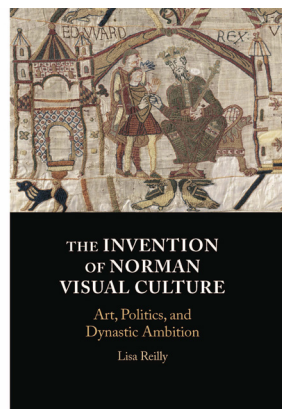
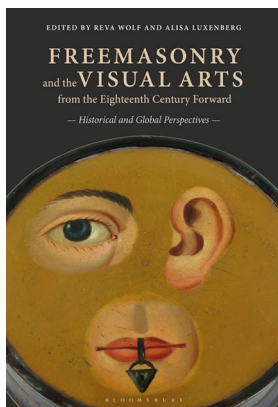
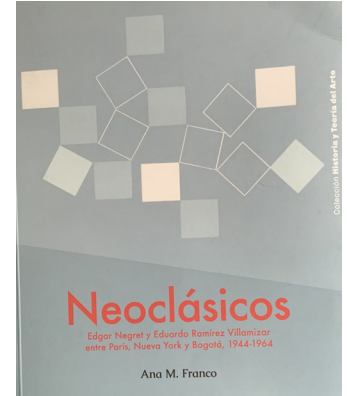
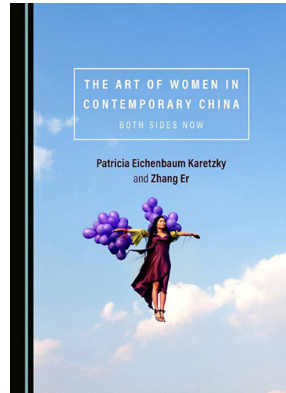
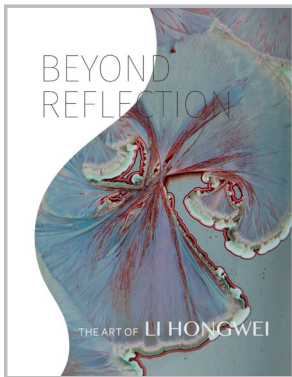




# Alumni

## NEWSLETTER



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*The editor extends a special  
thank you to her predecessor,  
Martha Dunkelman, for much  
valued guidance.*

# Letter from the Director

## New Challenges, Renewed Commitments, and the Spirit of Community

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Christine Poggi, detail of a photo by Louisa Raitt

Dear all,  
This past year will be remembered for the many challenges and crises it brought to our community, and to the entire world. The Covid-19 pandemic disrupted our lives in numerous, unforeseen ways; it caused NYU to end in-person teaching and access to libraries, offices, and research centers in mid-March. It also led to the postponement of our spring 2020 events and programs, as well as the cancellation of our excavations, many summer jobs, and internships. We all experienced a great sense of loss and disorientation as we found ourselves physically distanced from our friends, peers, colleagues, and family members, unable to make firm plans for the future, or to travel freely. Many of these changes to our normal routines led to a pervasive sense of anxiety and disappointment, as well as to serious financial hardship, especially for our students. Nonetheless our students and faculty were remarkably resilient and creative, and they found ways to continue their studies and to care for one another. We celebrated the achievements and hard work of our students in a virtual graduation in May.

Shortly thereafter, we witnessed the vicious murder of George Floyd in Minneapolis, an event that sparked outrage against decades of police brutality against unarmed people of color. The sustained, multi-racial social protest movement that ensued has provoked many important conversations, and generated a new sense of urgency in demands for an end to police brutality and racial injustice. Cultural institutions, museums, and universities across our nation and abroad have begun the hard work of rethinking their missions and focusing on how to make their environments more inclusive and welcoming to all.

At the Institute, despite the current hiring freeze, we have renewed our commitment to recruiting a more diverse faculty, staff, and student body, and to raising funds for fellowship support for our MA students from

underrepresented groups. We are grateful to Graeme Whitelaw for his generous gifts that have endowed the Harriet Griffin Fellowship. This fellowship, named in honor of Graeme Whitelaw's wife, along with the Institute of Fine Arts Fellowships, have already enabled us to provide full or partial tuition fellowships to MA students. Other transformative gifts made during the past year, from Rachel and Jonathan Wilf for a Conservation Center Fellowship, and from the Helen Frankenthaler Foundation for PhD fellowships, provide much appreciated support. We are also immensely grateful for the gifts of two other alumnae; one will fund student research travel to Italy, and the other will support summer museum internships.

Although no school or institute can cover all art historical or conservation fields, we aspire to a curriculum that engages a multiplicity of traditions and media across the globe, one that highlights cultural and geographical exchanges, and new ways of conceiving curatorial work and public humanities. To this end, we have joined the new NYU Public Humanities Initiative that will launch in fall 2020 with support from the Mellon Foundation. The Marica and Jan Vilcek Curatorial Program, inaugurated two years ago, allows us to invite several curators each year to lead seminars in their areas of expertise. We are delighted to welcome Italian drawings scholar and curator Linda Wolk-Simon, who will teach our Introduction to Curatorial Practice seminar this fall. In the spring, we plan to offer a curatorial seminar on the art of Goya, co-taught by Professor Edward J. Sullivan and curator Mark McDonald of The Metropolitan Museum of Art; a seminar on medieval manuscripts taught by curator and IFA alumnus Roger Wieck of The Morgan Library and Museum; a seminar on a selection of women artists who won the Anonymous Was a Woman Award, taught by scholar and curator Nancy Princenthal in preparation for an exhibition to be held at NYU's Grey Art Gallery; and a seminar on curating cross-cultural exhibitions co-taught by Professor Hsueh-man Shen and curator and Egyptologist Clare Fitzgerald of ISAW.

Our programming, all virtual, will continue to address important issues and a wide array of fields and topics in the coming year. This past summer, we hosted three webinars for the NYU Alumni Association by our faculty: Professor Finbarr Barry Flood, "Healing Dust and Printed Cures: Technologies of Protection in Medieval Islam"; Professor Edward J. Sullivan, "Landscapes of Construction and Extinction: Art and Ecology in the Americas"; and Professor Thomas E. Crow, "French Landscape at the Margins of Survival." These online lectures each attracted over 300 attendees and received extremely positive reviews. Along with other webinars and events offered

over the course of the spring and summer, they demonstrated the power of virtual media to expand our audiences to people across the country and around the world. Many of our alumni have let us know how much they have enjoyed these and other online lectures, many of which will be posted to our website. Much of our academic year programming and the next edition of the (virtual) Great Hall Exhibition is currently being planned by our students, so stay tuned for future announcements. We hope you will join us and stay connected to the Institute via our many webinars, lectures, book launches, student-curated online exhibitions, and other events throughout the year.

I also want to take this opportunity to thank all of you who responded to our call for emergency support for our students. Your generosity, along with that of our Board of Trustees, faculty, staff, Connoisseurs Circle members, and several students, allowed us to give stipends to over 60 MA and PhD students who faced serious financial hardship this past summer. Just recently, we also gave modest sums to ten of our doctoral students who are currently studying for their exams so that they could buy books at a time when many libraries remain closed. The Alumni Association played a key role in raising funds for the Director's Discretionary Fund (all devoted to student support), and to helping us reach out to others in our network. Institute of Fine Arts students have expressed their profound gratitude for the outpouring of concern and financial assistance you offered them. I would like to acknowledge the work of Jenny Eskin, former President of the Institute's Alumni Association Board, and of its officers, for their inspirational leadership during this period.

The challenges of this past spring and summer, and those that remain as we reopen for hybrid teaching and virtual programming this fall, have shown us the value of our community. Our students, faculty, staff, and alumni have remained committed to our collective welfare and safety, to our belief in the importance of our educational mission, and to the work we must do to ensure that we provide a research and learning environment that allows each of us, and all of us together, to thrive and contribute meaningfully to the world we live in. Thank you for sharing in this mission, for the support you provide, and for the sense of community you foster.

With warm regards to all,

*Christine Poggi*

Christine Poggi  
Judy and Michael Steinhardt Director



# Conversations with Alumni

## The Best Way to Get Things Done

An Interview with Suzanne Deal Booth, MA in Art History and Conservation, 1984

Alumna Suzanne Deal Booth, a former IFA Trustee, is a philanthropist, art advisor, collector, and vintner, and generously supports the Suzanne Deal Booth Fellowship in conservation at the IFA. She co-founded the Friends of Heritage Preservation in 1998 and serves as the director of the organization—a small private group dedicated to protecting and preserving cultural and artistic heritage. She currently serves on the boards of the Los Angeles County Museum of Art, The Menil Collection, the American Friends of the Centre Pompidou, Ballroom Marfa, The Contemporary Austin, and the Calder Foundation. In 2003, after she spent a year living in Rome with her young family, the *Suzanne Deal Booth Rome Prize Fellowship for Historic Preservation and Conservation* was created at the American Academy in Rome and has awarded annual fellowships ever since. Deal Booth's current endeavors include establishing and cultivating Bella Oaks, an organic vineyard and olive orchard in Napa Valley, CA. Former Deal Booth Fellow Celeste Mahoney conducted and edited this interview.

***You graduated cum laude with a degree in art history from Rice University. What was it that drew you to the Institute?***

I had gone to the University of Texas at Austin for two years, and I had studied sociology. I decided to go to Europe, and it turned out to be a much longer trip than intended. I bought a two-month Eurail pass and it turned into a year abroad. I ended up buying a Volkswagen van, outfitting it, and traveling all through Europe and Asia Minor, and when I came back, I had decided I wanted to study art history.

Everything I did in Europe had to do with culture, and it fed my imagination. So when I came back, I transferred to Rice University.

I told my dad I was going to get a part-time job. Somehow, through my interests and networking, I met Dominique de Menil and she offered me a job. I was twenty. It quickly led from working in the campus museum to a private study in her home, in the River Oaks area of Houston. My job was to enter information on these typewriters that had memory—we didn't have computers—from her late husband John de Menil's meticulous notes into a database.

I worked for Dominique for two years after I graduated. When I started thinking about

going to graduate school, I was intrigued by conservation, by the idea of preserving history and works of art. I had gone on two archaeological expeditions while at Rice, in Italy and Israel. I really enjoyed putting things back together again, and the feeling of accomplishment when you take care of something valuable. When I was considering my options, I just thought NYU was the best. You have it all—some of the greatest museums in the world at your fingertips.

***Where did you live while you attended the Institute?***

When I was accepted at the Institute, I was still in touch with Dominique, and she told me I must absolutely stay with her.



Suzanne Deal Booth with Dominique de Menil and Walter Hopps, Houston, c. 1977





**Dominique de Menil's townhouse in NYC**

She wasn't in New York very much. My room at Dominique's house, at 111 E 73rd Street, was in the basement, but it had windows that looked out onto a Max Ernst garden. I had a tiny little kitchenette, a bathroom, a big desk, and a bed. That was it, but I loved it. I lived there for two years. Because of the proximity to the Institute, I could have a cup of coffee and walk to school in twenty minutes.

### ***It sounds idyllic!***

It didn't come without its restrictions. I couldn't have guests. She had a pet parrot who used to throw things at me. But I was living with a great art collection, and I liked being this sort of shadowy student figure. She would always include me in dinners she held, and I met art historians, museum directors, writers, and artists.



**Suzanne Deal Booth with Mark Rothko's *No. 10, 1957*, oil on canvas, The Menil Collection, Houston, © 1998 Kate Rothko Prizel and Christopher Rothko / Artists Rights Society (ARS), New York**

### ***What was the conservation program like at that time? What was it like being in the basement of the Duke House?***

I thought it was funky! We didn't have great classrooms to work out of, and the space had no windows, but the lab had everything that we needed. My year was a class of eight women, so we could all fit into a small space. Central Park is right outside the door, and some of my classes were at the Met. I worked as an office helper for the two then-directors, Norbert Baer and Larry Majewski. The two years just flew by. I also worked at the paintings conservation lab at the Met, with [head of the department] John Brealey, and loved that experience too.

### ***You also met James Turrell. How were you introduced to him?***

Through Dominique, I met another former protégé of hers, architect Glenn Heim. He invited me to a cocktail party at his loft on Church Street, where I met Helen Winkler, one of the cofounders of Dia [Art Foundation] along with Philippa de Menil and Heiner Friedrich. I also met Fred Hughes, who was the business partner of Andy Warhol, and I met James Turrell. I was talking to James, about his work, a Skyspace [Meeting] at MoMA PS1. While we were talking about this project, Helen comes up and says to James, "You should hire her!" And she's the kind of woman where you do what she says.

### ***So he said, "Okay!"?***

Well, he said, "what can you do? Can you handle heavy equipment?" And I said, "what, like, a tractor?" And he said, "no, can you handle a drill?" I said I could as long as I had protective equipment—my dad is a safety engineer. So he hired me almost immediately, and I would work on weekends, going out to Queens in my worst clothes. We'd be hauling 2x4s up the side of the building, and using drills, and tearing up concrete. It was crazy, and I loved it. Every day he would take his team to lunch, and that's how I got to know him. He asked me to work on his big Whitney show too [James Turrell: *Light and Space*, 1980]. James has been someone that made sure I got a paycheck once, and so I've been very instrumental in helping him out with his projects at different museums. I've been to Roden Crater probably 10 or 12

times, and I'm still in touch with him. The good news is he's realizing his dream in his lifetime. In recent years he's had some huge donations. Like Kanye West—who knew? You couldn't have predicted that, thirty years ago. It feels like I've known him a lifetime.

### ***What was the New York art scene like then? What was your role in it?***

It was *happening* in New York in the early 80s. All these clubs were beginning. I visited The Factory a few times. I'd bomb these parties with my friend and classmate Judy Fox, who's now an artist in New York...at one party I met Andy Warhol, and I had him sign my arm. Why didn't I have him sign a shirt, or something I could have saved? He took a Polaroid of me looking a little tired, with his signature on my arm, and gave it to me.



**Andy Warhol, Polaroid photograph of Suzanne Deal Booth, SDB collection, © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York**

I met Rauschenberg and visited his studio. There were so many artists working with young people around my age, so I connected a lot to the scene, and absolutely loved it. It seemed like a lot of the people who were interested in conservation were also interested in contemporary art, and that brought in a lot of interesting visitors, even though we were in the basement.

### ***It sounds like you were very busy!***

When you're busy, you're very efficient at figuring out how to manage your time. I've always thought that having lots of interests was the best way to get things done.

# The IFA as a Launching Pad for Seventy Years of Art-Historical Discovery

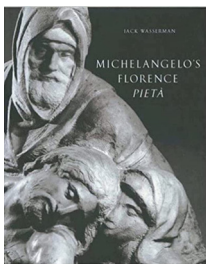
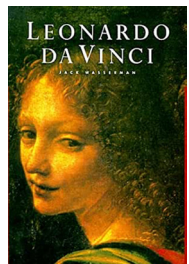
## An Interview with Jack Wasserman, PhD 1963

Alumni

Jack Wasserman is Emeritus Professor of Art History at Temple University, Philadelphia. In this interview, Dr. Wasserman discusses his interactions with IFA faculty from the late 1940s forward with his daughter, Shara Wasserman, herself an IFA alumna, receiving her MA in 1985, and currently Director of Exhibitions and on the Art History faculty at Temple University Rome (and the leader of the NYU Alumni Club in Italy). Wasserman is the author of *Ottaviano Mascarino and His Drawings in the Accademia di San Luca* (Rome, 1966), *Leonardo da Vinci* (Abrams, 1975), and



*Michelangelo's Florence Pietà* (Princeton University Press, 2003), and many articles on Renaissance art and architecture. He was elected Accademico Benemerito of the Accademia di San Luca in 1997.



### ***What brought you to art history?***

Well, it was all a matter of chance, as important moments in life often are. In my late teens, I was taking voice lessons and attending night classes at Brooklyn College. World War II interrupted my studies and I was drafted into the army in 1942. I served three years in the Pacific war zone, where I contracted hepatitis, was hospitalized, and then was sent home. I had a special educational GI Bill grant because of this disability. One of the requirements was to take an aptitude test, followed by an interview with a professor at Columbia University. He began the interview by asking me what I would like to do. I replied that I might study history. He suggested that I consider art history, since I had done well in the liberal arts section of the exam. In 1945, I applied to NYU and was

accepted. My first courses in art history did not impress me, because the instructors were not particularly inspirational.

### ***But you remained with art history. Who guided this decision?***

I took a course with Dan Woods in ancient art and his lectures were brilliant and exciting. He had been a student of Karl Lehmann, and he offered to introduce me to him at the Institute. I met with Lehmann, we chatted briefly, and he said that if I were accepted at the IFA I should come to see him, so, after I was accepted and before classes began I met with Lehmann and he invited me to take a seminar with him on mystery cults in ancient Greece. When I expressed my doubts about taking a seminar in my first semester, he responded, take it "sink or swim!" The first session was an intimidating experience. In attendance were advanced and brilliant students, including Phyllis Bober and Elsbeth Dusenbery. Lehmann came in and greeted us, and asked who would do a report on the mystery cults at Thebes (and, by the way, the entire literature was in German). Nobody volunteered. He turned to me and said, "Jack, you take it." I gave the report, and at the conclusion he called me into his office. "I have sunk," I thought. To my surprise, instead, he invited me to participate in his annual archeological excavation on the island of Samothrace. This was 1949.

### ***I know that this trip to Samothrace was transformative. Did you think you would have a career in archaeology?***

Samothrace was an amazing experience. We sailed on the Veendam, an old wood-paneled ship, and on the way to the island we stopped in Athens, where Lehmann discussed the acoustics of the Theater of Dionysus on a slope of the Acropolis and invited us to go to the top of the ruins while he stood down below reciting passages from Greek drama. At the excavation, he gave each of us the responsibility for a particular area to supervise. Our hope was that we might find the head of the Nike of Samothrace. Instead, we found what turned out to be her hand. We also found two other Nikes, and in the area I

supervised we uncovered a huge kiln in which many marbles from the site had been burned, probably in the seventh century.

From Greece, I went to Italy and spent some time in Rome and Florence. Rome in 1949 was wonderful, because there wasn't much traffic and there were almost no tourists, so it was easy to get around. My days in Rome were devoted to exploring architecture and the interiors of churches. In Florence I stayed at the Pensione Costantino (which still exists!), near Giotto's Campanile and the Duomo with Brunelleschi's dome. I adored what I saw in these Italian cities, but I was still committed to ancient art.

### ***Besides Karl Lehmann, who were the noteworthy influences during your years at the IFA?***

Karl Lehmann was probably the greatest lecturer at the Institute during my time there, and a renowned scholar. He was exciting in the classroom; he could make it seem as if a plain piece of marble had come to life. He delivered his lectures without pause, his ideas quickly available to him, the words to communicate them ready at his lips. One day in class I filled in as a substitute for the slide projector operator and at one point I failed to show the slide he had requested, so absorbed was I in his lecture. His was the sort of delivery I tried to emulate as a teacher.

Lehmann's archaeological methodology likewise was a model for my own research. He taught me that in the absence of documents, the physical and historical contexts of works of art could be reconstructed and interpreted with close observation of details. This, and his archaeological method of preparing excavation reports guided the preparation of my book on Michelangelo's Florence Pietà: details and tool marks are closely observed, the way broken parts were assembled are revealed with scientific instruments, and the height at which the statue was best to be observed is demonstrated with a CD-ROM produced by IBM.

I took a seminar with Walter Friedländer (like Lehmann, a German refugee) on Mannerism. Important experiences with Friedländer were



the one-on-one meetings in his office. We would discuss quality in works of art and the principles of connoisseurship. Just to hear this great art historian talk about sixteenth- and seventeenth-century painting was invigorating.

Then there was Richard Offner. I took his course on Giotto to Masaccio. We never got past Giotto. Offner sat when delivering his lectures with his hands clasped to his chin and spoke slowly and deliberately. It was almost as if he were seeing the painting for the first time and carefully finding the right words to express what he saw so deeply under the surface. Offner divided each year between teaching in New York and doing research in Florence. In time, I modeled my life on this pattern, teaching in Philadelphia with Rome as my research base.

I had the privilege of taking a riveting course with Erwin Panofsky (the most famous of the cadre of German refugees then at the IFA) on Flemish art. On a personal note, when I asked him to write a recommendation on my behalf for a Fulbright to complete my MA, he agreed to do it, but reluctantly, thinking it might hinder my chance of being awarded the scholarship because he was, as he put it, a *persona non grata* with the FBI. He was often involved in left-leaning cultural organizations. My application was successful, however.

I was lucky to have Richard Krautheimer (another German refugee) as a mentor in architectural history, a field I pursued for many years. In fact, my contact with Krautheimer changed my interests from the antique to fifteenth- and sixteenth-century architecture. Krautheimer was also my dissertation advisor. My topic was to analyze the 240 drawings that Ottaviano Mascarino, a late sixteenth-century architect, had left to the Academy of St. Luke in Rome. Upon arriving in Rome in the summer of 1959, on a grant from the IFA, I went to the Accademia and received permission from the director to photograph all the drawings. But he alerted me to the imminent closing of the institution for the entire month of August. The drawings were placed on a table close to a window and I photographed them all in a week. After completing my dissertation, it was published in Rome under the auspices of the Accademia di San Luca.

***Your long relationship with Italy involves an important romantic chance meeting.***

Yes. One day I was sitting at a bar on the Corso, drinking coffee and reading a paper, when a person I knew casually named Dan Scarlett joined me and invited me to a party hosted by people from the American Consulate. The apartment was on Via Margutta. I was sitting on the terrace talking to several young ladies when an Italian woman in a full billowy skirt came onto the balcony and said, admiringly, “this is quite a dump.” I was hooked. I courted Ambra the next few days and soon proposed. She invited me to lunch with the family—her mother was dead, but present were her father and two brothers. Sergio, the older brother, but a year younger than Ambra, kept staring at me, perhaps concerned that I might be taking his sister away to America. We were married about three months later, on July 6, 1952.

***Talk about your research. You have published on Mascarino and Michelangelo, you have worked on many different topics in Renaissance painting, including Leonardo, you have moved between painting and sculpture, and you have worked between time periods.***

At first, my career had been oriented toward architecture. One day, out of the blue, I received a letter from the editor of Abrams asking me write a book on Leonardo da Vinci. I knew little of his life and art, but I took the opportunity and the book was published in 1975. This experience led me to specialize on Leonardo. But much later, I began to write on various other painters, including Raphael and Pontormo, and on sculpture, including Michelangelo’s Florence *Pietà*.

***Maybe now all these interesting things you have been telling us about have come together: your work on architecture, and on painting—in a church, in a chapel, in situ—led you perhaps to move on to your current San Lorenzo project. In other words, would you say that what you are doing now is a synthesis of a lifetime of scholarship?***

Well, I have recently returned to architectural history. A few years back, I attended a conference at the Villa I Tatti in Florence on the church of San Lorenzo. In one of



**Jack and Ambretta**

the lectures, a slide of a detail of the church captured my interest and stimulated me to pursue it further. I wrote an article about it and I sent the manuscript to Marvin Trachtenberg, who liked it. It was published in a volume with the lectures delivered at the Villa I Tatti conference. I am currently preparing a second article on the church of San Lorenzo, for which, again, I have Dr. Trachtenberg to thank. We have been engaged in frequent email discussions on the architecture of the church and on that of the Duomo. I am fortunate to have had some seventy years of fruitful intellectual engagement, for which I am grateful to the IFA and its faculty.



# Zainab Bahrani Elected to the American Academy of Arts and Sciences



Zainab Bahrani at Darbandi Gawr, Iraqi Kurdistan, 2017

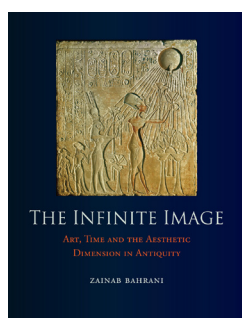
Distinguished alumna, Zainab Bahrani, who earned her MA and PhD in a joint program in Ancient Near Eastern and Greek Art and Archaeology, was inducted into the American Academy of Arts and Sciences in May 2020. She joins more than 250 newly-elected members of the Academy, one of the nation's most prestigious honorary societies. The Academy, which dates back to the founding of the country, recognizes and celebrates the excellence of its members and serves as an independent research center convening leaders from across disciplines, professions, and perspectives to address significant challenges, as noted in its mission statement.

A prolific writer and researcher, Dr. Bahrani's outstanding career covers several disciplines. Born and raised in Baghdad, Zainab completed her undergraduate degree in Art History and Archaeology at Indiana University at Bloomington. She continued her studies at the Institute of Fine Arts because, as she noted, it was one of few graduate schools that taught ancient Near Eastern art and archaeology alongside such fields as ancient Greek, Roman, Aegean and Egyptian art. She is currently the Edith Porada Professor of Ancient Near Eastern Art and Archaeology in the Department of Art History and Archaeology at Columbia University, teaching a wide array

of undergraduate and graduate seminars and lecture courses in Near Eastern art history and theory. Her engaging manner in the classroom earned her the Lenfest Distinguished Columbia Faculty Prize for excellence in teaching in 2008. She previously taught at the University of Vienna and the State University of New York at Stony Brook, and she served as curator in the Department of Ancient Near Eastern Art at the Metropolitan Museum of Art from 1989 to 1992. Her research has been supported by awards and fellowships from the American Schools of Oriental Research, the Metropolitan Museum of Art, and the Getty, Kevorkian, Mellon and Guggenheim Foundations.



Over the decades, Zainab has integrated her various roles as scholar, teacher, curator, archaeologist, preservationist, activist, and prolific writer into her career, readily moving across geographic regions from the East Coast of America to the Mid-East. She has authored or edited twelve books, several of them recognized with major prizes. Among the topics she has addressed are the body and gender in ancient Near Eastern art, modern and ancient theories of representation, and archaeological preservation and politics in Iraq and the wider region in the light of recent widespread destruction.



Among Zainab's major publications, *The Infinite Image: Art, Time and the Aesthetic Dimension in Antiquity* (2014), derived from her Slade Lectures delivered at Oxford University, earned

the Lionel Trilling Book Prize in 2015. *Rituals of War: The Body and Violence in Mesopotamia* (2008) was recognized with the James Henry Breasted Book Prize in 2009 awarded by the American Historical Association for the best book in any field of history prior to 1000 CE. Earlier books include *The Graven Image: Representation in Babylonia and Assyria* (2003), and *Women of Babylon: Gender and Representation in Mesopotamia* (2001).

In addition to these books, and numerous scholarly essays in Zainab's area of specialization, are her articles for a broader public, which have appeared in *The Guardian*,



**Bahrani at Qyzqapan in Iraqi Kurdistan, at work on the Mapping Mesopotamian Monuments project**

the *Wall Street Journal*, *Natural History*, and *The Nation*, and have drawn awareness to the appalling destruction of the cultural heritage of Iraq during the Gulf Wars of 1990 and 2003 and by ISIS, a subject of deep continuing concern. In the summer of 2004, she traveled to Baghdad as Senior Advisor to Iraq's Ministry of Culture, producing a survey of the war damage to the archaeological site of her natal city and working on the rehabilitation of the Iraqi Museum that had been looted during the US invasion. In 2012, she envisioned and founded Columbia University's ongoing project, Mapping Mesopotamian Monuments,

a topographical survey of all of the standing monuments and architecture—ancient and modern—in the region from Iraqi Kurdistan and southeastern Turkey to southern Iraq. This database of digital images, compiled in collaboration with colleagues and students, documents the extraordinary richness of the landscape of Mesopotamia and provides a much-needed record for future preservation. At the Metropolitan Museum of Art, she was recently featured in the exhibition *The World Between Empires: Art and Identity in the Ancient Middle East*, in an on-screen discussion with other archaeologists of the massive destruction to the cultural heritage over the past few decades.

In 2019, Zainab Bahrani was selected by the Cook Committee of the IFA Alumni Association as the speaker for the Walter W.S. Cook Lecture, delivered annually by a distinguished alumna or alumnus. With her most recent honor, she joins an eminent group of IFA alumni and faculty members of the American Academy of Arts and Sciences. (Please see the list below compiled by Rebecca Rushfield.) Of her election, Zainab remarked, "I am delighted by this great distinction and acknowledgement of my work. It is at moments like these when I stop to reflect on the time that I spent as a student at the IFA, because what I have been able to accomplish in my career is to a great extent built upon what I learned there. I am happy because this honor will permit me to bring more attention to the importance of the art and archaeology of the Near East in the years to come."

**Susan Grace Galassi and Katherine Schwab,**  
Co-chairs of the Cook Committee

## IFA Alumni and Faculty Members of the American Academy of Arts and Sciences

**Alumni:** Zainab Bahrani (2020), Walter Cahn (2014), Carol Caruso Mancusi-Ungaro (2009), Anne L. Poulet (2006), Phyllis Williams Lehmann (1979), Leo Steinberg (1978), Creighton Eddy Gilbert (1964), and James Sloss Ackerman (1963)

**Faculty:** Thomas Crow (2001), Jonathan Brown (1996), Willibald Sauerländer (1994), William Rubin (1985), and Craig Hugh Smyth (1978)

**Alumni and Faculty:** Marvin Trachtenberg (2012), Linda Nochlin (1992), and Robert Rosenblum (1984)

# In Memoriam

## Iris Love Trailblazing Archaeologist, 1933-2020

Iris Love, an adventuresome and energetic archaeologist and the discoverer, in 1969, of the Temple of Aphrodite at Knidos in present-day Turkey, passed away on April 17, at the age of 86, after contracting Covid-19. Love's life is a testament to her passion for discovery and trailblazing spirit.

Born in 1933, Iris Love's childhood memories include anecdotes which hint at her budding passion for excavations. Love described regularly digging in the back of her family's property in Goshen, New York, in an attempt to discover evidence of Native American settlements. In a 1971 interview with *New York Times* reporter Elisabeth Stevens, Love stated, "I hunted for artifacts, and when I was 9 or 10, I found what I thought was an Indian burial mound. Of course, it wasn't, but it was my first excavation." Eventually, her interest would transform from looking for artifacts from Native cultures to a search for Ancient Greek and Roman material. This shift stemmed in part from the influence of the family governess (Love grew up in a well-to-do family), a classicist who introduced Love to Greek and Roman mythology and taught her Greek and Latin when she was still a child.

As a young adult, while completing graduate work at the Institute of Fine Arts, where she received her MA, Love worked with her former Smith College professor, Phyllis Williams Lehmann, on excavating the Sanctuary of the Gods at Samothrace from 1955 to 1963. Today, the excavations at Samothrace continue to allow IFA students to gain similarly formative fieldwork and onsite research experience.

In addition to participating in excavations, at the Institute of Fine Arts, Love contributed to its student-run journal of the time, *Marsyas: Studies in the History of Art*. Love's provocative and attention-gaining article, entitled, "A Stylistic Discussion Concerning the Authenticity of the Three Etruscan Warriors in the Metropolitan Museum of Art," questioned the authenticity of three Etruscan



Iris Love at the Temple of Aphrodite in 1969

Warrior sculptures prominently displayed in the Met's galleries. Love, in advance of the publication of the article, warned the Metropolitan Museum of her research. The Metropolitan Museum, according to Love, quickly published a notice of their own, failing to acknowledge Love's research.

Despite having never gained a PhD—she completed everything but the dissertation—Iris Love was able to secure a teaching position and funding for a major archaeological excavation at Knidos through Long Island University. From 1967 to 1977, she was at the helm of this excavation, which would yield what has been described as one of the greatest archaeological discoveries of the mid-twentieth century, of the famed Temple of Aphrodite at Knidos (and for which Praxiteles' artistic masterpiece, the *Aphrodite of*

*Knidos*, was made), delightfully fitting for an archaeologist with her surname. All of this was accomplished in a field in which her gender, age, and lack of a PhD were regularly used to call into question her expertise and presence.

Love would eventually cease work as an archaeologist to focus her attention elsewhere, including on New York's lively social scene. She was the longtime partner of gossip columnist Liz Smith and was mentioned in Andy Warhol's *Diaries* on several occasions and Mick Jagger was said to have visited her excavation at Knidos. In addition, Love would become well-known for her love of dogs (she often named her dogs after characters in Greek mythology) and eventual professional breeding of Dachshunds, hosting an annual Dachshund party at the Tavern on the Green in Central Park and competing successfully in several Westminster Kennel Club shows.

Love will be remembered for her passion and exuberance for excavation and her persistence and dedication in a field which so often attempted to exclude her. Love's excavations and research contributed significantly to transforming the historically male-dominated and insular field of archaeology.

Miquael Williams, current MA student, class of '21, and IFA Alumni Newsletter editorial assistant



Iris Love and Liz Smith at the Parthenon, 1976



## Leatrice Mendelsohn Expert on Italian Renaissance Art Theory, 1936-2020



Leatrice Mendelsohn

Leatrice Mendelsohn, who died January 31, 2020 at the age of 83, attended the High School of Music and Art, Vassar College, and the Institute of Fine Arts, where she earned her PhD. Her book, *Paragoni: Benedetto Varchi's Due Lezzioni and Cinquecento Art Theory* (UMI Research Press, 1982), which was based on her 1978 dissertation, advised by H.W. Janson, remains a standard resource in the field. Dr. Mendelsohn also undertook extensive research on Bronzino, resulting in several publications, including "The Devil in the Details: Ornament as Emblem and Adage in Two Male Portraits by Bronzino," in *Agnolo Bronzino: The Muse of Florence*, ed. Liana De Girolami Cheney (2014). She taught at McMaster University, Union College, SUNY New Paltz, and other institutions. In recent years, she also worked as an independent art appraiser and consultant.

Professor Colin T. Eisler offers these insights on the significance of Dr. Mendelsohn's scholarship: "Lea's dissertation and publications illuminated unusually challenging areas in Italian Renaissance art theory. She was a pioneer in dealing with the difficult topic of the Paragone—comparisons of the varying virtues of painting, sculpture and architecture. This academic subject was one of obsessive interest to the great masters of the High Renaissance although we today might find it a strange, dry source of fascination. Lea did full justice to so arcane yet important a topos, clarified by her brilliance, patience and resourcefulness. All Renaissance scholars are deeply indebted to her for bringing to life what could otherwise be a brittle and tedious field, reviving Paragone's profound importance for such masters as Michelangelo and Leonardo."

## Nadia Tscherny Expert in British Art, 1953-2019

Nadia Tscherny, a beloved friend of the Institute of Fine Arts, and of many other communities, died on December 21, 2019 at the age of 66 of pancreatic cancer. Adored by colleagues, friends, and family, Nadia is aptly memorialized in a *New York Times* obituary notice for her "strength of character, intelligence, wit and love of family and friends." The obituary gives this overview of her professional life:

She taught art history at New York University and the University of Wisconsin, and served in curatorial positions at the Frick Collection, the Yale Center for British Art and the Metropolitan Museum of Art. An accomplished writer and academic, Nadia published numerous articles in scholarly journals devoted to her field of 18th century British portraiture. She was also deeply interested in the history of design. Before earning her doctorate, Nadia attended Vassar College, where she graduated with honors in art history and was a member of the Phi Beta Kappa society.

Nadia was an active member of the IFA community, both as a student and after graduating in 1986 with a PhD dissertation on



Nadia Tscherny

late eighteenth-century British portraits and the origins of romanticism. Generous in spirit, she served on the Board of Directors of the IFA Alumni Association during the 1990s. In 2006, she delivered a lively and incisive talk on the cat in art at a symposium at NYU to honor Professor Robert Rosenblum, who had been her advisor; this was a playful and affectionate riff

on his own work about the dog in art (Nadia's favored pets were cats; Robert's, dogs).

The following remembrances are edited from remarks given at a memorial service held for Nadia on February 29, 2020 at the IFA.

The Institute of Fine Arts is the place where I, like many others, became friends with Nadia Tscherny when we were graduate students so long ago. I met Nadia around 1981, almost forty years ago. As I recall, we first met while sitting at the wretched tables that used to fill one side of the Great Hall. This was long before things got spiffed up, and the décor was less Belle Epoque and more Soviet, with furniture that was rundown and reused, but we old-timers are sentimental about it, because this was a place where lifelong friendships began. Most of the time, relationships are built gradually, but my friendship with Nadia was instantaneous. We immediately liked each other, and we always had a good time together. That was true as we sat at the ratty tables in the Great Hall those many years ago, and it was true over the last year of her life, when I would hang out with her during her chemo.

It was really fun to be with Nadia and be with the people she loved. Across nearly four decades, that world included her sister Carla, and it included her parents George and Sonya who live in a wonderful townhouse on 72nd Street that is an elegant laboratory of modern design, whimsical curiosities, and *Mitteleuropean* hospitality that helps explain, perhaps, why home meant so much to Nadia. I met her smart and practical boyfriend Geoffrey, who became her loving husband, and, as the years went by, I got to know her wonderful daughters Emma and Caroline.

I miss so many things about Nadia. I miss how smart she was. Over the years, I attended some of her lectures, and I remember, in particular, learning from her about a Hogarth painting in the Frick Collection. It's a portrait of Mary Edwards who, in eighteenth-century Britain, bravely repudiated her aristocratic (by which I mean spendthrift) husband Lord Hamilton, preferring to have her children declared illegitimate rather than let her husband control her money. It's not a typical portrait, nor is Mary Edwards a typical eighteenth-century woman. But of course not. Nadia always dug up the unexpected.

In my sadness following her death, I wanted to spend more time with Nadia somehow, so I began reading things that she had written—admittedly, thirty years or so later than I should have! I discovered that she wrote brilliant scholarly articles about art historical topics such as British portraits, but also a short, quirky publication about the wonderful collecting habits of her father George Tscherny. She was a beautiful writer, without a trace of the jargon or scholarly pretension that make so much art history such a chore to read. Her writing is crystalline, and, like Martha Graham's definition of great dance, it has clarity and inevitability. It was wonderful to discover this simple statement she made about the British eighteenth-century portraits that she loved so much: "What ultimately unites the greatest portraits of this period is that they capture not a likeness, but our imagination." Nadia captured our imagination, too.

As smart as she was, it was Nadia's personality that shone the brightest. Her graduate advisor, the great professor Robert Rosenblum, told me he was so happy when Nadia finished her

dissertation because, as she was no longer his student, he could finally be her friend and hang out with her.

Nadia always asked big questions about works of art that we might take for granted and saw beauty that others had overlooked, but she was down to earth. I miss her skepticism and her wit. I miss the way she responded if I proposed some half-baked theory or told her some improbable bit of gossip. She would just laugh and say, "Oh, baloney!"

I miss the way Nadia was a fierce defender of her friends. And we, in turn, always knew how much she loved her family, her cat, the joy of being at home. That she lived life so fully, in the moment, with love—that was her greatest gift to us.

Christopher Noey, MA, '82  
General Manager of Media Production and  
Online Features, The Metropolitan Museum  
of Art (retired); Lecturer

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As high-strung redheads, Nadia and I immediately experienced a natural affinity when we met at the IFA in 1975. Throughout the years, and despite living on different continents, we stayed very close friends. Our many shared experiences and interests cemented a long-lasting friendship—our beginnings as native New Yorkers, an intellectual passion for scholarship and art history, and later on, the ups and downs of marriage and motherhood.

Nadia was a warm-hearted, funny and highly entertaining friend with a razor-sharp mind, and her life-book was filled with an array of quirky adventures. While in London doing research, she had the singular experience of being escorted into Brooks's, a men-only club in Mayfair, by the *soigné* aristocrat Sir Richard Brinsley Ford, who directed her towards Sir Joshua Reynolds' group portrait of the *Dilettanti Society*. Naturally, this forbidden feminine intrusion by a feisty New York City redhead instantly woke up the dozing old members who loudly insisted that she be ejected from the premises immediately. We both thought this episode hilarious and, even now, I cannot think about it without hearing Nadia's laugh—that vivacious, unrestrained and joyful cackle that emanated from her petite frame and her big heart.

Life with Nadia was always unexpected and lots of fun, but my sweetest and most salient memory is seeing her tenderly giving a bottle to the infant Emma on the steps of the IFA on a balmy summer's day.

Nearing the end, Nadia told me that she felt it was ok to leave Emma and Caroline now, because she had seen them through to being happy and settled in their own lives. I remember her brave, open and loving spirit with the words of Rainer Maria Rilke:

Let everything happen to you:  
beauty and terror

Just keep on going

No feeling is final

Don't lose sight of me

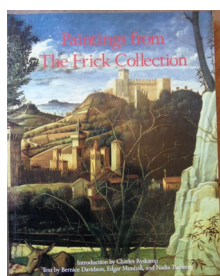
Irene Cioffi Whitfield, PhD '92  
Jungian Analytical Psychologist;  
Independent Scholar

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My strongest memories of Nadia are of her intensity, her brilliant mind, and her infectious laughter. She somehow combined a sort of naive questioning of everything—cocking her head as she asked questions—with an incredibly sharp pursuit of truth and a bright smile as she came to understand some new idea or fact. We met at the Institute soon after I arrived in 1977. She was a sophisticated New Yorker, in my eyes, so much more comfortable in the city than so many of us rubes. But at the same time, she had a certain New York-style innocence about the rest of the country, with no idea of what it would be like to NOT come from NYC. In others, it might have been snobbish, but in her, it was absolutely charming. I loved being with her, and I am sorry that I missed so many years between our early friendship and our re-connection of late. She was unique, smart, fashionable and lots of fun: my ideal of what the Institute of Fine Arts should offer. She also was generous to me and helped me to get a critical internship that set me off on my career path.

Susan Freudenheim, MA '79  
Executive Director, Jewish World Watch,  
Los Angeles

Others benefited similarly from Nadia's acts of generosity. She also got me an important position. When Everett Fahy, then Director of the The Frick Collection, called Colin Eisler asking for a recommendation for a curatorial assistant position at The Frick, Nadia, then Colin's assistant, immediately whispered my name to Colin, who in turn gave it to Everett. Thus I went to The Frick, a most marvellous experience that I owe entirely to Nadia, whose kindness was fully repaid when she was later hired for the same job.



In homage to Nadia, I stopped by the new British Galleries at the Met on the day of the IFA memorial service, and I thought about our past. Thinking back to the time and place that brought us all together—the Institute in the 1970s—I see a glossy-haired redhead lounging on a banquette in the Oak Room during one of our many lunchbreaks. There was something so vivid about that sunlit moment that the memory has stayed with me all these years, of Nadia conversing and laughing with ease.

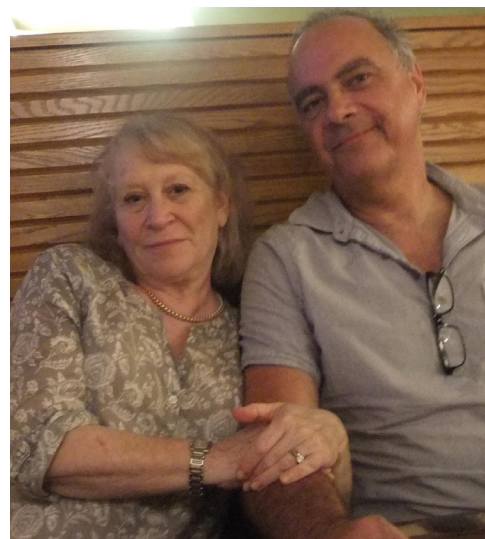
It's hard to recapture the intensity of our days at the Institute—the incessant studying, the side-by-side memorization of slides, and of course shared jokes about the teaching styles and

accents of our favorite professors. That intensity fostered a friendship that seemed to need no explanation. And if you were a friend, you met Nadia's family, her warm and gracious parents George and Sonia in their beautiful New York townhouse, her sister Carla, and of course another glossy-haired and handsome person, Geof Parnass, her then boyfriend and later husband. When Geof occasionally dropped by the Institute, we analyzed him, quickly determining that he was *the one*.

A thread running through it all was Nadia's laughter, a beguiling mixture of giggle and gay chortle. I remember standing with Nadia decades ago, watching her very young daughter Caroline from the doorway of her room as she did something delightfully odd and whimsical and how it reduced Nadia to an adoring and helpless laugh, almost stifled so as not to disturb the charming antics of her little daughter.

This delight in people never deserted Nadia, nor did her unquenchable curiosity about places and things. I loved that Geof and Nadia took off for Scandinavia as soon as she was done with one set of chemotherapy treatments to see things she had not seen before. Every moment was to be *lived*.

Last summer, in the garden of their house in Ridgewood, Nadia spoke of Geof's ongoing and wonderful support, of how much joy she took in Emma and Caroline, of how glad she was of their choice of husbands, and of how



**Nadia Tscherny and Geoffrey Parnass on vacation in Florida**

happy Emma's regular visits made her, although the reason for them was never discussed. Stoic and unsentimental, Nadia remained the indefatigable and consummate conversationalist she had always been: quizzing, disagreeing, enthusiastically sharing an interest, and, of course, laughing. It is this laughter that I most hear as I think of my dear and vivid friend.

**Alison West, PhD '85, ERYT, C-IAYT**  
 Director, Yoga Union and YU Backcare & Scoliosis Center;  
 Executive Director and Chair, Yoga for NY.org, NY State Association for Students, Teachers and Studios

## 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.



# Dora Wiebenson Innovative, Influential, and Prolific Architectural Historian, 1926-2019



Dora Wiebenson

Dora Wiebenson, who died on August 20, 2019 at the age of 93, was a major pioneer as both a scholar and a woman in the field of architectural history. She graduated from Vassar College in 1946 with a BA and went on to graduate study in architecture at Harvard University, receiving a MArch in 1951. Professor Wiebenson continued her studies at the Institute of Fine Arts, where she edited the student-run scholarly journal *Marsyas*. She received her MA in 1958 and completed her PhD in 1964 under the direction of Walter Friedlander.

Dora's training as both an architect and an architectural historian, as well perhaps as the fact that her father was a builder, gave her exceptional insight into architectural design and an extraordinary eye for visual analysis. Before beginning her career as a full-time academic at Columbia University in 1966, Professor Wiebenson was employed in a number of leading architecture firms in New York City, including that of Marcel Breuer. After two years as a lecturer at Columbia, she joined the faculty of the University of Maryland in 1968, becoming in 1972 one of the first female full professors in her field. In 1977 Dora joined the Department (then division) of Architectural History at the University of Virginia. At UVA, she was the first woman to head a department and the first to become a full professor at the School of Architecture. A deeply committed teacher, she led efforts to establish the PhD program in Architectural History at UVA, where she also established a legacy of female leadership. Four of the School's deans have now been women and half of the tenured faculty are now female. She also shaped the field at large as head of the Society of Architectural Historians from 1974-77. For this organization, she in addition

wrote extensive reports on the graduate study of architectural history in schools of architecture (1977) and departments of art history (1979).

Professor Wiebenson would probably best like to be remembered for the remarkable impact she had as a teacher and scholar. Her survey of modern architecture at the University of Virginia was particularly renowned. UVA alumna Marie Frank, currently a professor at UMass Lowell, recalls:

Her wealth of knowledge and rigorous exposition of a building's design elements in the Modern survey provided the solid foundation that so many of us have drawn upon in our own work. In her seminars she encouraged us to pick topics that again, in retrospect, always connected to key ideas or theories that helped us shape a narrative for the 19th and 20th centuries. And finally, I think that behind all the images, and lists, and articles, and books she wanted us to master was the essential lesson that architecture mattered. I have no doubt that my own teaching and scholarship owe a debt to her.

Professor Wiebenson's most influential scholarly work is undoubtedly her landmark study of French landscape architecture, *The Picturesque Garden in France* (1978).

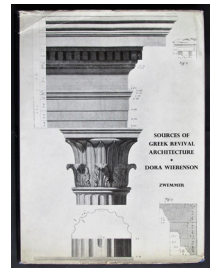
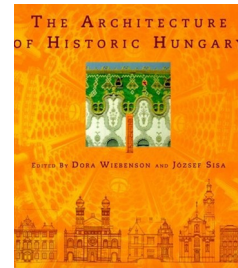
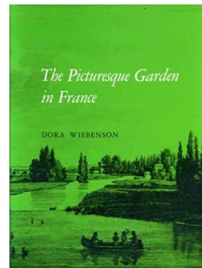
Distinguished landscape architect and UVA faculty member, Professor Elizabeth K. Meyer, acknowledges this volume as having a profound impact on her own scholarly work and teaching. She writes:

Her careful scholarship, grounded in the awareness of the circulation of ideas and theories from one region to another, disassembled the simplistic historical trope that *nations had garden styles*. Dora introduced us to the ways that ideas transform when they travel, how they are translated into new spatial types and practices commensurate to new geographies with particular social tensions and political debates. We understood that this translation impacted the reception as well as creation of the designed landscape;

landscape experiences and meanings varied from place to place.

I have reread *The Picturesque Garden in France* several times over the past forty years...I owe Dora for her introduction to the picturesque garden in France and to new ways of approaching supposedly fixed historical narratives.

Dora retired from UVA as professor emerita in 1992, continuing to be a major influence on the field until she retired from research and writing at the age of 90. She founded the scholarly society of the Historians of Eighteenth-Century Art and Architecture, which honors this notable initiative with the Dora Wiebenson Prize, awarded each year at its annual meeting to the outstanding graduate paper presented during the previous year at a scholarly conference or as a sponsored lecture. In her retirement, she became a pioneering figure in the study of Central and Eastern European architecture, launching the scholarly journal *Centropa* in 2001 and co-editing the seminal volume *The Architecture of Historic Hungary* with József Sisa, published by MIT Press in 1998.



Among the over fifteen volumes on architectural history Dora Wiebenson wrote, co-wrote or edited, several are landmarks in their field. These include her monograph on Tony Garnier (1969), based on her IFA MA thesis, and her study of Greek Revival architecture (1969), developed from her dissertation. Through her teaching, scholarship and service, she had a profound impact on the field of architectural history in the United States.

Lisa Reilly, PhD '90  
Professor, Department of Architectural  
History Joint Graduate Program in Art &  
Architectural History  
University of Virginia

# Carolyn C. Wilson Newmark

Noted Scholar of Venetian Art, 1946-2020

Carolyn C. Wilson Newmark passed away on May 24, 2020 after a valiant struggle with cancer. After receiving her undergraduate degree from Wellesley College, graduating with high honors (1968), Carolyn went on to obtain a MA (1970), a Diploma of Museum Training and Connoisseurship (1971), and a PhD (1977) at the Institute of Fine Arts. Her dissertation, "Bellini's Pesaro Altarpiece: A Study in Context and Meaning," was written under the direction of Professor Colin Eisler. Research for this study initiated a lifelong interest in Venetian art, resulting in numerous publications and a number of awards and fellowships.

Carolyn began her professional life as Assistant Curator of Sculpture at the National Gallery of Art in Washington D.C. While there she published, in 1983, *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art*. Later she served as Research Curator for Renaissance Art at the Museum of Fine Arts, Houston, where she published *Italian Paintings, XI-XVI Centuries, in the Museum of Fine Arts, Houston* in 1996. For this publication, she won the Roland H. Bainton Book Prize for Art History and Music (The Sixteenth Century Studies Conference) and the Vasari Award for the outstanding publication of 1996 by a Texas-based art historian (Library, Dallas Museum of Art) and also was a finalist for the College Art Association's Alfred H. Barr, Jr. Award for a distinguished museum catalogue.



Carolyn C. Wilson Newmark

Along with Carolyn's ongoing interest in Venetian painting, which resulted in several publications, probably her greatest passion was the subject of the veneration of Saint Joseph during the Renaissance, which led to essays about its portrayal in colonial Bolivian art and in the work of Georges de La Tour, Parmigianino, Jan Gossaert, Lorenzo Lotto, Titian, and others, as well as to her 2001 book, *Saint Joseph in Italian Renaissance Art and Society: New Directions and Interpretations*. To pursue research on this and other topics, she received several prestigious grants and fellowships, including from the Samuel H. Kress Foundation, the

Folger Shakespeare Library, the Renaissance Society of America, the Gladys Krieble Delmas Foundation, the Fondazione Roberto Longhi, the National Endowment for the Arts, the Getty Grants Program, and the Robert Vaughan Foundation. In addition to her scholarship and museum work, Carolyn taught Renaissance art history at the University of Maryland, the University of Texas at Austin, the University of Houston, and elsewhere.

Carolyn and I were classmates at the IFA and during those years she happened to be living around the corner from me in Morningside Heights near Columbia University. Often my husband would pick us both up by car to drive from the IFA on East 78th Street to the Upper West Side, taking Carolyn to her apartment building on 119th Street off Amsterdam Avenue, and then drop me off at 118th Street before searching for a parking spot. The car rides provided opportunities to chat about our courses, professors, and hopes for the future. We kept in touch over the years and almost always had at least a lunch or dinner at scholarly meetings or conferences. She was a lovely person and will be very much missed.

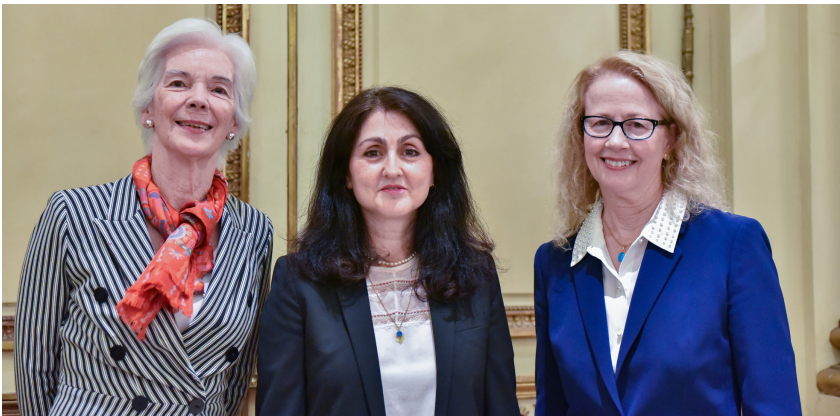
Anita F. Moskowitz, MA '71, PhD '78  
Professor Emerita, Art History  
Department of Art  
Stony Brook University



# The Year in Pictures: Alumni at the Institute

## The Annual Walter W.S. Cook Lecture, October 29, 2019

Photo credits: Nita Lee Roberts



Speaker Zainab Bahrani, with Cook Lecture Co-Chairs Susan Galassi and Katherine Schwab



Kathy introducing Zainab's talk

## Alumni Weekend, October 26, 2019

Photo credits: Louisa Raitt

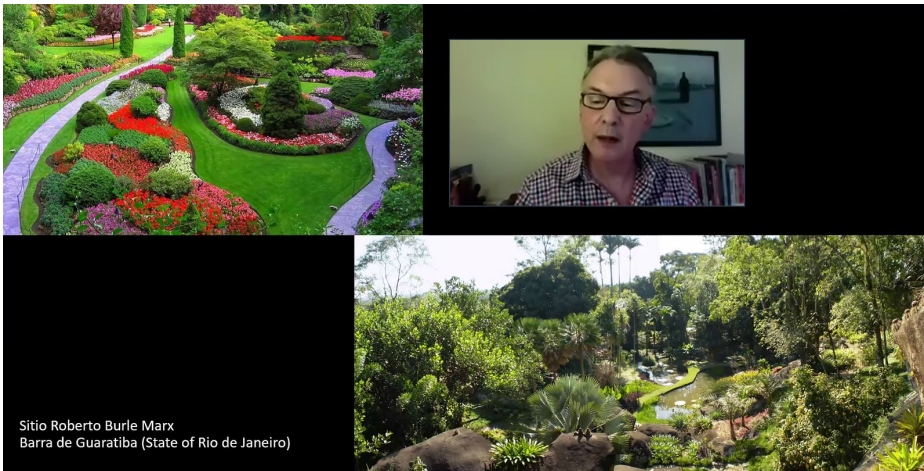


William Ambler, Kathryn Calley Galitz, Nadine Orenstein, Chris Poggi, and, Alicia Lubowski-Jahn in the Oak Room



Chris Poggi

## Summer 2020 Zoom Lecture on “Landscapes of Construction and Extinction” in the Americas



Sítio Roberto Burle Marx  
Barra de Guaratiba (State of Rio de Janeiro)

Edward J. Sullivan, Alumnus and  
Current IFA Helen Gould Shepard  
Professor and Deputy Director



# Faculty Updates

## Matthew Adams

Senior Research Scholar; Director, Abydos Project

### Social Media:

web, abydos.org;  
blog, abydos.org/  
blog; Instagram, @digabydos; Facebook, Abydos Archaeology

### Publications:

"Abydos in Late Antiquity:

A View from the Shunet el-Zebib" (2020);

"The Origins of Sacredness at Abydos" (2019).

**Special Lectures:** "History, Myth, and Egypt's Early Kings at Abydos," Sohag, 2020; "Abydos: An Introduction to the Great Land," Sohag, 2020; "The Shunet el-Zebib and the Legacy of Egypt's First Kings at Abydos," Sohag, 2019.

**Current Research:** Dr. Adams continued to oversee a range of research, conservation, and outreach initiatives as part of the longstanding IFA fieldwork program at Abydos. These include the systematic investigation of a series of monumental cultic complexes built by Egypt's first kings, ca. 3000–2700 BCE. A related initiative since 2018 is the exploration of Egypt's—and the world's—oldest known industrial-scale brewery, built to produce the huge volume of beer used in rituals conducted in the nearby early royal monuments. Isolated at Abydos during the COVID-19 pandemic after the regular excavations had ended, Dr. Adams had the opportunity to collaborate with Egyptian team members—and fellow strandeds—in the archaeological exploration of the unpopulated desert west of the site. The group identified caves modified in late antiquity to serve as Christian monastic hermitages, desert camps of the Ptolemaic and Roman periods, extensive evidence of paleolithic activity, and a mysterious series of rock-cut chambers high in the cliff of the side of a canyon. All these places warrant extensive further investigation and, along with the results of the excavations, well illustrate how, even after more than 160 years of scholarly exploration, a major site like Abydos continues to generate completely new and even transformative findings.

**Additional News:** In 2019, distinguished author Peter Hessler published *The Buried: An Archaeology of the Egyptian Revolution*, which features Dr. Adams and the Abydos Project extensively, particularly with reference to the response to looting at the site during the uprising of 2011 and its aftermath; Dr. Adams and the Abydos project were featured in a National Geographic Channel documentary, "Egypt's Lost Wonders," filmed on-site at Abydos and



exploring fourteen mysterious boat graves—each containing the burial of a complete 20–25 meter long wooden boat—discovered accompanying the 3000-year old funerary temple of one of Egypt's early kings; since 2019, the Abydos Project has developed a significant presence on the web, through its website (abydos.org), which includes the project blog (abydos.org/blog); in addition to written pieces, the blog includes an ongoing video series filmed on-site at Abydos and presenting a variety of perspectives on the project's work and the experience of doing archaeology in Egypt; in tandem with the website and blog, the project also shares substantial content via Instagram, "@digabydos," and Facebook, "Abydos Archaeology."

## Jonathan Brown

Carroll and Milton Petrie Professor Emeritus of Fine Arts

### Publications:

*No solo Velázquez* (2020); "Preface," in *Alonso Berruguete: First Sculptor of Renaissance Spain* (2019); *Los mundos de Murillo* (2018).

**Additional News:** Co-curator, with IFA alum Ronda Kasl, of "Cristobal de Villalpando: Mexican Painter of the Baroque," Metropolitan Museum of Art, 2017.



## Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

**Publications:** *Building a New New World: Amerikanizm in Russian Architecture* (2020); *Architecture et urbanisme dans la France de Vichy* (2020); *Frank Gehry: Catalogue Raisonné of the Drawings; Volume One, 1954-1978* (2020); "Kenneth Frampton's Elusive Constructivism," in *Modern Architecture and the Lifeworld: Essays in Honor of Kenneth Frampton* (2020); "L'invention dans le sang," in *Massimo / Maxime Ketoff: parcours entre architecture, art et technique avec Marie Petit* (2020); "Les Champs de la modernité," in *Champs-Élysées, histoire & perspectives* (2020); "Le Corbusier et les Juifs : propos privés et retenue publique" and "Le Front Populaire de Le Corbusier," in *Le Corbusier 1930-2020: polémiques, mémoire et histoire* (2020); *Ein neues Mainz? Kontroversen um die Gestalt der Stadt nach 1945*, with Hartmut Frank and Volker Ziegler (2019); "L'Atelier Chantorel de Frantz Jourdain: l'architecte comme romancier et protagoniste," in *L'architecte à la plume* (2019); "Networks of Modern

Beauty," in *Shukhov, Formula of Architecture* (2019); "Charlotte Perriand dans le champ de la politique," in *Le Monde nouveau de Charlotte Perriand* (2019); "Opus 2: Robert Venturi's Metamorphosis of Duke House," in *Complexity and Contradiction at Fifty; On Robert Venturi's 'Gentle Manifesto'* (2019); "L'architecture des 'condensateurs sociaux,'" and "La participation de l'URSS à l'Exposition des arts décoratifs de Paris, 1925," in *Rouge, art et utopie au pays des Soviets* (2019); *Le Corbusier: The Built Work* (2018); *L'architecture entre pratique et connaissance scientifique* (2018); *Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000* (2018); "Designing within and for War Zones," in *War Zones* (2018); "À qui sert l'histoire de l'architecture," in *À quoi sert l'histoire de l'architecture aujourd'hui?* (2018); "Le Corbusier's Modulor and Debate on Proportion in France," in *Proportional Systems in the History of Architecture: A Critical Reconsideration* (2018); "Fragments of History and Memory," in *NER - City of the Future* (2018); "Autour de la notion de 'mémoire collective' de Maurice Halbwachs, et son appropriation par les urbanistes et architectes," in *Les arts de la mémoire et les images mentales* (2018); "The Exhibition Pavilion for Theodor Ahrenberg," in *Living with Matisse, Picasso and Christo: Theodor Ahrenberg and His Collections* (2018); *Architecture, modernité, modernisation* (2017); *Architecture de l'avant-garde russe; dessins de la collection Serguëi Tchoban* (2017); "Le Corbusier's Architectural Oeuvre, or Surprise as a Strategy," in *Le Corbusier, the Paths to Creation* (2017); "A Lost Vanguard Discovered," in *Architecture as Movement; Modern Architecture in South Korea, 1987-1997* (2017); "Verso una storia transurbana delle città," in *Historia Rerum. Scritti in onore di Benedetto Gravagnuolo* (2017); "L'encyclopédie et le palimpseste," in *Laboratoire d'Europe, Strasbourg 1880-1930* (2017).

**Special Lectures:** "History and the Future of Design Education," Shanghai, 2019; "Americanized Bolshevism and its New New Worlds," Ann Arbor, 2019; "The Culture of Reform from Europe to North America (1880-1914): Strategies and Poetics," Saaleck-an-der-Saale, 2019; colloquium chair, *Patientes recherches: redécouvertes de Le Corbusier*, Paris, 2019; "Casablanca la juive: Private and Public Architecture 1912-1960," Stanford, CA, 2018; concluding lecture in the symposium, *How to See Architecture: Bruno Zevi (March '42)*, Cambridge, MA, 2018; colloquium chair, *Architectures de la politique, politiques de l'architecture*, Paris, 2018; "Cities' Futures: Seven Questions," and concluding symposium remarks, Ben Guerir, Morocco, 2018; "Le futur des villes," Moscow, 2017; "L'héritage de la Révolution,"

St. Petersburg, 2017; “The Cold War City: Functionality or Community?” Berlin, 2017; “Figures of the Architekt,” Canberra, 2017; colloquium chair, *Le musée contemporain: stratégies, espaces, esthétiques*, Paris, 2017.

**Recent Honors and Awards:** Louis Kahn Scholar in Residence, American Academy in Rome, 2017.

**Current Research:** The catalogue raisonné of Frank Gehry’s drawings; Architecture in Vichy France; Paris Moderne, 1914-1945.

## Thomas Crow

Rosalie Solow Professor

**Publications:** *The Hidden Mod in Modern Art: London 1957-1969* (2020); “Illuminations

Past and Present in the Painting of Mark Rothko,” in Jasper Sharp, ed., *Mark Rothko* (2019); “Bearing Witness in the Art of the Vietnam Era,”

in Melissa Ho, ed., *Artists Respond: American Art and the Vietnam War, 1965-1975* (2019); *Restoration: The Fall of Napoleon in the Course of European Art* (2018); *No Idols: The Missing Theology of Art* (2017).

**Special Lectures:** Paul Mellon Lecturer in British Art, National Gallery, London, and Yale Center for British Art, 2017.

**Current Research:** Artists in the California counterculture; the Ancient American Southwest.

**Additional News:** In 2020, a Chinese translation of Professor Crow’s book, *The Rise of the Sixties: American and European Art in the Era of Dissent* (1996), was published by Jiangsu Fenghuang Fine Arts Press.

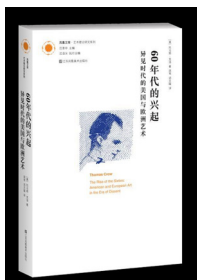
In connection with this publication, on July 11 an online symposium was held, organized by the publisher and Surplus Space, in collaboration with Fudan University in Shanghai, entitled “The Rise, Fall, and ‘Return’ of the Sixties.” The event attracted an impressive audience of over 4,500. The co-translators of the book are Tianyuan Deng, a current PhD student under Professor Crow at the IFA, and Wei Jiang, a former visiting scholar at the IFA, now a lecturer at Huadong Ligong University in Shanghai.

## Margaret Holben Ellis

Chair of the Conservation Center; Eugene Thaw Professor of Paper Conservation; Conservation Consultant, Villa La Pietra



Portrait by Luca Del Baldo



**Publications:** Co-author, with William A. Sethares and C. Richard Johnson, Jr., “Computational Watermark Enhancement in Leonardo’s Codex Leicester,” *Journal of the American Institute for Conservation* (2020); “Unexpected FAME & unFORTUNE,” in *Unexpected Fame: Conservation Approaches to the Preparatory Object*, proceedings of the International Conference of the Icon Book and Paper Group, 2018 (2020); “Going beyond the Bench: The Paper Conservator Today,” *Restaurator* (2019).

**Special Lectures:** Invited speaker, with William A. Sethares and C. Richard Johnson, Jr., “The Computational Characterization of Leonardo’s Papers,” Florence, 2019; invited speaker, “The Computational Connoisseurship of Rembrandt’s Papers,” Cambridge, MA, 2019; “Expanding the Toolbox, Making Reference Collections Relevant to Conservation Practice,” Uncasville, CT, 2019.

**Honors and Awards:** President, American Institute for Conservation (AIC), 2017-present.

**Current Research:** “The Computational Characterization of Leonardo’s Papers,” *Mitteilungen des Kunsthistorischen Institutes in Florenz*, publication forthcoming.

**Additional News:** Member, Association of North American Graduate Programs in Art Conservation (ANAGPIC); invited “Museums in America” grant review panelist, Institute for Museum and Library Services (IMLS); invited publication prize juror, Association of Print Scholars (APS); Advisory Council member, International Foundation for Art Research (IFAR); invited member, Conservation Committee, The Morgan Library & Museum; Getty Foundation/Cornell University grant for student work on “Coding Leonardo’s Papers,” 2019; Samuel H. Kress Foundation Program in Paintings Conservation grant, 2019.

## Colin Eisler

Robert Lehman Professor

**Publications:** “Michelangelo’s *Pieta* Inscription,” (2020); “Bringing Artists to Life” (on Vasari and Cellini), *Wall Street Journal* (2019).

**Current Research:** Review of a Dutch publication on a Neapolitan topic, forthcoming in *Renaissance Quarterly* (2021); Roger van der Weyden reconstruction; Roger Fry the stage designer; American nineteenth-century superimposed photographs; Colonel Higginson’s character as contributing to his art collecting.

**Additional News:** Teaching on Zoom proved a challenging novelty, yielding a welcome new sense of intimacy and freedom of exchange without students’ fear of “being wrong” or of revealing “ignorance.” These negative characteristics, too readily inhibiting learning in the usual face-to-face classroom ambience, are happily absent from Zoom.

## Finbarr Barry Flood

William R. Kenan, Jr., Professor of the Humanities; founder and director of the research center Silsila: Center for Material Histories, NYU

**Social Media:** <https://nyu.academia.edu/FinbarrBarryFlood>

**Publications:** *Technologies de dévotion dans les Arts de l’Islam: pèlerins, reliques et copies* (2019); “Introduction,” in Finbarr Barry Flood, ed., *There Where You Are Not: Selected Writings of Kamal Boullata* (2019); “Before the Mughals: Material Culture of Pre-Mughal North India,” *Mugharnas* (2019); “Signs of Silence: Epigraphic Erasure and the Image of the Word,” in Christiane Gruber, ed., *The Image Debate: Figural Representation in Islam and Across the World* (2019); “Iconoclasm,” *Encyclopaedia of Islam* 3 (2019); “Picasso the Muslim. Or, How the Bilderverbot Became Modern (Part 2),” *Res: Anthropology and Aesthetics* (2018); “Genealogies of Whitewash: ‘Muhammedan Churches,’ Reformation Polemics and the Aesthetics of Modernism,” in Diana Sorensen, ed., *Territories and Trajectories: Cultures in Circulation* (2018); “Bodies, Books and Buildings: Economies of Ornament in Juridical Islam,” in David Ganz and Barbara Schellewald, eds., *Clothing Sacred Scripture* (2018); contribution to “A Questionnaire on Monuments,” *October* (2018); “Picasso the Muslim. Or, How the Bilderverbot Became Modern (Part 1),” *Res: Anthropology and Aesthetics* (2018); co-editor, with Gülru Necipoğlu, *A Companion to Islamic Art and Architecture*, a two-volume survey of Islamic art containing 50 specially commissioned new essays on Islamic art written by 70 authors with topics ranging from the time of the Prophet Muhammad to the present, and from the Americas to South-East Asia (2017); co-author, with Gülru Necipoğlu, “Frameworks of Islamic Art and Architectural History: Concepts, Approaches, and Historiographies,” in vol. 1 of *A Companion to Islamic Art and Architecture*; “A Turk in the Dukhang? Comparative Perspectives on Elite Dress in Medieval Ladakh and the Caucasus,” in Eva Allinger, Frantz Grenet, Christian Jahoda, Maria-Katharina Lang, and Anne Vergat, eds., *Interaction in the Himalayas and Central Asia: Processes of Transfer, Translation and Transformation in Art, Archaeology, Religion and Polity* (proceedings of the Third International Conference of the Société Européenne pour l’Etude des Civilisations de l’Himalaya et de l’Asie Centrale (2017).

**Special Lectures:** Invited cycle of lectures, Chaire du Louvre, *Technologies de dévotion dans les arts de l’Islam*, Paris, 2019; “Économies de la copie et énigmes de la chronologie: le problème des bols magico médicinales islamiques ‘médiévaux,’” Paris, 2019; “Architecture as



Archive: India, Ethiopia and a 12th-century World System,” New York, 2019; “Connected Histories? Arabia, India and the Architecture of Medieval Ethiopia,” Oxford, 2019; “A Seljuk horizon and pre-Mongol ‘globalism,’” York, 2019; Slade Professor lectures, *Islam and Image: Beyond Aniconism and Iconoclasm*, Oxford, 2019; CUNY Graduate Center Rewald lecture, “Other Statue Histories: Jacquemart’s Lions and Iconoclasm as Anti-Colonialism in Khedival Egypt,” New York, 2018; Medieval Academy of America Annual Meeting keynote speech, “Materials from the Margins: Islamic Connections as Pre-Mongol Globalism,” Atlanta, 2018; Empires of Faith conference keynote speech, “Materiality, Sacrality and the Legacies of Late Antiquity,” 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, CH, 2017; “Islamic Textiles from Medieval Svaneti,” Svaneti, Republic of Georgia, 2017; Popular Cultures of the Middle East and North Africa conference keynote speech, “In Search of Ephemera: Prophetic Sandals, Popular Prints, and Transtemporal Flows,” Tbilisi, Republic of Georgia, 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 symposium keynote lecture, “Not at Home? Object Lessons from Anomaly,” 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’? Perspectives from European History,” Mumbai, 2017; co-speaker, with Irina Koshoridze, “Turning Turk? Islamic Textiles and Islamicate Dress in Medieval Georgia and Ladakh,” Mumbai, 2017; “A Forgotten Cosmopolis: Art and Identity in ‘Arab’ Sind (800-1000),” Karachi, 2017.

**Honors and Awards:** Chaire du Louvre, Musée du Louvre, Paris, 2019-20; Slade Professor of Fine Art, University of Oxford, 2018-19; Stephen E. Ostrow Distinguished Visitor in the Visual Arts, Reed College, Portland, OR, 2017.

**Current Research:** ACLS-supported book project with Professor Beate Fricke, University of Bern, *Object Lessons: Artifacts as Archives of pre-Modern Globalism* (Princeton University Press); book project, *Islam and Image—Paradoxical Histories* (Reaktion Books).

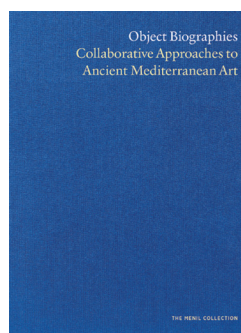
## John Hopkins

Associate Professor

**Publications:** Editor, *Objects Biographies: Collaborative Approaches to Ancient Mediterranean Art* (2020); “Introduction: The Long Lives of Ancient Objects” and “Decapitated: Reassembling and Reassessing the Lives of Two Sculpted Heads,” in *Objects Biographies: Collaborative Approaches to Ancient Mediterranean Art* (2020); “Decoding the Regia,” *Journal of Roman Archaeology* (2019); “Roman Republican Architecture,” in *Oxford Bibliographies* (2019); “A Collaborative Path for Research into Ancient Art and Heritage Objects,” in *Selected Papers on Ancient Art and Architecture* (2018); “Tarquins, Romans, and Architecture at the Threshold of Republic,” in *The Age of Tarquinius Superbus* (2017).

**Special Lectures:** “Practicing Diversity in Seven Iugera,” Lund, 2020; “Decapitated: Reassembling the Biographies of Ancient Mediterranean Objects,” New York, 2020; “The Archaic Legacy of Roman Public Space,” Sydney, 2020; “Dissolving Boundaries: A Study in Artistic Production Between Rome, Etruria and Latium,” Auckland, 2020; “Architectural Production in Rome: A New Assessment of Evidence for the Long Fifth Century,” Dunedin, 2020; “Sculptural Encrustation, Architectural Accretion and the Visual Semantics of the Early Roman Cityscape,” New York, 2019; “Collapsing Time and Culture: the Ficoroni Cista and the Multivalence of Early Italic Art,” New York, 2019; “Assembling the Multivalence of Provincial Emulation: A First Century Polykleitan Head from Aquitania,” San Diego, 2019; “Early Rome and the Significance of Accreting Urbanism,” Cleveland, 2018; “Escaping Winkelmann’s Rut: Connecting Time and Culture in Early Roman Architecture,” Oxford, 2018; “A Question of Continuity: The Creation and Experience of Roman Architecture in the Classical Mediterranean World,” Philadelphia, 2017; “Response: Nuovi Studi sulla Regia di Roma,” Rome, 2017; “Toward Massive, Online, Collaborative Virtual Reconstruction,” Leiden, 2017; “Turning on the Lights: Provenance and Collections Research between Museums and the Academy,” Chicago, 2017.

**Honors and Awards:** Spiro Kostoff Award in the History of Architecture and Urbanism, Society of Architectural Historians, 2018; Southeast Society of Architectural Historians Publications Award for Books, 2018; Gustave O. Arlt Award in the Humanities, Council of Graduate Schools, 2017.



**Current Research:** Early Italic artistic assemblages; fuzzy urbanism, ornament and architectural accretion; diversity and non-elite daily practice in early Roman artistic and architectural production; approaches to heritage and object biography.

## Robert Lubar Messeri

Associate Professor of Fine Arts  
MA 1981, PhD 1988

**Publications:** Co-editor with Rémi Labrusse, *Miró and Poetry* (2020); *Miró and the Language of Signs* (2020).

**Additional News:** New Administrative Appointment as Director of Masters Studies at the IFA.

## Clemente Marconi

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

**Publications:** “War and the Life of a Sacred Structure: Weapons from the NYU-UniMi Excavations in the Main Urban Sanctuary of Selinunte” (2020); “New Architectural Work on the Akropolis of Selinous, Sicily: Towards a Digital Platform for Cultural Heritage” (2020); *Selinunte* (2019); “The New Investigations of the Institute of Fine Arts–NYU in the Main Urban Sanctuary of Selinunte” (2019); “The Raw and the Cooked: Scenes of Animal Fights on Archaic Greek Sacred Architecture” (2019); “Archeologia in Sicilia al tempo dei Borbone: una revisione” (2019); “New Evidence for Early Greek Settlement on the Acropolis of Selinunte” (2019); “Prolegomena to the Study of Sculpture in Sicily in the Archaic and Classical Periods” (2019); “La dea del Tempio R” (2018); “Un acroterio equestre da Selinunte?” (2018); “Modernism in Three Dimensions: Picasso’s Sculpture vis-à-vis Ancient Greek and Roman Art” (2018); “*Sicile Ancienne: Hittorff and the Architecture of Classical Sicily*” (2017); “Un busto in terracotta dalla fronte del Tempio R di Selinunte” (2017); “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)” (2017); “Mycenaeans and Others along Western Sicily: A View from Selinunte” (2017); “An Attic White-Ground Lekythos from Temple R at Selinunte” (2017); “Picasso and the Minotaur: A Chapter in Modern Mythmaking” (2017); “The Frames of Greek Painted Pottery” (2017).

**Special Lectures:** Visiting Professor for the Australian Archaeological Institute at Athens (series of public lectures at various academic institutions and museums in Sydney, Canberra, Armidale, Newcastle, Brisbane, Hobart, Melbourne, Adelaide, and Perth), August 4–September 12, 2019.

# Faculty Updates CONTINUED

**Honors and Awards:** Full Professor of Classical Archaeology, University of Milan.

**Current Research:** Greek Temple Decoration; Selinunte; Ancient Sicily; Modern Reception of Classical Art.

## Prita Meier

Associate Professor

**Publications:** “Beyond Multiple Modernities: East African Port Cities as the Space Between” (2020); “Subjects and Subjugation: Swahili Coast Studio Photography in Global Circulation” (2019); “The Surface of Things: A History of Photography from the Swahili Coast” (2019); “Toward an Itinerant Art History: The Swahili Coast of Eastern Africa” (2018); co-editor, *World on the Horizon: Swahili Arts across the Indian Ocean* (2017); “Provocations from the Coast: Toward a Networked History of Swahili Coast Arts” (2017); “Curators’ Notes: Swahili Arts across the Indian Ocean” (2017); “Unmoored: On Oceanic Objects in Coastal Eastern Africa, 1700-1900” (2017); “The Swahili House: A Historical Ethnography of Modernity” (2017).

**Recent Honors and Awards:** Co-Principal Investigator, NEH Implementation Grant for “World on the Horizon: Swahili Arts Across the Indian Ocean” exhibition and book project, 2017.

**Current Research:** Professor Meier’s current research focuses on the material technologies and image cultures of travel and transportation. She is completing a manuscript on Swahili coast photography, provisionally titled *Sea of Things: A History of Photography from the Swahili Coast* (under contract with Princeton University Press), which frames the photograph not as a static image, but as a material artifact constituted by mobility, and explores the everyday uses of photographs. Relatedly, she has begun to research the pre-colonial era and the cultural connections between the Swahili coast and mainland Africa in a project tentatively titled *Ivory in Motion: Shared Object Cultures in Central Africa and the Swahili Coast*, which will reveal the ways the Swahili coast is part of a larger African history of ivory arts. Professor Meier is also part of an interdisciplinary research project called Highway Africa, which focuses on Africa’s postcolonial engineering megaprojects; the group’s aim is to reorient the study of infrastructure from the geopolitical to the cultural by asking questions about the kinds of modes of being and seeing such material interventions engender.



P. V. Parekh, photograph of a young man, Mombasa, Kenya, 1966 (private collection)

## Alexander Nagel

Professor

**Publications:** Co-editor, with Jonathan T.D. Neil, *Bending Concepts: The Held Essays on Visual Art* (2019); “Shared Ground (Marie Denise Villers’ portrait of Marie Joséphine Charlotte du Val d’Ognes at the Metropolitan Museum),” *4Columns* (2020); “Raphael: Renaissance Underdog,” *Air Mail*, 2020; “Art in Time,” in Adam Lowe, Elizabeth Mitchell, Nicolas Béliard, Giulia Fornaciari, Tess Tomassini, Blanca Nieto and Guendalina Damone, eds., *The Aura in the Age of Digital Materiality: Rethinking Preservation in the Shadow of an Uncertain Future* (2020); “Fugitive Mirror: Art Neither Dead Nor Alive,” in Gunhild Borggreen, Maria Fabricius Hansen and Rosanna Tindbæk, eds., *Dead or Alive! Tracing the Animation of Matter in Art and Visual Culture* (2020); “Introduction,” in Sheila Schwartz, ed., *Leo Steinberg, Michelangelo’s Paintings: Selected Essays* (2019); “The Stripping of Art,” “Abstraction and Sublimation,” and “There Is No Such Thing as the Global,” in Jean-François Charnier, ed., *Louvre Abu Dhabi: A World Vision of Art, part 1, Time, History, Memory* (2019); “Amerasia: European Reflections of an Emergent World, 1492-ca. 1700,” *Journal of Early Modern History* (2019).

**Special Lectures:** “Double Exile,” in the symposium “From Plaza Mayor to Washington Square: Spanish Republican Exiles and NYU,” New York, 2019; “Parmigianino’s Cosmos,” Cambridge, MA, 2019; presentation and discussion of collaborative video project *Fugitive Mirror* (with Amelia Saul) at the “Works in Progress” forum, New York, 2019 and at the European Cultural Studies Program, Princeton, 2019; “Through the Slant of Night: The Other Side of the Earth in the Sixteenth Century,” Cambridge, MA, 2018.

**Honors and Awards:** Collaborative NEH grant for Amerasia: An Inquiry into Imaginative Geography, 2016-19 (see <http://ifaresearch.org/amerasia/#>).

**Current Research:** The role of images and objects in the formation of European worldviews, 1300-1700.

## Rosalia Pumo

Field Director, Coordinator and Consulting Archaeologist, IFA Excavations at Selinunte; adjunct professor of Italian Language for Art Historians

**Current Research:** Two monographs, *Architectural Terracottas from Selinunte*, and *Temple B, IFA Excavations 2007-2010*.

## Hannelore Roemich

Professor

**Publications:** Co-author, with K. Wittstadt and G. Mass-Diegeler, “Accelerated Weathering and Long-term Experiments—Conclusions for Preventive Conservation of Glass Objects,” in Isabelle Biron, Fanny Alloteau, Odile Majérus, Patrice Lehuédé and Daniel Caurant, eds., *Proceedings of the International Symposium on Glass Degradation in Atmospheric Conditions* (2020); co-author, with F. Baldry, “Preventive Conservation at Villa La Pietra: Management, Collaboration, Education,” in *Preventive Conservation in Historic Houses and Palace Museums: Assessment Methodologies and Applications* (2020); co-author, with Christine Frohnert, “Time-based Media Art Conservation Education Program at NYU: Concept and Perspectives,” *Electronic Media Review* (2017-18).

**Current Research:** “Time-based Media Art Conservation Education and Training Program,” funded by the Andrew W. Mellon Foundation, 2018-22 (see <https://www.nyu.edu/gsas/dept/fineart/conservation/time-based-media.htm>).

## Patricia Rubin

Professor Emerita

**Publications:** “Poetic Design: Sandro Botticelli’s Illustrations to Dante’s *Divina Commedia*,” in Lina Bolzoni, ed., *L’iconografia di Dante* (2020); “Art and the Masquerade of History,” in Nicholas Chare and Mitchell Frank, eds., *History and Art History* (2020); foreword to Carlo Falciani, *Vasari, Michelangelo & the Allegory of Patience* (2020); “Pictures with a Past’: Botticelli in Boston,” in Nathaniel Silver, ed., *Botticelli: Heroes and Heroines* (2019); “George Eliot, Lady Eastlake, and the Humbug of Old Masters,” *Interdisciplinary Studies in the Long Nineteenth Century* (2019); *Seen from Behind: Perspectives on the Male Body and Italian Renaissance Art* (2018).

**Special Lectures:** Discussant, “Verrocchio: il maestro di Leonardo” study day, Florence, 2019; discussant, “The Renaissance Nude” study day, London, 2019; “Art and the Masquerade of History,” Tel Aviv, 2019; “Invention and Design in Laurentian Florence,” New York, 2019; “The reverence for old masters is not all humbug and superstition’: George Eliot, Lady Eastlake, and the Humbug of Old Masters,” paper in the conference “‘Knowing as much about art as the cat’: Nineteenth-century Women Writers on Art,” London, 2017; conference session chair, “Filippino Lippi: Beauty, Invention and Intelligence,” Florence, 2017.

**Recent Honors and Awards:** Kunsthistorisches Institut in Florenz/Max-Planck Gesellschaft, Visiting Scholar and chair of the MPG KHI Scientific Advisory Committee, 2017-20;



Honorary Research Fellow, Courtauld Institute of Art, 2018.

**Current Research:** Preparation of two papers: “Sense and Sensibility in Italian Renaissance Sculpture,” keynote address for the conference, “Sculpter à la Renaissance: un art pour (é) mouvoir,” Louvre, Paris, connected with the exhibition, “Le corps et l’âme. Sculptures italiennes de Donatello à Michel-Ange (1460-1520)” (date tbd); and, “Masks, Monsters, and Monkey-business in Sixteenth-century Italian Art,” international workshop, “Disturbing Bodies: Images and Imaginary during Early Modern Period,” organized by the Académie de France à Rome, the Centre André Chastel-CNRS/Sorbonne Université (Paris), the Università IUAV in Venice, at Villa Medici in Rome, 2020.

### Robert Slifkin

Associate Professor of Fine Arts

**Publications:** *The New Monuments and the End of Man: U.S. Sculpture between War and Peace, 1945-1975* (2019).

### Edward Sullivan

Helen Gould Shepard Professor in the History of Art and Deputy Director  
PhD 1979

**Publications:** “Black Visualities in Puerto Rico and the

Dominican Republic: Nineteenth and Twentieth Centuries,” in Henry Louis Gates Jr. and David Bindman, eds., *Image of the Black in Western Art* (forthcoming, fall 2020); “Transatlantic Maruja Mallo: Women Artists of the American Vanguard Movements,” in *Maruja Mallo. Catálogo razonado* (2020); “Border Crossings—Vida Americana at the Whitney, Reviewed” (2020); *Brazilian Modern: The Living Art of Roberto Burle Marx* (2019); “El arte brasileño en el extranjero: exposiciones y adquisiciones desde 1940 hasta hoy,” in María Sánchez Llorens and Manuel Fontan del Junco, eds., *Lina Bo Bardi: Tupi or Not Tupi* (2019); “Trace and Testimony: The Drawings of Marcelo Bonevardi,” in *Marcelo Bonevardi. Magic Made Manifest* (2019); “New MoMA Offers Pleasures & Possibilities for Learning More,” *Art News* (2019); *Making the Americas Modern: Hemispheric Art 1910-1960* (2018); editor, *Processing: Paintings and Prints by Roberto Juarez* (2018); editor, *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States* (2018); “José Gurvich: Between Tradition and Radicality,” in *José Gurvich (1927-1974)* (2018); “Tangible



Ambiguities: Paintings by Julio Larraz” (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); exhibition review, “Tamayo: The New York Years,” *The Burlington Magazine* (2018); book review, “Abstraction in Reverse: The Re-configured Spectator in Mid-Twentieth Century Latin American Art by Alexander Alberro,” *The Burlington Magazine* (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 Catalogue Raisonné*, vol. 2 (2017); book review, “Picturing the Proletariat: Artists and Labor in Revolutionary Mexico, 1908-1940,” *The Burlington Magazine* (2018); “Adiós Utopia: Dreams and Deception in Cuban Art since 1950,” *The Burlington Magazine* (2017); exhibition review, “Lygia Pape: A Multitude of Forms,” *The Burlington Magazine* (2017); exhibition review, “Painting the Revolution: Mexican Modernism 1910-1950” and “Mexico,” *The Burlington Magazine* (2017); exhibition review, “Hélio Oiticica,” *The Burlington Magazine* (2017); exhibition review, “Catalina Chervin. Cecilia de Torres Ltd. New York,” in *Art Nexus* (2017).

**Special Lectures:** “Roberto Burle Marx: Landscape as Activism,” Chicago, 2020; “Mexican Photography: Modern to Contemporary Practices,” Cork, 2019; “Caribbean: Themes and Variations,” Cork, 2019; “Frida Kahlo and Contemporary Art,” Dublin, 2019; “Roberto Burle Marx at the New York Botanical Garden,” New York, 2019; “Spanish Exile Artists and Scholars at New York University During the Spanish Civil War 1936-39,” New York, 2019; moderator, “*Estridentismo* in Mexican art of the 1920s,” New York, 2019; “Thirty Years of Anglo-American Scholarship on Brazilian Modern and Contemporary Art,” New York, 2019; respondent, *Caribbean Art, Colonialism and Commodities: The Art of Edouard Duval-Carrié*, New York, 2019; “Juan Soriano: Homenaje personal y semblanza surrealista,” Cuernavaca, 2018; “An Inevitable Partnership: Museums, Libraries and Archives,” Phoenix, 2018; “Landscapes and Cityscapes of the Americas, 1910-1960,” Houston, 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,” Gainesville, FL, 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.

**Recent Honors and Awards:** CAA Award for Distinguished Teaching of Art History, 2019.

**Current Research:** Landscape art and ecological activism in the Americas from Alexander von Humboldt to Roberto Burle Marx; artists and choreographers in the Americas, c.1910-60.

### Thelma K. Thomas

Associate Professor

MA 1982, PhD 1990

**Publications:** “The Honorific Mantle as Furnishing for the Household Memory Theater in Late Antiquity: A Case Study from the Monastery of Apa Apollo at Bawit” (2019); “Portraits of Apa Jeremias at His Monastery in Memphis (Saqqara) as Prophet, Holy Man, and Philosopher” (2019); “Monumental Remnants: Gail Rothschild Interprets Late Antique Textiles” (2018); “Perspectives on the Wide World of Luxury: Late Antique Silk Finds from Syria and Egypt” (2017).  
**Lectures:** “New Territory, New Challenges” for the panel discussion, “ICMA and Expanding the Medieval World,” Chicago, 2020; “Monastic Lessons in Cloth from Late Antique Egypt: Worn, Embodied, and Remembered,” Princeton, 2020, and Berkeley, 2019; “Wool as a Medium for Prestige Goods along the Silk Road (First to Sixth Centuries CE),” Washington DC, 2019; “The Heraclius Silk in Liège: Musings on Motifs, Patterning, and the Ornamented World,” Bern, 2019.

**Additional News:** Dr. Thomas has just completed her first year as Director of Graduate Studies at the Institute; she has contributed an account of her work in this position to the Institute’s 2019-2020 Annual.

# Alumni Updates

**Editor's note:** This year the listing of alumni updates is organized alphabetically by last name, without the traditional division by decade. We think this new arrangement will make it easier to locate friends and colleagues. Your feedback is welcome.

## Abigail Abric

MA 2018

**Primary Advisor:** Kent Minturn

**Email Address:** abbyabric@gmail.com

**Latest Position:** Sales Assistant to a Senior Partner at David Zwirner

## Candace Adelson

MA 1974, PhD 1989

**Primary Advisors:** Sir John Pope-Hennessy, Olga Raggio, and Horst Janson

**Mailing Address:** 916 General George Patton Road, Nashville, TN 37221

**Email Address:** cadelson@usa.net

**Latest Position:** Senior Curator of Fashion & Textiles, Tennessee State Museum, Nashville, TN

**Publications:** "Between the Layers: Art & Story in Tennessee Quilts" (2019).

**Additional News:** Retired from the Tennessee State Museum in June 2019.

## Michaël Amy

MA 1989, PhD 1997

**Primary Advisor:**

Kathleen Weil-Garris Brandt

**Mailing Address:**

School of Art, College of Art and Design, Rochester Institute of Technology, 73 Lomb Memorial Drive, Rochester, NY 14623

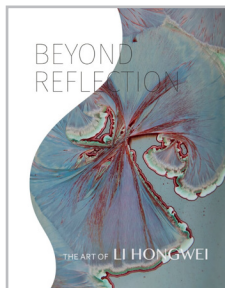
**Email Address:**

Michael\_Amy35@hotmail.com

**Social Media:** <https://rit.academia.edu/MAmy>

**Latest Position:** Professor of Art History, RIT

**Publications:** "Sarah Lucas: Naked Honesty," *Sculpture* (2020); "Cathy Wilkes: Ugly Archetypes," *Sculpture* (2019); "Cultivating Dualities: A Conversation with Li Hongwei," *Sculpture* (2019); "Florentiner Malerei: Alte Pinakothek: Die Gemälde des 14. bis 16. Jahrhunderts," *Renaissance Quarterly* (2019); "Li Hongwei: Tradition and Change," in *Beyond Reflection: The Art of Li Hongwei* (2018); "Critical Thinking in Art," in *Applied Critical Thinking: Critical Thinking to Making* (2018); "Forms of Proliferation: A Conversation with Sofi Žezmer," *Sculpture* (2018); "Context Adds Meaning," in *Johan Tahon: Wir überleben das Licht* (2018);



"Double-Takes: A Conversation with Alisa Baremboym," *Sculpture* (2018) "Interiors," in *Nostalgia: A Guide to Collective Melancholie* (2018); "Horror and Hope," in *Lee Bul* (2018); "The Missing Are Presumed Dead," in *Olivier Masmonteil* (2018); "An Architecture of Light," in *Michael Taylor: Traversing Parallels* (2018); "Gravity's Pull: A Conversation with Mathilde Roussel," *Sculpture* (2017); "Alberto Burri: The Trauma of Painting," *caa.reviews* (2017); "The Dance of Beauty and Failure: A Conversation with Michelle Segre," *Sculpture* (2017).

**Lectures:** "The Artistic Patronage of Isabella d'Este," Rochester, NY, 2019; "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, NY, 2017.

**Upcoming Projects:** Rachel Harrison; Cimabue.

**Additional News:** Contributing Editor, *Sculpture*, since August 2017.

## Ronni Baer

PhD 1990

**Primary Advisor:**

Egbert Haverkamp-Begemann

**Email Address:**

rmbaer@princeton.edu

**Latest Position:**

Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum

**Publications:** "In Search of Major Masters: Boston's History of Collecting Flemish Baroque Painting," in *America and the Art of Flanders* (2020); "Image of Repentance: Dou's Magdalen in Princeton," in *Connoisseurship: Essays in Honour of Fred G. Meijer* (2020); "A Painter's Painter: El Greco and Boston," in *El Greco Comes to America: The Discovery of a Modern Old Master* (2017); "Herring Seller and Boy," in *The Leiden Collection Catalogue* (2017).

**Lectures:** "The Making of Class Distinctions," Princeton, 2019; "The Dutch Gift: 2017 Edition," Richmond, 2017; "Gerrit Dou and the Masters of Genre Painting," Dublin, 2017.

**Recent Honors and Awards:** Board of Advisors, Center for the Advanced Study



in the Visual Arts (CASVA), 2018-2019; Institute of Fine Arts Distinguished Alumna and Commencement Speaker, 2018; Knight in the Order of Orange-Nassau from King Willem-Alexander of The Netherlands, 2017.

**Additional News:** After nearly twenty years as senior curator of European painting at the MFA in Boston, Dr. Baer began her present position at the Princeton University Art Museum in May 2019.

## William Barcham

PhD 1974

**Primary Advisor:** Donald Posner

**Mailing Address:** 1 Greene Street, Jersey City, NJ 07302

**Email Address:** williambarcham@gmail.com

**Latest Position:** Professor of the History of Art, Fashion Institute of Technology, SUNY

**Publications:** Co-author with Catherine Puglisi, *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows* (2019); "Jacopo da Montagnana, the 'Man of Sorrows' and the Bellini," *Artibus et Historiae* (2019); *Tiepolo's Pictorial Imagination, Drawings for Palazzo Clerici* (2017).

**Lectures:** "Il 'Carro del Sole' di Giambattista Tiepolo in Palazzo Clerici, Milano: Disegni Preparatori," Genoa, 2019; "'L'uomo dei dolori' nell'arte veneziana, Storia e Metamorfosi del Cristo passo," Genoa, 2019; "Tiepolo's First Giant Footsteps: Frescoes for the Milanese Aristocracy in the 1730s," New York, 2019.

**Upcoming Projects:** Doge Alvise IV Mocenigo of Venice as Collector; the Drawings of Gian Antonio Guardi.

## Beryl Barr-Sharrar

MA 1972, PhD 1980

**Primary Advisor:** P. H. von Blanckenhagen

**Mailing Address:** 311 E 72<sup>nd</sup> St., Apt 14B, New York, NY 10021

**Email Address:** bbs5@nyu.edu

**Social Media:** <http://berylbarr-sharrar.com/> (website as painter)

**Latest Position:** Adjunct Professor of Fine Arts, IFA, NYU

**Publications:** Review, "Chiara Tarditi, *Bronze Vessels from the Acropolis: Style and Decoration in Athenian Production Between the Sixth and Fifth Centuries BC*," *Gnomon* (2019); Abstract, "Thoughts on the Artistic



Legacy of Fourth-Century BC Macedonia to the Roman Republic" in *120th Annual Meeting Abstracts, Archaeological Institute of America* (2019); Review, "William Childs, *Art and Aesthetics of the Fourth Century BCE*," *American Journal of Archaeology* (2019); "Suggestions for an Athenian Origin of the Silver Calyx Cup of the Macedonian Type," in *Τιμητικός τόμος* (2017); Review, "Jens M. Daehner and Kenneth Lapatin, eds., *Power and Pathos: Bronze Sculpture of the Hellenistic World*," (2017); Abstract, "The Mahdia and J. Paul Getty Museum Bronze Herms of Dionysus: New Observations" in *Abstracts, the Archaeological Institute of America 118th Annual Meeting* (2017).

**Upcoming Projects:** A book, *Shapes of Hellenistic Luxury. Gold, Silver and Bronze Banquet Vessels from Philip II of Macedon to the End of the Roman Republic* (supported by a Guggenheim Foundation Fellowship, awarded in 2015).

**Additional News:** Since August 2018, Visiting Scholar, Institute of Fine Arts, NYU.

#### Miriam Margarita Basilio Gaztambide

MA 1995,  
PhD 2002

#### Primary Advisors:

Robert Lubar  
and Edward J.  
Sullivan

#### Email Address:

miriam.basilio@nyu.edu

**Latest Position:** Associate Professor of Art History and Museum Studies, New York University

**Publications:** "Recuperando a Elaine L. Johnson, comisaria entre campos enfrentados en The Museum of Modern Art durante la Guerra Fría," in *Atlántico frío: historias transnacionales del arte y la política en los tiempos del telón de acero* (2019); "Evolving Taxonomies at The Museum of Modern Art in the 1930s and '40s and the Definitions of the 'Latin American Collection,'" in *The Americas Revealed: Collecting Colonial and Latin American Art in the United States* (2018).

**Lectures:** "En un lugar preferente y de honor," Barcelona 2020; "Michelle Vaughan's Generaciones: Genealogías del arte y del poder," Santiago de Compostela, 2019; "Spanish Dynasties: Portraits, Copies, and Controversy," New York, 2018; "Staging



Franco's Victory As Reconquest: The 1940 Exposición de la Hispanidad," New York, 2018; "Evolving Taxonomies at The Museum of Modern Art in the 1930s and '40s and the Definitions of the "Latin American Collection," Buenos Aires, 2018; "Elaine Johnson (17/12/1928-1979) en el Museum of Modern Art: Recuperando una comisaria y conservadora en los archivos," Madrid, 2017.

**Upcoming Projects:** An exhibition at NYU's Kimmel Windows that I curated with undergraduate students (currently postponed until next year): "Fighting Fascism: Visual Culture of the Spanish Civil War From New York University's Tamiment Library Abraham Lincoln Brigade Archives."

**Additional News:** Miriam Basilio's first artist's book, *Retratos Hablados/Spoken Portraits*, was published (2020).

#### Joshua Bell

MA 2016

**Primary Advisor:** Colin Eisler

**Email Address:** joshuajbell1@gmail.com

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

#### Pamela Berger

PhD 1974

**Primary Advisor:** Hugo Buchthal

**Mailing Address:** 9 Merrill St., Cambridge, MA 02139

**Email Address:** berger@bc.edu

**Latest Position:** Professor, Boston College

**Publications:** *Hebrew Psalms and the Utrecht Psalter: Veiled Origins* (2020).

**Lectures:** "Hidden in Plain Sight: Changing Perceptions of the Dome of the Rock," Chestnut Hill, MA, 2019; "The Dome of the Rock as Image of the Ancient Jewish Temple in Christian, Muslim, and Jewish Art," Mainz, 2018; "The Dome of the Rock as Image of the Ancient Jewish Temple," Cambridge, MA, 2017.

#### Patricia G. Berman

PhD 1989

**Primary Advisor:** Kirk Varnedoe

**Email Address:** pberman@wellesley.edu

**Latest Position:** Theodora L. and Stanley H. Feldberg Professor, Wellesley College

**Publications:** "Edvard Munch og det fotografiske avbruddets kunst," in *Edvard Munch: I Oss er det Verdener* (2019); "Sergio Sergi, El anonimo (The Anonymous One),

1939," "Raúl Anguiano, 1 de mayo de 1939: salvamos el mundo del fascismo (First of May 1939: let's save the world from fascism), 1939," "Ester Hernández, Sun Mad, 1982," in *Art Latin America: Against the Survey* (2019); "Identity Tourism: Staging Studio Photography in the 19th Century," in *A Companion to Nineteenth Century Art* (2018); Book Review: "All Museums are Sex Museums": Jennifer Tyburczy, *Sex Museums: The Politics and Performance of Display*," *Women's Review of Books* (2018); "Responding to Modern Sensibilities: Emma and Edvard Entangled," *Text Matters* (2017); "Edvard Munch's Topographic Codes," *Venezia Arti* (2017); "The Business of Being Edvard Munch," in *Edvard Munch: Between the Clock and the Bed* (2017); "Scratching the Surface: On and In *Self Portrait* (1895)," *Kunst og Kultur* (2017); "Baroque Modernism: Willumsen Viewed through the Fold," in *J. F. Willumsen: Den vilde, vovede og sene Willumsen*, ed. Jeanne Rank Schelde (2017).

**Lectures:** "L.A. Ring, Denmark, and the Threshold of Modernity," Greenwich, CT, 2020; "Self and Selfie," Stockholm, 2020; "Whose Golden Age?" Helsinki, 2020; "Edvard Munch's Interruptions: Image, Matter, and the Self," London, 2019; "Edvard Munch's Science," Oslo, 2019; "Danish Vo's Walls of Memory," Providence, R.I., 2019; "Edvard Munch's Vitalist Bodies," Brighton, UK, 2019; "Artists-Images-Action, 1960s-1980s," Boston, 2019; conference respondent, "Symbolist Art in the Baltic Sea Region," Tallinn, Estonia, 2019; symposium introduction and response, "Visionary: On Hilma af Klint and the Spirit of Her Time," New York, 2018; "Identity Tourism and the Painted Surface," Joplin, Missouri, 2018; "The Spanish Flu, The Artist's Body, and Disease as Autofiction," Oslo, 2018; "The Vienna Secession," Boston, 2018; "Making a Landscape, Inventing a People," Berlin, 2018; "The Experimental Self: Contemporary Perspectives," New York, 2018; "Whitewashing Whiteness in Vitalist Art," Los Angeles, 2018; "Dreaming Vertically: Mountainscapes and Nation Building," Hartford, CT, 2017; "Modern Sensibilities," Oslo, 2017.

**Additional News:** Dr. Berman's exhibition "The Experimental Self: Edvard Munch's Photography" opened in 2020 at the Munch Museum in Oslo and also as a parallel online

exhibition, <https://the-experimental-self.munchmuseet.no/>. The exhibition opened at Scandinavia House in NY in 2016, traveled to Joplin, Missouri, Bergen, Norway, and Stockholm, Sweden, and is scheduled to open in Seattle in Fall 2020.

## Rosina Buckland

PhD 2008

**Primary Advisor:** Melanie Trede

**Mailing Address:** Dept of Asia, British Museum, London WC1B 3DG, United Kingdom

**Email Address:** rbuckland@britishmuseum.org

**Position:** Curator, Japanese Collections, British Museum

**Publications:** Review of *The Tale of Genji Impressions* (2020); "A Pair of Handscrolls of Edo's Theatre District and Pleasure Quarter" (2018).

**Additional News:** Guest curator for special exhibition of Japanese drawings, "Drawing on Nature: Taki Katei's Japan," World Museum, Liverpool, October 2019-March 2020; appointed curator of the Japanese collections at the British Museum [permanent position], from April 2020.

## Elizabeth Buhe

PhD 2018

**Primary Advisor:** Thomas Crow

**Email Address:** ebuhe@nyu.edu

**Latest Position:** Terra Postdoctoral Fellow, Centre for American Art, Courtauld Institute of Art

**Additional News:** Recently appointed to a three-year term as Field Editor for Northeast Exhibitions for *caa.reviews* (2020-2023).

## Liam Considine

PhD 2012

**Primary Advisor:** Thomas Crow

**Mailing Address:** 551 Myrtle Ave 4R, Brooklyn NY 11205

**Email Address:** liam.considine@gmail.com

**Social Media:** <https://sva.academia.edu/LiamConsidine>

**Latest Position:** Lecturer, SVA, The New School

**Publications:** *American Pop Art in France: Politics of the Transatlantic Image* (2020).

**Lectures:** "Aesthetics of Resistance," New York, 2019; "The Political Unconscious of Pop," New York, 2019; "The Pop Tableaux," New York, 2017.

**Upcoming Projects:** Infrastructure Aesthetics.

## Wanda Corn

MA 1965, PhD

1974

**Primary Advisors:**

Robert Goldwater and H. W. Janson

**Mailing Address:**

PO Box 1299, Sagamore Beach, MA 02562

**Email Address:** wcorn@stanford.edu

**Latest Position:** Robert and Ruth Halperin Professor in Art History Emerita, Stanford University

**Publications:** *Georgia O'Keeffe, Living Modern* (2017).

**Recent Honors and Awards:** *Georgia O'Keeffe, Living Modern* won Honorable Mention, Alfred H. Barr Jr. Award, College Art Association, and Dedalus Foundation Exhibition Catalogue Award, 2017; Honorary Doctor of Fine Arts Degree, Bates College, 2017.

**Upcoming Projects:** A book on Grant Wood's painting, *American Gothic*.

**Additional News:** The exhibition Dr. Corn guest-curated, "Georgia O'Keeffe, Living Modern," originated at the Brooklyn Museum in 2017 and travelled to six other museums: Reynolda House, Peabody-Essex Museum, Cleveland Museum of Art, Wichita Museum of Art, Reno Museum of Art, and the Norton Museum of Art.

## Maura Coughlin

PhD 2001

**Primary Advisor:**

Linda Nochlin

**Email Address:**

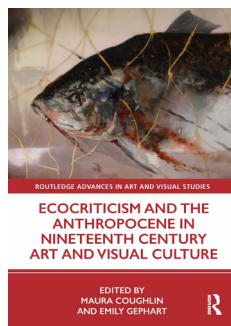
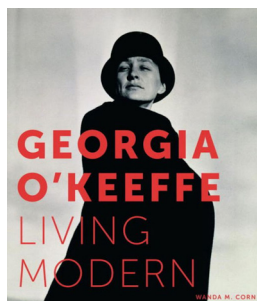
mcoughli@bryant.edu

**Social Media:** <https://mla.hcommons.org/members/mcoughli/>

**Latest Position:**

Professor of Visual Studies, Bryant University

**Publications:** *Ecocriticism and the Anthropocene in Nineteenth Century Art and Visual Culture* (2019); "Elodie La Villette's Ecocritical Painting" (2019); "La Paludière de Billiers," "Le Garçon de Ploubazlanec," and "La Sardinerie," in *Charles et Paul Géniaux: La photographie, un destin* (2019).



**Lectures:** "Ecocriticism and the Anthropocene in 19th century Art and Visual Culture," Davis, CA, 2019; "Deep Sea Visual Culture in Fin-de-Siècle France," Kansas City, 2019; "The Last Fish: An Ecomaterialist Visual Culture of Ocean Commons, 1600-1900," New York, 2019; "Confluence: Painting Seawater Across the Nineteenth-century Atlantic," Princeton, 2018; "Coastal Visual Culture and Postcolonial Ecocriticism in Brittany," St. Andrews, 2018; "Tide Line Gleaners," Victoria (Canada), 2018; "'Things are partial, yet organic': An Ecomaterialist Reading of Paul Géniaux's Salt Harvester," Rochester, 2018.

**Recent Honors and Awards:** Nineteenth-Century Studies Association (NCSA) President's Award "for sustained service to the association and significant contributions to nineteenth-century studies," 2017.

## Andria Derstine

MA 1996, PhD 2004

**Primary Advisor:** Donald Posner

**Mailing Address:** Allen Memorial Art Museum, 87 N. Main St., Oberlin, OH 44074

**Email Address:** Andria.Derstine@oberlin.edu

**Latest Position:** John G. W. Cowles Director, Allen Memorial Art Museum

**Publications:** "The Allen Memorial Art Museum: Artworks and Music of the Baroque," *Newsletter of the Westfield Center for Historical Keyboard Studies* (2019).

**Lectures:** Panelist, "Singular Collections Brought to Light, Part 1: Ukiyo-e Prints from the Mary Ainsworth Collection," New York (via Zoom), 2020; "Topics in Curating and Directing at the Allen Memorial Museum, Oberlin College," Hong Kong (via Zoom), 2020; "Colors, Sounds, Emotions: A Promenade Through Paintings at the Allen Memorial Art Museum," with keyboardist Edoardo Bellotti, Oberlin, 2019.

## Eleni Drakaki

MA 2000, PhD 2008

**Primary Advisor:** Guenter Kopcke

**Email Address:** edrakaki@acg.edu; ed246@nyu.edu

**Latest Position:** Faculty, The American College of Greece



**Martha Easton**

PhD 2001

**Primary Advisor:** Jonathan J.G. Alexander**Email Address:** martha.e.easton@gmail.com**Latest Position:** Assistant Professor, Department of Art and Art History, Saint Joseph's University**Publications:** "Lost and Found: The Missing Flamboyant Gothic Door from the Château de Varaignes," *Perspectives Médiévales: Revue d'épistémologie des langues et littératures du Moyen Âge* (2020); "Gender and Sexuality," in *A Cultural History of Hair in the Middle Ages* (2019); "Integrated Pasts: Glencairn Museum and Hammond Castle" (2018); "Feminist Art History and Medieval Iconography," in *Routledge Companion to Medieval Iconography* (2017).**Lectures:** "Roses and Resistance: The Iconography of Courtly Love in the #MeToo Moment," Princeton, 2019; "A 'Fake' Renaissance Madonna and Child and the Ambience of Authenticity," Glendale, CA, 2019; "American Medievalism at Hammond Castle," Leeds, UK, 2019; "Gender and Sexuality," Kalamazoo, MI, 2019; "Hairiness, Hairlessness, and Gender in Medieval Art," Princeton, 2019; "A Medieval Castle in Massachusetts: Hammond Castle and the Reuse of the Past," for the conference "Reuse Reconsidered," Providence, RI, 2017; "The Most Extraordinary Art Museum in the World': Inventing Medievalism at the Hammond Castle Museum in Gloucester, Massachusetts," New York, 2017; "Artists and Autonomy: Written Instructions and Preliminary Drawings for the Illuminator in the Huntington Library Legenda aurea (HM 3027)," Kalamazoo, MI, 2017.**Upcoming Projects:** "Artists and Autonomy: Written Instructions and Preliminary Drawings for the Illuminator in the Huntington Library 'Legenda aurea' (HM 3027)," will be published in the 2021 issue of *Studies in Iconography*.**Carol Eliel**

MA 1979, PhD 1985

**Primary Advisor:**

Robert Rosenblum

**Email****Address:** celiel@lacma.org**Social Media:** @carolseliel (Instagram)**Latest Position:** Senior Curator of Modern Art, LACMA (Los Angeles County Museum of Art)**Publications:** *Betye Saar: Call and Response* (2019); "The Spirit of Experimentation: Barbara Kasten and László Moholy-Nagy" (2017; translated into German and republished, 2020).**Lectures:** "László Moholy-Nagy," Los Angeles, 2017.**Recent Honors and Awards:** Association of Art Museum Curators (AAMC) Publication Award for Excellence for *Betye Saar: Call and Response* catalogue, 2020; Association of Art Museum Curators (AAMC) Publication Award for Excellence (honorable mention) for *Moholy-Nagy: Future Present* catalogue, 2017.**Upcoming Projects:** "Bill Viola: Slowly Turning Narrative," exhibition at LACMA, July 2020-March 2021; "Light, Space, Surface: Art from Southern California," exhibition with grant-supported multi-author catalogue, traveling to multiple venues, September 2021-September 2022.**Additional News:** "Betye Saar: Call and Response" short online exhibition walkthrough (video) available at <https://youtu.be/IZd9PQpQx3Y>.**Joanna Fink**

MA 1983

**Primary Advisor:** Jonathan Brown**Mailing Address:** 6 Ballord Place, Cambridge, MA 02139**Email Address:** joanna@alphagallery.com**Social Media:** [www.alphagallery.com](http://www.alphagallery.com); [facebook.com/alphagallery](https://facebook.com/alphagallery); @alphagallerybos**Latest Position:** Director, Alpha Gallery**Publications:** *Modernism and its Legacy* (2018).**Upcoming Projects:** Year-long curatorial project for Southern New Hampshire University, 2021-2022.**Additional News:** Curated "Contemporary Responses to Modernism: A New England Perspective" at the University of Southern Maine, Fall 2019, and "Modernism and Its Legacy" at Southern New Hampshire University, 2018; current online exhibition,

Installation view of "Modernism and Its Legacy," Southern New Hampshire University

"Barbara Swan: Literary Figures," in connection with the publication of *The Equivalents* by Maggie Doherty.**Holly Flora**

PhD 2005

**Primary Advisor:**

Jonathan J.G.

Alexander

**Email Address:**

hflora@tulane.edu

**Latest Position:**

Professor of Art History and Associate Dean for Faculty Affairs in the School of Liberal Arts, Tulane University

**Publications:** *Cimabue and the Franciscans* (2018).**Recent Awards and Honors:** Awarded the Premio San Francesco from the Pontifical University of Saint Anthony (Antoniano) in Rome for the book *Cimabue and the Franciscans* (Brepols/Harvey Miller, 2018). The prize is given to the best book published in Franciscan studies between 2017 and 2019 and carries a 6000 euro award.**Ana Franco**

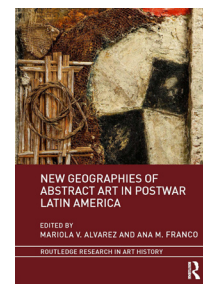
PhD 2012

**Primary Advisor:**

Edward J. Sullivan

**Email Address:**

anfranco@uniandes.edu.co

**Social Media:** <https://facartes.uniandes.edu.co/miembro/ana-maria-franco/>**Latest Position:** Associate Professor, Department of Art History, Universidad de los Andes (Bogota)**Publications:** *Neoclásicos:**Edgar Negret y Eduardo Ramírez Villamizar entre Paris, Nueva York y Bogotá* (2019); co-editor, *New Geographies of Abstract Art in Postwar Latin American Art* (2019).**Lectures:** "Informalist Painting in Colombia: A Language of Negation and Resistance," Chicago, 2019.**Honors and Awards:** Latin American Collection Fellow, Cisneros Institute at the Museum of Modern Art, 2019-2020.**Additional News:** Vice-president, Association for Latin American Art (ALAA).

## Wayne Franits

PhD 1987

### Primary Advisor:

Egbert Haverkamp-Begemann

**Mailing Address:** 217 Crawford Ave.,  
Syracuse, NY 13224

**Email Address:** wefranit@syr.edu

**Latest Position:** Distinguished Professor of  
Art History, Syracuse University

**Publications:** “Keine Mühe der Welt  
gleich dem Studium’: Rembrandt und  
die Bildkonvention des Gelehrten in  
der niederländischen Genremalerei,” in  
*Inside Rembrandt 1606-1669* (2019); “Vie  
domestique et représentation de l’intimité en  
peinture,” in *Dictionnaire des Pays-Bas au Siècle  
d’or* (2018); “Dutch Seventeenth-Century  
Genre Painting,” in *The Cambridge Companion  
to the Dutch Golden Age* (2018); “A New  
Painting by Dirck van Baburen,” in *The Primacy  
of the Image: Festschrift for Larry Silver* (2017).

**Lectures:** “New’ Paintings by van Baburen,  
van Honthorst, and ter Brugghen in Relation  
to Their Italian Sojourns,” The Hague, 2019;  
“What Do We Know about Nicolaes Maes as  
a Painter?” Sussex, 2018; “Housewives and  
Hussies: Constructs of Womanhood in the  
Dutch Republic,” Spartanburg, SC, 2019.

## Maryl Gensheimer

PhD 2013

### Primary Advisors:

Katherine Welch and Clemente Marconi

**Email Address:** gensheim@umd.edu

**Social Media:** [https://umd.academia.edu/  
MarylGensheimer](https://umd.academia.edu/MarylGensheimer)

**Latest Position:** Associate Professor,  
University of Maryland

**Publications:** *Decoration and Display in Rome’s  
Imperial Thermae: Messages of Power and their  
Popular Reception at the Baths of Caracalla*  
(2018).

**Additional News:** Promotion to Associate  
Professor with tenure, University of Maryland.

## Michele Greet

PhD 2004

**Primary Advisor:** Edward J. Sullivan

**Mailing Address:** 3825 Jancie Rd., Fairfax,  
VA 22030

**Email Address:** mgreet@gmu.edu

**Social Media:** [http://chnm.gmu.edu/  
transatlanticencounters/](http://chnm.gmu.edu/transatlanticencounters/)

**Latest Position:** Professor, George Mason  
University

**Publications:** “Rómulo Roza: A Colombian  
Sculptor in Paris,” in *Rómulo Roza ¿Una  
vanguardia propia?* (2020); “Latin American  
Artists at the Académie Lhote,” in *André Lhote  
and his International Students* (2020); “Para  
Francês Ver’: Tarsila do Amaral’s Brazilian  
Landscapes,” in *Tarsila do Amaral* (2019);  
“Looking South: Lincoln Kirstein and Latin  
American Art,” in *Lincoln Kirstein’s Modern*  
(2019); “A Celebration of Dance,” in *I  
Stand in My Place with My Own Day Here:  
Site-Specific Art at The New School* (2019);  
*Transatlantic Encounters: Latin American Artists  
in Paris between the Wars* (2018); co-editor,  
*Art Museums of Latin America: Structuring  
Representation* (2018); “Andean Abstraction as  
Displayed at the OAS,” in *New Geographies of  
Abstract Art in Postwar Latin America* (2018).

**Lectures:** “Two Pioneering Women bring  
Abstraction to the Andes,” Chicago,  
2020; “How the Parisian Context Shaped  
Expressions of National Identity in Latin  
American Art,” Paris, 2019; “The Afterlife of  
Indigenism in the Andes,” New York, 2019;  
“Constructing Categories: ‘Latin American  
Art’ as Curatorial Strategy,” Williamstown,  
MA, 2019; “Transatlantic Encounters:  
Latin American Artists in Paris between  
the Wars,” Mexico DF, 2018; “‘Walls Like  
Damp Sheets’: Roberto Matta’s Project for an  
Apartment,” Lewisburg, PA, 2018; “Vicente  
do Rego Monteiro’s *Quelques Visages de Paris*:  
A Cultural Parody,” Brunswick, ME, 2018;  
“Presenting Rivera’s SEP Murals in the French  
Press,” Mexico, DF, 2018; “Intercultural  
Exchange in Pan-American and Atlantic  
Worlds,” Middlebury, VT, 2018; “Artistas  
Latinoamericanos en París,” Quito, 2017.

**Recent Honors and Awards:** National  
Endowment for the Humanities Fellowship  
for 2020-21 to support the research and  
writing of the book *Abstraction in the Andes,  
1950-1970*; Best Book in Latin American  
Visual Culture Studies, Honorable Mention,  
for *Transatlantic Encounters*, 2019.

**Upcoming Projects:** Book manuscript in  
progress, *Abstraction in the Andes, 1950-1970*.

**Additional News:** Promotion to Professor,  
2019.

## Rebecca Gridley

MS in Conservation 2017, MA 2017

**Primary Advisors:** Michele D. Marincola and  
Patricia L. Rubin

**Email Address:** rebecca.ec.gridley@gmail.com

## Social Media:

<https://artconservationgroup.com/>

**Latest Position:** Assistant Objects  
Conservator, Art Conservation Group

**Publications:** Co-author with Karen Stamm,  
“Using Double-walled PVC Foil Molds to  
Separately Cast Large Epoxy Resin Fills for  
Glass Objects,” in *Recent Advances in Glass and  
Ceramics Conservation* (2019); co-author with  
Karen Stamm, “Seeing Clearly: Casting Epoxy  
Fills for Glass Objects Using Transparent  
Molds,” in *Objects Specialty Group Postprints  
from AIC 47th Annual Meeting* (2019).

**Additional News:** After graduation,  
Rebecca Gridley worked for two years in  
the Objects Conservation Department at  
The Metropolitan Museum of Art and was  
responsible for the treatment of sixteenth-  
through nineteenth-century Decorative Arts  
objects for the recently reopened British  
Galleries. This past Fall, Gridley joined Art  
Conservation Group, a private practice studio  
owned by IFA alumna Leslie Ransick Gat that  
specializes in objects conservation.

## Marc Hajjar

MA 2015

**Primary Advisor:** Jonathan Brown

**Email Address:** mjh126@gmail.com

**Latest Position:** Business Manager, Americas  
at Phillips Auctioneers

**Additional News:** Recently appointed as a  
Board Member of the John F. Peto Studio  
Museum in Island Heights, New Jersey.

## Rachel Heidenry

MA 2016

**Primary Advisor:** Robert Slifkin

**Email Address:** rheidenry@gmail.com

**Latest Position:** Curatorial Assistant,  
Contemporary Art, Santa Barbara Museum  
of Art

**Publications:** “Uncovering the Legacy of  
María Sodi de Ramos Martínez,” *East of  
Borneo* (2020).

## Julia P. Herzberg

MA 1987

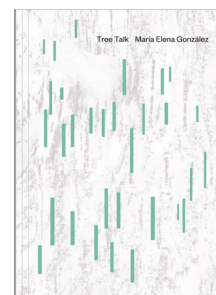
**Primary Advisor:**

Jonathan Brown

**Mailing Address:**

1150 Park Avenue,  
New York, NY 10128

**Email Address:** julia.  
herzberg@gmail.com





**Social Media:** Twitter: Julia P. Herzberg  
Facebook: Julia P. Herzberg

**Latest Position:** Independent curator and art historian

**Publications:** “Carlos Alfonzo: Transformative Work from Cuba to Miami and the U.S.,” in *Carlos Alfonzo: Witnessing Perpetuity* (2020); “Máximo Corvalán-Pinchera: Padece,” in *Padece* (2019); “A Conversation with María Elena González: A Trajectory of Sound,” in *María Elena González: Tree Talk* (2019); “María Martínez-Cañas: Black Totems and Imágen Escrita,” in *Art Latin America: Against the Survey* (2019); “An Overview / Um perfil,” *Josely Carvalho: Diário de Imagens / Diary of Images* (2018).

**Lectures:** “Máximo Corvalán-Pinchera: Padece,” Santiago, Chile, 2019; “Carlos Alfonzo: Transformative Work from Cuba to Miami and the U.S.,” Miami, 2020.

**Upcoming Projects:** Research on Cuban-American photographer Rogelio López Marín (Gory) for planned exhibition.

**Additional News:** Award committee chair, Association for Latin American Art (ALAA) Thoma Foundation Exhibition Catalogue Award, 2020; ALAA award committee member, 2018-19; board member, ArtTable, 2019-21.

### Amy Hughes

MA 2014, Advanced Certificate in Conservation, 2014

**Primary Advisor:** Margaret Holben Ellis

**Email Address:** a-hughes@nga.gov

**Latest Position:** Paper Conservator, National Gallery of Art

**Publications:** “Wild and Immaculate: Kenneth Tyler’s Early Use of Handmade Paper at Gemini G.E.L.” (2019).

### Victoria Jenssen

MA 1975, Conservation Certificate 1975

**Primary Advisor:** Norbert S. Baer

**Mailing Address:** 1668 Whiteside Road, Cleveland, Nova Scotia B0E 1J0 Canada

**Email Address:** victoriajenssen@gmail.com

**Social Media:** www.caroljaneway.com

**Latest Position:** Retired

**Upcoming Projects:** “Rediscovering Carol Janeway’s Mid-century Tiles: Part 2: 1945-1989,” forthcoming in *A Review of American Tile History*.

### Patricia Eichenbaum Karetzky

PhD 1979

**Primary Advisor:**

Alexander Soper

**Mailing Address:** 150 E 69th St., #10N, New York, NY 10021

**Email Address:** karetzky@bard.edu

**Social Media:** www.karetzky.com

**Latest Position:** O. Munsterberg Chair in Asian Art, Bard College, NY

**Publications:** *The Art of Women in Contemporary China: Both Sides Now* (2020); “Here, There and Everywhere the Buddhist Bronzes of Nagapattinam” (2018); “Yang Jinsong’s Paintings: Touch the Possible Shape” (2016–2018); “God Bless the Child: In Memory of Cui Xiuwen” (2018); “I’ll Be Your Mirror: Contemporary Indian Art” (2017); “The Formation of a Daoist Pictorial Iconography in the Tang” (2017); “Amazing Grace: Contemporary Chinese Christian Art” (2017).

**Lectures:** “The Discovery of Buddhist Sculptures from Yecheng City in Linzhang County Hebei, China,” Bristol, UK, 2018; “Emily Cheng, Recent work and Alchemical Designs: Authority versus Authenticity,” Beijing, 2018; “The Bronze Buddhist Sculptures of Nagapattinam,” Toronto, 2017; “Foreign Influences in The Creation of Hārīti, the Buddhist Protector of Children,” New Delhi, 2017.

### Michael Kohn

MA 1984

**Primary Advisors:** Colin Eisler, A. Richard Turner, and Peter von Blanckenhagen

**Mailing Address:** 1227 N. Highland Ave., Los Angeles, CA 90038

**Email Address:** michael@kohngallery.com

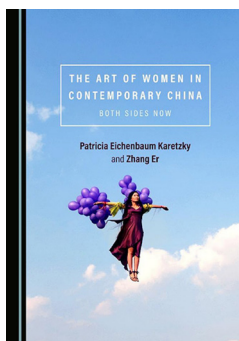
**Latest Position:** Owner, Kohn Gallery, Los Angeles

**Additional News:** Recent exhibitions of special note include *María Berrio* (2019) and *Joe Goode, Paintings 1960-2016* (2017).

### Victor Koshkin-Youritzin

MA 1967, Certificate in Museum Training 1969

**Primary Advisors:** Robert Rosenblum and José López-Rey



**Mailing Address:** 1721 Oakwood Drive, Norman, OK 73069

**Email Address:** vky@ou.edu

**Latest Position:** David Ross Boyd Distinguished Professor Emeritus of Art History, School of Visual Arts, University of Oklahoma, Norman

**Publications:** “Jean-Léon Gérôme’s *La Femme en Serail*” (2018).

**Lectures:** “Degas: ‘A Compositional Genius,’” Oklahoma City, 2020; lectures on nineteenth-century French and American Painting for The University of Oklahoma’s Osher Lifelong Learning Institute, 2018-20.

**Upcoming Projects:** Lecturing; writing; consulting; exhibition curating.

**Additional News:** Judge of entries from Oklahoma’s 4th district for annual, national Congressional Art Competition for high school students, U.S. Capitol, Washington, D.C., 2020; vice president, national Koussevitzky Recordings Society, 2017-20; member, Collections Committee, Mabee-Gerrer Museum of Art, 2017-20; subject of a feature article on his teaching in the University of Oklahoma’s student newspaper, *The OU Daily*, 2018; interviewed by Jay Price on NPR for the story, “CIA Calendar Art Offers A Glimpse Into the World of Spies,” 2018.

### Karen Kurczynski

PhD 2005

**Primary Advisors:**

Robert Lubar and Linda Nochlin

**Email Address:** kkurczyn@gmail.com

**Social Media:** https://www.umass.edu/arhistory/member/karen-kurczynski

**Latest Position:** Associate Professor, History of Art and Architecture, UMASS, Amherst

**Publications:** *The Cobra Movement in Postwar Europe: Reanimating Art* (2020); *CoBrA i en børnehavn på Østerbro* (2020).

**Lectures:** “Mancoba and the Invisibility of Black Expression in European Modernism,” Cape Town, 2020; “War, Memory, and Renewal in the Art of Cobra,” Ghent, 2019; “Memory and History in the Situationist Artists’ Books of Guy Debord and Asger Jorn,” Amherst, 2019; “Else Alfelt, Within and Beyond Cobra,” Copenhagen, 2019; “Reframing African Representation in *Variétés*,” Ghent, 2018; “Nordic Surrealism, from Linien to Cobra: New Perspectives on Cultural Liberation,” Oslo, 2018; “Cosmopolitan Humanism: Ferlov, Mancoba,

Tajiri and the Art of Cobra,” Amherst, 2018.

**Recent Honors and Awards:**

UMASS College of Humanities and Fine Arts Outstanding Teaching Award, 2020.

**Upcoming Projects:** New research toward a book on drawing, race, and politics in contemporary art.

**Dene Leopold**

MA 1971

**Primary Advisors:** Richard Krautheimer and H.W. Janson

**Mailing Address:** 12 East 97 St., Apt.7F, New York, NY 10029-6918

**Email Address:** dene.leopold@gmail.com

**Lihong Liu**

PhD 2013

**Primary Advisors:** Jonathan Hay

**Email Address:** lihongjulialiu@gmail.com

**Latest Position:** Assistant Professor of Art History, University of Michigan

**Additional News:** Lihong Liu joined the faculty in the History of Art Department at the University of Michigan in Fall 2020.

**Alisa Luxenberg**

PhD 1991

**Primary Advisor:** Robert Rosenblum

**Mailing Address:** University of Georgia, Lamar Dodd School of Art, 270 River Road, Athens, GA 30602

**Email Address:** allux@uga.edu

**Latest Position:** Professor of Art History, University of Georgia

**Publications:** Co-editor and contributor with Reva Wolf, *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives* (2020); review of Elizabeth Boone, “The Spanish Element in Our Nationality”: *Spain and America at the World’s Fairs and Centennial Celebrations, 1876-1915*, in *Bulletin of the Comediantes* (2020).

**Lectures:** “Masonic Symbolism in the Decorative Arts,” Athens, GA, 2020.

**Recent Honors and Awards:** Mellon Foundation grant for research into freemasonry in Georgia, 2018-21.

**Lisa Machi**

MA 2017

**Primary Advisor:** Katherine Welch

**Email Address:** lisa.machi@yahoo.com

**Latest Position:** Junior Specialist in Prints and Multiples at Christie’s New York

**Marsha Morton**

PhD 1986

**Email Address:** mortonmarsha10@gmail.com

**Latest Position:** Professor, Department of Art and Design History, Pratt Institute

**Publications:** “Nature, Science, and Self in Nineteenth-Century German Visual Culture,” in the forum “Visual Studies – The Art Historians’ View,” *German Quarterly* (2019); “Rudolf von Eitelberger and Leopold Carl Müller: Constructing a Genre of Viennese Orientalism,” in *Rudolf Eitelberger von Edlberg, Netzwerker der Kunstwelt* (2019); “Picturing the Perils of Greed: *Kladderadatsch* and the 1873 Financial Crash,” *Journal of Illustration* (2017).

**Lectures:** “Old Faces in New Places: Leopold Carl Müller and Friends in Cairo,” the Hague, 2019; “*Brahmsphantasie*: Klinger and the Embodied Sublime,” Jena, Germany, 2018.

**Additional News:** Co-editor with Barbara Larson of an anthology on race, “volk,” and ethnography, 2020.

**Anita Moskowitz**

MA 1971, PhD 1978

**Primary Advisor:** Marvin Trachtenberg

**Email Address:**

anita.moskowitz@stonybrook.edu

**Mailing Address:** 420 Riverside Drive, Apt. 8G, New York, NY 10025

**Latest Position:** Professor Emerita of Art History, Stony Brook University

**Publications:** “Giovanni Freppa, Jack of all Trades,” *Journal of Modern Italian Studies* (2019); “A Newly Discovered Canvas by Stefano Bardini,” *Source* (2019); “The Photographic Archive of Stefano Bardini: A Few Case Studies of its Utility,” *Source* (2018); “Some Trecento Objects in the Collection of Stefano Bardini: Additions, Subtractions, and Restorations,” in *Art and Experience in Trecento Italy* (2018); “Discovering the Trecento: American Mavericks in the Market. Who, Where, Why, and Why Not?” *Predella* (2018).

**Lectures:** “Stefano Bardini’s Photographic Archive, ‘il Bel Paese,’ and the Golden Age of Tuscan Art,” Chicago, 2020; “Biographies of Early Modern Works of Art,” New York, 2017.

**Upcoming Projects:** Preparing a paper on Stefano Bardini presented at the 2020 CAA conference for publication.

**Jilleen Nadolny**

MA 1994, MS in Conservation 1994

**Primary Advisor:** Margaret Ellis Holben

**Mailing Address:** 30a Claremont Road, Twickenham TW122QY UK

**Email Address:** jnadolny@artanalysis.com

**Social Media:**

<http://www.artanalysisresearch.com/>

**Latest Position:** Principal Investigator, Art Analysis & Research

**Publications:** “Poisonous and Unstable: Iodine-based Pigments in the Source Literature and Beyond” (2017).

**Recent Lectures:** “Forgery Research in the Russian Avant Garde” (upcoming), Cologne, 2020; “Science, History and Connoisseurship: Co-dependents in the Court of Law,” Cambridge, 2019; “Goncharova and Larionov: Painting the Future: Presentation of the results of the RARP funded research project with the Museum Ludwig,” London, 2019; “Careers after Conservation: Technical Art History, Vienna, 2018; “Connoisseurship, Provenance and the Laboratory: Establishing Authenticity in the 21st Century Art World,” Cambridge, 2017.

**Nadine Orenstein**

PhD 1992

**Primary Advisor:** Egbert Haverkamp-Begemann

**Email Address:**

nadine.orenstein@metmuseum.org

**Social Media:** Instagram - @curatornadine

**Latest Position:** Drue Heinz Curator in Charge of the Department of Drawings and Prints, The Metropolitan Museum of Art

**Publications:** *The Renaissance of Etching* (2019).

**Lectures:** “Gifts of Drawings to the Met by the Havemeyers and Walter C. Baker,” New York, 2020; “A Conversation with Julie Mehretu, Sunday at the Met,” New York, 2020; “A Conversation about Etching with Felix Harlan, James Siena, and Jason Scuiella,” New York, 2020; “Pieter Bruegel the Elder as a Master of Graphic Art,” Arezzo, 2019; “The Beginnings of Etching in the North,” Arezzo, 2019; “Pieter Bruegel the Elder as a Master of Graphic Art,” Warsaw, 2019; “The Beginnings of Etching in the North,” Gent, 2019; “Hercules Segers and Rembrandt, the Eccentric and the Traditionalist,” New York, 2017; “The Mysterious Landscapes of Hercules Segers: A Conversation between



Terry Winters and Nadine Orenstein,” New York, 2017.

### Elizabeth Pergam

PhD 2001

**Primary Advisors:** Robert Rosenblum and Linda Nochlin

**Email Address:** eapergam@gmail.com

**Latest Position:** Faculty, Sotheby's Institute of Art

**Publications:** “The Persistence of National Identity in the International Art Market; Review of *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, 1750-1914*, edited by Jan Dirk Baetens and Dries Lyna (Brill, 2019),” *Journal of Art Historiography* (2019).

**Lectures:** Co-chair, “The Institution as Collector” and “The Collector and the Institution,” Chicago, 2019; “Decline and Fall: The Fate of the Orléans Pictures in Britain,” New Orleans, 2018.

**Recent Honors and Awards:** Getty Research Institute Scholar, “America and the Re-centering of the International Art Market: From Dealers to Collectors to Museums, 1880-1930,” May 2019.

### Ally Pockrass

MA 2019

**Primary Advisor:** Robert Slifkin

**Email Address:** apockrass@gmail.com

**Social Media:** allypockrass.com; <https://www.instagram.com/apockrass/>

**Latest Position:** Freelance Writer and Administrative Assistant at the Jerusalem Foundation

**Additional News:** Ally is currently working at the Jerusalem Foundation, assisting the Executive Chairman, James S. Snyder; the Foundation provides support for the cultural, social, and economic sectors in Jerusalem, including the Israel Museum and the Jerusalem Biennial. Ally also is a member of the Exhibitions Committee at the Jewish Art Salon (JAS), the foremost professional association of international artists and curators dealing with Jewish subject matter. Through the JAS, she leads the weekly critique sessions during the Spring 2020 Artists' Beit Midrash. In her spare time, Ally continues to write and produce artwork, having completed an artist residency/fellowship and published illustrations for the *Harlem Shavuot Companion*.

### Catherine Puglisi

PhD 1983

**Primary Advisor:** Donald Posner

**Mailing Address:** 1 Greene St., Apt. 714, Jersey City, NJ 07302

**Email Address:** cpuglisi@rci.rutgers.edu

**Latest Position:** Professor of Art History, Rutgers University

**Publications:** “‘Certe palliole di processione’: Guido Reni, Silk, Civic Piety and Ceremony” (2020); co-author with William Barcham, *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows* (2019); “‘Contraffazioni tizianesche’? Albani, Domenichino and the Bacchanals” (2019); “Il Forestiero Innovatore: Schiavone davanti al Cristo Passo” (2018).

**Lectures:** “Les problèmes critiques autour des réinventions stylistiques,” Paris, 2019; “La volte-face du Guerchin,” Paris, 2019; “Les nombreux visages de Guido Reni,” Paris, 2019; “Caravaggio’s Bold Journey,” Naples, FL, 2018; “Traverser les frontières: Orazio Gentileschi, Simon Vouet et Gérard van Honthorst,” Paris, 2019.

**Upcoming Projects:** A book on Baroque stylistic reinventions.

### Lisa Reilly

PhD 1990

**Primary Advisor:**

Marvin Trachtenberg

**Email Address:**

lar2f@virginia.edu

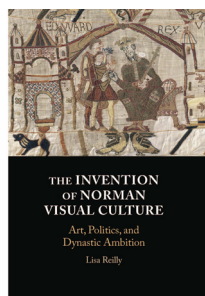
**Latest Position:**

Professor, Department of Architectural

History Joint Graduate Program in Art & Architectural History, University of Virginia  
**Publications:** *The Invention of Norman Visual Culture: Art, Politics, and Dynastic Ambition* (2020); co-editor, with Kevin D. Murphy, *Skyscraper Gothic: Medieval Style and Modernist Buildings* (2017).

**Recent Honors and Awards:** Jefferson Scholars Foundation Award for Excellence in Teaching, 2018.

**Upcoming Projects:** Lisa Reilly is currently collaborating on a *Corpus Vitrearum* volume with Mary Shepard on the stained glass of the late medieval parish church of St. Michael le Belfrey.



### Mallory Roark

MA 2019

**Primary Advisor:** Lowery Stokes Sims

**Email Address:** malloryroark@gmail.com

**Latest Position:** Collections Management Associate, Department of Modern and Contemporary Art, The Metropolitan Museum of Art

**Mailing Address:** 311 E. 11th St., Apt 5D, New York, NY 10003

**Recent Honors and Awards:** Thesis with Distinction at IFA, 2019.

### Anna Russakoff

MA 1999, PhD 2006

**Primary Advisor:**

Jonathan J.G. Alexander

**Mailing Address:**

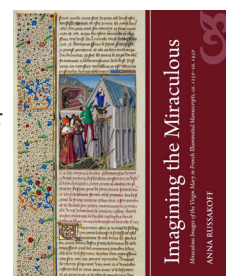
American University of Paris, 6 rue du Colonel Combes, 75007 Paris, France

**Email Address:** annadrussakoff@gmail.com

**Social Media:** <https://aup.academia.edu/AnnaRussakoff>

**Latest Position:** Associate Professor and Department Chair, Art History and Fine Arts, American University of Paris

**Publications:** *Imagining the Miraculous: Miraculous Images of the Virgin Mary in French Illuminated Manuscripts, ca. 1250–ca. 1450* (2019).



### Julián Sánchez-González

MA 2018

**Primary Advisor:** Edward J. Sullivan

**Email Address:** jd.sanchez245@gmail.com

**Latest Position:** PhD Candidate in Art History, Columbia University

**Publications:** “Exhibir la abstracción latinoamericana: lo bueno, lo malo y lo no tan bonito” (2020); “Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Port of Spain, Trinidad and Tobago” (2020); “Rubem Valentim and Ibrahim El-Salahi: Strategies of Hybridization and Abstraction in the Global South” (2019); “El Museo de Arte Moderno de Bogotá y la contención política: tensiones entre la definición de lo político en el arte y la (des) articulación de la movilización social” (2018); “The Issue of the ‘Double Outlier’: Artistic Practices of the Caribbean Archipelago of San Andrés, Providencia, and Santa Catalina, 1967 – 1998” (2018); “Caribbean

# Alumni Updates CONTINUED

Popular, Caribbean Contemporary: Current Artistic Practices of La Habana, Cuba” (2017); “Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Port-au-Prince, Haiti” (2017); “Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Santo Domingo, Dominican Republic” (2017).

**Lectures:** “Report on Findings from Research Travel to Trinidad and Tobago,” Port of Spain, 2019; “The Issue of the ‘Double-Outlier’: Art and Witchcraft Practices in Latin America and the Caribbean,” San Francisco, 2019; “The Issue of the ‘Double-Outlier’: Art from the Caribbean Archipelago of San Andrés and Providencia,” New York, 2018; “Doblemente atípicos: arte de la segunda mitad del siglo veinte del archipiélago de San Andrés y Providencia,” Barranquilla, 2018.

**Recent Honors and Awards:** Heyman Center Fellow for Public Humanities, Columbia University, 2020-21; White-Levy Travel Grant, Institute of Fine Arts, NYU, 2017; Full Tuition Scholarship, Institute of Fine Arts, NYU, 2016-18; Fulbright-Ministerio de Cultura de Colombia Fellow, 2016-18.

## **Peggy Schiffer**

MA 1993

**Primary Advisors:** Harry Bober and Robert Rosenblum

**Email Address:** schiffp@me.com

**Social Media:** schiffnolandstudio.com

**Latest Position:** Independent artist

**Additional News:** Peggy Schiffer recently moved her art studio to The Eclipse Mill, North Adams, MA, and divides her time between there and eastern MA.

## **Katherine Schwab**

PhD 1988

**Primary Advisor:** Evelyn Harrison

**Email Address:** kaschwab@fairfield.edu

**Latest Position:** Professor of Art History and Visual Culture, Fairfield University

**Publications:** Co-author, “Self and Society,” in *A Cultural History of Hair in Antiquity* (2019); co-author, “Fishing for Clues: Marine Creatures in the Parthenon’s East Metopes,” in *Excellence: Essays in Honor of Olga Palagia* (2019).

**Additional News:** Exhibition curator, “The Island of Nisyros: A Photographic Essay,” Greek Consulate General, NYC, 2019.

## **Paul Schwartzbaum**

MA 1972, Certificate in Conservation 1972

**Primary Advisors:** Lawrence Majewsky,

Harry Bober, and Colin Eisler

**Email Address:** paulvenice1@gmail.com

**Social Media:**

<https://www.paulschwartzbaum.com/>

**Latest Position:** Chief Conservator, The Solomon R. Guggenheim Museums

**Publications:** “The Conservation and Restoration of the Bomb and Fire Damaged Paintings and Stuccoes of the Al Aqsa Mosque in Jerusalem” (2017).

**Upcoming Projects:** Technical Consultant for a new State Heritage Museum in Shanghai.

## **Nancy Scott**

MA 1972, PhD 1978

**Primary Advisors:** H.W. Janson, and, prior to 1973, Robert Goldwater

**Mailing Address:** Brandeis University, Mandel Center for the Humanities - MS 92, 415 South Street, Waltham MA 02354

**Email Address:** nscott@brandeis.edu

**Social Media:** Instagram: nsnewhouse; Academia: Nancy Scott

**Latest Position:** Professor of Fine Arts, Brandeis University; Acting Director, Mandel Center for the Humanities, Spring 2020

**Publications:** “Turner’s Modern and Ancient Ports: Passages through Time,” *Victorian Studies* (2018); “The Civil War in Art and Memory,” *caa.reviews* (2017).

**Lectures:** “O’Keeffe, the ‘Minimalist’ Collector: Philanthropy and Education in the Museum,” Bentonville, AR, 2019; “Beyond Tintern Abbey: The Early Work of J.M.W. Turner, and the Shift to the Sublime, 1792-1810,” Niagara, Ontario, 2018; moderator and organizer, “Looted Art for Sale: Histories of Appropriation and Restitution—The Fate of Stolen Culture from World War II in the 21st Century,” Waltham, MA, 2018; “Paintings Across the Pond: Turner’s Anchors in the History of American Collecting,” New York, 2017; conference paper, “Civil War and Civil Rights: Statues and Monuments North and South,” Waltham, MA, 2017; “Georgia O’Keeffe and the Origins of American Modernism,” Boston, 2017.

**Recent Honors and Awards:** Tyson Scholar, Crystal Bridges Museum of American Art, 2019.

**Upcoming Projects:** “O’Keeffe, Philanthropy, and The Stieglitz Collection at Fisk University;

The Promise of Cultural Integration”; “Turner’s *Slave Ship*: Abolitionist Icon.”

**Additional News:** Professor Scott is teaching “Politics on a Pedestal,” a historical survey of monuments and memorials and the power of symbols, at home and abroad, in Fall 2020.

## **Thomai Serdari**

PhD 2005

**Primary Advisor:** Jean-Louis Cohen

**Email Address:** tserdari@stern.nyu.edu

**Social Media:** <https://brandxlux.com> Twitter: @Thomai IG: @thomaiserdari

**Latest Position:** Director of the Fashion and Luxury MBA, Leonard N. Stern School of Business, and Professor of Marketing

**Publications:** *Rethinking Luxury Fashion: The Role of Cultural Intelligence in Defining Creative Strategy* (2020); “The Carloway Mill Harris Tweed: Tradition-based Innovation for a Sustainable Future,” in *Sustainable Luxury, Entrepreneurship and Innovation* (2018); “Diamonds, Development, and Dollars: A Case Study on a Newly Founded Gemological Lab in Botswana Aiming at Sustainable Community Empowerment,” in *Sustainable Management of Luxury* (2017).

**Lectures:** “From Catwalk to Hypertalk and Beyond: Fashion Between the I and the We,” Ascona, 2019; “Innovation and Entrepreneurship in Luxury,” Yerevan, 2018; “Rethinking Modern Luxury Fashion: Gucci’s New Language for Today’s Adolescent Consumer,” Pittsburgh, 2018; “Not Just a Pretty Face: How Luxury Brands Use Intellectual Engagement With Consumers to Develop Long Term Brand Equity,” Philadelphia, 2017; “From Tehran to Tehranto: The Rich Kids of Iran and How They Impact the Taste for Luxury in Canada and North America,” Toronto, 2017; “How to Reinforce the Creative Industries in China,” Nanjing, 2017.

**Upcoming Projects:** Fashion dictionary.

## **Harriet F. Senie**

PhD 1981

**Primary Advisor:** Kathleen Weil-Garris

**Email Address:** hfsenie@gmail.com

**Social Media:** harrietsenie.com

**Latest Position:** Professor of Art History, CCNY and CUNY Graduate Center; Director, MA Program in Art History and Art Museum Studies, CCNY



**Publications:** Co-editor and contributor, *Museums and Public Art?* (2018).

**Lectures:** “Monumental Controversies: Public Art in the Aftermath of the Revisited Commemoration Process,” keynote address, Montreal, 2019; “The Mayor’s Commission, She Built New York, and the Vagaries of Public Art Controversies,” Hamilton, NY, 2019; “A Dangerous Conflation: 9/11, the Towers, the Bodies, and the Nation,” New York, 2019; “Best Practices in Setting Up Commissions,” The Hague, 2019; “Monuments, Memory and the Evolution of Meaning,” New York, 2018.

**Recent Honors and Awards:** CAA Award for Distinguished Teaching of Art History, 2020; Rifkind Scholars Award, CCNY, 2019.

**Upcoming Projects:** A book, *Monumental Controversies: Mount Rushmore, Four Presidents and Our Complex National Identity*; invited lectures at Christie’s NY, Fairfield University, and the Spence School.

**Blanca Serrano Ortiz de Solórzano**

MA 2012, PhD 2017

**Primary Advisor:** Edward J. Sullivan

**Mailing Address:**

Paseo de los Pontones 9 4A, Madrid, Spain

**Email Address:** bs1541@nyu.edu

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

**Sandra Sider**

MA 2004

**Primary Advisor:** Colin Eisler

**Email Address:** sandrasider@mac.com

**Social Media:** www.sandrasider.com

**Latest Position:** Editor, *Art Quilt Quarterly*

**Publications:** Co-author, “*Deeds not Words*”: *Celebrating 100 Years of Women’s Suffrage* (2020); *Exploring Your Artistic Voice in Contemporary Quilt Art* (2019); co-author, *Art Quilts Unfolding: 50 Years of Innovation* (2018).

**Upcoming Projects:** Quarantine Quilts: Creativity in the Midst of Chaos (exhibition 2020 and book 2021).

**Additional News:** Teaching Textile History in the Parsons MFA Textiles Program.

**Donna Stein**

MA 1965

**Primary Advisor:** Robert Goldwater

**Mailing Address:** 2175 Holliston Avenue, Altadena, CA 91001-3255

**Email Address:** donnasteinkorn@gmail.com

**Publications:** *The Empress and I: How an Ancient Empire Collected, Rejected and Rediscovered Modern Art* (forthcoming 2020); “What if Not Exotic? Critical Perspectives in Contemporary Iranian Art,” *Woman’s Art Journal* (2020); “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).

**Upcoming Projects:** “Gilah Yelin Hirsch: Archaeology of Metaphor,” Orange County Center for Contemporary Art, 2022.

**Joyce Hill Stoner**

MA 1970, Certificate in Conservation 1973

**Primary Advisor:**

Larry Majewski

**Email Address:**

jstone@winterthur.org

**Social Media:** https://

www.artcons.udel.edu/faculty/ud-faculty/

jhstoner

**Latest Position:** Rosenberg Professor of Material Culture, University of Delaware

**Publications:** Co-author, *Conservation of Easel Paintings*, revised edition (2020);

“The Conservator and Connoisseurship in American Art,” in *American Art: Collecting and Connoisseurship* (2020);

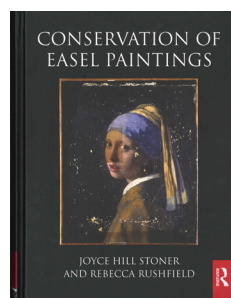
“Powerful Personalities and Pioneers of Painting Conservation: From the FAIC Oral History Project,” in *The Picture So Far* (2017);

“The Impact of Paul Philippot on the Theory and History of Conservation/Restoration” (2017);

“Art History, Science and Practice: The Training of Painting Conservators in the Twentieth Century,” *The Burlington Magazine* (2017);

“Embedded Meanings: The Last Tempera,” Essay for the *2017 Centennial Exhibition for Andrew Wyeth* (2017).

**Lectures:** “George L. Stout, Fogg Founding Father of American Art Conservation, Monuments Man, and Director of the Worcester Art Museum,” Worcester Art



Museum, 2019; “Vignettes from the Evolution of Approaches to the Conservation of Paintings by Rembrandt,” Rijksmuseum, 2018.

**Recent Honors and Awards:** Sheldon and Caroline Keck Teaching Award, American Institute for Conservation, 2020.

**Additional News:** Leader of a Zoom seminar on practical paintings conservation: lectures and discussions with Winterthur/UD alumnae and current students, two days a week since the coronavirus shutdown began in March.

**Adrian Sudhalter**

MA 1997, PhD 2005

**Primary Advisor:**

Robert Lubar

**Mailing Address:**

87 Washington Ave, Apt. 12, Hastings-on-Hudson, NY 10706

**Email Address:**

sudhalter@nyu.edu

**Latest Position:** Research Curator, Merrill C. Berman Collection, Rye, New York

**Publications:** Co-editor, *Engineer, Agitator, Constructor: The Artist Reinvented* (2020); “Friedrichstrasse: The Contexts of an Image, 1922-1924” (2017).

**Lectures:** “The Museum of Modern Art’s 1948 Collage Exhibition,” Edinburgh, 2018; “Cubism under Dada Scrutiny,” New York, 2018.

**Recent Honors and Awards:** Distinguished Scholar, Leonard A. Lauder Center for Modern Art, The Metropolitan Museum of Art, 2018-19.

**Anna Swinbourne**

MA 2001, PhD 2015

**Primary Advisor:** Linda Nochlin; Robert Lubar; Kirk Varnedoe

**Email Address:** anna.swinbourne@gmail.com

**Latest Position:** Executive Director and CEO, Hill-Stead Museum

**Susanna Temkin**

MA 2010, PhD 2016

**Primary Advisor:** Edward J. Sullivan

**Email Address:** susannatemkin@gmail.com

**Latest Position:**

Curator, El Museo del Barrio, New York

**Publications:** “Siempre en la calle” (2020); “When the Cedar Bar Met the School of the



South: Reconsidering Bonevardi" (2019); "Freddy Rodríguez's La fiebre del oro" (2019).

**Additional News:** Dr. Temkin joined El Museo del Barrio as Curator in 2018, having previously interned at the institution while a student at the Institute. In 2019, she curated the Museum's 50th anniversary exhibition, "Culture and the People: El Museo del Barrio, 1969-2019."

## Lindsey Tyne

MA 2010, Advanced Certificate in Conservation 2010

**Primary Advisor:** Margaret Holben Ellis

**Email Address:** ltyne@themorgan.org

**Latest Position:** Associate Paper Conservator, Morgan Library & Museum

**Publications:** "Gouache, Ink, Toner, or Is It Dirty Water? The Drawing Materials of Al Taylor," in *The Drawings of Al Taylor* (2020).

**Lectures:** "The Drawings of Al Taylor: Perspectives from a Curator and a Conservator," New York, 2020; "Memory and Evidence: Documenting Modern and Contemporary Drawings," New York, 2019; "Evidence of the Handmade in Roy Lichtenstein's Black and White Drawings from 1961-1968," New York, 2019; "Reading the Object: Paper as a Support for Drawings, Prints, and Manuscripts," New York, 2019; "A Brief Overview of Examination and Imaging Techniques for Drawings," New York, 2018.

## Juliet Wiersema

MA 2002

**Primary Advisors:** Jonathan Brown and Colin Eisler

**Mailing Address:** 426 Elmhurst Avenue, San Antonio, TX 78209

**Email Address:** juleswiersema@yahoo.com

**Social Media:**

art.utsa.edu/faculty/juliet\_wiersema

**Latest Position:** Associate Professor, Pre-Hispanic and Spanish Colonial Art, Department of Art History, UTSA

**Publications:** "The Map of the Yurumanguí Indians: Charting the Erasure of Indigenous Inhabitants in the Pacific Lowlands, Eighteenth-century Nueva Granada" (2020); "Importing Ethnicity, Creating Culture: Currents of Opportunity and Ethnogenesis along the Rio Dagua in Nueva Granada, c. 1764," in *The Global Spanish Empire* (2020); "The Manuscript Map of the Dagua River: A Rare Look at a Remote Region in the Spanish

Colonial Americas" (2018); "Ceramics: A Tradition of Permanence" (2017).

**Recent Honors and Awards:** National Endowment for the Humanities Fellowship, 2020-21; John Carter Brown Library Fellowship, Fall 2020.

**Upcoming Projects:** A book, *The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands, 1720-1820*.

## Michele Wije

MA 2003, PhD 2013

**Primary Advisor:** Robert Lubar

**Mailing Address:** 38 Warren Street, Apt. 6A, New York, NY 10007

**Email Address:** michelewije@gmail.com

**Latest Position:** Curator of Exhibitions, American Federation of Arts

**Publications:** *Bisa Butler: Portraits* (2020); *Sparkling Amazons: Abstract Expressionist Women of the 9th St. Show* (2019).

**Upcoming Projects:** "Bisa Butler: Portraits," exhibition in collaboration with Art Institute of Chicago; "Whitfield Lovell: Passages," exhibition planned for American Federation of Arts, 2023-24.

## John Willenbecher

1958-1961

**Primary Advisor:**

Craig Hugh Smyth

**Mailing Address:**

145 West Broadway, New York, NY 10013

**Email Address:**

sendtojbw@gmail.com

**Upcoming Projects:**

After the Institute, I became an artist; upcoming projects are continuing a series of paintings on fiberboard in grisaille.

**Additional News:** A virtual show of some recent paintings by John Willenbecher was sent out during the Covid-19 quarantine.



## Evan D. Williams

MA 2012

**Primary Advisor:** Robert Slifkin

**Email Address:** evan@evandwilliams.com

**Publications:** "Der Blaue Reiter" (2020); "Interview: Jacob Reyes" (2019).

**Lectures:** "Brought Into the Light," Rochester, NY, 2019; "The Sea Vast and Empty," Richmond, KY, 2017.

## Upcoming Projects:

"Interview: Fabrice Monteiro."

**Additional News:** Board Member, Ink Shop (2017-present); Writer, Sotheby's (2019-20); Lecturer, Ithaca College (2017-2018).

## Reva Wolf

MA 1981, PhD 1987

**Primary Advisors:**

Jonathan Brown and Robert Rosenblum

**Email Address:**

wolfr@newpaltz.edu

**Social Media:**

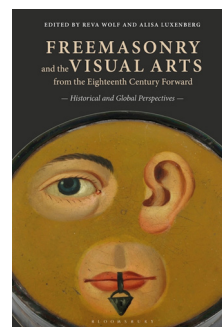
https://faculty.newpaltz.edu/revawolf/

**Latest Position:**

Professor of Art History, State University of New York at New Paltz

**Publications:** Co-editor, with Alisa Luxenberg, and contributor, *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives* (2020) (contributing "Goya and Freemasonry: Travels, Letters, Friends," and, as co-author, "Introduction: The Mystery of Masonry Brought to Light"); co-author, with Kou Huaiyu, "Cosmic Jokes and Tangerine Flake: Translating Warhol's *POPism*," in *Complementary Modernisms in China and the United States*, ed. Zhang Jian and Bruce Robertson (2020); "The Artist Interview: An Elusive History," *Journal of Art Historiography* (2020).

**Lectures:** "Symbols, Trade Cards, Portraits, and Figurines: Case Studies at the Intersection of Freemasonry and the Visual Arts," New York, 2020; "Freemasonry and the Visual Arts," New York, 2020; co-chair and speaker, "Carolee's Communities," Chicago, 2020; "Teaching into Practice in *Marking Time*: A Class, an Exhibition, a Catalogue, a Collaboration, and a Foundation," New York, 2019; "Freemasonry, Tolerance, and Images of Inquisition Persecutions: Crossing the Protestant-Catholic Divide," Los Angeles, 2019; "The Victim as Martyr: The Black Legend and Eighteenth-Century Representations of Inquisition Punishments," Denver, 2019; "The Artist Interview: An Elusive History," Brighton, UK, 2019; panelist, "Warhol@Penn," Philadelphia, 2019; principal organizer and participant, "Displaying Warhol: Exhibition as Interpretation," symposium, Vassar College





and SUNY New Paltz, 2018; “From Picart to Coustos to Goya: Freemasonry and Pictures of Inquisition Punishments,” Lisbon, 2018.

**Recent Honors and Awards:** Recipient of a Terra Foundation for American Art Academic Programs Grant, in collaboration with the Rare Book Library, University of Pennsylvania, for the forthcoming symposium, “Translating Warhol,” 2021; Ailsa Mellon Bruce Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 2017.

**Upcoming Projects:** “The Interconnections of Satire and Censorship in Goya’s Prints and Drawings,” essay in *Satire and the Multiplicity of Forms, 1600-1830: Textual and Graphic Transformations*, ed. Per Sivefors, Cecilia Rosengren, and Rikard Wingård; “Martyrs of the Inquisition, Goya’s Art, and the ‘Black Legend,’” (working title), in *The Black Legend in the Eighteenth Century: National Identities under Construction*, ed. Catherine M. Jaffe and Karen Stolley; “Marilyn Mystery” and “Filling in Gaps’: An Interview with Gregory McCoy,” for the catalogue of an exhibition on Warhol and Stockholm planned for the Rare Book Library, University of Pennsylvania, and organizer of the accompanying symposium, “Translating Warhol.”

#### Rachel Wonder

MA 2013

**Primary Advisor:** Jean-Louis Cohen

**Mailing Address:** 836 N 24th Street, Philadelphia, PA 19130

**Email Address:** rachelstekson@gmail.com

**Latest Position:** Senior Membership Advisor, The Chamber of Commerce for Greater Philadelphia

**Additional News:** Board Member, The Fabric Workshop and Museum, Philadelphia

#### Allison Young

PhD 2017

**Primary Advisor:** Thomas Crow

**Email Address:** young3@lsu.edu

**Latest Position:** Assistant Professor, Art History, Louisiana State University

**Publications:** Contributor, *Lina Iris Viktor: A Haven, A Hell, A Dream Deferred* (2019); “Visualizing Apartheid Abroad: Gavin Jantjes’s Screenprints of the 1970s,” *Art Journal* (2017).

#### Paul Yule

MA 1974, PhD 1979

**Primary Advisors:** Günter H. Kopcke and Donald P. Hansen

**Mailing Address:**

Prof. Paul A. Yule, Languages and Cultures of the Near East–Semitic Studies, Schulgasse 2, 69117 Heidelberg, Germany

**Email Address:** paul.yule@t-online.de

**Latest Position:**

Außerplanmäßiger Professor, University of Heidelberg

**Publications:** *Late Antique Yemen* and *Late Antique Yemen*, Supplement (2019); co-editor, with G. Gernez, *Early Iron Age Metal-working Workshop in the Empty Quarter, al-Zahira Province, Sultanate of Oman* (2018); co-editor, with W.Y. al-Tikriti, *Water and Life in Arabia*, conference proceedings (2017); co-editor, with M. Gaudiello, *Mifsas Bahri: A Late Aksumite Frontier Community in the Mountains of Tigray. Survey, Excavation and Analysis, 2013–16* (2017).

**Lectures:** “The Onset of South-Eastern Arabia’s Earliest Extant Arrowheads, in the Wadi Suq Period,” Leiden, 2019; “Iron Age Metallic Finds in South-Eastern Arabia: The Main Issue Is Chronology,” Tübingen, 2019; “The Iron Age in South-Eastern Arabia: Do We Really Know It?” Paris, 2019.

**Upcoming Projects:** Co-author, *The Early Iron Age Metal Hoard from al-Hwd (Sultanate of Oman)*; excavation, early Iron Age tombs in al-Hwdh, Sultanate of Oman.

**Additional News:** Owing to the war in the Yemen, in 2010 I stopped excavation there and returned to work in Oman.



3D scan, image of a Christian king, c. 531–535 CE, Heidelberg University excavation at Zafar/Yemen

#### Alice Zimet

MA 1974

**Primary Advisor:**

Robert Goldwater, Colin Eisler

**Mailing Address:**

7 West 81st Street Apt. 5A, New York, NY 10024

**Email Address:**

alice@artsandbusinesspartners.com

**Social Media:** Instagram: @arts\_business\_partners; website: www.artsandbusinesspartners.com

**Latest Position:** Founder and President, Arts + Business Partners, a consulting boutique with a focus on fine art photography marketplace and corporate sponsorship

**Publications:** “Fine Art Photography: What (And How) Photography Collectors Buy Now,” *Photo District News* (2018); “Photo Expert Reveals 4 Collecting Tips and Why David Rockefeller’s Money Clip Sold for \$75K,” *Forbes* (2018).

**Lectures:** Alice Zimet lectures regularly on the art of collecting fine art photography as well as how photographers can access the commercial marketplace, with a focus on their marketing and communication skills; recent lecture venues include major auction houses (Phillips, Heritage), museums (International Center of Photography, Harvard Art Museums, The Jewish Museum), corporations (UBS), festivals (Palm Springs Photo Festival), schools (School of Visual Arts, New York University, Maine Media Workshops + College), and other non-profits (Center for Photography at Woodstock).

**Upcoming Projects:** Panelist, “Collecting as Passion and Profession, Alice S. Zimet and Daile Kaplan,” Maine Media Workshops + College Alumni Network Series, 2020; “Do’s and Don’ts of Collecting Photography,” three-part virtual lecture series, Maine Media Workshops + College.

**Additional News:** Current chair, Acquisitions Committee, International Center of Photography; chair, Photography Curatorial Committee, Harvard Art Museums; board member, Magnum Foundation; faculty, ICP School.



Photo by Grace Roselli

# Degrees Conferred in 2019-2020

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## Doctor of Philosophy

**Emily Bauman**

“Performance and Video Work of Bruce Nauman, Paul McCarthy and Mike Kelley”  
Advisor: Thomas Crow

**Brian Bentley**

“Pop Artists of Underdevelopment: 1960s Brazilian New Objectivity”  
Advisor: Edward J. Sullivan

**Alexander Bigman**

“Specters of Fascism in Post-Conceptual Art, 1974–1984”  
Advisor: Robert Slifkin

**Rachel Boate**

“Embodied Abstraction: The Crisis of Representation in 1930s France”  
Advisor: Robert S. Lubar

**Ami Brett**

“Alvin Lustig’s Graphic Designs for Reform: 1938–1955”  
Advisor: Thomas Crow

**Grace Chuang**

“Bernard (II) Vanrisamburgh, Master Cabinetmaker in Eighteenth-Century Paris”  
Advisor: Thomas Crow

**Benjamin Carlos Clifford**

“Painting After Modernism: Rethinking Historical Change”  
Advisor: Robert Slifkin

**Jordan Famularo**

“Gems and the Media of Italian Art, ca. 1450–ca. 1550”  
Advisor: Alexander Nagel

**Julia Pelta Feldman**

“Charles Simonds and the 1970s”  
Advisor: Thomas Crow

**Elizabeth Frasco**

“American Women Artists of the New Deal and Mexico, 1934–1943”  
Advisor: Edward J. Sullivan

**Madeleine Glennon**

“Medusa in Context: Mythological and Sensorial Connections of the Gorgon”  
Advisor: Clemente Marconi

**Antonia Pocock**

“The Heartland of Pop: Claes Oldenburg, Jeff Koons, and the Chicago Imagists”  
Advisor: Thomas Crow

## Master of Arts and Master of Science Dual-Degree

**Rachel Mochon**

“Joan Mitchell: Drawings by a ‘Painter’s Painter’”  
Advisor: Margaret Holben Ellis

**Katherine Parks**

“Transcription de l’Egypte: Drawings, Prints, and Representation in the *Description de l’Egypte*”  
Advisor: Margaret Holben Ellis

**Andrew Wolf**

“‘Wild Grammar’: Linguistic Experimentation in the Text-Based Works of James Castle”  
Advisor: Kent Minturn

## Master of Arts

**Kiki Madeline Barnes**

“Back to the Future: Postmodernism, Post-Humanity, and the Sublime in the work of Nix and Gerber”  
Advisor: Robert Slifkin

**Maria del Carmen Barney**

“Mariano Fortuny y Marsal: Perceptions of Orient and Other at the Crossroads of Culture”  
Advisor: Robert S. Lubar

**Danarenae Donato**

“Mantegna’s Paintings for the Chapel of the Castello di San Giorgio Reconfigured and Reinterpreted”  
Advisor: Alexander Nagel

**Makenzi Fricker**

“Spatial Poems/Spatial Politics: An Aesthetics of Resistance in Cecilia Vicuña’s Precarios”  
Advisor: Robert Slifkin

**Andrés González**

“That or Which Monument: A Nonrestrictive Ontology of Reproduction in the Barcelona Pavilion, 1929/86”  
Advisor: Jean-Louis Cohen

**Jiahui He**

“The World Is a Garden: Reimagining Nusrati’s *Gulshan-i ‘Ishq* (Rose Garden of Love) through an Eighteenth-Century Deccani Illuminated Manuscript”  
Advisor: Dipti Khera

**Marisa Kate Henthorn**

“Reclaiming Nectanebo II: The Legacy of an Egyptian Pharaoh”  
Advisor: Kathryn Howley

**Emireth Herrera Valdés**

“Visual Representations of Modern Dance through the Work of José Clemente Orozco and Carlos Mérida”  
Advisor: Edward J. Sullivan

**Juliet Huang**

“Louise of Savoy’s *Epistles of the Heroines* as a Fashion Statement”  
Advisors: Colin Eisler, Alexander Nagel

**Scout Hutchinson**

“Occupying Space: Land Art and the Red Power Movement, c. 1965–1978”  
Advisor: Robert Slifkin

**Peter Moore Johnson**

“Archaism and the Construction of Identity in Royal Kushite Stone Sculpture”  
Advisor: Kathryn Howley

**Angelika Klein**

“The National World War II Memorial: At Peace Between Monument and Memorial”  
Advisor: Jean-Louis Cohen

**Damasia Lacroze**

“Party and Revolt: The Early Works of Liliana Maresca in Post-Dictatorship Argentina”  
Advisor: Edward J. Sullivan



- 
- Ken Li**  
 “Miró and Japan: Wabi-Sabi, Zen, and Beyond”  
 Advisor: Robert S. Lubar
- Claire Lipsman**  
 “Mode à la Mode: Fashion Dolls, Dress, and the Living Body in the Early Modern Era”  
 Advisor: William Hood
- Chloe Lovelace**  
 “The Architecture of Memory: Spolia and the Little Metropolis”  
 Advisor: Thelma K. Thomas
- Sizhuang Miao**  
 “The Chinese Woodcut Movement and the Newspaper Press during the Sino-Japanese War, 1937–1945”  
 Advisor: Jonathan Hay
- Kasalina Maliamu Nabakooza**  
 “Excavating the Museum: Buganda Collections in the United Kingdom, 1898–2020”  
 Advisor: Christine Poggi
- Nicholas J. Nguyen**  
 “Sense and Sensibility: The Museum of Conceptual Art and the Counterculture Experiment in San Francisco, 1968–1970”  
 Advisor: Thomas Crow
- Jiayuan Peng**  
 “Adventure and Showmanship: Belzoni’s 1821 Exhibition at the Egyptian Hall”  
 Advisor: Kathryn Howley
- Anastassia Perfilieva**  
 “Theatricality, Painting, and Politics at Český Krumlov’s Masquerade Hall”  
 Advisor: Meredith Martin
- Amanda Pina**  
 “A Renaissance of Nymphs: Reflecting on Female Sexuality in the 16th-Century Prints of the School of Fontainebleau”  
 Advisor: Colin Eisler
- Sarah Poisner**  
 “The Ingenuity, Virtuosity, and Functionality of Fictive Drawings in Paintings by Guercino and his Predecessors”  
 Advisor: Linda Wolk-Simon
- Samantha H. Rowe**  
 “Between Ephemera and Art: Reevaluating and Reassessing Archival Material in the Museum Context”  
 Advisor: Robert Slifkin
- Anastasia Skoybedo**  
 “Life in Art: Aleksandr Labas and the ‘Third Current’ of Soviet Art”  
 Advisor: Jean-Louis Cohen
- Emily B. Stein**  
 “It’s About Time: The Display and Integration of Contemporary Art(ists) at Historic Sites and Traditional Museums”  
 Advisor: Meredith Martin
- Lauren Vaccaro**  
 “Accessorizing Identity: Fashion and Self-Representation in Surrealism”  
 Advisor: Christine Poggi
- Grace Walsh**  
 “*Les regnars traversans* and Its Models: Allegory, Iconography, and Mutable Identity from the Printed to the Painted Page”  
 Advisor: Robert Maxwell
- Ashley Nga-sai Wu**  
 “Buddhism and Artistic Practices on the West Coast”  
 Advisor: Thomas Crow
- Xiaofan Wu**  
 “At the Crossroads: Video Art in Post-Sense Sensibility: Alien Bodies and Delusion”  
 Advisor: Jonathan Hay
- Yinxue Wu**  
 “Sonia Delaunay’s Bal Bullier: A Female Artist Rendering the Tango”  
 Advisor: Christine Poggi
- Fang Gina Xu**  
 “Unfired Clay Sculptures of Dunhuang”  
 Advisor: Hsueh-man Shen
- Andrea Zambrano**  
 “The Female Voice in the Mexican Story: The Murals of Fanny Rabel, Regina Raull, and Valetta Swann at the Museo Nacional de Antropología, 1963–1964”  
 Advisor: Edward J. Sullivan
- Jenni Zhang**  
 “The Overrepresentation of Tropical China in Eighteenth-Century Meissen Chinoiserie: The Influence of Chinese Territorial Expansion, European Presence in Southern China, and Early Occidental Sinological Publications on Meissen Iconography”  
 Advisor: Colin Eisler
- Shelly Zhang**  
 “The Social and the Ritual: Reconsidering Ni Zan’s Painting and Inscription”  
 Advisor: Jonathan Hay
- Sihan Zhang**  
 “Gustave Moreau: The Troubled Relation Between Two Sexes and the Complex Enigma of Androgyne”  
 Advisor: Thomas Crow

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