Walter W.S. Cook Annual Lecture Archive

Thursday, October 7, 2010
Gary M. Radke, Dean's Professor of the Humanities, Syracuse University
"As will please the ladies": Planning Choirs, Kitchens, and Latrines in Fifteenth-Century Venetian Convents.

Thursday, May 7, 2009
Christine Smith, Robert C. and Marion K. Weinberg Professor of Architectural History, Harvard University
Leon Battista Alberti: Old and New

Tuesday, 1 April 2008
Anne Litle Poulet, Director, The Frick Collection
The Lodge of the Nine Muses: Houdon and Freemasonry

May 3, 2006
Leo Seinberg, Benjamin Franklin and University Professor Emeritus, University of Pennsylvania
Beware of Texts

Thursday, April 21, 2005
Naomi Miller, Professor Emerita, Boston University
From Babel to Broadway: Building Towers Towards Infinity

Monday, April 26, 2004
Dale Kinney, Graduate School of Arts and Sciences, Professor, of History of Art, Bryn Mawr College
When Objects become Spolia: Lessons from Historiography

Monday, April 28, 2003
Isabelle Hyman, Professor of Fine Arts, New York University
Brunelleschi to Breuer: An Art Historian’s Passage

Monday, April 15, 2002
Philip Pearlstein, Distinguished Professor Emeritus, Brooklyn College
When the Dada Daddies got Real

Monday, April 9, 2001
Phyllis Prayer Bober, Leslie Clark Professor in the Humanities Emerita, Bryn Mawr College
Art, Culture and Cuisine: The Defining Characteristics of the Early Renaissance

Monday, May 8, 2000
San Sachs II, Director, The Frick Collection
The Frick That Might Have Been

Wednesday, April 21, 1999
Vicki Goldberg, Author and Photography Critic for *The New York Times*
War at a Distance: Camera and Combat

Monday, April 20, 1998
Richard E. Stone, Conservator, The Sherman Fairchild Center for Objects Conservation, the Metropolitan Museum of Art
Donatello and Verrocchio: Casting Technology and Sculptural Form

Monday, April 28, 1997
Sarah Bradford Landau, Professor of Fine Arts, New York University
Inventing the New York Skyscraper

Monday, April 22, 1996
Bill Hood, Professor of Art, Oberlin College
Figs and Leaves: On Writing a History of the Male Nude

Monday, April 24, 1995
Susan Vogel, Henry J. Heinz II Director, Yale University Art Gallery
Exhibition Dilemma: African Art Not Meant to Be Shown

Friday, April 22, 1994
Adam Gopnik, Art Critic of *The New Yorker*
The Overabundant Larder and the Luminous Oblong Blur. A Theory of Everything in American Art

Friday, April 30, 1993
Lucy Sandler, Helen Gould Sheppard Professor of Art History, New York University
From Heraldry to Portraiture: The Image of the Owner of the Book in the Age of Chivalry

Friday, April 10, 1992
Heather Lechtman, Professor of Archaeology and Ancient Technology, Massachusetts Institute of Technology
Style in Technology: Metal and Cloth in Andean Prehistory

Friday, May 3, 1991
Marcel Francisceno, Professor of Art History, University of Illinois at Urbana-Champaign
Paul Klee and the Promise of Childhood

Friday, May 4, 1990
Edward Sullivan, Associate Professor, New York University
National Identity, Tradition and Innovation in 20th Century Mexican Painting

Friday, May 12, 1989
Marilyn Aronberg Lavin
The Place of Narrative in Italian Mural Decoration

Friday, April 29, 1988
William L. Barcham, Associate Professor, Fashion Institute of Technology
‘Sancta dei Genetrix:’ Tiepolo’s Mary and the Enlightenment

Saturday, May 2, 1987
A Symposium in Honor of Richard Krautheimer
James Ackerman, Arthur Kingsley Porter Professor of Fine Arts, Harvard University
The Early Planners of Rome: 1450-1560
Frederick Hartt, Paul Goodloe McIntire Professor Emeritus of Art History, University of Virginia
Michelangelo: Imprint and Image
Irving Lavin, Professor of Art History, The Institute for Advanced Study, Princeton
Bernini’s Image of the Sun King

Friday, May 16, 1986
Priscilla E. Muller, Curator of the Museum, The Hispanic Society of America
Goya’s ‘Mundus Tenebrosus’? The Politic Patriot’s Last Projects in Spain

Friday, May 11, 1984
William D. Wixom, Chairman of the Department of Medieval Art, Metropolitan Museum of Art
A Reliquary Chasse Attributed to Canterbury: Style, Iconography, Patronage

1983
Carol Herselle Krinsky, Professor of 20th century Architectural History, New York University

April 30, 1982
Tom Freudenheim, Director of the Worcester Museum
Disappearing Act: The Art Historian and the Art Museum

1981
Bernard S. Myers, Editor in Chief for Art Books, McGraw-Hall
The Expressionist Idea

Thursday, April 4, 1980
Wanda M. Corn, Professor and fellow, the Wilson Center
Overcoming Cultural Inferiority: The Case of the American Artist

1979
Walter Cahn, Carnegie Professor of the History of Art, Yale University
The idea of the masterpiece: Medieval and northern Renaissance origins

Tuesday, May 2, 1972
John McCoubre, Department of Art History, University of Pennsylvania
Figures on the Beach: Reflections on a 19th Century Scene

Thursday, May 6, 1971
J. Edward Kidder, Jr., International Christian University, Japan
Early Buddhist Art: Horyu-ji
Tuesday, May 5, 1970
Linda Nochlin Pommer, Vassar College
Holman Hunt’s ‘Awakening Conscience’: The Theme of the Fallen Woman in Nineteenth-Century Realism

Tuesday, May 6, 1969
Joachim Gaehde, Brandeis University
Ingeniosa Manus: On the Originality of Carolingian Artists

Tuesday, May 7, 1968
Alfred K. Frazer, Department of History and Archaeology, Columbia University
An Antiquarian Emperor Builds: Architecture in Claudius’s Rome

1967
Howard Saalman, Professor of Architectural History, Carnegie-mellon University
Haussmann’s Paris Revealed

1966
Creighton Gilbert, Sidney and Ellen Wien Professor of History of Art, Brandeis University
Change in Piero della Francesca

1965
Milton Brown, Professor of Art, Brooklyn College
Art Nouveau

1964
James Ackerman, Professor of Fine Arts, Harvard University
Palladio’s Villas

1963
John P. Coolidge, Professor of Fine Arts, Harvard University and Director, Fogg Art Museum

1962
Frederick Hartt, Professor of the History of Art, University of Pennsylvania
Love in Baroque Art

1961
Phyllis Williams Lehmann, Professor of Art, Smith College
The Pedimental Sculptures of the Hieron in Samothrace

1959
Millard Meiss, Professor of Art, Institute for Advanced Study, Princeton University
Giotto and Assisi

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