egbert Haverkamp-Begemann CONTINUED



in 2013, edited by Institute alumnae Jacquelyn Coutr , Stephanie Dickey, and Nadine Orenstein.

Among the many things Egbert and I shared was our birthday, a fact he let drop casually when he phoned me to say the Institute would admit me. Over the years we celebrated March 6th over lunch—sole meuni re with buttery new potatoes if we could get it. He would usually give me a book from his library on an art historical

topic he knew would interest me. In 2016, he changed the routine, and gave me his well-read copy of De Tocqueville’s *Democracy in America*, inscribed with an elegant reference to our shared Dutch and American histories. The primary season was well under way, and he wanted to talk about the future of our democratic institutions and his enduring belief that they could weather the divisiveness that alarmed him. Of all the many lessons I heard him convey with passion and precision, it may be the one I will savor most.

The Year in Pictures

NYU Alumni Lecture by Matthew Israel, October 12, 2017

Photo credits: Louisa Raitt



Enrique Foster Gittes, alumna Lois Severini, Institute Director Christine Poggi, and Susana Montanes-Lieras



Matthew Israel delivering his lecture



Alison Tufano, Emily Shoyer, Hongzheng Han



Matthew Israel at reception



Lecture Hall

Alumni Careers Panel, April 26, 2018

Photo credits: Haley Pierce



Students listening to panel



Moderator Sanya Mirpuri with Panelist Louisa Wood Ruby, PhD '97



Panelists Marc Hajjar, MA '15 and Moderator Sanya Mirpuri talking to Kathryn Falato and Sarah Higby, Institute Development and Public Affairs Office

New Alumni Toast, May 14, 2018

Photo credits: Nita Lee Roberts



Institute Deputy Director Edward J. Sullivan speaking to New Alumni



Alumni Association Board President Jennifer Eskin toasting New Alumni



Professor Thomas Crow speaking with Jeffrey Fraiman and alumna Lindsay Ganter



Alumnae Megan DiNoia and Louisa Raitt with Louisa's mother, Michelle Raitt (center)



Alumna Naomi Miller and Professor Robert Maxwell



Moderator Sanya Mirpuri with Panelists Jessica Pace, MA/Conservation Certificate '12, Louisa Wood Ruby, PhD '97, Adam Glick, MA '09, and Marc Hajjar, MA '15



Panelists Jessica Pace, MA/Conservation Certificate '12, Adam Glick, MA '09, and Marc Hajjar, MA '15

Faculty Updates

Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

Publications: “The Many Facets of El Greco,” in *El Greco Comes to America* (2017); “Francisco de Zurbarán, Master Painter of Seville,” in *Zurbarán. Jacob and His Twelve Sons* (2018).
News: Retired August 31, 2017. Co-curator, with Clara Bargellini and Ronda Kasl, “Cristobal Villalpando, Mexican Painter of the Baroque,” New York, 2017.

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

Publications: *L'Architecture entre pratique et connaissance scientifique*, ed. (2018); *Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000*, ed. with Pippo Ciorra (2018); *Architecture de l'avant-garde russe: Dessins de la collection Serguéï Tchoban* (2017); “Zevi sotto Zevi; Zevi under Zevi,” in *Gli architetti di Zevi* (2018); “Berber Brutalism and the Grammar of Reconstruction: Conversation with Yto Barrada,” in *Yto Barrada* (2018); “Le Corbusier's Architectural Oeuvre, or Surprise as a Strategy,” in *Le Corbusier, the Paths of Creation* (2017); “A Lost Vanguard Discovered,” in *Papers and Concrete: Modern Architecture in Korea 1987-1997* (2017); “Verso una storia transurbana delle città,” in *Historia Rerum: Scritti in onore di Benedetto Gravagnuolo* (2017); Conversation with Elisabeth Essaïan, in *Lina Bo Bardi: Enseignements partagés* (2017); “L'encyclopédie et le palimpseste,” in *Laboratoire d'Europe: Strasbourg 1880-1930* (2017); “‘Mise au Point’: The Political Affects of Le Corbusier,” in *La Recherche patiente: Le Corbusier, cinquenta años después - Fifty Years Later* (2017); “Ornement et vertu,” in *Ravage, illustre inconnu* (2017); “L'habitat temporaire, une recherche permanente,” in *Habiter le temporaire: La nouvelle maison des jours meilleurs* (2017); “Lissitzky's ‘Amerikanizm,’” in *Imagine Moscow: Architecture, Propaganda, Revolution* (2017); “Le Corbusier après Le Corbusier: De l'inachevé à l'inconstructible,” in *Le Corbusier: L'œuvre à l'épreuve de sa restauration* (2017); “Frank Gehry: Studio e residenza Danziger. Los Angeles, 1964-1965,” *Domus* (2018); “Hubert Damisch: Noah's Ark: Essays on Architecture,” *Journal of the Society of Architectural Historians* (2017); “Micro e macrostoria di un recupero,” *L'Indice* (2017); “Frank Gehry in Malibu: The Ron Davis Studio and Residence,” *Cahiers d'Art* (2016-17); *Architecture, Modernité, Modernisation* (2017); *Paris-Londres*, ed. with Dana Arnold (2016); “Lissitzky's ‘Amerikanizm,’” in *Imagine Moscow: Architecture, Propaganda, Revolution* (2017); “Ordre et destin de la villa urbaine,” in *Atelier Kempe Thill: Villa urbaine* (2017); “Le ‘Grand Paris’ et l'urbanisme des métropoles modernes,” in *Aux origines du Grand Paris: 130 ans d'histoire*

(2016); “Amérique/Europe: Le transfert à l'œuvre,” in *Hubert Damisch: L'art au travail* (2016); “W comme Wunderkind,” in *Kagan Architectures 1986-2016* (2016); “Afterwords, or the Encyclopedic Temptation,” in *Lexicon n. 1. On the Role of the Architect* (2016); “Ginsburger, Roger” and “Le Corbusier,” in *Akteure des Neuen Frankfurt: Biografien aus Architektur, Politik und Kultur* (2016); “Un internationalisme toujours critique,” in *Les Universalistes: 50 ans d'architecture portugaise* (2016); “Auschwitz, miejsce wielopozemyslowe,” *Autoportret* (2017); “Retour d'Amérique: Pages d'écriture russes,” *Europe* (2017); “Il progetto di architettura e la scuola,” *Architettura civile* (2016); “Anatomia del libro di architettura,” *Domus* (2016); “La maison atelier de Jean Lurçat,” *La Lettre de l'Académie des Beaux-Arts* (2016); “Architecture without capital letters,” *Álvaro Siza 1995-2016, AV Monografias* (2016); “Nouveaux réacs, vieux réacs et ignorants de toujours,” *d'Architectures* (2016).
Special Lectures: “Cities' Futures: Seven Questions” and conclusive address, *Habiter l'Afrique: Le futur des possibles*, Ben Guerir, 2018; “La ‘révolution urbaine’ et le précédent soviétique,” Paris, 2018; “Le futur des villes,” Moscow, 2017; “Paris to New York: A Tale of (Planning) Two Cities,” New York, 2017; Introduction and moderation, *Secret Zones: Communicating Knowledge through Invisible Terrain*, Zurich, 2017; “Wright on the European Scene: Observation and Instrumentalization,” New York, 2017; “The Cold War City: Functionality or Community?” Berlin, 2017; “Figures of the Architect,” Canberra, 2017; Introductory statement, *Architecture and Wars: Forms of Destructions and Constructions in War Zones*, Zurich, 2017; “Subverting the Façade: Paris Architecture between Haussmann and Radical Modernism,” Princeton, 2018; “Modern Architecture and Automobile Culture,” Moscow, 2018; “Becoming Frank Gehry,” Zurich, 2017; “The Complete Works of Le Corbusier and Pierre Jeanneret,” Cologne, 2017; “L'architecture des avant-gardes russes, de Moscou à Paris,” Paris, 2017; “Les aventures de Le Corbusier en Union Soviétique,” Saint Petersburg, 2017; “Building a New New World: Americanism in Russian Architecture and Urban Design,” Chicago and Austin, 2017; “Frank Gehry et la réinvention de l'architecture depuis 1970,” Rouen, 2017; “Planning and Designing Greater Paris in the 21st Century,” Melbourne and Sydney, 2017; “Le Corbusier's Politics, between Cynicism and Naïveté,” Auckland, 2017; Conversation with Frank Gehry, Paris, 2017; “Frank Gehry et la France,” Fontainebleau, 2017; “La métropole new-yorkaise, ou la région introuvable,” Geneva, 2017. “A Reactionary Modernization? Architecture in Vichy France (1940-44),” Irvine, 2017; Paper, *Autorités de l'histoire de l'art*, Paris, 2016; “Le Front Populaire de Le Corbusier,” Paris, 2016;

“Les envois de Rome et l'invention de l'urbanisme en France au début du XX^e siècle,” Paris, 2016; “Krise als Strategie – Ängste in der Architektur seit 1950,” keynote, Vienna, 2016; “Opus 2: Robert Venturi's Metamorphosis of Horace Trumbauer's Duke House,” New York, 2016; “1966: Trois livres qui ébranlèrent la culture architecturale,” Moscow, 2016; “L'École des Beaux-Arts, de Paris à Marseille et à la Prusse orientale,” Paris, 2016; “At the Crossroads: Perspectives and Impasses of Architectural History,” keynote, Dublin, 2016; Conclusive keynote address, *Du potentiel des grandes structures urbaines abandonnées*, Montréal, 2016; “Pereira and UCI: The Global Perspective,” Irvine, 2016; “Villes imaginaires entre le papier et l'espace,” Paris, 2016; “Autour de la notion de ‘mémoire collective’ de Maurice Halbwachs, et son appropriation par les urbanistes et architectes,” Paris, 2016; “Architektur in Uniform. Planen und Bauen für den Zweiten Weltkrieg,” Frankfurt/Main, 2016; “La Seconde Guerre mondiale, ou le grand recyclage,” Lille, 2017; “Frank Gehry, dai schizzi all'oleografia,” Turin, 2017; “Memory Erased/Regained: Marseille at War,” Rome, 2017; “L'invenzione di Frank Gehry,” Rome, 2017; “Les lectures de Frank Lloyd Wright, de l'Atlantique à l'Oural,” Paris, 2017; “Le Grand Paris en projet, 2007-2016,” Astana, 2016; “La ville du futur: un brève historique,” Astana and Almaty, 2016; “Le Corbusier et le paysage,” Almaty, 2016; “Le patrimoine moderne: aperçus Est-Ouest,” Almaty, 2016; “Le Corbusier: Aventures à Moscou,” Chymkent, 2016; “Architetti e politici: alleanze e malintesi,” Mantua, 2016; “Architecture in Uniform: War as a Creative Force,” Daejeon, 2016; “Architectural Imagination, from the Primitive Hut to Modern Housing,” Seoul, 2016; “The Art of Zigzag: Le Corbusier's Politics,” Cambridge, MA, 2016; “Architecture entre France et Italie: Trente ans après,” Nancy, 2016.

Recent Honors and Awards: Officer in the Order of the Arts & Letters, Paris, 2016.

Borromini Chair, Accademia di Architettura, Università della Svizzera italiana, 2016-17.

News: exhibition, *Architecture de l'avant-garde russe, dessins de la collection Serguéï Tchoban*, École nationale supérieure des Beaux-Arts, Paris, October 2017-February 2018; exhibition, *Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000*, Rome, MAXXI, May-September 2018, with Pippo Ciorra.

Thomas Crow

Rosalie Solow Professor of Modern Art

Publications: *Restoration: The Fall of Napoleon in the Course of European Art* (2018); “The Picture of Allen Ruppersberg as a Young Man,” in *Allen Ruppersberg: Intellectual Property 1968-2018* (2018); “Art by the Many: London Style Cults of the 1960s,” *British Art Studies* (2017); “The Roots

of Mike Kelley's Realism: Subterranean Homesick Blues," in *Art as Worldmaking: Essays in Honour of Alexander Potts* (2018).

Special Lectures: "Modern Time, Classical Time and Cosmic Time in the Progress of Théodore Géricault," Houston and Claremont, 2017; "From Iggy Pop to Sun Ra: The Musical Poles of Mike Kelley's Later Career," Los Angeles, 2017.

Recent Honors and Awards: "Thomas Crow: *No Idols*," Hammer Museum UCLA, Los Angeles, conversation with Steven Nelson about my 2017 book *No Idols: The Missing Theology of Art*, 2017.

Colin Eisler

Robert Lehman Professor of Fine Arts

Publications: "Where's Willibald? A Bittersweet NYU Institute of Fine Arts interlude 1963-1965," *Journal of Art Historiography* (2017).

Current Research: Presently I am preparing a memoir of Charles Seymour Jr. for the *Yale University Art Bulletin* and another on "Scully at Yale" for the *Yale Alumni Magazine*, along with essays on the joint role played by Henry Geldzahler and David Hockney during the AIDS crisis and on the early years of Aby Warburg.

Margaret Holben Ellis

Chair, Eugene Thaw
Professor of Paper
Conservation

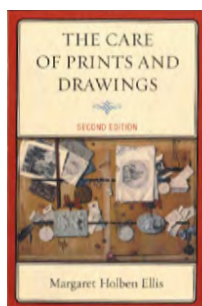
Publications: "Environment and the Care of Prints and Drawings" (2017);

"Drawing for Printing:

An Expanded Fabrication
Narrative for Dürer's *Adam and Eve* of 1504," *Master Drawings* (2017);

"The Application of Automated Chain Line Pattern (CLiP) Matching to Identify Paper Mouldmate Candidates in Rembrandt's Prints," co-author, in *New Directions in the Study of Rembrandt and his Circle* (2017); *The Care of Prints and Drawings* (Revised Edition) (2017); "Myth and Manipulation: Deconstructing and Reconstructing Dubuffet's Imprints and their Assemblages," with Lindsey Tyne, in *Drawings of Dubuffet* (2016); "Perilous Message, Precarious Medium – The Pastel Drawings of Lucas Samaras," with Lindsey Tyne, in *Dreams in Dust: the Pastels of Lucas Samaras* (2016); "Searching for Paper Moldmates among Rembrandt Prints," co-author, in *IEEE Signal Processing Magazine: Art Investigation* (2015).

Special Lectures: "The Computational Analysis of Watermarks - Setting the Stage," New York, 2018; "Now You See It, Now You Don't – Documenting Day-Glo," Los Angeles, 2018; "Studies in Technical and Computational Connoisseurship: Dürer and Rembrandt," Wilmington, 2017; "Computational Connoisseurship of Rembrandt's Papers," Ithaca, 2017; "Real Fake: The Rise and Fall of Art



Scammers," New York, 2017; "Applying Measures of Texture Similarity to Wove Paper," San Francisco, 2016; "Dubuffet Drawings Study Day," New York, 2016; "Paper Is Part of the Picture," New York, 2016; "The Bionic Drawings Connoisseur or How Scientific Tools Can Enhance Looking," Los Angeles, 2015; "The Use of Automated Chain Line Pattern Matching to Identify Moldmates among Rembrandt's Prints," Amsterdam, 2015; "Paper Is Part of the Picture," Düren, 2015.

Recent Honors & Awards: Getty Conservation Institute Guest Scholar Residency, Los Angeles, 2015.

Current Research: Computational Analysis of Paper Structure.

News: As the current President of the American Institute for Conservation of Historic and Artistic Works, I advocate for the conservation of cultural heritage and the qualifications of our 3300+ members.

Finbarr Barry Flood

William R. Kenan Jr. Professor of the Humanities,
Institute of Fine Arts and College of Arts and Sciences

Publications: *A Companion to Islamic Art and Architecture*, ed. (2017); "Frameworks of Islamic Art and Architectural History: Concepts, Approaches, and Historiographies," with Gülrü Necipoğlu, in *A Companion to Islamic Art and Architecture* (2017); "Picasso the Muslim or How the *Bilderverbot* became Modern (Part 1)," *Res: Anthropology and Aesthetics* (2017); "A Turk in the Dikhung? Comparative Perspectives on Elite Dress in Medieval Ladakh and the Caucasus," in *Interaction in the Himalayas and Central Asia: Processes of Transfer, Translation and Transformation in Art, Archaeology, Religion and Polity* (2017); "Idol Breaking as Image Making in the 'Islamic State,'" *Religion and Society: Advances in Research* (2016); "Eclecticism and Regionalism: The Gwalior Qur'an and the Ghurid Legacy to Post-Mongol Art," in *Le coran de Gwalior: Polysemie d'un manuscrit à peintures* (2016); "'God's Wonder': Marble as Medium and the Natural Image in Mosques and Modernism," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (2016); "The Flaw in the Carpet: Disjunctive Continuities and Riegl's Arabesque," in *Histories of Ornament: From Global to Local* (2016); foreword, *India in Art in Ireland* (2016); "Animal, Vegetal and Mineral: Ambiguity and Efficacy in the Nishapur Wall-Paintings," *Representations* (2016); "Staging Traces of Histories Not Easily Disavowed," in *Walid Raad* (2015); foreword, *Mosque Manifesto: Propositions for Spaces of Coexistence* (2015); "Idea and Idiom: Knowledge as Praxis in South Asian and Islamic Architecture," *Ars Orientalis* (2015).

Special Lectures: Keynote, Medieval Academy of America Annual Meeting, Atlanta, 2018;

keynote, *Empires of Faith: Shaping Art in Religions of Late Antiquity c. AD 200-800*, Oxford, 2018; "Globalism Before Europe? Arabia, India and the Architecture of Medieval Ethiopia," Cambridge, MA, 2017; "*Turning Turk? Elite Dress and Islamic Textiles in Medieval Georgia*," Bern, 2017; "Islamic Textiles from Medieval Svaneti," Svaneti, Republic of Georgia, 2017; "In Search of Ephemera: Prophetic Sandals, Popular Prints, and Transtemporal Flows," keynote, *Popular Cultures of the Middle East and North Africa*, Tbilisi, 2017; "The Relic as Image: Prophet Aura in an Age of Technological Reproducibility," London, 2017; "Islam's 'Image Problem': A European History," Milan, 2017; "Not at Home? Object Lessons from Anomaly," keynote, San Francisco, 2017; "Amplifying Aura? The Prophetic Sandal in the Ages of Its Technological Reproducibility," Portland, OR, 2017; "From the Champs-Élysées to Cairo: Jacquemart's Lions and Iconoclasm as Anti-Colonialism," Paris, 2017; "Architecture as Archive: Indian and Islamic Connections in Medieval Ethiopian Architecture," London, 2017; "Does Islam Have an 'Image Problem'?" Mumbai, 2017; "Turning Turk? Islamic Textiles and Islamicate Dress in Medieval Georgia and Ladakh," with Irina Koshoridze, Mumbai, 2017; "A Forgotten Cosmopolis: Art and Identity in 'Arab' Sind (800-1000)," Karachi, 2017; "European Moments in the Making of Islam's 'Image Problem,'" New York, 2016; "Images Incomplete: Prescriptive Piety as Material Practice in Islamic Art," keynote, London, 2016; "European Moments in the Making of Islam's 'Image Problem,'" Berkeley and Berlin, 2016; "Islam and Image: Beyond the *Bilderverbot*," Basel, 2016; "Wrapping the Cross in Arabic: The Social Function of Islamic Textiles in Medieval Georgia," with Irina Koshoridze, Tbilisi, 2016; "Islam, Images and Iconoclasm," Budapest, 2016; "Globalism Before Europe? Arabia and India in the Architecture of Medieval Ethiopia," Cambridge, 2016; "Circulating *Baraka*: Relics as Images across Eras of Mechanical Reproduction," Abu Dhabi, 2016; "Staging Multiculturalism? Norman Sicily and the Arts of the Medieval Mediterranean," Mumbai, 2016; "Seeing Time: Alteration, Cumulation and the Palimpsest Artwork," keynote, Istanbul, 2015; "'God's Own Wonder': Marble and the Natural Image in Mosques and Modernism," Basel, 2015; "Stories of Stone: Self-Made Images in Mosques and Modernism," Bergen, 2015; "Faces in Flower: Redrawing the Figure in Early Modern Islamic Art," Dar al-Athar al-Islamiyyah, 2015; "Staging the World? India and Arabia in the Architecture of Twelfth Century Ethiopia," Philadelphia, 2015; "Sanctified Sandals: Polemics and Relics in an Era of Technological Reproducibility," Cambridge, MA, 2015; "Deccani Art Across the Ocean: Hoysalas, Kadambas, and Medieval Ethiopia," Mumbai and Bangalore, 2015; "Horizons: A Thematic History

of Islamic Art,” and “The Trouble with Images: Aniconism and Iconoclasm in Theory and Practice,” Mumbai, 2015.

Recent Honors and Awards: Founder-director of the research center *Silsila*: Center for Material Histories, New York University, 2017; Slade Professor of Fine Art, University of Oxford, 2018-2019; Stephen E. Ostrow Distinguished Visitor in the Visual Arts, Reed College, Portland, Oregon, 2017; Instructor for a one-week seminar in the program, *From the Miraculous to the Mundane, Ashkal Alwan*, Beirut, 2016; Co-taught the module “Interrogating the Antique Visual Tradition and its Legacy,” with Jaś Elsner of Oxford University in the summer school *Globalized Classics*, Humboldt University, Berlin, 2015.

Current Research: *Islam and Image: Polemics, Theology and Modernity*: A transhistorical exploration of the ‘prohibition of images’ (*Bilderverbot*) as a perceived characteristic of Islamic cultures. Based on both empirical and theoretical approaches, the book analyses the interrelationships between proscription, prescription, and artistic praxis from the time of the Prophet Muhammad to the present day. The book will be published by Reaktion Books, London.

Staging the World? Arabia and India in the Architecture of Twelfth-Century Ethiopia: A monograph presenting new evidence for previously unsuspected cultural, diplomatic, and trade contacts between medieval Ethiopia, India and Arabia. Based on extensive fieldwork in Ethiopia and south India, the book suggests the existence of a far-reaching twelfth-century world system, within which Ethiopia was a nexus between the Indian Ocean and Mediterranean. It will endeavor to reconfigure our notions of early or emergent globalisms and their cultural impacts in regions that are usually seen as marginal or peripheral. *Object Histories - Flotsam as Early Globalism*: A monograph co-authored with Professor Beate Fricke of the University of Bern.

Guenter Kopcke

Avalon Foundation Professor Emeritus in the Humanities

News: As of September 1, 2017 I am Professor Emeritus and, for a period of two more years, Adjunct Professor of Fine Arts. I continue work mainly on Pre Classical or Bronze Age problems, my main field of expertise. As Chris Poggi generously has secured use of my office for the next academic year, basics are in place for a hopeful transition.

Robert Lubar

Associate Professor of Fine Arts; Director, NYU Madrid

Publications: “Joan Miró: El Espacio de la Pintura,” in *Miró: Una Colección* (2018); “Ethics and Aesthetics: Miró/Artigas,” in *Ethics and Aesthetics: Miró/Artigas*, exh. cat. (2018); “The Materiality of the Sign, 1968 – 1974,” in *Miró Round Trip*, exh. cat., Palma de Mallorca (2017); *Joan Miró and Twentieth Century Sculpture*, ed. and introduction (2016); “Joan Miró: Materiality and Metamorphosis,” in *Joan Miró: Materiality and Metamorphosis*, exh. cat. (2016).

Recent Honors and Awards: Patronato (Board of Trustees), Fundació Joan Miró, Barcelona (2013-present); Fundació Joan Miró/Universitat Oberta de Catalunya, Director Científic (Research Director), Càtedra Joan Miró; Director, Grup d'Investigació Internacional Joan Miró (2014-2019).

Clemente Marconi

James R. McCredie Professor of Greek Art and Archaeology and University Professor

Publications: “Contextualizing an Animal Sacrifice in the Foundations of Temple R: A Preliminary Report of the Institute of Fine Arts NYU Excavations on the Acropolis of Selinunte (2013–2015 Campaigns)” co-author, in *Mare Internum* (2017); “Un busto in terracotta dalla fronte del Tempio R di Selinunte,” *Sicilia Antiqua* (2017); “*Sicile Ancienne*:” Hittorff and the Architecture of Classical Sicily (2017); “Mycenaeans and Others along Western Sicily: A View from Selinunte,” with Massimo Cultraro, in *Hesperos: the Aegean Seen from the West* (2017); “An Attic White-Ground Lekythos from Temple R at Selinunte,” *Fragmenta Mediterranea: Contatti, tradizioni, e innovazioni in Grecia, Magna Grecia, Etruria e Roma: Studi in onore di Christoph Reusser* (2017); “Picasso and the Minotaur: A Chapter in Modern Mythmaking,” in *Picasso: Minotaurs and Matadors* (2017); “The Frames of Greek Painted Pottery,” in *The Frame in Classical Art* (2017); “I vasi del simposio tra rito e mito” and “Il gioco del kottabos nella Sicilia greca,” *Engramma* (2017); “Anastilosi a Selinunte: i primi 200 anni (1779-1977),” in *Selinunte: Restauri dell'Antico* (2016); “The Goddess from Morgantina,” *Antike Plastik* (2016); “The Greek West: Temples and their Decoration,” in *A Companion to Greek Architecture* (2016); *Musicians in Ancient Coroplastic Art: Iconography, Ritual Contexts, and Functions* (2016); *Francesco Vezzoli's Teatro Romano* (2016); L'alba della colonizzazione: indagini sull'acropoli di Selinunte (Trapani),” with Massimo Cultraro, in *scavare documentare conservare* (2016); “The Archaic Pottery from the Institute of Fine Arts Excavations in the Main Urban Sanctuary on the Akropolis of Selinunte,” with Valeria Tardo and Caterina Trombi, in *Sanctuaries and the Power of Consumption* (2015);

“The ‘South Building’ in the Main Urban Sanctuary of Selinunte: A Theatral Structure?” with David Scabill, in *The Architecture of the Ancient Greek Theater* (2015); articles, *The Oxford Handbook of Greek and Roman Art and Architecture* (2015); “Pausanias and the Figural Decoration of Greek Sacred Architecture,” *RES: Anthropology and Aesthetics* (2015).

Special Lectures: Discussant, “Colloquium Musical Instruments as Votive Gifts in the Ancient Greek World,” Boston, 2018; Organizer, “Workshop Debating the Boston Throne: Authenticity, Dating, Function & Interpretation,” Boston, 2018; “Continent or Island? Modern Ways of Looking at Sicily,” New York, 2017; “The Decoration of the Throne of Apollo at Amyklai: A Comparative Perspective,” Sparta, 2017; “Gli scavi dell'Institute of Fine Arts NYU sull'Acropoli di Selinunte,” Milan, Catania, and Rome, 2016; “Committenze pubbliche e private in Magna Grecia: problemi di metodo,” Taranto, 2015; “Gli scavi dell'Institute of Fine Arts NYU sull'Acropoli di Selinunte,” Rome, 2015; “The Institute of Fine Arts NYU Excavations on the Akropolis of Selinunte, 2010-2014,” New Orleans, 2015.

Recent Honors & Awards: Appointment as Full Professor of Classical Archaeology at the Università degli Studi di Milano (one of the prime chairs in Classical Archaeology in Italy), 2017; Corresponding Member, Deutsches Archaeologisches Institut, 2015.

Current Research: Excavations on the Acropolis of Selinunte; Volume on the imagery of Archaic Greek Temples; Volume on the Art and Archaeology of Greek Sicily.

Michelle Marincola

Sherman Fairchild Distinguished Professor of Conservation

Special Lectures: “Riemenschneider's Marienaltar in Herrgottskirche, Creglingen: A Review of its Restoration History and the Application of a New Examination Method,” Rothenburg, 2017; “Spanish Medieval Polychrome Sculpture in American Collections: History and Conservation,” Santiago da Compostela, 2016; “What Does the Support Tell Us about a Work of Art? The Construction Method of a Group of Reliquary Busts,” New York, 2016.

Current Research: Two articles on medieval sculpture and my book, co-authored with Institute alumna Lucretia Kargère, are in the final stages of preparation.

Robert A. Maxwell

Sherman Fairchild Associate Professor of Fine Arts

Publications: “Le livre-objet entre oralité et ‘literacy’: la memoria du medium dans le monde juridique à l'époque romane,” in *Le livre à l'époque romane: production, usages et représentations* (2017); “The Romanesque Style Capital of

the Holma Collection,” in *Kauneus, Arvo ja Kadonnut Menneisyys. Näkökulmia Klaus Holman muistokokoelmaan* (2017).

Awards and Honors: Visiting Professor, Université de Montpellier (November, 2017)

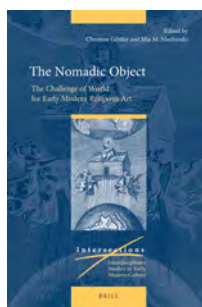
News: Member comité scientifique, Musée national du Moyen Age (Paris), exhibition *La première sculpture gothique en Ile-de-France*, 2017-18.

Mia Mochizuki

Associate Professor of Art History, Arts and Humanities

Publications: *Inspired: Essays in Honor of Susan Donahue*, co-ed. Kuretsky, co-ed. (2018); “Hercules Segers and the Image to Come,” in *Inspired: Essays in Honor of Susan Donahue Kuretsky*

(2018); *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, Co-ed. (2018); “Connected Worlds—The World, the Worldly, and the Otherworldly: An Introduction,” in *The Nomadic Object: The Challenge of World for Early Modern Religious Art* (2018).



Dianne Dwyer Modestini

Conservator of the Kress Program in Paintings Conservation

Publications: *Masterpieces. Based on a manuscript by Modestini* (2018); *Capolavori. Basato su un manoscritto di Mario Modestini*, (2018); “The *Salvator Mundi* by Leonardo da Vinci in the Context of Recent Research”, in *Leonardo da Vinci: Salvator Mundi* (2017).

Special Lectures: “Conserving the Kress Collection,” Allentown, 2015; “The Kress Collection,” New York, 2015; “The Kress Collection at Bucknell, the Cook Collection and Leonardo’s *Salvator Mundi*,” Lewisburg, 2017; “The History of the Conservation of the Kress Collection and New Research on Leonardo da Vinci’s *Salvator Mundi*,” Buffalo, 2018.

Honors and Awards: Honorary Doctor of Humanities, Fairfield University, Fairfield, CT, 2016.

Current Research: Early alterations to Leonardo’s *Salvator Mundi* in France and England prior to 1762, and the relationship of the painting to its copies; Materials, technique and dating of *Virgin and Child with Saint John* by an associate of Michelangelo.

Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

Special Lectures: “Celebrating a Great Collector and his Domaine: The Duke d’Aumale and the Art Collections at Chantilly,” New York, 2018; “The

Zurbarans at Auckland Castle,” New York, 2018; “The Frick and the History of Collecting,” New York, 2018; “A Conversation with Philippe de Montebello and Miguel Falomir,” Madrid, 2017; “Museums, Whence and Whither,” New York, 2018.

Alexander Nagel

Professor of Fine Arts

Publications: “On Demand: On *Reclaiming Art/Reshaping Democracy*,” *Artforum* (2017);

“Passages: Xavier Douroux,” *Artforum.com* (2017); “Mum,” in exh. cat. *Gary Hume: Mum* (2017); “Conversations on the Page,” *Times Literary Supplement* (2018).

Special Lectures: “Where is our God? Orientation in Renaissance Art,” Princeton, 2017; “‘Through the Slant of Night:’ The Dark Side of the Earth in the Sixteenth Century,” London, 2018; “The Centering of Europe,” London and Florence, 2018; “Objects of Amerasian Anthropology in Early Modern Europe,” Washington DC, 2018; “The Amerasian Extension in the European Imaginary, 1492-ca. 1700,” Florence, 2018; “Where are the Anciennes Indes?” Rome, 2018.

Recent Honors and Awards: Membership: Princeton Institute for Advanced Study, Fall, 2017; Visiting Professorship, Villa I Tatti Harvard Center for Renaissance Studies, Spring, 2018; National Endowment for the Humanities Collaborative Fellowship (with Elizabeth Horodowich) for *Amerasia: A Renaissance Discovery*, 2016-19.

News: “Fugitive Mirror,” video, 36 min., with Amelia Saul, commissioned by Dutch Art Institute, Arnhem and Akademie der Künste der Welt, Cologne, in *STEALING FROM THE WEST - Cultural Appropriation As Postcolonial Retaliation* (<https://dutchartinstitute.eu/page/10331/sunday-october-22-roaming-assembly-16-mad-tea-party-gonzo-curating-and-beyo>)

Hannelore Roemich

Professor of Conservation Science

Special Lectures: “Outdoor Weathering and Laboratory Experiments: Conclusions for Preventive Conservation,” Paris, 2017; “TBM Art Conservation as a New Specialization within The MA/MS Degree at the Conservation Center,” New York, 2018; “Time-based Media Art Conservation Education Program at NYU: Concept and Perspectives,” Houston, 2018.

Awards and Honors: Andrew W. Mellon Foundation, \$1.5 million grant for “Time-based media art conservation education and training,” **News:** Organizer, “*It’s About Time!* Building a New Discipline: Time-Based Media Art Conservation,” International Symposium, New York, 2018.

Patricia Rubin

Professor of Fine Arts

Publications: *Seen from Behind: Perspective on the Male Body and Renaissance Art* (2018)

Special Lectures: “‘Knowing as Much about Art as the Cat’: Nineteenth-century Women Writers on Art,” London, 2017.

Recent Honors and Awards: Member of the Scientific Advisory Board of the Kunsthistorisches Institut/Max Planck Gesellschaft, Florence

Robert Slifkin

Associate Professor of Fine Arts

Publications: “Exquisite Corpse,” in *Wyatt Kahn: Object Paintings* (2017); “The Wire: On Frank Heath,” *Artforum* (2017); “Ladytron,” *Art Journal* (2017); “The Empty Room and the End of Man,” in *Experience* (2017); “Exceptional Failure,” *American Art* (2017); “Christian Marclay’s Real Time Fiction,” in *Comparativism in Art History* (2016); “Methodological Position for a Second Degree Art History,” in *Photography and Doubt* (2016); “Joan Miró and Detrital Monumentalism in Postwar Sculpture,” in *Miro and Twentieth Century Sculpture* (2016); “James Welling at David Zwirner,” *Artforum* (2016); “Alan Sonfist: Natural History,” in *Alan Sonfist: Natural History* (2016); “The Mobile Line,” in *Calder and Picasso* (2016); “A Complex Social Life,” in *Ari Marcopoulos Not Yet* (2016); “Reality Testing: Photography and/as Mass Media,” in *Photography at MoMA: 1960 until Now* (2015); “Philip Guston’s Modernist Follies,” in *New Perspectives on Philip Guston* (2015); “Truly, Skeptical,” *Art Journal* (2015).

Special Lectures: “On Dennis Oppenheim’s Marionette Theater,” London, 2018; “Equivalents: On Aspirational and Paradigmatic Photography,” New York, 2018; “On Dennis Oppenheim’s Marionette Theater,” Giverny, 2017; “The New Sense of Fate: Detrital Monumentalism in Postwar American Sculpture,” Williamstown, 2016; “Methodological Position for a Second Degree Art History,” Paris, 2015; “Peter Grippé’s Open Cities: Detrital Classicism and the Influence of Rome on Postwar American Art,” Rome, 2015.

Recent Honors & Awards: Beinecke Fellow, Clark Art Institute, 2016.

Current Research: My current book project, *The New Monuments and the End of Man: American Sculpture Between War and Peace, 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. A third book project will consider the nexus

of Hollywood cinema, street photography, and conceptual art through the prism of American liberalism in the 1970s.

Lowery Stokes Sims

Kirk Varnedoe Visiting Professor, Spring Semester, 2018

Publications: “Something to Say: Black Artists in Texas Collections” and “The Harmon and Harriet Kelley Collection in Context,” in *Something to Say: The McNay Presents 100 Years of African American Art* (2018); “Figuring It Out: History Art and Many Other Things in the Art of Robert Colescott, Kerry James Marshall, and Mickalene Thomas,” in *Figuring History: Robert Colescott, Kerry James Marshall, and Mickalene Thomas* (2018); *Mildred Thompson: Radiation Explorations and Magnetic Fields*, co-author (2018); “Synthesis and Integration in the Work of Howardena Pindell, 1972-1992: A (re)Consideration,” in *Howardena Pindell: What Remains to be Seen* (2018); “Chronicle of an Installation,” “Harriet’s Closet” and “Interview with Joyce Jane Scott,” in *Joyce J. Scott: Harriet Tubman and Other Truths* (2018); “Jaune Quick to See Smith: Remapping the American Narrative,” in *Jaune Quick to See Smith: In the Footsteps of my Ancestors* (2017); “Introduction,” and edited interviews in *The US/Mexico Border: Place, Imagination and Possibility*, (2017); “Black, Woman, Abstract Artist,” in *Magnetic Fields: Expanding American Abstraction, 1965 to Today* (2017); “Wendell Castle: Here and There, Then and Now,” in *Wendell Castle Remastered* (2015); “Epitaph For a Darling Lady: A Meditation by Stacy Lynn Waddell” in *Stacy Lynn Waddell: Epitaph for a Daring Lady* (2015); “La modernism postmoderne de Wifredo Lam” in *Wifredo Lam* (2015); *Commonwealth: Art by African Americans in the Museum of Fine Arts, Boston*, (2015); “Richard Pousette-Dart’s Drawings in the 1930s: Context and Content,” in the *Drawing*

Center’s Drawing Papers (2015); “Noah Purifoy: A Place To Go,” in *Noah Purifoy: Junk Dada* (2015); “In Conversation—Stanley Whitney and Lowery Stokes Sims,” *The Studio Museum in Harlem Magazine* (2015); *McArthur: Re:Mine*, co-author (2015).

Special Lectures: “From the US Side: The US/Mexico Border: Place, Imagination and Possibility,” Albuquerque, 2018; “Restoring the Status of Drawing in Painting: Drawings in the work of Wifredo Lam,” Bethlehem, 2017; “Joyce J. Scott: Chronicle of an Installation,” Hamilton, 2017; “Modern Heroics in Context: Art by African Americans in America’s Museums,” Newark, 2017; “Image-Banking: A Life with Art and Artists,” Lewiston, 2016; “Place, Materials and Process: Design, Craft and Art in Latin America,” Albuquerque, 2016; “Commonwealth: Art by African Americans in the Collection of the MFA, Boston,” Boston, 2015; “Making It in America: African Americans and Craft,” Boston, 2015; “Lois Mailou Jones: From Designer to Artist,” Washington DC, 2015.

Recent Honors & Awards: Honoree, “Trailblazers: Women in the Arts,” Brooklyn Museum, 2016; Distinguished Service to the Visual Arts Award, ArtTable, 2017; Distinguished Feminist Award, College Art Association, 2018.

Current Research: The career of the American painter Robert Colescott.

Edward J. Sullivan

Deputy Director; Helen Gould Sheppard Professor in the History of Art

Publications: *Processing: Paintings and Prints by Roberto Juarez*, exh. cat. (2018); *Making the Americas Modern: Hemispheric Art 1910-1960* (2018); *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States*, ed. and introductory essay (2018); *Tangible Ambiguities: Paintings by Julio Larraz*, Yohe

Gallery (2018); “Close Encounters with Edouard Duval-Carrié: A Quarter Century of Friendship & Collaboration,” in *De-Colonizing Refinement: Contemporary Pursuits in the Art of Edouard Duval-Carrié* (2018); “Esteban Lisa: from Margin to Mainstream,” in *Esteban Lisa: The Abstract Cabinet* (2017); “Portuguese Art History: A View from North America and Observations on the Portuguese Baroque,” *Journal of Art Historiography* (2017); “Francisco Toledo: the 1970s – Creativity and Consolidation” in *Francisco Toledo* (2017).

Special Lectures: “Landscapes and Cityscapes of the Americas,” Abu Dhabi, 2018; “An Inevitable Partnership: Art Museums, Libraries and Archives,” Phoenix, 2018; “Landscapes and Cityscapes of the Americas, 1910-1960,” Houston, 2018; “Francisco de Zurbarán: The Colonial Context,” New York, 2018; “Mariano Fortuny en América,” Madrid, 2018; “Landscapes of Desire: The Caribbean – Sugar, Enslavement and Colonialism,” Ithaca, NY, 2018; “Francisco Oller and Maestro Rafael Cordero: Revising Questions of Black Identity and Transference in Late colonial Puerto Rico,” Cambridge, MA, 2018; “Pasión por el coleccionismo: Mecenazgo norteamericano del arte latino-americano, siglos XX, XXI,” Montevideo, 2017; “On Luis Buñuel’s ‘Exterminating Angel’ in a Mexican Context,” New York, 2017; “Samba as Metaphor: Performativity in Brazilian Art, 1960s-1990s,” keynote, Talahassee, 2017; “Between Toledo and Buenos Aires: Radical Modernity and the Mystic Cosmivision of Esteban Lisa (1895-1983),” New York, 2017; “Esteban Lisa: El Gabinete Abstracto,” Cuenca, 2017; “Lygia Pape: Past & Present,” New York, 2017; “Making the Americas Modern: Images of Nationhood in the Caribbean and Central America, 1920-1950,” Boston, 2017; “Philippine Modern Art: A Historical Perspective,” New York, 2017; “Frida Kahlo as Subject and Object in Contemporary Art,” Tucson, 2017.

Alumni Updates

| | |
|------------|----|
| 1960s..... | 25 |
| 1970s..... | 25 |
| 1980s..... | 27 |
| 1990s..... | 29 |
| 2000s..... | 32 |
| 2010s..... | 35 |

1960s

Ruth Butler

PhD 1966

Primary Advisor: H.W. Janson

Mailing Address: 975 Memorial Dr.,
Cambridge, MA 02138

Email Address: kaysen@mit.edu

Latest Position: Professor, University of
Massachusetts Boston

Publications: *Boston's Bronze Men: Politics and
Public Sculpture*, forthcoming.

Victor Koshkin-Youritzin

MA 1967; Certificate in Museum Training 1969

Primary Advisors: José López-Rey and Robert
Rosenblum

Mailing Address: 1721 Oakwood Dr.,
Norman, OK 73069

Email Address: vky@ou.edu

Latest Position: David Ross Boyd Professor,
History of Art, University of Oklahoma

Publications: *CIA Calendar Art Offers A Glimpse
into the World of Spies*, exh.(2018); "A Tribute to
America's Combat Artists and Fighting Forces: Art
From the U.S. Navy, Marines and Coast Guard at
the Mabee-Gerrer Museum of Art," NPR (2016).

Recent Honors & Awards: Endowed scholarship
established in my honor: "The Victor Koshkin-
Youritzin Scholarship in Art History," School of
Visual Arts, University of Oklahoma, 2016-present.

Additional News: Vice-President, Koussevitzky
Recordings Society, Inc., 1990-present;
Member, Advisory Board of Trustees and Member,
Collections Committee, Mabee-Gerrer Museum of
Art, Shawnee, Oklahoma, 2002-present.

Barbara Michaels

MA 1962

Primary Advisor: Robert Goldwater

Email Address: BL_Michaels@msn.com

Latest Position: Independent writer on history of
art and photography

Publications: "Bringing Fiction to Life: Clarence
H. White's Photographic Illustrations," in *Clarence
H. White and His World: The Art and Craft of
Photography 1895-1925* (2017); "Introducing Sam
Kootz: From University of Virginia Law Student

to 'New Young Art Critic from the South,'" in
*The History and Legacy of Samuel M. Kootz and the
Kootz Gallery* (2017).

Lectures: "An Ideal Job: My Five Years at the Kootz
Gallery, 1958-1963," Charlottesville, 2017.

Upcoming Projects: Continuing to work on book
about the art dealer Samuel M. Kootz.

Merribell Parsons

MA 1967

Primary Advisor: Olga Raggio

Mailing Address: 486 E. Olmos Dr.,
San Antonio, TX 78212

Email Address: merribellparsons@gmail.com

Latest Position: Curator of European Art, San
Antonio Museum of Art

Publications: Articles in San Antonio Museum of
Art Newsletter.

Upcoming Projects: Organization of traveling
exhibition *The Evolution of Italian Bronze Sculptures*.

Additional News: I officially resigned from
Museum post in October 2017.

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: "The Howard Psalter in the British
Library and the Hours of the Passion in Fourteenth
Century English Manuscripts," in *Manuscripts,
Iconography, and the Late Medieval Viewer: Essays in
Honor of Adelaide Bennett Hagens* (2017); "Seeing
Red: The Use of 'Gules' in the Pictorial Imagery
of Fourteenth-Century English Manuscripts," in
Manuscripts in the Making: Art and Science (2017);
The Peterborough Psalter (2016); "The Peterborough
Psalter in Brussels," *Friends of Peterborough
Cathedral Journal* (2016).

Lectures: "Medieval Pictorial Typology: The
Contribution of England," New York and London,
2017; "Religious Instruction and Devotional Study:
The Pictorial and the Textual in Gothic Diagrams,"
Jerusalem, 2016; "Seeing Red: The Use of 'Gules'
in the Pictorial Imagery of Fourteenth-Century
English Manuscripts," Cambridge, 2016.

Donna Stein

MA 1965

Primary Advisor: Robert Goldwater

Email Address: donnasteinkorn@gmail.com

Latest Position: Deputy Director of The Wende
Museum of the Cold War

Publications: "How a Former Museum of Modern
Art Curator Assembled an International History
of Photography Collection for Iran in the 1970s,"
in *The Indigenous Lens: Early Photography in the
Near and Middle East* (2018); "Looking Back," in
Only Human: Judy Dater 1964 to 2016 Portraits

and Nudes (2018); "May Sun: Site Metaphor and
Excavated Histories," *Woman's Art Journal* (2016).

Recent Honors & Awards: Innovative Pioneer
Award, ArtTable, 2016.

Upcoming Projects: *The Queen and I, An American
Curator in Tehran* (Working title).

Jack Wasserman

MA 1953 and PhD 1961

Primary Advisor: Richard Krautheimer

Mailing Address: 409 Pine St.,
Philadelphia, PA 19106

Email Address: wass@temple.edu

Latest Position: Professor Emeritus of Art History,
Temple University

Publications: "Jacopo Pontormo's Virgin and
Child with Saint Anne in the Louvre," *Artibus et
Historiae* (2017); "Mons sancti Laurentii: Problems
in the Construction of the Church of San Lorenzo
in Florence," in *San Lorenzo: A Florentine Church*
(2017).

Upcoming Projects: The architecture of San
Lorenzo in Florence, with focus on the Old Sacristy
and the Chapel of Cosmas and Damiano.

1970s

William Barcham

PhD 1974

Primary Advisor: Donald Posner

Email Address: williambarcham@gmail.com

Latest Position: Professor, Fashion Institute of
Technology, SUNY, retired 2010

Publications: *Art and Faith in the Venetian
World: Venerating Christ as the Man of Sorrows* (in
contract); *Jacopo da Montagnana's Niche Fresco in S.
Antonio, Padua: A Man of Sorrows Hidden in Plain
Sight* (forthcoming); *Tiepolo's Pictorial Imagination,
Drawings for Palazzo Clerici* (2017).

Lectures: "Giambattista Tiepolo as Draftsman,"
Bloomington, 2016; "Tiepolo's Chariot of the
Sun in the Palazzo Clerici, Milan: Drawings and
Pictorial Invention," New York, 2016; "In volo nei
cieli di Giambattista Tiepolo con dei, putti e satiri,"
Venice, 2016.

Upcoming Projects: Study of drawings by
Giambattista Piazzetta and Alvise IV Mocenigo,
future Doge of Venice.

Robert Steven Bianchi

PhD 1976

Primary Advisor: Bernard von Bothmer

Mailing Address: 2032 Barracuda Ct.,
Holiday, FL 34691

Email Address: thedrbob@verizon.net

Latest Position: Current Chief Curator and
Curator of Antiquities, Fondation Gandur pour
l'Art, Geneva

Publications: "Portrait Sculpture in Ptolemaic
Egypt," in *Beyond the Nile: Egypt and the Classical
World* (2018); "Divinités, sépultures et pratiques

Alumni Updates CONTINUED

1970s

funéraires de l'Égypte Ancienne," in *Voyages en Égypte. Des Normands au pays des pharaons au xixe siècle* (2017); "Eine Büste Ramses II," in *Ramses. Göttlicher Herrscher am Nil* (2016); "Two Amulets in the Shape of Grasshoppers," *Journal of the Society for the Study of Egyptian Antiquities* (2016-2017); "Portret van een Egyptische dame," *Allard Pierson Mededelingen* (2017); "A Group of Bronze Egyptianizing Ba-birds," *Chronique d'Égypte* (2016).
Lectures: "Pharaonic-Themed Sealings from the 'Edfu Hoard,'" Amsterdam, 2018; "How to look at Egyptian Art," Los Angeles, 2018; "The Role of Curators in Museums and Research," Chicago, 2017; "The Egyptian Collection of the Fondation Grandur pour Art, Genève, Suisse and its Exhibition history," Chicago, 2017; "Sculpture in Native Egyptian Stones in Roman Contexts," Pisa, 2017; "A Female Statuette in Bronze: A Hellenistic Sculptor's Clever Understanding of the Nature of Pharaonic Art," Mannheim, 2017.

William Hood

PhD 1976

Primary Advisor: Donald Posner

Mailing Address: 141 East 55th St. #6H, New York, NY 10022

Email Address: wh524@nyu.edu

Latest Position: Visiting Professor, Institute of Fine Arts

Publications: "Fra Angelico's Tears: Empathy and the Rhetoric of Painting," in *Fra Angelico: Heaven on Earth* (2018).

Eugene J. Johnson

MA 1963, PhD 1970

Primary Advisors:

Richard Krautheimer and Wolfgang Lotz

Mailing Address: Art Dept., Williams College, 15 Lawrence Hall Dr., Williamstown, MA 01267

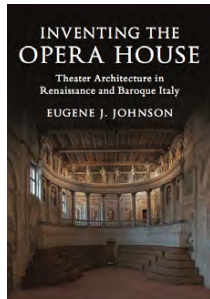
Email Address: ejohnson@williams.edu

Latest Position: Amos

Lawrence Professor of Art, Williams College

Publications: *Williams College: The Campus Guide*, with Michael Lewis (2018); *Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy* (2018); "Mikveh Israel and Louis Kahn: New Information," *The Pennsylvania Magazine of History and Biography* (2016).

Additional News: Retired June 30, 2017, after 52 years of teaching at Williams.



Patricia 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: O.

Munsterberg Chair of Asian Art, Bard College

Publications: "The Formation of a Daoist Pictorial Iconography in the Tang," *Journal of Daoist Studies* (2017); "Amazing Grace: Contemporary Chinese Christian Art," *Yishu* (2017); "Contemporary Art by Chinese Diaspora in a Global Age," *East Asian Journal of Popular Culture* (2016); "Cui Xiuwen," *Yishu* (2016); "Material Culture and Asian Religions: Text, Image, and Object" (2016).

Lectures: "Foreign Influences in The Creation of Hārītī, The Buddhist Protector of Children," in absentia, New Delhi, 2017; "Mara and the Faces of Fear Along the Silk Road," New Delhi, 2016; "The Formation of a Daoist Pictorial Iconography in the Tang," Taiwan, 2016; "The Impact of the Curriculum of Chinese Art Schools: Western Influences in Chinese Contemporary Art," Beijing, 2016.



Dale Kinney

MA 1967, PhD 1975

Primary Advisor: Richard Krautheimer

Mailing Address: 427 Conshohocken State Rd., Bala Cynwyd, PA 19004

Email Address: dkinney@brynmawr.edu

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

Publications: "Images of a Building: Santa Maria in Trastevere," *California Italian Studies Journal* (2016); "Managed Memory in Santa Maria in Trastevere," in *Monuments & Memory: Christian Cult Buildings and Constructions of the Past* (2016); "Patronage of Art and Architecture," in *Pope Innocent II (1130-43): The World vs the City* (2016); "Trophies and Orphans: The Use of Spolia Columns in Ancient Churches," *Sacred Architecture* (2016); "The Type of the Triconch Basilica" and "Architectural Sculpture," in *The Red Monastery Church: Beauty and Asceticism in Upper Egypt* (2016); "Expanding the Christian Footprint: Church Building in the City and the Suburbium," in *The Fifth Century in Rome: Art, Liturgy, Patronage* (2017).

Lectures: "Liturgy and Community in Medieval Trastevere," Rome, 2017; "Twelfth-Century Apse in Rome: Essays in Visual Communication," Rome, 2017; "Site, Space and Audience in the Visual Communication of Pope Innocent II (1130-43)," Aalborg, 2016; "Santa Maria in Trastevere: Historic and Anachronistic," Washington DC, 2016; "Interpretatio christiana? Gods in the Nave of Santa Maria in Trastevere (1139-1143)," Bochum, 2016; "Art and Papal Politics in Twelfth-Century Rome," Los Angeles, 2016; "Beyond Renewal is the

Reform: Art in the Twelfth Century," Knoxville, 2016; "Nineteenth-Century Revisionings of the Roman Church Basilica," Boston, 2016; "Rejection, Distortion and Destruction at Santa Maria in Trastevere," Princeton, 2016;

Upcoming Projects: Entry on Santa Maria in Trastevere for the *Corpus Cosmatorum*.

Additional News: In 2016-2017 I was the Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts, Washington.

Marilyn Aronberg Lavin

PhD 1973

Primary Advisor: H. W. Janson

Email Address: mlavin@ias.edu

Latest Position: Retired.

Publications: "Avant-Garde' in the Late Medieval Apse of Santa Maria in Trastevere," *Artibus et Historiae* (2016).

Lectures: "The Surprising Duality of Sigismondo Malatesta: Word and Image," Los Angeles, 2018; "Piero della Francesca, Painter/Mathematician: a Gift," Princeton, 2018; "Bernini's Bust of Prospero Farinacci," Princeton, 2018; "Avant-Garde' in the Late Medieval Apse of Santa Maria in Trastevere," New Orleans, 2016.

Upcoming Projects: In press: "A Faun in Love: the Bernini Statue in the Metropolitan Museum of Art," *Artibus et Historiae*.

Vivian B. Mann

PhD 1977

Primary Advisor: Harry Bober

Mailing Address: 144 East 84th St. #5B, New York, NY 10028

Email Address: vimann@jtsa.edu

Latest Position: Director, MA Program in Jewish Art & Visual Culture, the Jewish Theological Seminary

Publications: "The New in Medieval Jewish Art & Architecture," in *The State of Jewish Studies: Perspectives On Premodern Periods* (forthcoming); "A Set of Circumcision Implements," in *Objects in the Form of a Book. From Reliquary to Laptop Bag* (forthcoming); "Textiles Travel: The Role of Sephardim in the Transmission of Textile Forms and Designs," in *From Catalonia to the Caribbean: The Sephardic Orbit from Medieval to Modern Times: Essays in Honor of Jane S. Gerber* (2018); "The First English Collectors of Judaica and their Dealers," *Images: A Journal of Jewish Art & Visual Culture* (forthcoming); "Myer Myers and the Spanish-Portuguese Synagogue Ledger," in *Religious Materiality in the Early Modern World* (forthcoming); "De cultuur van de joden onder het Huis van Oranje-Nassau. De zeventiende en achttiende eeuw," in *Juden in het Huis van Oranje* (2018); "Decorating Synagogues in the Sephardi Diaspora: The Role of Tradition," in *Synagogues of the Islamic World* (2017); "Medieval Jewish Marriage Rings and their Symbolism" (2016);
Lectures: "The First English Collectors of Judaica and their Dealers," (forthcoming); "Myer Myers

and the Spanish-Portuguese Synagogue Ledger,” Amsterdam, forthcoming; “Textiles Travel: The Role of Sephardim in the Transmission of Textile Forms and Designs,” Leiden, forthcoming; “A Set of Circumcision Implements,” Munich, forthcoming; “The New in Medieval Jewish Art & Architecture,” Berlin, forthcoming; “De cultuur van de joden onder het Huis van Oranje-Nassau. De zeventiende en achttiende eeuw,” Amsterdam, 2018; “Decorating Synagogues in the Sephardi Diaspora: The Role of Tradition,” Edinburgh, 2017; “Medieval Jewish Marriage Rings and their Symbolism,” New York and New Haven, 2016.
Upcoming Projects: Lecture: “Myer Myers and the Ledger of the Spanish-Portuguese Synagogue of New York,” AJS Annual Conference, Boston, 2018; Article: “A Suite of 17th-Century Venetian Textiles for a Synagogue.”

Doralynn Pines

MA 1972, Certificate in Museum Training 1973
Email Address: doralynn.pines@gmail.com
Latest Position: Associate Director for Administration, The Metropolitan Museum of Art
Publications: Entries in *Gothic Sculpture in America* (2016).
Additional News: Doralynn Pines has joined The Development Consulting Group in its executive search division: <https://thedevelopconsultgroup.com/doralynn-pines>.

Ellen C. Schwartz

MA 1973, PhD 1978
Primary Advisor: Hugo Buchthal
Mailing Address: 1805 Ivywood Dr., Ann Arbor, MI 48103
Email Address: eschwartz@emich.edu
Latest Position: Professor of Art History, School of Art & Design, Eastern Michigan University
Lectures: “Art of Constantinople,” New York, 2016.
Upcoming Projects: *Oxford Handbook of Byzantine Art and Architecture*, ed.
Additional News: I am involved with a whole-whole project entitled, “Dear Womanhouse, what now?” This was inspired by my seminar on feminist art of the 70s and 80s. This was my last term; I have just retired after 41 years of teaching.

Eric Silver

MA 1972
Primary Advisor: Colin Eisler
Mailing Address: 124 East 85th St. #1A, New York, NY 10028
Email Address: ericsilver125@gmail.com
Latest Position: Director, Lillian Nassau LLC
Additional News: I have been an appraiser on the PBS program *Antiques Roadshow* for the past 22 years as a specialist in sculpture.

Joyce Hill Stoner

MA 1970, Certificate in Conservation 1973
Primary Advisor: Larry Majewski
Mailing Address: c/o Winterthur Museum, Winterthur, DE 19735
Email Address: jstone@winterthur.org
Latest Position: Rosenberg Professor of Material Culture, University of Delaware
Publications: “Powerful Personalities and Pioneers of Painting Conservation: from the FAIC Oral History Project,” in *The Picture So Far* (2017); “Art History, Science and Practice: the Training of Painting Conservators in the Twentieth Century,” *The Burlington Magazine* (2017); “Embedded Meanings: The Last Tempera,” in *Andrew Wyeth: In Retrospect* (2017).
Additional News: I have been asked to present the keynote address on the History of the Conservation of Rembrandt Paintings in November 2018 at the Rijksmuseum. The Editors of Routledge books have asked me and co-editor Rebecca Rushfield to look into revising and updating *Conservation of Easel Paintings*, our 79-author, 889-page book originally published in 2012; it has apparently sold well.

Phyllis Tuchman

MA 1973
Primary Advisors: Robert Goldwater, William S. Rubin, and Gert Schiff
Mailing Address: 340 East 80th St. #14K, New York, NY 10075
Email Address: phyltuchman@aol.com
Publications: Articles and reviews in the *New York Times*, *Artforum*, and *artnews.com*; exhibition catalogue essays, among others, on Mary Weatherford (David Kordansky Gallery, LA); John McLaughlin (Van Doren Waxter Gallery, NYC).
Lectures: “Herbert Ferber,” Hartford, 2018; “John McLaughlin,” New York, 2018.

Carolyn C. Wilson

MA 1970, PhD 1977
Primary Advisor: Colin Eisler
Mailing Address: 2222 Goldsmith St., Houston, TX 77030
Email Address: cwilson68@hotmail.com
Latest Position: University of Houston, faculty affiliate, 2010
Publications: “Giovanni Bellini’s Lamentation Altarpiece for Santa Maria dei Servi in Venice: Observations and Two Proposals,” in *Padua and Venice: Transcultural Exchange in the Early Modern Age* (2017); “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* (2017).
Lectures: “Moving Forward: Bellini’s Pesaro Altarpiece in View of New Advances,” Venice, 2016.

1980s

Lynne Ambrosini

PhD 1989
Primary Advisor: Robert Rosenblum
Mailing Address: Taft Museum of Art, 316 Pike St., Cincinnati, OH 45202
Email Address: lambrosini@taftmuseum.org
Latest Position: Deputy Director and the Sallie Robinson Wadsworth Chief Curator at the Taft Museum, Cincinnati
Publications: “Foreword,” in *Old Paris and Changing New York: Photographs by Eugène Atget and Berenice Abbott* (2018); “Preface: Daubigny at 200 Years,” in *Charles François Daubigny: Aux Sources de l’Impressionnisme* (2017); *Daubigny, Monet, Van Gogh: Impressions of Landscape* (2016).
Lectures: “Beholding the American Nude: Painting versus Sculpture,” Bentonville, 2018.
Recent Honors & Awards: Getty Leadership Institute (GLI), Executive Education for Museum Leaders, Getty Foundation and Peter Drucker and Masatoshi Ito Graduate School of Management, Claremont Graduate University, Claremont, CA, June, 2017; Museum Professional of the Year, Ohio Museums Association, 2016; Distinguished Career Award, Association of Midwest Museums, 2016; Best Exhibition Catalogue, *Daubigny, Monet, Van Gogh*, Ohio Museums Assoc., 2016.
Additional News: Exhibitions: *Paris to New York: Photographs by Eugène Atget and Berenice Abbott*, Taft Museum of Art, with guest curator Kevin Moore, opening this fall, October 6, 2018–January 20, 2019; *Daubigny, Monet, Van Gogh: Impressions of Landscape*, Taft Museum of Art, with National Galleries of Scotland, Edinburgh, and Van Gogh Museum, Amsterdam; February 19–May 29, 2016. Total attendance: 348,000.

Andrea Chevalier

MA Art History, Certificate in Conservation 1988
Primary Advisor: Lawrence Majewski
Mailing Address: 10301 Lake Ave. #717, Cleveland, OH 44102
Email Address: achevalier@ica-artconservation.org
Latest Position: Director of Conservation, ICA-Art Conservation, Cleveland
Additional News: A colleague and I have worked at the State Capitol of Missouri in Jefferson City to assess and treat murals from the 1920’s and 1930’s. In the fall, I worked on the Thomas Hart Benton mural cycle, *The Social History of Missouri*. The tempera paintings are in excellent condition and needed only minor work. We will continue conservation work on additional murals in the coming years.



Alumni Updates CONTINUED

1980s

Alan Darr

MA 1975, Certificate in Museum Training 1976, Ph.D. 1980

Primary Advisors: Kathleen Weil-Garris Brandt, John Pope-Hennessy, and Colin Eisler

Mailing Address: Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202

Email Address: ADarr@dia.org

Latest Position: Senior Curator of European Art and Walter B. Ford II Curator of European Sculpture and Decorative Arts at the Detroit Institute of Arts

Publications: "Reconsidering Pietro Torrigiani's Three Polychromed Terracotta Portrait Busts," in *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art* (2016); "Recent Acquisitions (2007-15) of European Sculpture and Decorative Arts at the Detroit Institute of Arts," *The Burlington Magazine* (2016).

Lectures: "The Legacy of William Valentiner in Shaping the Display of European Sculpture in American Museums, 1900-Present: Case Studies," New York, 2017; "The Role of Sculpture in French Decorative Arts: Case Studies of Notable Acquisitions at the Detroit Institute of Arts," Paris, 2016; "A Decade of Notable Acquisitions of European Sculpture and Decorative Arts at the Detroit Institute of Arts," Detroit, 2016.

Recent Honors & Awards: Recent exhibitions and installations curated at the DIA: Lead Curator of the Detroit venue for *The Edible Monument: The Art of Food for Festivals*, with the Getty Research Institute, Los Angeles; Lead Curator of the Detroit venue for *Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral*.

Upcoming Projects: Various publications on the Legacy of William Valentiner in America, and publications on recent DIA acquisitions of European Sculptures and Decorative Arts.

Carol Eliel

MA 1979, PhD 1985

Primary Advisor:

Robert Rosenblum

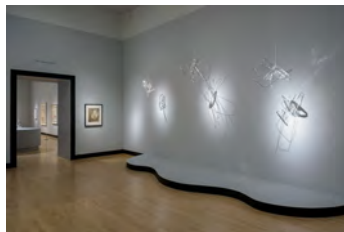
Email

Address:

celiel@lacma.org

Latest Position: Curator of Modern Art, Los Angeles County Museum of Art

Publications: "The Spirit of Experimentation: Barbara Kasten and László Moholy-Nagy," *Leonardo* (2017); "Artists on Art" *www.lacma.org/artistsonart* (2016-17); *Moholy-Nagy: Future Present*, ed., with Matthew S. Witkovsky (2016); "John Altoon, Untitled (Sunset series)," in *75 in 25: Important Acquisitions at the Santa Barbara Museum of Art, 1990-2015* (2016).



Lectures: "László Moholy-Nagy," Los Angeles, 2017; "Moholy-Nagy: Present Future," New York, 2016.

Recent Honors & Awards: Honorable Mention, Association of Art Museum Curators (AAMC) Publication Award for Excellence, for "Moholy-Nagy: Future Present," 2017.

Upcoming Projects: *Betye Saar: Call and Response*, forthcoming exhibition and publication, Los Angeles County Museum of Art (2019); *Light, Space, Surface: Southern California Art from LACMA's Collection*, forthcoming exhibition and publication, traveling to three venues in the U.S. (2021-22).

Additional News: In addition to co-organizing (with the Guggenheim and the Art Institute of Chicago) the retrospective *Moholy-Nagy: Future Present* (2016-17), I organized *An Irruption of the Rainbow: Color in Twentieth-Century Art* for LACMA (2016-17).

Wayne Franits

PhD 1987

Primary Advisor: Egbert

Haverkamp-Begemann

Mailing Address:

Dept. of Art & Music Histories, Syracuse University, Suite 308 Bowne Hall, Syracuse, NY 13244

Email Address:

wefranit@syr.edu

Latest Position:

Distinguished Professor of Art History (since February 2017), Syracuse University

Publications: *Godefridus Schalcken; A Dutch Painter in Late Seventeenth-Century London* (2018); *The Ashgate Research Companion to Dutch Art of the Seventeenth-Century*, ed. (2016).

Lectures: "Schalcken in Eighteenth-Century Britain: His Reputation and its Vicissitudes," Glasgow, 2017; "Dutch Genre Painting, 1976 - 2016 and Beyond," The Hague, 2016; "Hendrick ter Brugghen's Paintings of the Crucifixion in New York and Turin and the Problem of his Early Chronology," London, 2016; "Schalcken in London: Self-Portraiture as Self Promotion," Cologne, 2016.

Recent Honors & Awards: Book publication subvention, Paul Mellon Centre for Studies in British Art, London, 2017; appointed Distinguished Professor of Art History at Syracuse University, 2017.

Alison de Lima Greene

MA 1981

Primary Advisors: Kirk Varnedoe and Gert Schiff

Mailing Address: Museum of Fine Arts, Houston, P.O. Box 6826, Houston, TX 77265

Email Address: agreene@mfa.org

Latest Position: Isabel Brown Wilson Curator of Modern and Contemporary Art, Museum of Fine Arts, Houston



Publications: *Robyn O'Neil: 20 Years of Drawing* (2017); "Asia through Contemporary Eyes: Highlights from the Collections of the Museum of Fine Arts, Houston," *Arts of Asia* (2016);

Lectures: "Pipilotti Rist: Pixel Forest and Worry Will Vanish," Houston, 2017; "Ron Mueck," Houston, 2017; "Statements: African American Art from the Museum's Collection," Houston, 2016; "Yayoi Kusama: At the End of the Universe," Houston, 2016.

Upcoming Projects: Over the next two years I will be working with director Gary Tinterow, the MFAH Senior management team, and fellow curators to oversee the planning and installation of our modern and contemporary collections in our new 164,000 sq. foot gallery building, designed by Steven Holl Architects, and opening in 2020.

Julia P. Herzberg

PhD 1987

Primary Advisors: Gert Schiff and

Jonathan Brown

Mailing Address: 1150 Park Ave. #5A, New York, NY 10128

Email Address: julia.herzberg@gmail.com

Latest Position: Adjunct curator at the Patricia and Philip Frost Art Museum

Publications: "Past – Present: Conversations with Maria Lau and Katarina Wong," in *Circles and Circuits: Chinese Caribbean Art* (2017).

Additional News: Contributing and consulting editor for *Arte al Día International*, Miami, Florida (2005 to present); editor of Special Section on "Pacific Standard Time: LA/LA" for *www.arteldia.com* (2017-2018).

Lynn Jacobs

PhD 1986

Primary Advisor:

Colin Eisler

Mailing Address:

School of Art 116 FNAR, University of Arkansas, Fayetteville, AR 72701

Email Address:

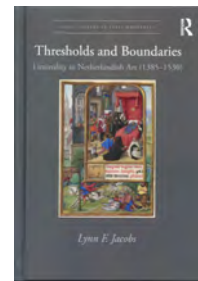
lynnjacobs@yahoo.com

Latest Position: Distinguished Professor, University of Arkansas

Publications: *Thresholds and Boundaries: Liminality in Netherlandish Art (1385-1530)* (2017);

"Strategies of Intimacy: Memling's Triptych of Adriaan Reins," in *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver* (2017); "Inside/Outside: Bosch's Triptych of the Crucified Martyr (Wilgefortis Triptych)," in *Jheronimus Bosch: His Life and Work* (2016); "The Thresholds of the Winged Altarpiece: Altarpiece Exteriors as Liminal Spaces," in *Klappeneffekte: Faltbare Bildträger in der Vormoderne* (2016).

Upcoming Projects: Currently writing a book on German Painted Triptychs of the Fifteenth Century.



Barbara Matilsky

MA 1977, PhD 1983

Primary Advisor: Robert Rosenblum**Email Address:**

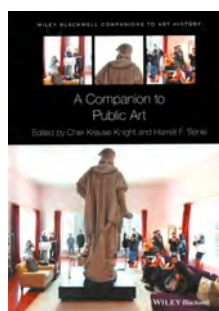
bmatilsky@comcast.net

Latest Position: Curator of Art, Whatcom Museum**Upcoming Projects:**

Exhibition and accompanying catalog,

Endangered Species: Artists on the Front Line of Biodiversity, September 8, 2018–January 6, 2019.**Additional News:** Received a major grant from the National Endowment for the Arts for “Endangered Species: Artists on the Front Line of Biodiversity.”**Harriet F. Senie**

PhD 1981

Primary Advisor: Kathleen Weil-Garris Brandt**Mailing Address:** 64 East 94th St. #3E, New York NY 10128**Email Address:** hfsenie@gmail.com**Latest Position:** Director, MA, Art History/Museum Studies, City College**Publications:** *Museums and Public Art?*, ed., with Cher Krause Knight (2018); *A Companion to Public Art*, ed., with Cher Krause Knight (2016).**Lectures:** “Teachable Monuments: Using Public Art to Spark Dialogue and Address Controversies,” Los Angeles, 2018.**Upcoming Projects:** Through Teachable Monuments, an initiative I started after the last election, developing educational programs and materials for the Memorial to Elizabeth Cady Stanton and Susan B. Anthony. My current book project, *Memorials in a Post-Heroic Age*, will have chapters tentatively titled: “Eradicating the Past: A Presentist Approach” that will consider current controversies centering on Confederate memorials, Christopher Columbus, Theodore Roosevelt, and Dr. Sims; “The Drive to Re-enactment: Commemorating Terrorist Attacks” that will explore the strategy and significance of re-enactment seen in memorials and museums dedicated to the Oklahoma City bombings and the 9/11 attack on New York, as well as others; “Expanding the Canon” that considers representations of women and individuals of ethnicities other than those that have been valorized thus far; and “Artist Overlays” that analyzes various projects in which artists reanimate existing memorials, such as Krzysztof Wodiczko’s Bunker Hill and Abraham Lincoln projections.**Additional News:** Recently I served on the Mayor’s Advisory Commission on City Art, Monuments, and Markers, as well as the selection panel for the Memorial to Elizabeth Cady Stanton and Susan B.

Anthony, to be located in Central Park in 2020 to mark the 100th anniversary of the passing of the 19th Amendment.

Suzanne Stratton-Pruitt

PhD 1983

Mailing Address: 451 West Broadway, New York, NY 10012**Email Address:** strattonpruit@epix.net**Publications:** *The Art of Painting in Colonial Bolivia: El arte de la pintura en la Bolivia colonial* (2017).

1990s

Michaël Amy

MA 1989, PhD 1997

Primary Advisor: Kathleen Weil-Garris Brandt**Mailing Address:** College of Art and Design, Rochester Institute of Technology, 73 Lomb Memorial Dr., Rochester, NY 14623**Email Address:** Michael_Amy35@hotmail.com**Latest Position:** Professor of Art History, RIT**Publications:** “Double-Takes: A Conversation with Alisa Baremboym,” *Sculpture* (2018); “The Missing Are Presumed Dead,” in *Olivier Masmonteil* (2018); “Gravity’s Pull: A Conversation with Mathilde Roussel,” *Sculpture* (2017); “The Dance of Beauty and Failure: A Conversation with Michelle Segre,” *Sculpture* (2017); “The Ones Who Are Left Behind: A Short History of Lamentation in Western Art,” in *Icons in Ash* (2016); “An Empire of Signs,” in *Pintomeira: Painting, Photography* (2016); “Robert Gober: Ordinary Ambiguity,” *Sculpture* (2016); “From Brussels to New York: The Journey of an International Art Historian” in *VUB Today* (2016); “Esther Naor: The Raft of Memory” in *Esther Naor: Aftermath* (2016).**Lectures:** “Paintings About Power,” Gettysburg, 2018; “The Introduction of Modern Design into 20th and 21st Century European and American Art,” Ferrara, 2017; “Alberto Burri: Reinventing Painting,” Rochester, 2017; “Paintings Within Italian Baroque Paintings,” Rochester, 2016; “Cubism: Making History,” Rochester, 2016.**Recent Honors & Awards:** Contributing Editor, “Sculpture” since August 2017.**Upcoming Projects:** Essays on Lee Bul, Michael Taylor, Johan Tahon, Pavel Romaniko, Cathy Wilkes, Florentine paintings in Munich, Sarah Lucas, and Bruce Nauman.**Jane R. Becker**

MA 1992, PhD 1998

Primary Advisor: Linda Nochlin**Mailing Address:** 21 Round Hill Rd., Scarsdale, NY 10583**Email Address:** jane.becker@metmuseum.org**Latest Position:** Collections Management

Associate, European Paintings, The Metropolitan Museum of Art

Publications: “Marie Bracquemond, ImpressionistInnovator: Escaping the Fury,” in *Women Artists in Paris* (2017); twelve entries on modern sculpture in *Unfinished: Thoughts Left Visible* (2016).**Lectures:** “Rodin, Steichen, and the Pursuit of Creative Genius,” New York, 2017; “Auguste Rodin, Camille Claudel, and Influence Undone,” Brooklyn, 2018; “Rivalry and Resolve: Marie Bashkirtseff and Louise Breslau in Late Nineteenth-Century Paris,” Williamstown, 2018.**Jennifer Blessing**

MA 1990

Primary Advisors: Kirk Varnedoe and Linda Nochlin**Email Address:** jblessing@guggenheim.org**Latest Position:** Senior Curator, Photography, Guggenheim Museum; Visiting Critic, Yale University**Publications:** “Mother, Muse, Mirror,” *The New Yorker* (2016); “Empathic Mirroring: Transition and Transformation in Rineke Dijkstra’s Portraits of Girls and Young Women,” in *Rineke Dijkstra: Women* (2017); “Rose is a Rose Revisited,” *Aperture* (2017).**Lectures:** “Rose Reconsidered,” New York, 2016; “‘Io mescolo tutto’: Gina Pane’s Feminist performances in Italy, 1973–78,” New York, 2017; “Photo-Poetics,” Chicago, 2018.**Upcoming Projects:** Gillian Wearing survey exhibition and catalogue (2020).**Andrew Clark**

MA 1973, PhD 1992

Primary Advisor: Dietrich von Bothmer**Email Address:** andrew.jay.clark@gmail.com**Publications:** Translator, *The François Vase: Rex Vasorum, The King of Vases* by M. Iozzo (2018).**Aruna D’Souza**

MA 1994, PhD 1999

Primary Advisor: Linda Nochlin**Email Address:** arunadsouza1@gmail.com**Latest Position:** Writer**Additional News:** My new book, *Whitewalling: Art, Race, and Protest in 3 Acts* will be published by Badlands Unlimited/Artbook DAP in May 2018.**Loretta Howard**

MA 1997

Primary Advisor: Jean-Louis Cohen**Mailing Address:** Loretta Howard Gallery

Alumni Updates CONTINUED

1990s

521 West 26th St., New York, NY 10001

Email Address: loretta@lorettahoward.com

Latest Position: Loretta Howard Gallery

Additional News: Curated multiple exhibits, including: *Roberto Caracciolo: Something Quiet*, 2018; *Kikuo Saito: Resonant Tension*, 2018; *Friedel Dzubas: Gestural Abstraction*, 2018; *Richard Anuszkiewicz: Translumina Series*, 2018; *Expanding Space: Ronald Bladen, Al Hed, Yvonne Rainer, George Sugarman*, 2017; *Nicolas Carone: Imaginary Portraits*, 2017; *Shirley Goldfarb: Painting Paris*, 2017; *Cleve Gray: Abstracted Calligraphy*, 2017; *Edward Dugmore: The 1960s*, 2017; *Jean Dubuffet & Larry Poons: Material Topographies*, 2017; *Where Sculpture & Dance Meet: Minimalism 1961-1979*, 2016; *Washington Color Painters Reconsidered*, 2016.

Recent Honors & Awards: Board Member, Mead Art Museum at Amherst College.

Bernice Jones



HAUTE COUTURE IN ANCIENT GREECE: THE COSTUMES OF ARIADNE AND HELEN OF TROY, HELLENIC MUSEUM, MELBOURNE AUSTRALIA, 1 MARCH TO 15 APRIL 2018.

MA 1979, PhD 1998

Primary Advisors: Guenter Kopcke and Evelyn Harrison

Mailing Address: 6730 West Country Club Lane, Sarasota, FL 34243

Email Address: berrjones@aol.com

Latest Position: Ringling College of Art and Design, Department of Liberal Arts, Adjunct Faculty in Art History, Fall 2008 – Spring 2010.

Publications: “Costumes of Beauty,” in *The Countless Aspects of Beauty in Ancient Art* (2018); “The Costume of Ayia Irini Statue 1-1” and “Terracotta Statues from Ayia Irini, Kea: An Experimental Replication,” in *Cycladic Archaeology and Research: New Approaches and Discoveries* (2018); “The Three Minoan ‘Snake Goddesses,’” in *Studies in Aegean Art and Culture: A New York Aegean Bronze Age Colloquium in Memory of Ellen N. Davis* (2016); “A New Reading of the Fresco Program and the Ritual in Xeste 3, Thera,” in *METAPHYSIS: Ritual, Myth and Symbolism in the Aegean Bronze Age* (2016).

Lectures: “Minoan Haute Couture: The Herakleion Archaeological Museum,” Herakleion, 2018; “Haute Couture in Ancient Greece: The Costumes of Ariadne and Helen of Troy,” Melbourne, 2018; “The Dress on the New Tiryns Fresco, Linear B Reflections, and the Hagia Triada Sarcophagus,” Boston, 2018; “Terracotta Statues from Ayia Irini, Kea: an Experimental Replication, with E. Hasaki,”

Boston, 2018; “Texts and Material Culture in Bronze Age Greece,” Tampa, 2017; “Minoan Haute Couture: Replicas of Minoan Textiles and Clothes and their Impact on Material Culture,” Berlin, 2017.

Recent Honors & Awards: The Institute for Aegean Prehistory Grant for participation in conference and exhibition, *The Influence of Minoan Culture on Modern Garment and Ornament*, at the Herakleion Museum, 2018; The Institute for Aegean Prehistory Grant for participation in exhibition *Countless Aspects of Beauty in Ancient Art at the Athens National Archaeological Museum*, 2018-2019.

Upcoming Projects: Book: *Crowns of Distinction: Headdresses of the Aegean Bronze Age*.

Ethan Matt Kavalier
PhD 1992

Primary Advisor:

Egbert
Haverkamp-Begemann

Mailing Address:

Dept. of Art History,
100 St. George St.,
Toronto, ON
M5S 3G3

Email Address: matt.kavalier@utoronto.ca

Latest Position: Director of the Centre for Reformation and Renaissance Studies and Professor of Art History, University of Toronto

Publications: *Netherlandish Culture of the Sixteenth Century*, ed. with A.-Van Bruene (2017);

“Mapping Time: The Carved Netherlandish Altarpiece in the Sixteenth Century,” “Power and Performance: The Bruges Mantelpiece to Charles V,” and “Netherlandish Sculpture of the Sixteenth Century: A Recovery,” in *Netherlandish Sculpture of the Sixteenth Century* (2017) “Pieter Bruegel, Bernard van Orley, Realism and Class,” *Simiolus* (2017); “Prayer Nuts and Early Modern Sculpture in the Netherlands,” in *Prayer Nuts, Private Devotion and Early Modern Art Collecting* (2017).

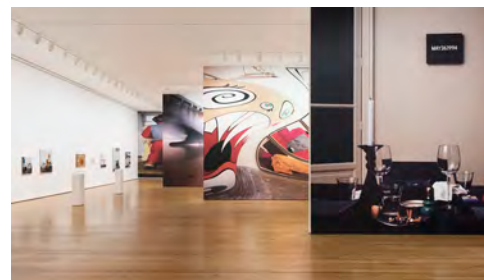
Lectures: “Sacred Theatre: Netherlandish Sculpture in Time and Space,” Louvain-le-Neuve, 2017; “Rulers on Display: Netherlandish Tombs for Central European Rulers,” Ghent, 2017; “Performance and Political Agency: the Bruges Mantelpiece to Charles V,” Munich, 2017.

Recent Honors & Awards: Doctor Honoris Causa, University of Liège, 2018.

Upcoming Projects: Plastic, Present: Netherlandish Sculpture of the Sixteenth Century; The Spencer Album: Drafting Netherlandish Sculpture.



Roxana Marcoci
PhD 1998



Primary Advisor: Kirk Varnedoe

Mailing Address: 11 West 53 St., New York, NY 10019

Email Address: roxana_marcoci@moma.org

Latest Position: Senior Curator, Department of Photography, MoMA

Publications: “Photography from the Studio to the Moon,” in *Bruce Nauman: Disappearing Acts* (2018); “Dominique Gonzalez-Foerster and Roxana Marcoci in Conversation,” *Mousse* (2018); “Gillian Wearing Performs the Doppelgänger,” in *Document Journal* (2018); *Louise Lawler: WHY PICTURES NOW* (2017); “Burton on Brancusi,” *Mousse* (2017); Interview with Stan Douglas, in *Stan Douglas* (2017); “Artist Francesco Vezzoli Uncovers the Radical Images of Lisetta Carmi with MoMA’s Roxana Marcoci,” in *Document Journal* (2017); *Photography at MoMA: 1840-1920* (2017); “Modern Women: Talking with Curators Marta Gili, Julie Jones & Roxana Marcoci,” in *Aperture* (2016); “Sara VanDerBeek in Conversation with Roxana Marcoci,” in *Sara VanDerBeek* (2016); *Photography at MoMA: 1920 to 1960* (2016).

Lectures: “The Re-Presentation of Louise Lawler’s Work,” Cincinnati, 2017; “A Revolutionary Impulse: The Rise of the Russian Avant-Garde,” New York, 2017; “August Sander: the Painters,” New York, 2016.

Recent Honors & Awards: *Photography at MoMA: 1920 to 1960* (2016) received an award from the American Association of University Presses.

Upcoming Projects: *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology* (forthcoming June 2018); co-curating the new contemporary galleries at MoMA (2019).

Additional News: Directing the Central and Eastern Europe section of C-MAP (Contemporary and Modern Art Perspectives) in a Global Age at MoMA; directing the Forums on Contemporary Photography at MoMA, which I co-founded in 2010 as an experimental platform for discussions about still and moving images in the 21st century.

Tom McDonough

MA 1993, PhD 1998

Primary Advisor: Linda Nochlin

Email Address: tmcdonou@binghamton.edu

Latest Position: Associate Professor, Binghamton University

Publications: “Foreword,” in *Julien Besançon, The Walls Have the Floor: Mural Journal, May '68* (2018); “Haegue Yang’s Amphibological Sculpture,” in *Haegue Yang: Lingering Nous* (2017); *Boredom* (2017); “BLACK DADA MIME,” in *Adam Pendleton: Black Dada Reader* (2017); “Extraterritorial,” in *Silke Otto-Knapp Florian Pumbösl: Ratio of Distance* (2017); “The Cacodylic Mind: Francis Picabia and the Neo-Avant-Garde, 1953-1963,” in *Breathless Days, 1959-1960* (2017); “Dispersal-Dissemination-Monumentality,” in *Danh Vo: Wād al-ḥaṣṣara* (2016); “Nouvelles formes de communauté et conférences situationnistes,” in *Lire Debord* (2016); “T. J. Clark et le renouveau de l’histoire sociale de l’art,” in *Histoires sociales de l’art—Une anthologie critique* (2016); “Common Places Ready Made,” in *Matt Keegan* (2016); “Sans spectacle, sans drame: de la représentation de la violence dans l’oeuvre d’Adel Abdessemed,” in *Adel Abdessemed par...* (2016).

Lectures: “Comments on the Political Dialectics of the Opacity of the Sign,” Geneva, 2018; “On Boredom in Architecture: A Dialogue with Henry Sussman,” New Haven, 2018; “Crowds without Company,” Philadelphia, 2017; “Decivilizing Rituals,” New York, 2017; “. . . speaking to absent things: Amie Siegel’s Films” London, 2017.

Recent Honors & Awards: Scholar in residence, Académie de France à Rome/Villa Medici.

Upcoming Projects: Essays on Iñaki Bonillas, Theaster Gates, Philippe Parreno, Mario García Torres, Christopher Williams.

Laura Morowitz

PhD 1996

Primary Advisor: Robert Lubar

Mailing Address: 38 Morningside Rd., Verona, NJ 07044

Email Address: laura.morowitz@gmail.com

Latest Position: Professor of Art History, Wagner College

Publications: “The Arcades Project, Copia, and the American Consumer,” *Cultural Critique* (2018); “From l’Exposition des primitifs français to Les primitifs allemands: French Discourse on the primitifs 1904-1910,” in *Primitive Renaissance: Northern European and Germanic Art at the Fin de Siècle to the 1930s* (2018); “Regarder vers le haut. Le Conquête de l’air et le future de l’homme,” in *Par-delà le cubisme: Études sur Roger de La Fresnaye, suivies de correspondances de l’artiste* (2017); “Heil the Hero Klimt: Nazi Aesthetics in Vienna and the 1943 Gustav Klimt Retrospective,” *Oxford Art Journal* (2016).

Lectures: “Expropriated Art and Erased Memory: The 1943 Gustav Klimt Retrospective in Anschluss Vienna,” Pittsburgh, forthcoming 2018; “Ostmark as Bulwerk: Austrian Mountains and the East in the Nazi Imaginary” Burlington, forthcoming 2018; “Alt-Deutsch and Avant-Garde: The Prints of Josef Sattler,” Amsterdam, 2017; “Erasures and Eradications in Viennese Modernism,” New York,

2017; “Art of Deception: Jews, Aryans and Art,” New York, 2016.

Recent Honors & Awards: National Endowment for the Humanities, Summer Research Stipend, 2017.

Upcoming Projects: MS. in progress on propaganda/art exhibits held at the Künstlerhaus in Nazi Vienna.

Additional News: Curator: *The Enslaved Children of Lake Volta: Evan Robbins and Breaking the Chain Through Education*, Nancy Dryfoos Gallery, Human Rights Institute, Kean University, 2016.

Jennifer Perry

MA in Art History and Diploma in Conservation, 1993.

Primary Advisor: Margaret Holbein Ellis

Mailing Address: Dept. of Asian Art, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028

Email Address: jpperrymason@gmail.com

Latest Position: Mary and James Wallach Family Conservator of Japanese Art, The Metropolitan Museum of Art

Publications: Marco Leona and Jennifer Perry, “Beneath the Blue: A Scientific Analysis of Korin’s Irises at Yatsushashi,” *Impressions: The Journal of the Japanese Art Society of America* (2016).

Bridget Quinn

MA 1991

Primary Advisor: Robert Rosenblum

Mailing Address: 655 Spruce St., San Francisco, CA 94118

Email Address: brideyquinn@gmail.com

Latest Position: Author/Independent Scholar

Publications: “Looking for Women’s Voices—and Stories—at ‘Her Paris,’” *msmagazine.com* (2018); *Broad Strokes: 15 Women Who Made Art and Made History (in That Order)* (2017); “Rest in Power: Remembering Linda Nochlin’s Revolutionary Retelling of Art History,” *msmagazine.com* (2017); “Why Edvard Munch Began Painting Portraits of the Soul,” *Hyperallergic* (2017); “Broad Strokes: An Essay,” *Narrative Magazine* (2017); “Alice Neel: How to Persevere and Live the Artist’s Life,” *Lithub.com* (2017).

Lectures: “She Persisted: Bold Women Artists,” Nevada City, 2018; “Women Writing in the Age of #MeToo,” Honolulu, 2018; “Stanford Authors Breakfast with Broad Strokes,” Palo Alto, 2018; “Sahba Salon: One Woman Artist,” San Francisco, 2018; “Matrons of Art,” Raleigh, 2018; “Broad Strokes Book Talk,” Toledo, 2017; “Book Talk with Bridget Quinn,” San Francisco, 2017; “Graphically Inclined: Books to Look At,” San Francisco, 2017; “Creative Writing and Writing About Art,” Belmont, 2017; “Broad Strokes: Women Who



Made Art and Made History,” Chautauqua, 2017; “Women, Art and History,” Honolulu, 2017;

“Authors on Art and Otherness,” Pleasanton, 2017; “Women Artists of the Past/The Future is Female,” Berkeley, 2017; “Female Trouble,” Los Angeles and San Diego, 2017; “Women, Art & Power,” Palo Alto, 2017; “Name One Great Woman Artist: A Case History,” San Francisco, 2017; “You Say You Want a Revolution: Female Painters, the French Revolution & the Fallacy of Connoisseurship,” Arlington, 2017; “The Margins,” San Francisco, 2016; “Mistakes Were Made,” San Francisco, 2016.

Recent Honors & Awards: 2018 Amelia Bloomer List, a project of the Feminist Task Force, American Library Association; Amazon Top Pick: Best Art & Photography Books 2017; Publishers Weekly Top 10 for Memoir & Biography, Spring 2017; 35 Over 35, 2017 notable debut authors over age 35.

Upcoming Projects: I’m currently working on a book titled *Suffragist City*, an account of the extraordinary women (and some men) who secured the vote for women in America, and what happened next. As a hat tip to the one hundredth anniversary of the 19th Amendment in 2020, it includes work by one hundred women artists.

Kathleen Ryor

MA 1988, PhD 1998

Primary Advisor: Jonathan Hay

Email Address: kryor@carleton.edu

Latest Position: Tanaka Memorial Professor of International Understanding and Art History, Carleton College

Publications: “Style as Substance: Literati Ink Painting and Buddhist Practices in Late Ming Dynasty China,” in *Domestic Devotions in the Early Modern World* (2018).

Lectures: “The 100 Flowers and Myriad Things: Flower Cultivation as Cosmo in the Mid-Late Ming,” Vancouver, 2018.

Upcoming Projects: Annotated translation of He Liangjun’s “On Painting” and interpretative essay (submitted for publication); co-director of the Carleton Humanities Center Faculty Research Seminar for 2018-19: “What is a Text? What is an Author?”; for fall 2018 designing and teaching experimental course combining art history and studio practice on the arts of the Japanese tea ceremony.

Additional News: I was the co-director of the Carleton Global Engagement Initiative, an \$800,000 grant from the Mellon Foundation from Jan. 2014 to December 2017. I will be leading a workshop on Chinese ink painting at the Freer Gallery of Art in 2018.

Paul Stanwick

PhD 1999

Primary Advisor: David O’Connor

Email Address: paul.stanwick@gmail.com

Additional News: Appointed to Board of Governors for the American Research Center in Egypt in April 2018.

Alumni Updates CONTINUED

1990s

Gail Stavitsky

PhD 1990

Primary Advisor: Gert Schiff

Mailing Address: Montclair Art Museum,
3 South Mountain Ave., Montclair, NJ 07042

Email Address:

gstavitsky@montclairartmuseum.org

Latest Position: Chief Curator, Montclair Art Museum

Publications: *Matisse and American Art* (2017); *Philemona Williamson: Metaphorical Narratives* (2017).

Lectures: "Matisse and American Art," New York, 2016.

Upcoming Projects: Morton Livingston Schamberg: Pioneer of the Machine Age.

James Steward

MA 1990

Primary Advisor: Robert Rosenblum

Mailing Address: Princeton University Art Museum, McCormick Hall, Princeton University, Princeton, NJ 08544

Email Address: jsteward@princeton.edu

Latest Position: Nancy A. Nasher--David J. Haemisegger, Class of 1976, Director, Princeton University Art Museum, 2009-present.

Publications: *Michael Kenna: Rouge* (2016).

Lectures: "Sally Mann: The Family," Washington DC, 2018.

Upcoming Projects: Currently leading the fundraising and planning for a new museum facility for Princeton University.

Alexander (Alejandro) Vergara

MA 1988, PhD 1994

Primary Advisor: Jonathan Brown

Mailing Address: Museo del Prado,
Ruiz de Alarcón 23, 28014 Madrid

Email Address:

alejandro.vergara@museodelprado.es

Latest Position: Senior Curator of Flemish and Northern European Paintings, Museo del Prado

Publications: *Rubens Painter of Sketches*, with Friso Lammertse (2018); "Cai Guo-Qiang and the Energy of Painting," in *The Spirit of Painting. Cai Guo-Qiang at the Prado* (2017); "Rubens: Wille und Vorstellung," in *Peter Paul Rubens. Metamorphosen* (2017); "L'idealismo di Rubens: visioni dell'assoluto," in *Rubens e la nascita del Barocco* (2016).

Additional News: Curator, *Rubens: Painter of Sketches*, with Friso Lammertse, Madrid, Prado and Museum Boijmans Van Beuningen, Rotterdam, 2018-2019; Curator, *The Spirit of Painting. Cai Guo-Qiang at the Prado*, Madrid, Prado, 2017; Curator, *The Art of Clara Peeters*, Antwerp, Museum Rockoxhuis, and Madrid, Prado, 2016; Professor of the online course (MOOC) for the online platform edX: European Paintings: From Leonardo to Rembrandt to Goya. Uncovering the meaning behind the art of the great painters from 1400 to

1800, first posted in 2015; Member of the Junta de Calificación, Valoración y Exportación de Bienes del Patrimonio Histórico Español (Organo Consultivo de la Administración del Estado); from 2001 to the present (this is the commission within the Ministry of Education and Culture of Spain that decides on all purchases of art made by the state and on export permits for the sale of works of art abroad); Member of the Board, Center for Spain in America from 2017.

2000s

Andaleeb Banta

MA 1997, PhD 2007

Primary Advisors: Donald Posner,

Jonathan Brown, and Louise Rice

Email Address: andaleebbanta@gmail.com

Latest Position: Senior Curator and Head of Department of Prints, Drawings, and Photographs, Baltimore Museum of Art (as of August 2018)

Publications: *Lines of Inquiry: Learning from Rembrandt's Etchings* (2017); *The Enduring Legacy of Venetian Renaissance Art* (2016).

Lectures: "Angels, Muses, Sibyls, and Gods: Rendering the Graphic Illusion," Austin, 2018; "Travels and Tours: Artistic Maneuvers in the Early Modern Period," Oberlin, 2017.

Recent Honors & Awards: Samuel H. Kress Foundation/Association of Art Museum Curators Affiliated Fellow, American Academy in Rome, 2016.

Jeanne Brako

MA and Certificate in Conservation 2002

Primary Advisor: Norbert S. Baer

Email Address: jeannebrako@gmail.com

Latest Position: Curator of Collections and Public Programs, Fort Lewis College

Lectures: Multiple talks on Conservation and Collections Care.

Recent Honors & Awards: Board Member, ATALM. **Additional News:** I will be retiring from my position of 16 years as Curator/Conservator at The Center of Southwest Studies, Durango, Colorado and looking forward to a variety of upcoming projects. Recently enjoyed my first visit to NYU's Villa La Pietra, Florence, Italy, and meeting up with NYU Textile Conservation Instructor and classmate Deborah Trupin and her conservation students and colleagues for their tapestry washing project.

Maura Coughlin

PhD 2001

Primary Advisor: Linda Nochlin

Mailing Address: 1150 Douglas Pike, Smithfield, RI 02917

Email Address: mcoughli@bryant.edu

Latest Position: Professor, Visual Studies, Bryant University

Publications: "Biotopes and Ecotones: Slippery Images on the Edge of the French Atlantic," *Landscapes* (2015/16).

Lectures: "Tide Line Gleaners," Victoria, 2018; "Fish Tales: Shoreline encounters with Symbolist Mer-creatures," Toronto, 2018; "Labor on the Land: John Berger and the Peasant-Artist," Philadelphia, 2018; "'Things are partial, yet organic': an ecomaterialist reading of Paul Géniaux's Salt Harvester," Rochester, 2018; "Littoral readings: Visualizing coastal vitality and change in Atlantic France," Detroit, 2017; "Material Ecology on the French Atlantic Shore," New York, 2017; "Grief, Longing and Maritime Things," Charleston, 2017; "Immersion: Nineteenth-Century Coastline Paintings," Montreal, 2016; "Kicking a Pig: Living Closely with Animals," Providence, 2016.

Recent Honors & Awards: 2017 Nineteenth Century Studies Association President's Award: "For sustained service to the association and significant contributions to nineteenth-century studies."

Upcoming Projects: Co-editor of forthcoming collection: Nineteenth-Century Ecocritical Visual Culture: A Critical Anthology.

Kristi Dahm

MA and Certificate in Conservation 2002

Primary Advisor: Margaret Holben Ellis

Mailing Address: Paper Conservation, The Art Institute of Chicago,
111 South Michigan Ave., Chicago, IL 60603

Email Address: kdahm@artic.edu

Latest Position: Associate Paper Conservator, Art Institute of Chicago

Publications: "Mounting Evidence: Original Mounts on Early Matisse Drawings," in *Matisse Paintings, Drawings and Sculpture at the Art Institute of Chicago* (2016)

Lectures: "Casting Far and Wide: Winslow Homer's Engagement with the Materiality of Paper," Montreal, 2016; "Henry Fuseli's Drawing Media, Papers, and Processes: New Observations from the Art Institute of Chicago Collection," Chicago, 2017.

Mailan Doquang

MA 2003, PhD 2009

Primary Advisor: Marvin Trachtenberg

Email Address: mdoquang@gmail.com

Publications: *The Lithic Garden: Nature and the Transformation of the Medieval Church* (2018).

Yvonne Elet

PhD 2007

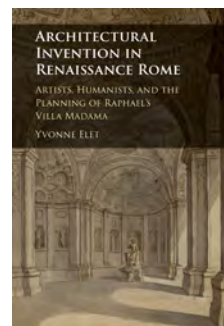
Mailing Address:

Vassar College,
Department of Art,
124 Raymond Ave.,
Box 702;
Poughkeepsie, NY 12604

Email Address:

yyelet@vassar.edu

Latest Position: Associate Professor,



History of Art and Architecture, Vassar College

Publications: *Architectural Invention in Renaissance Rome: Artists, Humanists, and the Planning of Raphael's Villa Madama* (2017); "Writing the Renaissance Villa," in *Writing Place: Investigations in Architecture and Literature* (2016); "Raphael and the Roads to Rome: Designing for Diplomatic Encounters at Villa Madama," *I Tatti Studies in the Renaissance* (2016).

Recent Honors & Awards: Visiting Professor, Università degli Studi di Urbino Carlo Bo, Italy; Dipartimento degli Studi Umanistici, Spring, 2017.

Deborah Goldberg

MA 1990, PhD 2000

Primary Advisor: Robert Lubar

Email Address: deborahgoldberg2@gmail.com

Latest Position: Independent Art Historian

Publications: "David Baskin's Contemporary Vanitas," in *David Baskin: The Speculative Gaze* (2018); "Sculpture from the Collection of Morton and Barbara Mandel," in *Raising the Bar: Masterworks from the Collection of Morton and Barbara Mandel, Sotheby's, New York, Evening Sale* (2018); "Poetry in Stone: Furniture as Sculpture," Wright Auctions (2018); "The Human Figure in Bronze: From the Finn Family Collection," in *Shaping a Legacy: Sculpture from the Finn Family Collection, Sotheby's, New York, Impressionist & Modern Art Evening Sale* (2017); "O'Keeffe's 'Great American Painting,'" in *Jonathan Boos, Winter Antiques Show, New York* (2017); "Pablo Picasso: Le Peintre et son Modèle," in *Pablo Picasso: Le Peintre et son Modèle, from the Collection of Joan Oestreich Kend* (2016).

Lectures: "Isamu Noguchi's Important and Unique Dining Table for Mr. and Mrs. Milton Greene," New York, 2018; with Cynthia Altman, "Collections in Focus: Nelson Rockefeller as Curator: The Siting of Sculpture," Tarrytown, 2018; "Isamu Noguchi: Designer," New York, 2018; "Collections in Focus: Sculpture of the 1960s--1970s," Tarrytown, NY, 2017; "Talking with Stone," New York, 2016; "Collections in Focus: Sculpture of the 1950s-60s," New York, 2016; "Isamu Noguchi and Edward A. Rumely: The Artist and His Patron," Washington DC, 2016.

Michele Greet

PhD 2004

Primary Advisor:

Edward J. Sullivan

Mailing Address:

3825 Jancie Rd,

Fairfax, VA 22030

Email Address:

mgreet@gmu.edu

Latest Position:

Director, Art History

Program, George Mason University

Publications: *Transatlantic Encounters: Latin American Artists in Paris between the Wars* (2018);



Art Museums of Latin America: Structuring Representation (2018); "An International Proving Ground: Latin American Artists at the Paris Salons," in *The Americas in the Dynamics of Global Visual Culture from 17th to 20th Century: Circulation / Exchange / Materiality* (2017); "Rivera and the Language of Classicism," in *Picasso and Rivera: Conversations Across Time* (2016).

Lectures: "Latin American Artists at the Académie Lhote," Istanbul, 2017; "Vicente do Rego Monteiro's *Quelques visages de Paris*: A Cultural Parody," Chicago, 2017; "Structuring Representation: Art Museums of Latin America," Los Angeles, 2017; "Transatlantic Encounters: Latin American Artists in Paris between the Wars," Mexico City, 2017; "Artistas Latinoamericanos en París," Quito, 2017; "Visita interperada y conferencia sobre Arte Moderno," Quito, 2017; "Modernism and Classicism, Picasso and Rivera," Los Angeles, 2017; "Transatlantic Encounters: Latin American Artists in Early 20th century Paris," Washington DC, 2017; "Andean Abstraction as Displayed at the OAS," Madrid and Washington DC, 2016; "Defining 'Latin American Art': Raymond Cogniat, Parisian Critic," New York, 2016.

Recent Honors & Awards: Global Discovery Grant (George Mason University), 2018; College of Humanities and Social Sciences Faculty Research and Development Award (George Mason University), 2017; Millard Meiss Publication Grant, 2016.

Upcoming Projects: Research project on Abstract Art in the Andes 1950-1970.

Tami Hausman

MA 1996, PhD 2002

Primary Advisor: Jean-Louis Cohen

Mailing Address: 70 East 10th St. #17, New York, NY 10003

Email Address: hausman@hausmanllc.com

Latest Position: President, Hausman, LLC

Lectures: "Putting Your Message Where the Media Is," Pittsburgh, 2017; "Above the Noise," New York, 2017; "PR Take Five," New York, 2016; "Mixed Media: Combining Traditional and Digital Marketing," Philadelphia, 2016.

Additional News: I just celebrated 10 years of my company, Hausman LLC by throwing a party for clients, consultants, and colleagues on May 1 in New York City. Our company provides integrated communications services to architecture and design-related firms throughout the US, and to global firms with a presence in North America.

Tara Homung

MA History of Art and Archaeology and Advanced Certificate in Art Conservation 2009

Primary Advisor: Michelle Marincola

Email Address: thornung@juddfoundation.org

Latest Position: Conservator, Judd Foundation

Lectures: "Archaeological Conservation," Boulder, 2017.

Upcoming Projects: Research project on Abstract Art in the Andes 1950-1970.

Lyle Humphrey

MA 1998, PhD 2007

Primary Advisor: Jonathan J. G. Alexander

Mailing Address: 1535 Carr St., Raleigh, NC 27608

Email Address: lylehumphrey@me.com

Latest Position: Assistant Curator of European Art, North Carolina Museum of Art

Publications: "Saul Among the Prophets: W. R. Valentiner, Robert Lee Humber, Carl Hamilton, and the Italian Art Collection at the NCMA," in *Collecting Early Modern Art in the US South (1400-1800)* (2018); "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* (2016).

Lectures: "Morgan in Egypt," Hartford, 2017; "Glory of Venice: Renaissance Paintings 1470-1520," Raleigh, 2017; "Books and Fragments from the Venetian Renaissance," Research Triangle Park, 2017.

Upcoming Projects: (with David Steel) Italian Art, Systematic Catalogue of the Collection, North Carolina Museum of Art.

Veronica Kalas

MA 1993, PhD 2000

Primary Advisor: Thomas Mathews

Email Address: vkalas@yahoo.com

Latest Position: Adjunct Assistant Professor in Art History, Albion College; Instructor for Study Abroad Programs, Hellenic American University, Athens, Greece; Guest Curator for "Take Me There Greece" at The Children's Museum of Indianapolis; Expert Study Leader for Cultural Heritage Study Tours with Smithsonian Journeys, National Geographic Expeditions, Archaeological Tours, Andante Travel, and Spiekerman Travel (to Greece, Turkey, Jordan, Lebanon, Italy, and the Caucasus).

Ilona Katzew

MA 1992, PhD 2000

Primary Advisors:

Edward J. Sullivan and

Robert S. Lubar

Email Address:

ikatzew@lacma.org

Latest Position:

Curator and

Department Head of

Latin American Art,

Los Angeles County

Museum of Art

Publications:

Painted in Mexico, 1700-1790: Pinxit Mexici (2017); "White or Black: Albinism and Spotted Blacks in the Eighteenth-Century Atlantic World," in *Envisioning Others: Race, Color, and the Visual in Iberia and the Atlantic World* (2016).



Alumni Updates CONTINUED

2000s

Recent Honors & Awards: The exhibition catalogue for *Painted in Mexico, 1700–1790: Pinxit Mexici* received an Association of Art Museum Curators 2018 Award for Excellence; honorable mentions from the Association for Latin American Art (ALAA)'s 2018 Margaret Arvey Book Award and the American Society of Hispanic Art Historical Studies 2018 Eleanor Tufts' Book Award; and was also selected by The New York Times as one of the best art books of 2017.

Upcoming Projects: Exhibition: Latin American Art in the 1960s (working title); Book Project: Collecting Spanish Colonial Art in the US (working title).

Joan Kee

PhD 2008

Primary Advisor:

Jonathan Hay

Mailing Address:

110 Tappan Hall,
History of Art,
University of Michigan,
855 S. University Ave,
Ann Arbor, MI 48109

Email Address:

jkee@umich.edu

Latest Position:

Associate Professor, History of Art, University of Michigan

Recent Honors & Awards: Global Discovery Grant (George Mason University), 2018; College of Humanities and Social Sciences Faculty Research and Development Award (George Mason University), 2017; Millard Meiss Publication Grant, 2016.

Upcoming Projects: *Models of Integrity: Art and Law in Post-Sixties America* (forthcoming in Spring 2019 from the University of California Press).

Additional News: My new book on contemporary art and law is forthcoming from the University of California Press. Amidst the intensified campaigns for social and legal reform happening between the 1960s and 1990s, the political efficacy of a work was often gauged by how quickly it could provoke legislatures, courts, and police into action. Yet for artists like Tehching Hsieh, Gordon Matta-Clark, Felix Gonzalez-Torres, Sally Mann and Christo and Jeanne-Claude, critique was not enough to justify the claims of social relevance they made on behalf of their works. It was also necessary to model for their audiences what forms trustworthiness could take, in short, to demonstrate integrity in the face of a world that seemed emptied of it. This they did by engaging with ideas, rituals or documents of the law -- an institution subject to intense moral and political scrutiny, yet whose primacy in the social infrastructure made it a widely recognized source of authority to audiences both in and out of the artworld.

models of
integrity
art and law
in post-
sixties
america
joan kee

Jongwoo Jeremy Kim

PhD 2007

Primary Advisor: Linda Nochlin

Mailing Address: Carnegie Mellon University,
The School of Art, 5000 Forbes Ave., CFA 300,
Pittsburgh, PA 15213-3890

Email Address: jongwoo.kim@icloud.com

Latest Position: Associate Professor of Critical Studies, Carnegie Mellon University

Publications: *Queer Difficulty in Art and Poetry: Rethinking the Sexed Body in Verse and Visual Culture* (2017); *Painted Men in Britain, 1868–1918: Royal Academicians and Masculinities* (2016).

Lectures: “Spa Night (2016) and Queer Korea in Los Angeles,” London, 2018; “Binding and Unbinding Bodies: Simeon Solomon,” Ghent, 2018; “Bathers and Lotus Eaters,” Los Angeles, 2018; “Simeon Solomon and Homosocial Networks,” Washington, DC, 2017; “Spa Night (2016) by Andrew Ahn: Queer Korean-American Corporeality,” Louisville, 2017; “Francis Bacon’s Bedroom and the Wormy Sight,” Washington, DC, 2016; “Housewives and High School Boys in Love: Korean Mothers in Lee Song Hee-II’s Night Flight (2014),” Washington DC, 2016; “A Red Shoe: Linda Nochlin and Robert Gober,” Washington, DC, 2016.

Upcoming Projects: Book in Progress -

Transplanted: Wandering Body Parts and the Queer Uncanny. This book treats Aubrey Beardsley, Jean Cocteau, Francis Bacon, David Hockney, Robert Gober, and Andrew Ahn.

Additional News: Appointed as Associate Professor of Critical Studies in the School of Art at Carnegie Mellon University.

Lynda Klich

PhD 2008

Primary Advisors:

Edward J. Sullivan
and Robert S.

Lubar

Mailing Address:

351 West 24th St.
#14C, New York,
NY 10011

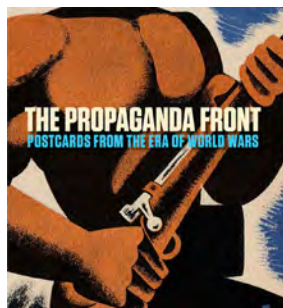
Email Address:

lklich@hunter.cuny.edu

Latest Position:

Assistant Professor, Hunter College

Publications: “Estridentismo, Mexican Modernity, and the Popular,” in *Latin American Modernisms and Technology* (2018); *The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico (1921–1927)* (2018); *Visual Typologies from the Early Modern to the Contemporary: Local Contexts and Global Practices* (2018); *The Propaganda Front: Postcards from the Era of World Wars* (2017); “Caricature as Strategy: An Estridentista Group Portrait,” in *International Yearbook of Futurism Studies* (2017); “Mexico estridentista,” in *Paint the Revolution: Mexican*



Modernism, 1910–1950” (2016).

Lectures: “The Colonial in the Modern: Early Mexican Muralism,” San Francisco, 2016.

Recent Honors & Awards: Millard Meiss Publication Fund grant, College Art Association, 2017; University of Maryland Phillips Collection Book Prize, 2016.

Anne Leader

MA 1995, PhD 2000

Primary Advisors:

Colin Eisler and Marvin
Trachtenberg

Mailing Address: 230

Brookwood Dr.,
Auburn, AL 36830

Email Address:

anneleader@gmail.com

Latest Position: Visiting

Fellow, Institute for Advanced Technology in the Humanities, University of Virginia
Publications: “Corsini Triptych; Angel and Christ in Judgment; The Penitent St. Jerome” in *Fra Angelico: Heaven on Earth* (2018); *Giuliano de’Medici: Machiavelli’s Prince in Life and Art* by Josephine Jungić, ed. and rev. (2018); “In the Tomb of Ser Piero: Death and Burial in the Family of Leonardo da Vinci,” in *Renaissance Studies* (2017); “Tracing the Da Vinci Tomb in the Badia Fiorentina,” in *Human Evolution* (2016); “The Leaders of Krystynopol, Galicia,” in *The Galitzianer* (2016).

Lectures: “The Badia of Florence,” Auburn, 2016.

Recent Honors & Awards: Samuel H. Kress Foundation Digital Resources Grant, 2017; American Philosophical Society Franklin Research Grant, 2016.

Additional News: My visiting fellowship at IATH is virtual, so I am based in Alabama, not Charlottesville.

Justine Moeckli

MA 2005

Primary Advisor: Linda Nochlin

Email Address: jbm246@nyu.edu

Latest Position: Assistant Curator, Musée d’Art et d’Histoire, Geneva

Publications: *Expositions temporaires et interdisciplinarité. Une étude de cas: Misia, reine de Paris* (2018); *Madame Hodler, une oeuvre d’Alice Bailly* (2017); *We Belong Dead: Modern Gothic Visions* (2016).

Elizabeth Pergam

PhD 2001

Primary Advisors: Robert Rosenblum and
Linda Nochlin

Mailing Address: 105 East 63rd St. #5A,
New York, NY 10065

Email Address: eapergam@gmail.com

Latest Position: Faculty, Sotheby’s Institute of Art



Publications: “John Charles Robinson in 1868: A Victorian Curator’s Collection on the Block,” in *Journal of Art Historiography* (2018).

Lectures: “An Ephemeral Display within an Ephemeral Museum: The East India Company Contribution to the Manchester Art Treasures Exhibition of 1857,” Geneva, 2018.

Kyunghee Pyun

MA 1999, PhD 2004

Primary Advisor: Jonathan J. G. Alexander

Mailing Address: Fashion Institute of Technology, 227 West 27th St., B634 History of Art, New York NY 10001

Email Address: kpyun2013@gmail.com

Latest Position: Assistant Professor, History of Art, Fashion Institute of Technology

Publications: “Jean Pucelle,” in *Allgemeines Künstlerlexikon (Encyclopedia of Artists of the World)* (2017); “Portraying Monks in Illuminated Service Books in the Fourteenth Century,” in *Journal of the Association of Western Art History* (2016).

Lectures: “Addressing Identity Politics in Modern Asia: Hybrid Fashion and Cultural Cross-dressing,” San Francisco, 2018; “Fashion, Identity, and Power in Modern Asia: The Modernization and Dresses of Cultural Cross-dressing,” New York, 2017; “Predicament of Contemporary Artists: Represent or Subdue Ethnicity?” New York, 2016.

Recent Honors & Awards: NEH Grant Humanities Connections 2018-2021: Teaching Business and Labor History to Art and Design Students (\$100,000); SUNY Conversations in the Disciplines Grant 2018-2019; Fashion Institute of Technology, President’s Award for Faculty Excellence, 2018; SUNY FACT2 Award for Excellence in Instruction, 2018; SUNY Innovative Instructional Technology Grant (IITG), Tier 1, 2016-2017 (up to \$10,000); SUNY Innovative Instructional Technology Grant (IITG), Tier 3, 2017-2018 (up to \$60,000); Leon Levy Fellow for the Center for History of Collecting at the Frick Collection in 2017.

Upcoming Projects: Co-editor and contributing author, *Fashion, Identity, and Power in Modern Asia* (under contract with Palgrave Macmillan, forthcoming in 2018); “The Master of the Remède de Fortune and Parisian Manuscript Production circa 1350,” in *An Illuminated Manuscript of the ‘Collected Works’ of Guillaume de Machaut (BnF, ms. fr. 1586): A Vocabulary for Exegesis*.

Additional News: I am a founder and executive director of the Bamboo Canvas: Diverse Techniques in Asian Arts and Crafts. <http://bamboocanvas.org>.

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@mvville.edu

Latest Position: Professor,
Manhattanville College

Lectures: “The Afterlife of Michelangelo’s Vatican Pietà,” New York, 2018; “The Preservation of Memory: Joseph Sibbel’s Jesus of the Sacred Heart for Manhattanville College (1897),” New York, 2018; “The Representation of Saint Mary Magdalene in the Western Tradition: Davis Discoveries Series,” Wellesley, 2017; “From Imitazione to Musealization: Michelangelo’s Pietà and its Afterlife (16-18th centuries),” Lisbon, 2017.

Upcoming Projects: The Afterlife of Michelangelo’s Vatican Pietà.

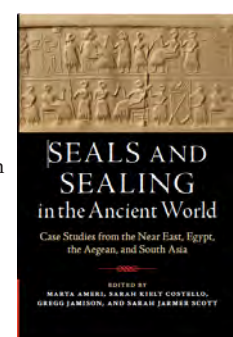
Mark Trowbridge

MA 1998, PhD 2000

Primary Advisor: Colin Eisler

Email Address: trow@marymount.edu

Latest Position: Professor of Art History and
Chair of Department of Fine Arts. Marymount
University, Arlington VA



Marta Ameri

PhD 2010

Primary Advisor:

Donald Hansen

Email Address:

marta.ameri@gmail.com

Latest Position:

Assistant Professor of

Art, Colby College

Publications: *Seals and Sealing in the Ancient World: Case Studies from the Ancient Near East, Egypt, the Aegean, and South Asia*, co-ed. (2018); “Introduction: Small Windows, Wide Views” and “Letting the Pictures Speak: An Image-based Approach to the Mythological and Narrative Imagery of the Harappan World,” in *Seals and Sealing in the Ancient World* (2018); “Changing Patterns of Indo-Iranian Interaction in the Third and Second Millennia BCE as Seen from the Ahar-Banas Culture,” in *Contextualizing Material Culture in South and Central Asia in Pre-Modern Times* (2016).

Lectures: “Revisiting Harappan Iconography: Seals, Sealing and Tablets as Small Windows onto the Indus Valley Civilization,” New York, 2018; “Ships from Dilmun, Magan and Meluhha: Ancient South Asia and its Contacts with the West in the 3rd millennium BCE,” New York, 2017.

Upcoming Projects: Book Project: Miniature Arts of the Harappan World: Seals, Sealing and Tablets as Small Windows onto the Indus Valley Civilization.

Tiffany Apostolou

MA 2017

Primary Advisor: Thelma K. Thomas

Email Address: tma304@nyu.edu

Latest Position: Research Assistant,
Gagosian Gallery

Lectures: “Bodies and Columns: A Case of Stylite Portraiture,” Minneapolis, 2017; “Signatures in Byzantine Art,” Minneapolis, 2016.

Upcoming Projects: Interview with artist Georgia Kotretsos, Athens, Greece.

Birgitta Augustin

PhD 2015

Primary Advisor: Jonathan Hay

Email Address: ba619@nyu.edu

Latest Position: Curator of Chinese Art, Asian Art Museum, Berlin

Joshua Bell

MA 2016

Primary Advisor: Colin Eisler

Email Address: joshuajbell1@gmail.com

Latest Position: Major Gifts Officer, The Studio Museum in Harlem

2010s

Kaylee Alexander

MA 2015

Primary Advisor: Meredith Martin

Email Address: kaylee.alexander@duke.edu

Latest Position: PhD Candidate, Duke University

Publications: “Descent from the Cross: James Ensor’s Portrait of the Symbolist Artist,” *Shift* (2017).

Lectures: “Père Lachaise in 1815: A New Method in the Study of Ephemeral Funerary Monuments,” Indianapolis, 2018; “Cut, Copy, Paste: A Truthful Picture of the Paris Catacombs,” Edinburgh, 2018.

Upcoming Projects: Dissertation: “Sépultures (non) remarquables: The Production of Parisian Funerary Monuments, 1804–1870” [tentative title].

Additional News: Member of the 2018 cohort of Summer Teaching Fellows at the National Humanities Center.

Alumni Updates CONTINUED

2010s

William Worth Bracken

MA 2002, PhD 2015

Primary Advisor: Donald Hansen

Mailing Address:

4141 46th St. #5K, Sunnyside, NY 11104

Email Address: wwbracken@gmail.com

Latest Position: Adjunct Associate Professor, St. John's University

Publications: "Rembrandt's *Lamentation over the Dead Christ* at the British Museum: A Reconsideration," *Master Drawings* (2018).

Upcoming Projects: A book on the principles that underlay Rembrandt's use of motifs from other artists.

Liam Considine

MA 2007, PhD 2012

Primary Advisor: Thomas Crow

Mailing Address:

551 Myrtle Ave. #4R, Brooklyn, NY 11205

Email Address: liam.considine@gmail.com

Latest Position: Lecturer, School of Visual Arts

Publications: "Claire Fontaine: Redemptions," in *France and the Visual Arts since 1945: Remapping European Postwar and Contemporary Art* (2018); "Triumph of the Banal," in *XTRA* (2017).

Lectures: "Made in USA: Godard's Pop Tableaux," New York, 2017.

Recent Honors & Awards:

Mellon Research Grant, Pratt Institute, 2017.

Upcoming Projects: Pop Art Against America: Politics of the Transatlantic Image in France, 1962–1968.

Evan W. Gray

MA 2012

Primary Advisor: Marvin Trachtenberg

Email Address: ewg208@nyu.edu

Latest Position: Independent Scholar

Lectures: "Italian Octagonal Piers and Late Medieval Anti-Classical Modernism," Kalamazoo, MI, 2017.

Marc Hajjar

MA 2015

Primary Advisor: Jonathan Brown

Email Address: mjh126@gmail.com

Latest Position: Associate Director, Business Development and Advisory at Winston Art Group

Maile Hutterer

MA 2011

Primary Advisor: Marvin Trachtenberg

Mailing Address: 5229 University of Oregon, Eugene, OR 97403

Email Address: msh@uoregon.edu

Latest Position: Assistant Professor, University of Oregon

Publications: "Architectural Design as an Expression of Religious Tolerance: The Case of Sainte-Madeleine in Montargis," *Journal of the Society of Architectural Historians* (2017).

Lorraine Karafel

PhD 2010

Primary Advisor: Colin Eisler

Mailing Address: 103 East 84th St. PHE, New York, NY 10028

Email Address: Lorraine.Karafel@nyu.edu

Latest Position: Assistant Professor of Art and Design History, Parsons School of Design

Publications: *Tapestries from the Burrell Collection* (2017).

Lectures: "Raphael: Designs for Tapestries," New York, 2018.

Recent Honors & Awards: Tapestries from the Burrell Collection named by the London Evening Standard as one of the best art books of 2017.

Abigail Lapin Dardashti

MA 2013

Primary Advisor: Edward J. Sullivan

Email Address: alapin@gradcenter.cuny.edu

Latest Position: PhD Candidate, The Graduate Center, CUNY

Recent Honors & Awards: Fulbright Fellowship in Brazil and International Dissertation Research Fellowship, Social Science Research Council in Senegal, France, and Brazil, both 2017–2018.

Jiete Li

MA 2017

Primary Advisor: Jonathan Hay

Email Address: jiete.li@gmail.com

Latest Position: Carpenter Foundation Fellow at the National Gallery of Art in Washington DC

Recent Honors & Awards: Received a grant from the Getty Foundation.

Kunhua Liu

MA 2017

Primary Advisor: Jonathan Hay

Email Address: kl2539@nyu.edu

Latest Position: Object Intelligence Researcher in the Asian Art Department of Christie's New York

Recent Honors & Awards: White Levy Travel Grant 2016.

Raul Martinez

Museum Studies 2011

Primary Advisor: Philippe de Montebello

Email Address: museoes@yahoo.es

Latest Position: Curator at the Royal Palace of Madrid, Royal Collections

Publications: *Dos pinturas inéditas de José del Castillo para la decoración del Palacio de los secretarios de Estado en las colecciones del Instituto Valencia de don Juan* (2017).

Ashley McNelis

MA 2015

Email Address: am5453@nyu.edu

Latest Position: Curatorial Assistant, Carnegie International, 57th Edition, 2018

Jessica Mingoia

MA 2016

Primary Advisor: Katherine Welch

Email Address: jm5796@nyu.edu

Latest Position: Art Lecturer and Tour Guide, Art Smart New York

Recent Honors & Awards: Excellence Fellowship 2017–2021, Rutgers University.

Additional News: Admitted into Rutgers Art History PhD program, started Fall 2017.

Adele Nelson

MA 2012

Primary Advisor: Edward J. Sullivan

Email Address: adele.nelson@austin.utexas.edu

Latest Position: Assistant Professor, Art History & Associate Director, Center for Latin American Visual Studies, Dept of Art & Art History, The University of Texas at Austin

Publications: "Mário Pedrosa, el museo del arte moderno y sus márgenes," *Issuu* (2017); "The Bauhaus in Brazil: Pedagogy and Practice," *Art Margins* (2016).

Lectures: "Formas, Fotoformas, Forma objetos: Intermediality in Postwar Brazilian Abstraction," Austin, 2018; "Geraldo de Barros' Intermediality," New York, 2018; "Art as Real, Direct Construction: Waldemar Cordeiro and Grupo Ruptura," Los Angeles, 2017; "Lygia Pape, Fields, and Language," New York, 2017; "Hemispheric Ambitions and Ambivalences at the São Paulo Bienal," Washington DC, 2016; "Mário Pedrosa's Modernism and the Question of the Global," New York, 2016; "Pedagogy of Experimentation: Bauhaus Ideas and the Brazilian Postwar Avant-Garde," New York, 2016.

Recent Honors & Awards: Summer Research Assignment, The University of Texas at Austin, Department of Art and Art History, 2018. Distinguished Teaching Award, The University of Texas at Austin, 2018; Faculty Creative Research Stipend, College of Fine Arts, The University of Texas at Austin, 2017.

Upcoming Projects: **Book in progress:** "Forming Abstraction: Art and Institutions in Postwar Brazil."

Maggie Popkin

MA 2007, PhD 2012

Primary Advisor: Katherine Welch

Mailing Address: 3010 Huntington Rd., Shaker Heights, OH 44120

Email Address: maggie.popkin@case.edu

Latest Position: Robson Junior Professor and Assistant Professor of Art History, Case Western

Publications: "Urban Images in Glass from the Late Roman Empire: The Souvenir Flasks of Puteoli and Baiae," *American Journal of Archaeology* (2018); "The Parthian Arch of Augustus and its Legacy: Memory Manipulation in Imperial Rome and Modern Scholarship" in *Afterlives of Augustus: AD 14–2014* (2018); "Stone Objects," in *Samothrace: Excavations Conducted by the Institute of Fine Arts*

of New York University (2017); "Souvenirs and Memory Manipulation in the Roman Empire: The Glass Flasks of Ancient Pozzuoli," in *Materializing Memories in Art and Popular Culture* (2017).

Recent Honors & Awards: National Endowment for the Humanities Fellowship, 2017-2018 (project title: "Souvenirs, Memorabilia, and the Construction of Knowledge in the Roman Empire"); Case Western Reserve University Baker-Nord Center for the Humanities Faculty Fellowship, 2017.

H. Alexander Rich

MA 2005, PhD 2013

Primary Advisor: Linda Nochlin

Email Address: har222@nyu.edu

Latest Position: Curator and Director of Galleries & Exhibitions, Polk Museum of Art; Assistant Professor of Art History, Florida Southern College; Director of Galleries & Exhibitions, Florida Southern College

Publications: "A Nightmare Experience: Henry Fuseli's *The Nightmare*, Bram Stoker's *Dracula* & the Experiential Role of the Viewer/Reader in Two Gothic Masterworks," *Journal of Florida Studies* (2018); "Interpreters of Nature: Marjorie Kinnan Rawlings, Frank Lloyd Wright, and the 'Sense of Place,'" *Journal of Florida Literature* (2016).

Lectures: "Goya, Picasso, and the Symbolism of the Bull," Lakeland, FL, 2018; "Childhood Visual Literacy: Seeing the World Through Art and Museums," Naples, FL, 2018; "New Perspectives: Reconsidering Renoir and 'American' Art," Lakeland, FL, 2017; "A Brief-ish History of Photography," Lakeland, FL, 2017; "Faces in the Crowd: The Individual and Communal Experience of Seeing & Being Seen in the Museum," Lakeland, FL, 2017; "The Museum as Academy: Or What We Learn When We Look at Art," Lakeland, FL, 2017; "From Paris to Cos Cob: An American Impressionism," Lakeland, FL, 2017; "The Art of Subversion," Lakeland, FL, 2016; "A Nightmare Experience: Henry Fuseli's *The Nightmare*, Bram Stoker's *Dracula* & the Experiential Role of the Viewer/Reader in Two Gothic Masterworks," St. Petersburg, FL, 2016.

Upcoming Projects: Exhibitions: *Chagall: Stories into Dreams*; *Degas: The Private Impressionist*; *Toulouse-Lautrec & the Belle Epoque*; *Music and Dance in Painting of the Dutch Golden Age*; *Lorrie Goulet: Seventy Years Carving*.

Anooradha Siddiqi

PhD 2014

Primary Advisor: Jean-Louis Cohen

Mailing Address: 536 West 11th St. #5, New York, NY 10025

Email Address: iyersiddiqi@gmail.com

Latest Position: Harvard University, Postdoctoral Fellow

Publications: *Spatial Violence* (2016); "Architecture Culture, Humanitarian Expertise: From the Tropics

to Shelter, 1953-1993," *JSAH* (2017); "Crafting the Archive: Minnette De Silva, Architecture, and History," *Journal of Architecture* (2017); "Traversals: In and Out of the Dadaab Refugee Camps,"

Perspecta (2017); "On Humanitarian Architecture: A Story of a Border," *Humanity* (2017); "Seventeen Years a Refugee," *Harvard Design Magazine* (2017).

Lectures: "Minnette De Silva, Architecture, and History," Colombo, 2018; "Architectures of Migration, a Feminist Approach," Delhi, 2018; "Feminist Architectural Histories of Migration," Cambridge, MA, 2018; "Domesticating the Margin in East Africa," Cambridge, MA, 2018; "Learning from Dadaab: Architectural History in a Refugee Camp," Cambridge, MA, 2018; "From Sri Lanka to the World: Minnette De Silva, Architecture, and History," New York, 2018; "Field Notes for an Architectural History of Forced Migration," New York, 2017; "Chasing Minnette De Silva: An Architect in the World," Mumbai, 2017; "Humanitarian Heritage and Anxious Architectures in East Africa: A Long History of the Dadaab Refugee Camps," Annandale-on-Hudson, 2016; "Crafting the Asian Modern Archive: Historical Latencies in the Work of Minnette De Silva," Calcutta, 2016; "Crafting Regionalism: Minnette De Silva and an Asian Modern Architecture," London/Bangalore, 2016; "Dadaab: Visual Histories of an Emergence," Nairobi, 2016.

Recent Honors & Awards: Postdoctoral Fellowship, Harvard University, Mahindra Humanities Center, 2017-2018; New York University Provost's Postdoctoral Fellowship for Academic Diversity, 2015-2017; Fulbright Scholars Program Fulbright-Nehru Fellowship, 2016-2018; American Institute of Indian Studies Senior Fellowship, 2016-2017; Graham Foundation Grants to Individuals, 2016; SAH Beverly Willis Annual Conference Fellowship, 2016; University of Basel Urban and Landscape Studies Research Fellowship, 2015-2016; NYU Faculty of Arts and Sciences Writing Collaborative grant, 2015-2016; Global Architectural History Teaching Collaborative grant, 2015-2016.

Upcoming Projects: Book Projects (tentative titles): *Dadaab Is A Place On Earth: Modern Colonial Borderlands and Architectures of Humanitarianism*; *Minnette de Silva and an Asian Modern Architecture*. Guest Editorships: "Feminist Architectural Histories of Migration," special issue in preparation for *Architecture Beyond Europe*, co-edited with Rachel Lee.; "Architecture as a Form of Knowledge," themed section in preparation for *Comparative Studies of South Asia, Africa, and the Middle East*. Articles and Book Chapters: "Colonial Ground, Modern Land: Archiving Architecture and Territory in East Africa, in preparation for *Architecture on the Borderline: Boundary Politics and Built Space*, Routledge Architect series, edited by Anoma Pieris; "Humanitarian Homemaker, Emergency Subject.," in preparation for *Architecture and the Housing Question*, edited by Juliana Maxim and Can Bilisel.

Additional News: In July 2018, I will be joining the faculty of Barnard College.

Blanca Serrano Ortiz de Solórzano

MA 2012, PhD 2017

Primary Advisor: Edward J. Sullivan

Email Address: bs1541@nyu.edu

Latest Position: Project Director at the Institute for Studies on Latin American Art (ISLAA.org).

Louis Soulard

MA 2016

Primary Advisor: Michele Matteini

Email Address: Louismsoulard@gmail.com

Latest Position: Gallery Manager at Jason Jacques Gallery

Publications: "Tales of our Time," *ArtAsiaPacific* (2016).

Jason Vrooman

PhD 2017

Primary Advisor: Linda Nochlin

Email Address: jason.vrooman@gmail.com

Latest Position: Curator of Education & Academic Programs, Middlebury College Museum of Art

Lectures: "Gentlemen and Journeymen: Working Class Masculinity in Henri-Gabriel Ibels's Programs for the Théâtre Libre," Pittsburgh, 2018.

Evan D. Williams

MA 2012

Mailing Address: Box 856, Ithaca, NY 14851

Email Address: evan@evandwilliams.com

Latest Position: Lecturer, Cinema and

Photography, Ithaca College, 2018

Lectures: "Brought Into The Light: The Museum and the Photograph 1850-1900," Rochester, 2018; "The Sea Vast and Empty: Erasing Van Anthonissen's Whale," Richmond, KY, 2017.

Recent Honors & Awards: Certified Member, Appraisers Association of America.

Additional News: Mixed media art pieces included in three juried exhibitions at ARC Gallery, Chicago, 2015, 2016, 2017; Published "Deliver Me," chapter book featuring eighteen artists and poets to benefit the ACLU's freedom of expression work, 2016; Served as Director of Fine Art & Special Collections for a regional auction house, 2016-2018.

Degrees Conferred in 2017-2018

Doctor of Philosophy

Andrea Mari Myers Achi

"Illuminating the Scriptorium: The *St. Michael Collection* and Monastic Book Production in the Fayyum Oasis, Egypt, during the Ninth and Tenth Centuries"
Advisor: Thelma Thomas

Elizabeth Buhe

"Sam Francis: Functional Abstraction"
Advisor: Thomas Crow

Laura Dickey Corey

"Mary Cassatt (1844-1926), American Tastemaker: Portrait of the Artist as Advisor"
Advisor: Jonathan Brown

Allison Kidd

"*Imaginibus vel Simulacris*: Depicting Urban Landscapes and Architecture in Roman Antiquity"
Advisor: Katherine Welch

Heather Kopleff

"A Community in Stone: The 'Cenotaph' Stelae of Abydos"
Advisor: David O'Connor

Juanita Solano Roa

"Theater of the Self. Photography, Race, and Progress: Fotografía Rodríguez and Benjamín de la Calle, Medellín (Colombia), 1891-1938"
Advisor: Edward J. Sullivan

Joanna Sheers Seidenstein

"Rembrandt's Treatments of Themes from Classical Antiquity"
Advisor: Mariët Westermann

Andrew Larkin Farinholt Ward

"Beyond Hellenization: Terracotta Ritual Furniture in Ancient Sicily"
Advisor: Clemente Marconi

Master of Arts and Master of Science Dual-Degree

Joy Michelle Bloser

"Found in Translation: Art Conservation Between Chinese and English"
Advisor: Norbert S. Baer

Emily Frank

"Preserving Trauma and Memory in the Work of Jef Campion (1961-2014)"
Advisor: Norbert S. Baer

Christine Haynes

"Altering Perspectives: Technical Analysis of the Met Cloisters 13th-Century Catalan Altar Frontal"
Advisor: Robert Maxwell

Sarah Mastrangelo

"From Print to Painting to Print Again: The Sentimentalist Milieu of Thomas Stothard's *Nina and Zorayde*"
Advisor: Margaret Holben Ellis

Hae Min Park

"From Polyptych to Easel Painting: The Case of Terzagio Polyptych by Giusto de' Menabuoi"
Advisor: Patricia Rubin

Master of Arts

Indira Abiskaroon*

"Reframing Paul Cézanne's Classicism"
Advisors: Clemente Marconi and Kent Minturn

Abigail Abric

"The Deviant and the Disease: An Interdisciplinary Analysis of Prostitution and Syphilis in the Work of Félician Rops"
Advisor: Kent Minturn

Taylor Lauren Alessio

"Sebald Beham's *Siege of Vienna*: Perspective, Politics, and Religion at the Dawn of Military Cartography"
Advisor: Christine Poggi

Emily Behzadi

"Maruja Mallo: The Framing of a *Feminista*"
Advisor: Edward J. Sullivan

Quinn R. Bolte

"The Ornament of Personal Adornment: Silver Stained Bracelets in the Byzantine World"
Advisor: Thelma Thomas

Phoebe Boosalis

"From Page to Paint: Love Letters in Eighteenth-Century France"
Advisor: Thomas Crow

Melanie Bühler

"Portraiture's Bleeding Edges: Frans Hals's Unruly Paintings and Their Afterlife in Contemporary Art"
Advisor: Thomas Crow

Pei-si 'Peggy' Chao*

"Memory and Destruction: The History of Taichung Shrine"
Advisor: Jonathan Hay

Scott Ryan Davis*

"The SAMO Avant-Garde: Henry Flynt's *The SAMO© Graffiti* and the Problem with Cultural Production 1963-1987"
Advisor: Kent Minturn

Megan Ashley DiNoia

"Joan Miró's 1970s Landscapes: Unearthing a Post-Franco Nationalism"
Advisor: Kent Minturn

Alana Dull

"Picturing the Garden: Jean Honoré-Fragonard and the French Picturesque"
Advisor: Thomas Crow

Caroline Benson Evans*

"Regression, Authority, and Identity in the Works of Federico Antonio Carasso (1899-1969)"
Advisor: Kent Minturn

Kendall Elizabeth Follert

“Les Quelles qui se semblent, se rassemblent...!”: George Adéagbo’s Site-Specific Archive”

Advisor: Christine Poggi

Ji Hye ‘Alice’ Han

“New Vision’ of Tomatsu Shomei: *Occupation* Series and the U.S.-Japan Relationship of 1960s, Early 1970s”

Advisor: Thomas Crow

Brontë Hebdon*

“Cockades, Cravates, and Hot Pants: Aesthetic Politics and the Visual Language of Citizenship During the French Directory”

Advisor: Thomas Crow

Yuxi Hou

“From Big-Tailed Elephant to Yangjiang Group: Two Decades of Experimental Art in Pearl River Delta”

Advisor: Jonathan Hay

Yunli Huang

“Visual Versatility and Cultural Specificity: A Transverse Study of Ink Paintings by Liu Kuosung”

Advisor: Jonathan Hay

Alyssa Marie Hughes

“Golden Years in the Golden Age: Examining the Space and Place of Elderly Women through the Painted Works of Nicolaes Maes”

Advisor: Edward J. Sullivan

Eva Grace Jensen

“Eschewing the Footnote: Interrogating History and Memory at the 57th Swiss Pavilion”

Advisor: Kent Minturn

Eana Kim

“Embodiments of Autonomous Entities: Lynn Hershman Leeson’s Artificially Intelligent Robots, *Agent Ruby* and *DiNA*”

Advisor: Thomas Crow

Heyeon ‘Erin’ Kim

“Elmgreen and Dragset’s Immersive Installations: The Art World, Public Institutions, and Our Society”

Advisor: Kent Minturn

Damia Koksalan

“Mythologies of Chris Burden: Mediating Theology in Post-War Body Art”

Advisor: Robert Slifkin

Fosca Maddaloni

“Cushioned Bliss: The Enclosed World of the Children at Play on 12th and 13th Century Cizhou Pillows”

Advisor: Jonathan Hay

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“Shifting Views of Women: A View of the Emblematic Shifts in Johannes Vermeer’s Works”

Advisor: Edward J. Sullivan

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“The Sorceress and the Dragon: Virginia Frances Sterrett’s Illustration for Hawthorne’s *Tanglewood Tales*”

Advisor: Kent Minturn

Stacy Renee Newport

“The Material of Counterculture: Reconsidering Fiber Art”

Advisor: Robert Slifkin

Lisa Angela Orcutt*

“Li Huasheng’s ‘Grids’: Form and Context”

Advisor: Jonathan Hay

Leah Jeanette Orescan

“Painting in Bloom: Contextualizing *Still Life with a Bouquet in the Making* and the Career of Dirck de Bray”

Advisor: Thomas Crow

Ilhan Ozan*

“Unfolding Abstraction: Regionalism and Diplomacy in the Fifth Tehran Biennial (1966)”

Advisor: Kent Minturn

Mattos Paschal

“They Still Live: Barbara Kruger and the Patriarchal Control of Women”

Advisor: Robert Slifkin

Haley Sierra Pierce*

“Illustrative Painting: The Influence of Printmaking in Fin-de-Siècle France”

Advisor: Kent Minturn

Louisa Michelle Raitt*

“The Affect of Ambiguity: Spatial Construction in the Early *Bodegones* of Diego Velázquez”

Advisor: Edward J. Sullivan

Julian Sanchez Gonzalez*

“The Issue of the ‘Double-Outlier’: Contemporary Art from the Caribbean and Archipelago of San Andrés, Providencia, and Santa Catalina”

Advisor: Edward J. Sullivan

Hannah Kate Simon

“Imperial Cult Imagery in Asia Minor: Purpose, Precedence, and Peculiarity”

Advisor: Clemente Marconi

Maria Slautina

“Recontextualization of Imported Chinese Rocks in Early Modern Japan: A Study in Transcultural Interactions”

Advisor: Jonathan Hay

Arielle Suskin

“Cista with Cover in the Morgan Library: A Reassessment”

Advisor: Clemente Marconi

Mi Tian*

“Visualizing the Dual Identity: A Study of ‘Elegant Gathering’ Paintings Commissioned by Zeng Yu’s Mufu System”

Advisor: Jonathan Hay

Alison Emilia Tufano*

“Finding Intimacy in the Union Square Subway Station: The Public Art of Mary Miss”

Advisor: Robert Slifkin

Mengyao Wang

“Portraying the Mother Portraying the Child: Doubling in the Photographic Portraits by Diane Arbus”

Advisor Robert Slifkin

Yifel Wu

“A Game of Forms: An Analysis of Landscape Prints from *Green Mustard Seed Manual of Painting*”

Advisor: Kent Minturn

Yang Yang

“Drawing a Fine Line: Artifice and Artistry in Henri Michaux’s Mescaline Series”

Advisor: Kent Minturn

Melissa Noelle Young*

“Brush, Dab, Zoo: Animals That Paint”

Advisor: Kent Minturn

*Indicates an M.A. thesis marked with distinction

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AMOUNT OF GIFT: ☐ \$100 ☐ \$250 ☐ \$500 ☐ \$1,000 ☐ Other \$ _____

☐ *I would like my gift to be considered anonymous*

DESIGNATION:

☐ **Connoisseurs Circle** (22-89000-R2124)

(Friend \$7,500, Patron \$10,000, and Benefactor \$15,000)

Fellowship support for IFA students

☐ **Alumni Fund** (10-89540)

Supports stipends for student summer travel and research, the Alumni Newsletter, Annual Alumni Reunion, and the Walter W.S. Cook Lecture

☐ **Annual Fund** (10-89540-AF002)

Essential support for IFA students and general operations

☐ **Conservation Center Annual Fund** (22-89000-R2145)

Essential support for areas of greatest need at the Conservation Center

☐ **1932 Fund for Student Fellowships** (10-89540-AF006)

Student financial aid

PAYMENT METHOD:

Secure electronic payment is available online at <http://giving.nyu.edu>

☐ **Check enclosed** (made payable to NYU-IFA)

☐ **Transfer of securities** (please call Joe Moffett at 212-992-5804)

☐ **Please charge \$_____ to my credit card:**

☐ **VISA** ☐ **MasterCard** ☐ **AMEX** ☐ **Discover**

Credit Card #: _____ Expiration Date: _____

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RECURRING GIFTS:

Please charge \$_____ to my credit card each month for a period of _____ months. **Total gift amount:** \$_____ (Example: \$100 x 12 months = \$1,200.)

Note: Monthly installments must be in whole dollar amounts

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The Alumni Association

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