Three Lectures by Jeffrey Weiss
(Ph. D. 1991), the first Kirk Varnedoe Visiting Professor at the IFA

by Phyllis Tuchman

During fall semester 2006, Jeffrey Weiss, head of the modern and contemporary art department at the National Gallery of Art where he was a curator since 1991, taught a colloquium at the IFA as the first Kirk Varnedoe Visiting Professor. By April 2007, when he delivered three public lectures—the first two at the Metropolitan Museum of Art, the third, at the IFA—he had been appointed director of the Dia Art Foundation.

Weiss’s talks—“Cy Twombly: Why Sculpture Is Boring,” “Radiator: The Aluminum Paintings of Frank Stella,” and “La Jetée: Time as ‘Device’ In Art After 1960”—form a triptych concerned with aspects of American art of the 1960s and 1970s. Instead of the narrowly focused treatments associated with this critical period of painting and sculpture, Weiss introduced a more open-ended approach, relying on a broad range of visual sources and textual commentary. By the end of the last talk, a deeper, richer picture of the achievements of American painters and sculptors had emerged.

In the course of the first lecture, while quoting Baudelaire and Paul Valéry, and remarking how, during the installation of the exhibition of Twombly’s sculpture with the help of the artist, the galleries of the NGA resembled Elysian fields, Weiss associated Twombly’s work with his homeland rather than his expatriate residences and classical references. The talk positioned Twombly’s return to sculpture in 1976 in relation to the changing language of American art during the early 1970s, with the rise of post-minimal art among younger artists. Yet issues of the temporality of art and art-making (which were described in essays by Robert Morris during the period) were said to pertain to a studio paradigm that Weiss grounded in photographs (widely published

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I write after a week of NYU graduation exercises and celebrations. All offered fine pomp and circumstance and nuanced reflection, not least the Institute’s own Commencement Ceremony on June 9th. Throughout the presentation of graduates and the reception afterward, the Institute family proved that the Duke House was built for a good party! Graduates, faculty, staff, friends, spouses, parents, siblings, and babies filled the Lecture Hall, spilling over into the Seminar Room. The Institute had an unusually large graduating class: we conferred 19 MAs, 7 of them with the Advanced Certificate in Conservation; 2 Curatorial Studies Certificates; and a stunning 25 PhDs. That is likely to be a record in our history. I had the privilege of teaching many of these students and attending a good number of the PhD defenses and can attest to the high quality and intense, diverse interest of our graduates’ work. Several of them have already been tapped for teaching, curatorial and conservation positions in distinguished institutions, from the Walters Art Gallery to the University of Michigan, and from Columbia University to the National Gallery of Ireland. We are proud of them all.

I am particularly pleased to report that one of our graduates, C. D. Dickerson, won this year’s Dean’s Award for the Outstanding Dissertation in the Humanities from NYU’s Graduate School of Arts and Science. Chosen from a field of more than 200, Dickerson’s dissertation, Bernini and Before: Modeled Sculpture in Rome, ca. 1600-25, took on the challenging topic of the status of the terracotta model in Italian Baroque sculpture, approaching it from multiple angles: artistic process, workshop conditions, patrons’ interests, aesthetic appeal, technological innovation, material valuation, and artists’ identification. Dickerson completed much of his probing and beautifully written work under the guidance of Donald Posner, who was remembered by Associate Dean Slocum during the presentation of the award.

Honors bestowed on IFA graduates did not end there. During the University Commencement, President John Sexton conferred on Philippe de Montebello the degree of Doctor of Arts honoris causa. The citation hailed Philippe’s “abounding expertise in both curatorial and fiscal management.” It took special note of Philippe’s expansion of the museum’s collections and physical plant, his outstanding stewardship of profound museum scholarship, and his advocacy for public education and access to the arts. Philippe recalled with deep fondness his training at the Institute and his teachers Charles Sterling and Colin Eisler.

This past week we had much occasion to reflect on the great losses our community sustained this year. With deep gratitude, admiration, and affection, we remember Donald Hansen, our remarkable archaeologist of the ancient Near East and director of graduate studies for just over half of the Institute’s 75 years; Craig Hugh Smyth, the Institute’s second and longest-serving director; and the effervescent Robert Rosenblum, one of the rare art historians who was equally at home in the worlds of the academy, the museum, and the world where art is made. All were commemorated in moving and extremely well-attended memorial celebrations this past semester.

To ensure the success of an educational institution such as ours, faculty have two crucial responsibilities. The first is the training and mentoring of superb graduates and citizens of the scholarly, curatorial, and conservation community. Each year as we gather course listings for the Announcement of Courses, I feel the pull of nostalgia for my student days. What would I learn in Jonathan Brown’s seminar on painting in the viceroyalty of New Spain, “with special attention on those which problematize the field,” or in Priscilla Soucek’s course, The Qur’an and Material Culture? The feeling echoes throughout the year, as I hear from my colleagues about an exciting seminar presentation or read a compelling dissertation proposal, knowing that it germinated from a discussion around Venturi’s immense table in the Seminar Room. The Institute faculty and its students continually astound and inspire me with their intellectual curiosity, their probing thought, and their eloquent
exposition. At the same time, I am mindful that the faculty’s work with the most promising students in the world is aided immeasurably by the availability of full fellowship funding. Increasing those funds remains an urgent and standing goal for the Institute, and we are most fortunate to enjoy the generosity of many alumni in its support. If you should like to help, I encourage you to let me know.

The second vital duty of faculty is to appoint other first-rate faculty. We have never had trouble doing so, and we are enjoying great new success in this respect, filling vacant positions as well as new faculty lines the University has granted us for strategic faculty expansion. This past year, we welcomed two faculty members: Clemente Marconi, an ancient Greek art specialist who joined us from Columbia University as the James R. McCredie Professor, and Hannelore Römich of the European Science Foundation, our new Associate Professor of Conservation Science. Professor Römich’s position has been generously endowed by the Sherman Fairchild Foundation and the Andrew W. Mellon Foundation. We are now eagerly awaiting the arrival of four new appointees to the permanent faculty. Thomas Crow, now director of the Getty Research Institute, will become the Rosalie Solow Professor of Modern Art. Thelma Thomas, our own graduate, will take up the associate professorship of Late Antique, Early Christian, and Byzantine Art. Finbarr Barry Flood will reinforce our program in the arts of Islam, thanks to a fully joint position between the Institute and the Department of Art History downtown, where he has taught the past six years. Barry was just promoted to tenure in the University, and will take up his teaching with us once he has completed his prestigious Carnegie Endowment fellowship. And at the end of the spring semester, we concluded our search for a professor of Renaissance art with the appointment of Alexander Nagel of the University of Toronto. A scholar of wide-ranging interests in Italian painting and sculpture as well as the historiography of the discipline, Nagel will start teaching at the Institute in September 2008, when he returns from a fellowship year at the Wissenschaftskolleg in Berlin.

Many of you were able to attend the sparkling lectures of Jeffrey Weiss, our first Kirk Varnedoe Visiting Professor. Sad as we are to say a temporary goodbye to Jeffrey, we are all looking forward to welcoming Molly Nesbit as our second Varnedoe Professor. Nesbit, a Professor of Art History at Vassar College, is a distinguished scholar of French Modernism and contemporary art and architecture. In the spring of 2008, she will teach a class on Marcel Duchamp and give a series of public lectures.

With the trumpets and bugles of graduation still ringing in our ears, we are already preparing for a busy new academic year, our 75th! We are expecting forty-some entering students of the highest caliber. They will arrive to a newly refurbished Lecture Hall, part of Phase I of a building and renovation campaign we have planned for the next few years. In the following phase, we will build out the space we own in 3 East 78th Street with a handsome and much-needed Special Collections Room, two seminar rooms, and faculty offices. Architecture Research Office, the dynamic architectural firm led by Adam Yarinsky and Stephen Cassell, has produced a very fine schematic design, and fundraising is under way.

This year’s graduates will join our alumni body that is now over 1600 strong. I want to thank Suzanne Stratton-Pruitt and all the officers of the Alumni Association for producing this newsletter, and for all their efforts to keep our alumni in touch and involved. To all of you who remain committed to the Institute, I also send my warm thanks. Our alumni body is a great source of institutional strength, and I look forward to seeing you on 78th Street and worldwide in the coming year.
Three Lectures by Jeffrey Weiss
CONTINUED FROM PAGE 1

during the 1950s) of the studio of Alberto Giacometti, where – as Jean Genet wrote – process itself implicates an experience of time that embraces both the archaic and the present.

Weiss noted that his approach to Frank Stella’s less studied Aluminum paintings, the work that came after the infamous Black Stripe paintings, had been influenced by experiences he had while bringing the Dan Flavin retrospective to the NGA. Weiss portrayed the Aluminum series as objects that belong to the age of the Duchampian readymade. And he drew affinities between Stella’s art and Duchamp’s “Apollinaire Enameled,” a small, manufactured object of 1912. With their heavy material quality and the opticality of their reflective surfaces, Stella’s Aluminum paintings were characterized as sites across which play numerous, apparently contradictory, issues pertaining to the fate of light, color, and pictorial space in painting circa 1960. The metallic ground of the Byzantine icon was identified as one key model for this transformation; the icon was itself described by Weiss as a “radiator” – a source of optical illumination in real space, one that bears a strange, punning relation to the radiator as an industrial object (that for which Stella’s aluminum paint was originally commercially produced). Weiss further posited that Minimal art “traffics in the optical” despite the denials of its practitioners and its champions.

The third and last talk focused on Robert Smithson’s “Spiral Jetty,” an earthwork in Utah’s Great Salt Lake which is better known from the film the artist shot during its making than from visits to the site because it was submerged under water for years. The Dia Art Foundation is involved in its maintenance. Weiss began and ended his lecture with riffs on Chris Marker’s La Jetée, a French film of 1962 comprised of black and white photographs and a Sci-Fi narrative. In an extended discussion of the legacy of the “device” in the work of Jasper Johns, Weiss traced the means through which post-object sculpture and installation addressed actual space (measuring, cutting, framing, etc.). He then returned to the “Spiral Jetty” itself as a “device”, but one through which Smithson – alone among his contemporaries – reintroduced the element of the pictorial or optical. This element serves an allegorical role in Smithson’s work, one that can be interpreted through a formal and thematic characterization of the “jetty” in Marker’s film.

Weiss’s erudite lectures tempered art criticism with art history.

IFA AA History Committee

by Sandra Sider

Robert Rosenblum’s interview with Alison West is one of the recent projects completed by the History Committee. In addition, some three hours of tapes from Craig Hugh Smyth have been discovered and are currently being transcribed. In a future Newsletter we plan to present excerpts from those 1991 interviews. The oral history interviews began nearly twenty years ago, and we are now in the process of interviewing the next generation of Institute teachers and students. If you have an opinion about any of the topics below, we would be happy to interview you.

(We do, of course, have a few more questions.)

How has the IFA affected art history?
What has your work contributed?
How has the IFA affected the museum world and the art market?
Have you been involved in this process?
How do you view the future of the IFA, during the next ten to twenty years?

During the period of your involvement, what were the important issues?
Were students involved in the issues?
Excerpts from an Interview by Alison West
with Robert Rosenblum at his residence at 33 West Tenth Street, April 15th, 2006.

ALISON WEST: Tell us something about your education as an art historian.

ROBERT ROSENBLUM: [...] When I studied at the Institute of Fine Arts, which was in the first half of the 1950s, almost every course I took dealt with the period before the French Revolution. Now that I think about it, I recall having taken more courses in, say, Italian trecento, quattrocento, cinquecento painting than I did in nineteenth-century art. In fact, I don’t remember taking any courses in nineteenth or twentieth-century art.

WEST: Who were you studying with?

ROSENBLUM: I studied with the famous roster of German refugees that included primarily Karl Lehmann, in antiquity and Richard Offner, ultra-famous as a connoisseur of Italian primitives. Erwin Panofsky turned up occasionally, and I was grateful for every word he said. There was a certain Guido Schoenberger, with whom I studied German Baroque architecture. There was, very, very prominently, Richard Krautheimer, with whom I studied primarily Italian Renaissance and Baroque architecture. In one-to-one terms, the professor who supervised me and cast his shadow on me was Walter Friedlander, with whom I studied seventeenth and eighteenth-century painting. But my education was almost exclusively before the modern era. There was one very significant exception in my case, and that was that I was under the aegis for a while of Henry Russell Hitchcock, who occasionally gave a course at the Institute. He was mesmerizing in terms of encyclopedic knowledge, and he gave me all kinds of goals to achieve, in terms of the mastery of data. He was also very, very avant-garde, insofar as for the 1950s, he was practically unique in embracing the “bad” architecture of the nineteenth century, namely historicism, Victorian architecture, and all the things that my own generation was taught to detest. So just in terms of taste-making or changing the status quo, he was really a significant influence. And I actually, now that I think back on it, followed his path, but on the side of painting rather than architecture; that is, revising, reconsidering all of those artists of the nineteenth century who had been totally buried by the modernist revolution.

WEST: So you would say that he was the major reason that you chose to change directions, with regard to the more traditional teaching and aesthetic preferences of the time?

ROSENBLUM: [...] I think it was a question of Zeitgeist. That is, in the 1950s, bright young people like myself and many of my fellow students at the Institute had a twinge of rebellion against the canon offered by the traditional histories of modern art. I remember, for example, that there was a touchstone of the new and the daring – namely Holman Hunt’s “Awakening Conscience,” a Pre-Raphaelite painting of the 1950s – which violated every single principle of what made a work of modern art good. And most curiously – this is often forgotten – this painting, together with many other against-the-modernist-grain pictures, was exhibited at the Museum of Modern Art in the 1950s. There was an exhibition there called, I think, Masters of British Art. And there was a very thrilled avant-garde group of younger art historians who would look at these paintings. They were the equivalent, some of them, of the Victorian architecture we were told to detest, and they represented forbidden fruit. I think Linda Nochlin, for one, was a member of this daring group of young Turks. We would be fascinated by these pictures that represented everything that we were supposed to dislike. [...] Anyway, that was really in the air in the 1950s [...] I think this was really a critical period for the change from one reading of the history of nineteenth- and twentieth-century art to another.

WEST: Was this, do you think, influenced also by what was happening in the art scene in New York?

ROSENBLUM: Well, the sense of rebellion was very much part of this postwar mood. And the appearance in New York in the 1950s of first Abstract Expressionism and then, in the later part of the decade, of artists like Rauschenberg, Johns, Stella, etc., is really part of the whole story. [...] [But] the fact of the matter is that then – and it’s changed drastically – then at the Institute, as in most places where art history was studied, even modern art history, students were generally unaware of, indifferent to, what was happening in the contemporary scene. But some of us at the Institute – and we are talking about the early 1950s –
were terribly energized by these strange new paintings. And the world at the time seemed to be divided between those who, as an act of faith or visceral response, embraced all of these new images, even if, you know, they were not understood or if we had nothing articulate to say about them, and those, the majority, who thought they were ridiculous or irrelevant.

WEST: Do you think this is something that has changed, that the atmosphere at the Institute now in 2006 represents a steady evolution away from that to a much greater appreciation, on the whole, of contemporary art?

ROSENBLUM: Yes, absolutely. Because at the time, I mean when I was there, the fact of the matter is that there were very few students who bothered to see a painting by Clifford Still or Franz Kline, or even recognized their names. But there was a small group – I was one of them; Leo Steinberg was another – who in fact went out and looked at these things and talked about them and supported them. And in fact, while I was at the Institute in the last years, I began to write, very part-time, back page art criticism for what was then called Arts Magazine. This way I always had one hand in the contemporary scene. Now, all of that has changed drastically. At the time, this was something that was really private. It was terribly extracurricular; whereas today, I am always pleased and amazed by the contrast and by the way in which the students I have now are completely in touch with contemporary art. They go to the galleries in Chelsea, they go to the Whitney Biennale, they have contemporary artists visit the Institute and talk about their work; whereas this would have been inconceivable in the fifties. At that time, in fact, it was considered daring to talk seriously or to think in art historical ways about such artists as Mondrian, Picasso and Miro. […] But all of that has changed. There is really no sense of prejudice – or not so much prejudice, but ignorance or indifference – towards contemporary art, the way there was in the fifties.

WEST: Where was your education prior to being at the Institute?

ROSENBLUM: I got my BA at Queens College, where, in fact, I did not major in art history, but in music. A curious coincidence, in terms of the biography of Bill Rubin, who is exactly my age and who just died recently, and who had, I discovered, a parallel track; namely, he had studied music, as I had. And also like me, he didn’t quite know what to do with it. On the one hand, he thought of being a practicing musician – in his case, he was thinking about being a conductor – on the other hand, because like me, he was interested in history, he thought about musicology, which was also one of my options in college. But then it turned out differently. In my case, I had a conversion syndrome in my senior year in college, which was thanks to taking two courses in art history with an Institute alumna, Frances Godwin who had received her PhD with Richard Offner. So there’s a dynastic tale at work here. She was a Viennese refugee and spoke with an adorable Viennese accent, and she smoked all through her lectures, which even then, was illegal. In any case, she enchanted us all. And we sat in the dark and looked at mainly black and white slides of things like Vézelay or the Scrovegni Chapel. And all of it was totally thrilling. It was a faraway, exotic world, namely Europe, which you must recall, was virtually inaccessible to us Americans in the thirties and forties. And in fact, it wasn’t until 1950 that I made my first trip to Europe. But that, of course, was pretty precocious, given that it was only five years after the war. But whatever. Europe then, as opposed to now, seemed as remote as Camelot. And to have images in a darkened room of European monuments of art was absolutely spine tingling. So I was converted without actually having made the change officially. And then I moved from Queens College to Yale, where I was supposed to study musicology – which did not make me very happy as it didn’t seem exactly right. So within my first weeks there I registered for a course in art history, with George Heard Hamilton who, I hasten now to add, was probably the most important influence on my own education in art history. Well, anyway, that’s another topic. But within my first weeks at Yale, I asked if I could change from musicology to art history. And to my continued amazement, they let me do it. I can’t imagine that happening today, but things were more slack and intimate then.

Yes, I am remembering now – this is a lot of memory lane for me – that although, in fact, I did not study art past 1800 or so at the Institute, I had received my MA at Yale, where I was for two years. I was totally transfixed by George Heard Hamilton, who, I think in retrospect – and I probably wouldn’t have said this forty years ago – had the greatest influence in molding my own approach to lecturing, writing, and thinking about the history of art.

WEST: What is that approach, would you say, if you had to summarize it yourself?
ROSENBLUM: There were many things about him, which I learned from him. One of the most conspicuous had to do with lecture technique, which was that if you were giving a lecture about art history, you must always have something to look at. His lectures were essentially visual. They spoke to you, even without the verbal commentary. And above all, he had a marvelous habit of pointing to specific details in works of art, which otherwise, you would not have noticed. And just simply by casting a gaze or pointing a finger at what was going on in the lower left-hand corner — the detail of a still life in a Manet, or a mysterious figure who was camouflaged in the background of a Monet — just by doing this, he made you think that there was an infinity of visual data in every work of art, that you must track down. So that it all suddenly came to life in a new way. And it’s a technique that I consciously and unconsciously use. I love pointing to details, which, in fact, perks up people and obliges them to look — for the first time, in many cases — at things that may seem obvious. Another very important aspect of George Heard Hamilton’s approach — and I realize, just at this moment, how important this was to me — was that he embraced everything without prejudice. And I remember, for instance, that he was perfectly capable of discussing something, which at the time would have been so reviled, such as American Neoclassic sculpture for example; and he would look at it objectively and would describe it with as much care as he would describe a painting by Matisse or Cézanne. In other words, he imposed no prejudices, no hierarchies of right or wrong, good or bad. And in fact, now that I think about it, he is really the first person I ever heard lecturing about one Pre-Raphaelite painting with no disdain, with a total freshness and open arms. And he would also be perfectly happy to talk about Bouguereau without smirking, which at the time, the 1950s, was an extraordinary feat, maybe even unique. So that he really cast light on many new vistas for me, when looking at the nineteenth century afresh, without prejudice. And he taught me that the history of art had to do with, above all, looking at things visual. He was also, I might add, a master of combining art history with all kinds of other history, and would ask such suddenly pressing questions as, “Which work of art was the first to represent an automobile?” He would ask the kind of question that nobody who was studying modern art had ever thought of before. Or he would ask — this would be half a century ago — what was the influence of Charles Darwin’s *Origin of Species* on the representation of human beings in the second half of the nineteenth century? At the time, that seemed like a wacky question, from left field. And he very often did not pursue these questions, but he left them there to percolate. And now that I think about it, the question, say, of Darwin’s influence on later nineteenth and early twentieth-century art has almost become central to art historical discussion. So he was extraordinarily precocious. And he was also an eloquent lecturer. And I think I’d have to say I’ve learned a lot of his speaking techniques from attending his undergraduate lectures.

WEST: For example, what would you call a speaking technique that you remember, as such?

ROSENBLUM: Never talk about something without referring to something you can see. I, for one, will always remember a lecture about Mondrian, for example, – I won’t name the speaker – in which a Mondrian slide was put up on the screen, and then for the next thirty minutes, we heard a discussion of Immanuel Kant and Hegel — no reference to the image.

WEST: What other technique, or other techniques, would you point to?

ROSENBLUM: Well, one of the things I particularly enjoyed about his lectures was that he would occasionally insert personal references, like the fact that he had visited the dentist in the morning, or that a figure in the Degas looked as though she was waiting to see the dentist. So there would be this unexpected interruption of the art historical sequence for these private, personal views. I enjoyed that.

WEST: It seems to me, now that I’ve listened to you talk about both the Institute in your student days and being at Yale, that two of the people who seem to have had a signal influence on you were iconoclasts, in a way: George Heard Hamilton and Henry Russell Hitchcock.

ROSENBLUM: That is true. I absolutely agree, because both of them, I now realize, were major prophets of the revisions to come, and the new approaches to especially nineteenth-century art, which I followed. So they, I will say, planted the seeds. I might add, by the way, about Hitchcock — and he, again, in retrospect, looms larger and larger — that it was from him that I got the idea that the study of nineteenth-century art should be international. Everybody in the 1950s who studied nineteenth and twentieth-century art lived in Paris — in imagination, that is – and never

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by Thomaï Serdari and Sharon Ferguson

In October 2006 a symposium honoring the 50th anniversary of Robert Rosenblum’s Ph.D. from the Institute of Fine Arts was held, sponsored jointly by NYU’s Department of Art History and the Institute. The symposium was co-organized by Dr. Thomaï Serdari, Director of Research Collections in the Department of Art History, and Dr. Sharon Ferguson, a recent advisee of Robert’s. The symposium weekend began with a gala evening at the Institute, and continued on Saturday with an all-day session downtown on the Square at the Kimmel Center. Speakers included Robert’s colleagues A. Richard Turner, Paulette Goddard Professor of Arts and Humanities, Emeritus, and former director of the Institute; Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, IFA; Mariët Westermann, current director of the IFA; Ken Silver, current Chair of the Department of Art History; and Edward Sullivan, Professor of Fine Arts and Dean for the Humanities, NYU, all of whom offered warm remembrances of their long professional association and friendship with Robert. Eleven of his students, drawn from direct advisees of the last 50 years, also delivered papers, many of which represented further research on a diverse collection of the Ph.D. topics directed by Robert over the decades. The students who presented were (in alphabetical order): Elizabeth Barker, Carol Elie, Kathy Calley Galitz, Michael Marrinan Jr., William Pressly, Jonathan Ribner, Deborah Rothschild, Andrew Shelton, and Reva Wolf. Highlights included a personal reminiscence by Cynthia Nachmani, Robert’s very first Ph.D. advisee, Nadia Tscherny’s “Some Cats in Art: Postscript to Robert Rosenblum’s Pet Projects,” and a whimsical poem on Robert and Picasso written and delivered by Natasha Staller.
Robert Rosenblum: A Memorial “Celebration”

by Valerie Hillings

On February 28, 2007, a memorial was held in Robert Rosenblum’s honor at the Solomon R. Guggenheim Museum, where he had served as the Stephen and Nan Swid Curator of 20th-Century Art since 1996. The Institute of Fine Arts, the NYU Department of Art History, and the Guggenheim co-organized the event, and those of us who had the honor and pleasure to play a role in the planning can attest that none of it would have been possible without the incredible support and guidance of Robert’s wife Jane, who made sure that the various stages and aspects of his life were incorporated into this celebration and remembrance.

The rotunda of the Guggenheim Museum provided a majestic setting, and as Guggenheim Museum director Lisa Dennison noted, it was especially fitting that the walls were filled with Spanish masterpieces by some of Robert’s favorite artists, including Velázquez and Picasso, who, Robert used to joke, was one of his greatest long-term investments. Living artists close to Robert were also present, among them Chuck Close, Jeff Koons, Elizabeth Murray, and Frank Stella. But art was not the only essential backdrop. At Jane’s suggestion, songs from Stephen Sondheim’s musical Company greeted those in attendance, a reflection of Robert’s love of Broadway musicals and Sondheim in particular, but also oddly relevant, as one song recounted various names by which the lead character Bobby was known, among them Robert, Bob, and Bobby baby. From beginning to end, a series of pictures from Robert’s life filled a large screen, often raising laughter as when Mariet Westermann gave her remarks and an image of Robert with Liz Taylor suddenly appeared.

The speakers included art historians, friends, and even Robert’s nurses Ellen Hollywood and Debbie Sempel, who movingly noted his quick wit even as he received chemotherapy. John Richardson, Kenneth Silver, Angela Westwater, John Ashbery, Rob Wynne, J. Patrice Marandell, Francis Naumann, and Brooks Adams shared their recollections, which touched on Robert’s scholarship, but also repeatedly referred to his zest for life manifest in his unparalleled love for his bull dogs Archie and Winnie and his eternal fascination with all aspects of international airline travel. Kenneth Silver’s remarks contained an especially fitting phrase: “He loved dogs not dogmatism.” Robert’s longtime friends the artistic duo Gilbert & George provided a moving conclusion by re-enacting their signature performance of Flanagan and Allen’s 1930s standard “Underneath the Arches.” The overture from Carousel brought the evening to an end, but it also testified once more to Robert’s joie de vivre, which he so generously shared with all of us.

realized that there were other countries in Europe. And if there were foreigners, they only mattered because they’d come to Paris and settled there, like Van Gogh and Picasso. But Henry

Russell Hitchcock, already in the 1950s, was just as interested in the architecture in Budapest or in Havana as he was in London or Paris. And I realize now that I learned from him to have a completely United Nations view of the history of nineteenth and twentieth-century art. So there, too, is a seed that was planted.
# New IFA Faculty

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<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Thomas Crow</td>
<td>Rosalie Solow Professor of Modern Art</td>
<td>Begins teaching at IFA Fall 2007</td>
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<tr>
<td></td>
<td>Ph.D.: University of California, Los Angeles</td>
<td>Most recent position: Director, Getty Research Institute</td>
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<tr>
<td>Finbarr Barry Flood</td>
<td>Associate Professor of the Arts of Islam</td>
<td>Joint appointment with the Department of Art History, NYU Begins teaching at IFA Spring 2008</td>
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<tr>
<td></td>
<td>Ph.D.: University of Edinburgh</td>
<td>Most recent position: Professor of Latin American History and Art, Columbia University</td>
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<tr>
<td>Clemente Marconi</td>
<td>James R. McCredie Professor in the History of Greek Art and Archaeology</td>
<td>Began teaching at IFA Fall 2006</td>
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<td>Ph.D.: Scuola Normale Superiore, Pisa</td>
<td>Most recent position: Professor of the History of Art and Archeology, Columbia University</td>
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<td>Thelma Thomas</td>
<td>Associate Professor of Early Christian and Byzantine Art</td>
<td>Begins teaching at IFA Fall 2007</td>
</tr>
<tr>
<td></td>
<td>Ph.D.: Institute of Fine Arts, NYU</td>
<td>Most recent position: University of Michigan: Associate Professor, History of Art; Associate Dean, Rackham School of Graduate Studies; Associate Curator, Kelsey Museum of Archaeology</td>
</tr>
<tr>
<td>Hannelore Römich</td>
<td>Associate Professor of Conservation Science</td>
<td>Began teaching at IFA Spring 2007</td>
</tr>
<tr>
<td></td>
<td>Ph.D.: University of Heidelberg</td>
<td>Most recent position: Science Officer for the European Cooperation in Scientific and Technical Research, European Science Foundation, Brussels, Belgium</td>
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New Faces
at the Institute’s Development and Public Affairs Office

The Institute’s Development and Public Affairs office has three new faces this academic year. IFA alumna Kathleen Heins returned to the Institute as the department’s director. Kathy is joined by Marc Cincone, Development and Alumni Affairs Associate, and Christina Snylyk, Public Affairs Associate. Together the three bring experience from more than a dozen art non-profits, ranging from Off-Broadway Shakespeare to a grassroots youth art initiative, to the Metropolitan Opera. The team is further assisted by a wonderful and dedicated group of Institute and NYU students.

The team is responsible for raising contributions that help the IFA distribute more than $4 million in financial aid annually, outreach to the Institute’s 1800 alumni, and acting as a liaison with the Alumni Association, working with the IFA Board and the IFA’s major donor group, the Connoisseurs’ Circle, as well as with individuals, foundations, government agencies, and others to raise resources to further the Institute’s mission to educate the next generation of leading art historians, conservators, and archaeologists and for organizing more than 70 events in the Duke House over the course of the year.

Please contact the Development and Public Affairs Office with your questions or comments by calling 212/992-5812 or e-mailing Marc Cincone at mc181@nyu.edu.

TV’s Dirty, Sexy Money Filmed at Duke House

The student fellowship fund received a boost when spring came early to the Institute this year. For five days, the Duke House became a film set for a new pilot produced by Touchstone TV. Taking inspiration from historic photographs of the house as the Duke family lived in it, the set designer transformed the Loeb Room, Marble Room and Great Hall with custom designed furniture and literally thousands of flowers. The show, titled Dirty, Sexy Money, centers on an idealistic lawyer who inherits the job of tending to the legal, and sometimes illegal, needs of one of the wealthiest and most colorful families in New York. Actors Donald Sutherland and Jill Clayburgh headline an ensemble cast. The show has been chosen for ABC’s fall season lineup. See abc.com for clips featuring the Duke House and more details. 100% of profits from the shoot will benefit student fellowships.
By Gabriella Befani Canfield

The annual IFA Alumni Association reunion was held at the Institute of Fine Arts, coinciding with the College Art Association meeting in New York. The party was a great success, with the reception rooms filled with faculty, past and present, as well as students of all ages and stages. We, the “oldies,” were so happy to see our school mates of twenty, thirty and forty (yes, forty) years ago in the same rooms where we had toileted at our studies and nibbled our lunches: it brought back such good memories. Now the same rooms are filled with the “newbies” as you can see in these photographs, all with sunny, intelligent and enthusiastic faces. It was a great joy to be able to talk with them and learn about their courses and professors.

Suzanne Stratton-Pruitt welcomed everyone, with thanks to Tav Holmes, past President of the Alumni Association, who planned the party with Kathy Heins, Director of Development and Public Affairs. Charles Little, Chair of the Grants Committee, gave a report on the summer stipends that the Alumni Association provides for students. IFA Director Mariët Westermann offered upbeat remarks about the 75th anniversary of the Institute and announced the appointments of four new members to the faculty: Clemente Marconi as the James R. McCredie Professor in the History of Greek Art and Archaeology, from Columbia University; Thomas Crow as the Rosalie Solow Professor of Modern Art, from the Getty Research Institute; and Thelma K. Thomas as Associate Professor of Early Christian and Byzantine Art; from the University of Michigan. Hannelore Römich, Associate Professor of Conservation Science, from the European Science Foundation.
Donald P. Hansen
by Erica Ehrenberg

The books lining the shelves of Professor Donald Hansen’s office serve as a testimonial to the extraordinary range and depth of his intellectual pursuits and expertise. So broad and diverse were the holdings that nothing short of the Library of Congress system was needed to organize the collection. While officially a professor of the ancient Near East, Donald Hansen was equally conversant in Egyptology, the Classics and the Islamic world, and demonstrated to his students the inherent influence of the ancient Near East on these wider spheres. His insatiable quest for a universal understanding of early civilizations informed Professor Hansen’s archaeological fieldwork as well. He excavated in Iraq, Syria, Yemen, Iran, Turkey, and Egypt, serving as field director at Abu Salabikh and al-Hiba in Iraq, Shibam in Yemen, and Mendes in Egypt. Believing in the necessity of approaching the discipline as an “area study,” Professor Hansen took his students to the source and exposed them to the Middle East, both ancient and modern, ensured they became culturally aware on all levels and trained a new generation of mud-brick archaeologists and art historians. Every resource at his disposal was offered to his students, including free run of his personal library.

Beyond his own coterie of student majors, Professor Hansen had contact with most every IFA student over more than forty years of service, in his capacity of Director of Graduate Studies, which position he held for an unparalleled thirty-eight years. His appreciation for all subjects and his understanding of the pedagogical process made him ideally suited to the role. He mentored, advised, supported, and encouraged an incalculable number of students, reflecting his dedication to the furtherance of art historical study on the highest level and his commitment to the mission of the IFA.

Professor Hansen’s sense of equanimity and his utter lack of pretense rendered him a generous, approachable, and entertaining personality. Nary a day went by when his office was not a lively entrepôt of faculty, staff, and students conversing on all topics under the sun. And the annual luncheon gatherings at his home in Cold Spring, hosted with such elegance, were legend. When he passed away on February 15, 2007, Professor Hansen left behind a devoted, if bereaved, extended family of colleagues, students, and friends.

Together with Professor Hansen’s family and friends, the Institute of Fine Arts has created the Donald P. Hansen Student Travel Fund, designed to support archaeological training and other travel opportunities related to the study of Ancient Near Eastern art for IFA students. We invite you to join us in honoring Professor Hansen by making a contribution. Donations, payable to New York University, may be sent to: The Institute of Fine Arts, 1 East 78th Street, NY, NY.
Craig Hugh Smyth
by Marie Tanner

On Sunday March 25, 2007, Craig Hugh Smyth was honored at a memorial at the Institute of Fine Arts, where until 1978 he served as director, a tenure of twenty-two years. Bracketed by the loving remembrances of his children – the sculptor Ned Smyth and the musician Alexandra Smyth, who sang and dedicated “The Nearness of You” to her father’s memory – friends and colleagues contributed to a portrait of this extraordinary administrator and scholar, who died at 91 on December 22, 2006. Some sketched an image of the young musician playing trombone or clarinet and at 17 leading a band on the SS. Roosevelt bound for Europe. Others recorded experiences with Tommy Dorsey’s band.

Some talked of his training as a classicist at Princeton, and of his mentors, and of Charles Rufus Morey and Craig’s “conversion” to art history; he completed his dissertation on Bronzino studies in 1956.

Some recollected war stories from his days as a “Monument Man” – a Lieutenant in the Navy; he organized and ran the Central Collecting Point for the repatriation of looted and displaced art in Munich during 1945-6. Among the repatriated treasures were the Ghent altarpiece and the Bruges Madonna. A moment of this time is captured in a photograph with General Eisenhower inspecting stolen art in the salt mines. The German art historians and conservators Craig assembled on his staff eventually formed the nucleus of the Zentralinstitut für Kunstgeschichte.

Some talked about his scholarly contributions – his book Mannerism and Maniera (1963) was an early revision of ideas about mannerist art and theory. He published Bronzino as Draughtsman in 1971. He shared with Henry Millon a lifelong dedication to Michelangelo’s designs for St. Peter’s. Working together they published more than a half dozen key articles between 1969 and 1983. Others talked about his natural gift as a leader of institutions. As director of the Institute of Fine Arts, he oversaw the move to and renovation of the Duke House in 1958, and guided the growth of the largest and most diversified graduate program in America. Encouraging many eminent scholars to join the faculty, he also maintained a constant flow of visiting scholars of international reputation, each bringing their special expertise to add another approach to the study of art history. He founded the first university conservation department in the United States, and developed a highly successful museum training program, selflessly devoting vast amounts of time to the fund-raising that made these programs possible. His thoughtfulness, gracious manner, and “movie star” good looks made the task of giving easier, and many donors became friends.

In 1973 he assumed the directorship of I Tatti, Harvard’s center for Italian Renaissance studies in Florence, from which he retired in 1985. There he took I Tatti’s shaky finances in hand, stabilizing them by forming the I Tatti Council, and helping I Tatti meet a challenge grant from the Andrew W. Mellon Foundation, which eventually became the center’s main institutional supporter. He started I Tatti Studies. Scholars who studied there during his tenure acknowledged their debt and dedication in the publication Renaissance Studies in Honor of Craig Hugh Smyth, (1985). In the I Tatti fellowship that bears his name, he left a legacy for museum personnel to do scholarly research abroad. As Kress Professor at the National Gallery of Art, following his retirement from I Tatti, he researched the history of the protection of works of art during the Second World War. This resulted in his book The Repatriation of Art from the Collecting Point in Munich after World War II: Background and Beginnings, with reference especially to the Netherlands. He was an Honorary Trustee of the
IN MEMORIAM

Metropolitan Museum of Art, Chairman of the Advisory Committee of the J. Paul Getty Research Institute for the History of Art and Humanities until 1999, and a Trustee of the Institute of Fine Arts until the end of his life. In 1999 the Institute of Fine Arts created the Craig Hugh Smyth professorship. Those who were his students relied on Craig for support, but knew him as a hard taskmaster, listening carefully, reading with care, but counseling against publishing anything that was not a highly original scholarly contribution – a tenet he adhered to for himself.

Following the US invasion of Cambodia on April 25, 1970, Institute students mobilized in sympathy with other universities to stop classes and actively protest. This all culminated in the Kent State massacre on May 4th. Those of us who were here recall hanging black bunting across the façade of the Duke mansion as a sign of solidarity – surely to the horror of our neighbors. Throughout the soul searching and the protests, Craig maintained the calm, letting students express their resentment, but preventing things from getting out of hand, as they did at Columbia.

Marcia Tucker
by Phyllis Tuchman

When Marcia Tucker (M.A., ‘65) died at the age of sixty-six last December, she had been a much-admired figure in the international arts community for decades. Tucker founded the New Museum of Contemporary Art in 1977 and served as its director for more than twenty years. There and earlier, as a curator at the Whitney Museum of American Art, she championed the art of women, blacks, and the avant-garde.

Attending the Institute from 1962-69, she took a variety of courses, including Titian, Greek Classical Art, Buddhist Art in India, Goya, and British Painting of the Late 18th-Century. She wrote her M.A. thesis on “Social Realism in America 1930-1940.” Many fellow students will remember her warmth, intelligence, and sense of humor. She was a personable woman with engaging eyes and a halo of hair.

Marcia Silverman (later Tucker) came to New York with a B.A. from Connecticut College where she graduated Phi Beta Kappa, after having spent a year at the Ecole du Louvre. When she accepted her award from the French government as Chevalier de l’Ordre des Arts et des Lettres in 1997, she still spoke with an impeccable accent. After college, Tucker was briefly a secretary in MoMA’s print department. A few years later, she catalogued the collection of Mr. and Mrs. Alfred Barr, Jr. as well as American paintings in the Howald Collection at the Columbus Gallery of Fine Arts.

At the Whitney, Tucker was a trailblazer. She organized retrospectives (Joan Mitchell, James Rosenquist, Bruce Nauman, Richard Tuttle); small, focused solo shows (Nancy Graves, Jack Tworkov, Betye Saar); a few Biennials (back in the day, called Annuals); and surveys devoted to young artists who are now acclaimed masters. Some of her exhibitions at the New Museum carried provocative titles such as Bad Painting or CHOICES: Making an Art of Everyday Life; and she continued to mount important retrospectives. In 1984, Tucker was the commissioner for the American pavilion at the 41st Venice Biennale. Besides stints as a guest curator all over the world, she also wrote articles for periodicals such as of the New York Times, Artforum, and Art in America.

Besides holding several honorary doctorates, Tucker was given the Skowhegan Governors Award for Lifetime Service to the Arts, 1988; Bard College Award for Curatorial Achievement, 1999; and the Art Table Award for Distinguished Service to the Visual Arts, 2000. Over the years, she was a visiting professor at a number of institutions (Cornell, Colgate, Columbia, and elsewhere). An active committee member of the Association of Art Museum Directors, she also served on the Fine Arts Advisory Committee of the American Civil Liberties Union, 1991-93. After she retired, Tucker appeared at a number of comedy clubs as Miss Mannerist, the “maven of more and manners for career-impaired artists, visually challenged curators, and artistic… wanna-bees of all kinds.” Tucker is survived by her husband and her daughter. She was a remarkable woman who will be missed.
by Keith Kelly

Contributions to the IFA Alumni Association help support the Walter S. Cook Lecture, the CAA Reunions, and the Newsletter, but the majority of alumni funding combines with that of the Rosenwald and Altman funds to assist the current generation of students. Thanks to the generosity of our alumni, we were able to award more than $23,000 in assistance to ten students! The Summer Stipends provide travel and research grants for students to advance their dissertations, prepare language proficiency, study for the major oral exam, extend internships and pursue special projects. Alumni Charles Little, Miriam Basilio, and Sabine Rewald, working in conjunction with the Institute’s Fellowship Committee, selected the grantees for the summer of 2006. This is how those students used their stipends:

Julianna Bark – “I’m happy to report that the research on Jean-Etienne Liotard that I performed in Geneva last summer has materialized into the fifty-page draft of Chapter two of my dissertation.” Alumni Association funding supported Julianna’s research in Geneva on the eighteenth-century artist Jean-Etienne Liotard’s Genevan portraits. She consulted the Archives d’Etat and Bibliothèque Publique et Universitaire and read through troves of Liotard letters, those of his wife and son and of his primary Genevan patron, François Tronchin. These letters will be included in her appendix. Perhaps the major achievement of Julianna’s summer research has been the re-focusing of her topic to concentrate on the years Liotard spent in Geneva (from 1757 to 1789), which allows her to explore Liotard’s career as a portraitist in Geneva in greater depth, and to discuss his artistic career in the cultural, social, and political context of eighteenth-century Geneva. “I wish to convey my deepest gratitude to the Alumni Association, without which no such meaningful progress would have been possible.”

“Traveling in Turkey last summer was a wonderful experience – both productive and enjoyable – and I am very thankful for the opportunity enabled by the Alumni Summer Stipend.”

–Mailan Doquang

Mailan Doquang – “My fellowship from the Alumni Association allowed me to spend three months in France undertaking research on my dissertation concerning Rayonnant Funerary Chapels appended to cathedrals in Paris, Amiens, Noyon, Laon and Rouen, as well as the Abbey Church of Saint-Denis. By May, my advisor, Marvin Trachtenberg, determined that I had exhausted the secondary literature available in New York and could only make progress by extended travel in France. There I consulted documents at the Centre historique des Archives nationales in Paris, and capitalized on the extensive holdings of Parisian libraries, namely the Bibliothèque nationale de France and the Institut national d’histoire de l’art.” Mailan also visited the Musée du Louvre, the Musée national du Moyen Age and the Musée de Picardy to view the remains of the stained glass windows, sculpture, heraldic devices, and liturgical accoutrements that once enlivened Rayonnant chapels. Lastly, she had the opportunity to study directly the cathedrals of Paris, Amiens, Rouen, Laon, and Noyon, whose chapels form the crux of her dissertation. “I am profoundly grateful to the IFA Alumni Association, whose generous support made this trip possible.”

Anne Hrychuk – Anne spent July and part of August 2006 in Turkey researching monumental Roman arches for her dissertation entitled “The Roman Arch: Metropolitan Origins, Urban Setting, and Reception West and East,” with Katherine Welch as sponsor. Anne’s research was focused on the unique development of the Roman arch in western Asia Minor, which she is comparing with that of the arches of Italy and the western province of Gaul. A secondary focus of her trip was to study the role of the arch within the urban development of the Roman city. The travel grant allowed Anne to visit many archaeological sites and museums throughout Turkey, including Antioch in Pisidia, Ariassos, Aspendos, Atraleia, Ephesos, Hierapolis, Patara, Perge, Priene, Sagalassos, Side and Xanthos, as well as the excellent archaeological museums of Antalya, Yalvac, and Istanbul, which display important sculptures from nearby Roman arches. “Traveling in Turkey last summer was a wonderful experience – both productive and enjoyable – and I am very thankful for the opportunity enabled by the Alumni Summer Stipend.”
Lorraine Karafel – “My Alumni Association Summer Travel Stipends supported an exceptionally productive trip to Paris for dissertation research on Raphael’s woven grotesques for the Vatican Palace.” Beyond the very rare opportunity to view tapestries at the Mobilier National that were woven from the original Raphael Workshop cartoons and copies after original tapestries made by the Gobelins Manufactory for Louis XIV, Lorraine was able to confer with Jean Vittet, the tapestry curator, and meet with the Mobilier’s head, Arnauld Brejan. At the Louvre, she studied drawings in the Cabinet des Dessins. At the Bibliothèque National, she did literary research, consulting early printed texts of Italian panegyric poetry. Highlights of her travel were visits to two tapestry manufactories: the Gobelins, Beauvais, and Savonnerie in Paris and the DeWit Royal Tapestry Manufacturers in Mechelin, Belgium. At the DeWit, Lorraine met with the director, Yvan Maes and had the opportunity to take a close look at tapestries from major institutions currently undergoing conservation treatments. “Thank you again for the very generous support that made it possible to study these works of art first hand. I am deeply honored that my project was selected by the Alumni Association.”

Joan Kee – Joan spent the summer in New York studying for her September Major Orals. Joan’s sponsor, Jonathan Hay, felt that by taking her exam in early Fall, she would be then positioned to begin her dissertation research concerning painting in Korea in the 1970s at the optimal time to apply for outside fellowship support for the years to come. This strategy succeeded when Joan, after a very successful exam, won an Andrew W. Mellon Fellowship at the Center for Advanced Study in Visual Arts at the National Gallery of Art for 2007-09. “Without the support of the Alumni Association, I would have had to return to Seoul to seek employment last summer rather than stay in New York, and could therefore only have prepared for an oral exam in December. I am very grateful.”

Karen Leader – Karen undertook a five-week trip to Paris where she did advanced research for her dissertation: “Caricature and Art in Paris, 1830-1900.” In Paris she was able to access original copies of nineteenth-century satirical journals in order to study the imagery and editorial content first hand. Karen also located primary source biographical information on the caricaturists she is studying, which deepened her understanding of the marginal professional and social position of the graphic humorists of the time. Of special importance were visits to the Musée de la Vie Romantique and the Musée Carnavalet to see caricatures by George Sand. “Thanks to the Alumni Association, I was able to internalize the amazing city that is so crucial to my dissertation. Exploring the urban experience of Paris at street level, the architecture, monuments, and vistas, brought to life for me the revolutionary spirit that animated the subversive material that I am analyzing.” Karen’s sponsor, Linda Nocshin, has noted the direct impact of Karen’s summer in Paris, and anticipates the successful completion of her dissertation later this year.

Anna Piotrowska – Anna used her award from the Alumni Association to fund a three-day trip to New England to study materials related to “The Blinding of the Sodomites,” at the Fogg Museum in Cambridge and “Venus and Vulcan” at the Hood Museum in Hanover, two works central to the preparation of a dissertation about early Carle Vanloo paintings in American collections, sponsored by Colin Bailey of the Frick Collection. These two paintings represent distinctive stages of the artist’s early career, but were known to Anna solely through reproductions, offering only limited glimpses into an understanding of Vanloo’s style and technique. “My firsthand examination of the originals enabled me to rediscover, record, and analyze the aesthetic and technical qualities of the artist’s early painting, which have thus far gone underappreciated. I am very grateful for your assistance.”

“Thanks to the Alumni Association, I was able to internalize the amazing city that is so crucial to my dissertation. Exploring the urban experience of Paris at street level, the architecture, monuments, and vistas, brought to life for me the revolutionary spirit that animated the subversive material that I am analyzing.”

—Karen Leader
Stipends CONTINUED

Lindsey Schneider – Lindsey traveled around the United States for dissertation research on “The Late Career of Pietro da Cortona and Roman Baroque Painting After 1650.” Lindsey was able to study many of Cortona’s paintings by traveling from Boston/Cambridge (Madonna and Child with Two Saints, Study for Flying Angel) to Toledo/Minneapolis/Detroit (St. Bernard with the Virgin, St. Jerome in the Desert, Portrait of Cardinal Pietro Marina Borghese), and then on to Fort Worth and to Los Angeles (Madonna and Child with St. Martina, Study for Christ on the Cross, Study of a Male Figure with Raised Right Arm). Lindsey and her dissertation sponsors, Keith Christiansen and Jonathan Brown, were very pleased with the success of her trip and all three thank the Alumni Association for making it possible.

Tara Hornung – Tara, a first-year conservation student, used her award to help underwrite a unique trip to Phnom Penh where she studied the care of Southeast Asian metals at the National Museum of Cambodia. The study program is administered by the Freer Gallery of Art and the Arthur M. Sackler Gallery of Art at the Smithsonian. To work with the Freer’s conservator in Phnom Penh was an unparalleled opportunity and gave Tara the chance to work on a colossal bronze figure of Vishnu, one of the most important monuments of Khmer culture to survive. In addition, she assisted in the training of local museum staff in the proper care and preservation of their heritage, a portion of the project that fulfilled an urgent need since there is no conservation training program in Cambodia. “I am so grateful to the Alumni Association for enabling me to have this first hand experience with the issues surrounding the preservation of international cultural heritage.”

Erin Jue – Erin worked in the Department of Scientific Research of the Metropolitan Museum of Art in order to help develop a spectral database of the Forbes Collection of Pigments on a recently installed Raman spectroscopy instrument. The outcome of this project was two user-friendly electronic libraries for the benefit of MMA personnel during analytical studies. The experience of working on this project strengthened Erin’s conservation education by teaching her new analytical techniques on an innovative instrument and will be of special importance to her work on pigments and binding media in medieval polychromy. Erin, an advanced student in conservation, plans to continue the study of artists’ pigments and materials. “Without the assistance of the Alumni Association, I would never have had the privilege of learning this novel technique under the guidance of Marco Leona, the David H. Koch Scientist in Charge of the Department of Scientific Research.”
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<td>Pamela Huckins</td>
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<td>Karen Hung</td>
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<td>Lauren Jacobi</td>
<td>Morse Academic Plan Preceptorship and American Numismatic Society Fellowship</td>
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<td>Kenji Kajiya</td>
<td>Predoctoral Fellowship, Smithsonian American Art Museum</td>
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<td>Yumiko Kamdak</td>
<td>Japanese Government Study Abroad Fellowship</td>
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<td>Laura Klar Phillips</td>
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<td>Heather McCarthy</td>
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<td>Abby McEwen</td>
<td>Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, CASVA</td>
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<td>Xiomara Murray</td>
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<td>Mika Natif</td>
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<td>Elizabeth Nogradny</td>
<td>Elinor Wardle Squier Townsend Fellowship, Vassar College</td>
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<td>Alison Nogueira</td>
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Jeremy Ott
American School of Classical Studies at Athens Fellowship

Eric Ramirez-Weaver
Jane and Morgan Whitney Art History Fellow, Metropolitan Museum of Art

Edmund Ryder
A.G. Leventis Foundation Travel Grant and Dumbarton Oaks Summer Fellowship

Margaret Samu
GSAS Summer Predoctoral Fellowship

Daniel Savoy
Gladys Krieble Delmas Foundation Fellowship and Renaissance Society of America Fellowship

Annie Schneider
Solow Art and Architecture Foundation Intern, Metropolitan Museum of Art

Nuno Senos
Dissertation Fellowship, American Academy of Franciscan Studies

Seema Srivastava
Morse Academic Plan Preceptorship

Philip Stinson
American Research Institute in Turkey Fellowship, and Antonina S. Ranieri International Scholars Fund, Center for Ancient Studies, NYU

Eve Straussman-Pfanzer
Theodore Rousseau Fellowship, Metropolitan Museum of Art

Jennifer Sudul
Grey Gallery Graduate Assistantship

Leah Sweet
Foreign Language and Area Studies Fellowship, Center for European Studies, NYU

Denise Teece
Theodore Rousseau Fellowship, Metropolitan Museum of Art

Rosemarie Trentinella
Leopold Schepp Foundation Fellowship, and Elinor Wardle Squier Townsend Graduate Fellowship, Vassar College

Allison Unruh
Foreign Language and Area Studies Summer Award

Murtaza Vali
Morse Academic Plan Preceptorship

Peter DeStaebler (Jan. 2007)
“The City Wall of Aphrodias and Civic Identity in Late Antique Asia Minor”
Sponsor: Christopher Ratté

C. D. Dickerson (Sept. 2006)
“Bernini and Before: Modeled Sculpture in Rome, ca. 1600-25”
Sponsor: Mariët Westermann (for Donald Posner, deceased)

Theressa Flanigan (Jan. 2006)
“The Ponte Vecchio: Building an Urbanized Bridge in Early Modern Florence”
Sponsor: Marvin Trachtenberg

Laurel Flentie (Jan. 2006)
“The Decorated Elite Mastaba and Rock-Cut Tomb in the Eastern and GIS Cemeteries at Giza and their Relationship to the Development of Art During the Fourth Dynasty”
Sponsor: David O’Connor

Amy Hamlin (Jan. 2007)
“Between Form and Subject: Max Beckmann’s Critical Reception and Development, ca. 1906-1924”
Sponsor: Robert Lubar

Michelle Hobart (May 2006)
“Sardinian Medieval Churches and their Bacini: Architecture Embedded with Archaeology”
Sponsor: Marvin Trachtenberg

Rena Hoisington (Jan. 2006)
“Maurice-Quentin de la Tour and the Triumph of Pastel Painting in Eighteenth-Century France”
Sponsor: Mariët Westermann (for Donald Posner, deceased)
<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Title</th>
<th>Sponsor</th>
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</thead>
<tbody>
<tr>
<td>Jongwoo Kim</td>
<td>Jan. 2007</td>
<td>“Royal Academicians and the Crisis of Masculinity in Modern England”</td>
<td>Linda Nochlin</td>
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<tr>
<td>Mika Natif</td>
<td>Sept. 2006</td>
<td>“Explaining Early Mughal Painting: The Anvar-i-Suhayli Manuscripts”</td>
<td>Priscilla Soucek</td>
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<td>Ellen Prokop</td>
<td>May 2006</td>
<td>“Fray Juan Andrés Ricci and the Commissions at San Millán de la Congolla and the Cathedral of Burgos”</td>
<td>Jonathan Brown</td>
</tr>
<tr>
<td>Seema Srivastava</td>
<td>Jan. 2006</td>
<td>“Fashioning the Decorative Body in Late Nineteenth Century English and French Painting: Artifice, Color and Style”</td>
<td>Linda Nochlin</td>
</tr>
<tr>
<td>Philip Stinson</td>
<td>Jan. 2007</td>
<td>“The Civil Basilica of Aphrodisias in its Local and Wider Settings”</td>
<td>Christopher Ratté and Katherine Welch</td>
</tr>
<tr>
<td>Deborah Vischak</td>
<td>Jan. 2006</td>
<td>“Locality and Community in Old Kingdom Provincial Tombs: The Cemetery at Gubbet el Hawa”</td>
<td>David O’Connor</td>
</tr>
<tr>
<td>Andrew Weinstein</td>
<td>May 2006</td>
<td>“After Adorno: The Essayistic Impulse in Holocaust-Related Art”</td>
<td>Robert Lubar</td>
</tr>
</tbody>
</table>
Jonathan J. G. Alexander

Conferences: Respondent at the conference “Facing the Middle Ages,” Metropolitan Museum of Art, New York, 14-15 October 2006; Session chair at the conference on Romanesque Art at the Index of Christian Art, Princeton University, 26-27 October 2006.


Honors: Presentation of the Festchrift, Tributes to Jonathan J.G Alexander (Susan L’Engle and Gerald Guest, eds.) at the Institute of Fine Arts.

Jonathan Brown

Exhibitions: Co-curator, with IFA alumna Susan Grace Galassi, of Goya’s Last Works, The Frick Collection, NYC.

Jean-Louis Cohen


Colin Eisler

Talks: “The enigmatic inscriptions on the Francesco da Sangallo Annameterza at Or San Michele,” at the Or San Michele Conference in Florence (with the help of Alison Strauber and Abbey Kornfeld); “The work of Mansueti” at the Venice and the Islamic World Symposium at the Metropolitan Museum (with the help of IFA students Trinita Kennedy, Christopher Corradino, and Matt Hays).

Summer 2006, research on Netherlandish and German art problems at the Prado, Madrid, together with several IFA graduates.

Publications: “Giacometti’s studio,” in Storia dell’Arte (March 2007); ‘Flying Carpets: the role of tapestries toward inter-European pictorial unification in the fifteenth and sixteenth centuries’ (Brepols).

Margaret Holben Ellis


Committees: AIC Awards Committee, the Editorial Board of Reviews in Conservation; Supervision of conservation students at Villa La Pietra during summers, and surveying of the works on paper in the Acton collection.

Robert Lubar


Clemente Marconi

New Position: James McCredie Professor at the Institute of Fine Arts


Linda Nochlin

Awards: Charles Homer Haskins Prize awarded by American Council of Learned Societies, September, 2007; College Art Association Lifetime Award for Distinguished Writing, Boston, February 2006; Clark Prize for excellence in writing art criticism, 2006 ($25,000); Woman of Vision Award, Moore College of Art, 2006; Distinguished Scholar Session Honoring Linda Nochlin, College Art Association, New York Hilton, February, 2007.


Articles: “Cecily Brown: The Erotics


**Hannelore Römich**


**David O’Connor**

**Publications:**


**Excavation and conservation work:** Abydos, Egypt (recently reported on in the New York Times; Science Times, Jan. 9, 2007) with Matthew Adams as Associate Director.


Member of the organizing committee for conferences: Experts meeting on enamel conservation Château de Germolles, France (1-2 July 2006); European forum on nanosciences: a converging approach across disciplines, Brussels, 19-20 October 2006; Past – present – prediction: about simulation techniques, dosimeters, sensors in conservation research and application, Ohrid, Former Yugoslav Republic of Macedonia (FYROM), 31 May - 2 June 2007; The 41st World Chemistry Congress, session 3 “chemistry protecting cultural heritage”, Turin, Italy (5-11th August 2007).

Kathleen Weil-Garris Brandt


Chair and discussant at the Washington National Gallery symposium on their exhibition of fifteenth-century sculptures from Or San Michele; “Michelangelo’s newly cleaned Taddei Tondo” at the IFA Symposium in Honor of Marilyn Lavin; “Ghiberti’s Visual Narrative Strategies”. Session chair at the annual meetings of the CAA in Boston and the Renaissance Society of America in San Francisco, February, March 2006. Chair and commentator at the International Interdisciplinary Conference of the Society for Textual Scholarship (March, April 2007); Chair, organizer and commentator on two sessions on “Art North and South of the Alps around 1500” for the Renaissance Society of America (Spring 2007).

Summer research projects: Work on the conservation of Michelangelo’s Pauline Chapel in the Vatican; research in Italy, Germany and England (2005); work at the Vatican in Rome; research in Florence and Munich (2006).

Boards and Committees: Board of the Society for Textual Scholarship; work for Vassar on the Board of the Friends of the Frances Lehmann Loeb Art Center.

Fellowships: Fellow at NYU’s Remarque Institute (January to June 2006) to work on implications of recent developments in neuro-imaging for spectator responses to ‘art works’. With the Mellon Foundation examining Ghiberti’s newly cleaned ‘Gates of Paradise’ in Florence; Judge for the inaugural Mortimer Zuckerman debates at NYU.

Projects: Participation in a study day on Renaissance sculpture and its collectors at the Boston Museum of Fine Arts, April 2007; and then it’s off to the Vatican and Italy again.

Edward J. Sullivan


Jan Ernst Adlmann
M.A. 1965

Jennifer L. Ball

William Barcham
Talks: “Rosalba Carriera e Anton Maria Zanetti,” to be delivered at the International Congress on Rosalba Carriera, Giorgio Cini Foundation, Venice, April 2007, in conjunction with the 250th Commemoration of Rosalba’s Death in 1757.
Exhibitions: Member of organizing committee, 2006-2007, for The Splendor of Venice exhibition to be held in Beijing, China, 2008.

Beryl Barr-Sharra
Awards: Grant from the National Endowment of the Humanities.

Miriam Basilio
M.A. 1995, Ph.D. 2002
Position: Assistant Professor/Faculty Fellow, Program in Museum Studies, New York University, Graduate School of Arts and Science

Kim de Beaumont
Projects: Lecture and international symposium at The Frick Collection in conjunction with the above exhibition.

Patricia G. Berman
Ph.D. 1989
Position: On sabbatical from Wellesley College, visiting scholar at the University of Oslo.
Publications: Several Essays in Munch

**Fellowships:** Fulbright Foundation; American Philosophical Society.

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**Arthur R. Blumenthal**

M.A. 1966, Mus.Tr. 1968, Ph.D. 1984

**Position:** Director, Cornell Fine Arts Museum, Rollins College, Winter Park, Florida

**Projects:** Member of scholarly committee organizing an exhibition at the Uffizi on Cosimo Rosselli.

**Awards:** Petters International Initiative Grant for research on Francesco de Mura for an exhibition at the Ringling Museum in Sarasota, Florida in 2007; Award from Rollins College for Outstanding Service to the Central Florida Community.

**Publications:** Loving Art: A Path to Astonishing Pleasures, with Karen Love Blumenthal (forthcoming, 2008-09).

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**Lisa R. Brody**

**Publications:** Aphrodisias III: The Aphrodite of Aphrodisias (Mainz: Philipp von Zabern, 2007).

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**Monica (Ziskind) Case**

**New Position:** Senior Project Specialist for Communication, the Getty Foundation.

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**Rob Chirico**

**Publications:** Field Guide to Cocktails (Quirk/Chronicle, 2005); “More than Meets the Bun,” Gastronomica (spring 2006).

**Francis M. Celentano**

**Exhibitions:** Columbus Museum of Art (Columbus, Ohio, 2007); Jacobson Howard Gallery (New York, 2007); Laura Russo Gallery (Portland, Oregon, September 2007).

**Claude Cernuschi**


**Talks:** “Adolf Loos, Alois Riegl, and the Debate on Ornament in Vienna 1900,” McMullen Museum, Boston College (Fall 2006); “The Subversion of Gravity in Jackson Pollock’s Abstractions,” College Art Association Annual Conference, Boston (Spring 2006).

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**Alan P. Darr,**

M.A. 1975, Ph.D. 1980

**Position:** DIA organizing curator and member of the international Scientific Committee


Andria Derstine  
M.A. 1996, Ph.D. 2004  
**Talks:** “Piranesi and Vedute in 18th-century Rome,” Grinnell College, Grinnell, Iowa, (February 2007).

Sheila Dillon  
**New Position:** Andrew W. Mellon Assistant Professor of Art, Art History & Visual Studies, Duke University, Durham, NC, 2006-2007.  
**Talks:** “Women as Subject and Object,” the Norwegian Institute, Rome, (June 2007); “Portraits as Exchange: Women and the System of Statuary Honors in Ancient Greece,” Columbia University’s Center for the Ancient Mediterranean, New York, (April 20th 2007).

Leslie M. Freudenheim  

Stephanie S. Dickey  
Ph.D. 1994  
**New Position:** Bader Chair in Northern Baroque Art, Queen’s University, Kingston, Ontario.  
**Publications:** *Rembrandt Face to Face*, (Indianapolis: Indianapolis Museum of Art, 2006).

Aimée Froom  
**Talks:** On Arts of Asia: 1500-1900, Victoria and Albert Museum; on Classical and Decorative Arts of the Islamic World, British Museum.

Carina Fryklund  
M.A.1985, Ph.D. 2000  
**New Position:** Research Curator, the National Museum of Fine Arts, Stockholm, a position instituted by the Swedish Royal Academy of Letters, History, and Antiquities.  
**Publications:** Forthcoming: Catalogue raisonné of the Flemish 17th-century paintings in the collection; catalogue of 15th-17th Netherlandish Master drawings in the collection, in collaboration with Dr. Börje Magnusson, former Head of the Department of Prints and Drawings.  
**Exhibitions:** On the two known versions of Anthony van Dyck’s “St. Jerome with an Angel” scheduled for the fall of 2008, in collaboration with the Museum Boijmans-van Beuningen, Rotterdam.

Michele Geert  
**Awards and honors:** Hazel Junior Faculty Award, George Mason University, (Fall 2007); Summer Research Funding, George Mason University (2007); Alan and Gwen Nelson Award, George Mason University (2006).  
**Publications:** “Transatlantic Encounters: Latin American Artists in Paris in the 1920s,” *Global Studies Review* (Fall 2006); Pintar la nación indígena como una estrategia modernista en la obra de Eduardo Kingman,” *Revista de Historia Procesos* (Universidad Andina Simón
Bolívar, Spring 2007); “ÁgCubism” and “Impressionism,” Encyclopedia of the Modern World (Oxford University Press, 2008).


Ellen Schwartz Harris
New Position: Executive Director, Aperture Foundation, NYC, nonprofit organization dedicated to furthering fine art photography.

John J. Herrmann, Jr.


Grants: Grants from the American Institute of Maghreb Studies and the Samuel H. Kress Foundation for research in Algeria have been awarded jointly to Anniewies van den Hoek, Harvard Divinity School for research in Algeria on Roman marble trade, sculpture and architectural decoration.

Valerie Hillings


Margaret Iacono
New Position: Assistant Curator, The Frick Collection

Anna Indych-López

Awards: James Street Prize for best article; “Mural Gambits: Mexican Muralism in the United States and the ‘Portable’ Fresco ,” Art Bulletin, (June 2007); Wegman Brothers Faculty

Victoria Jensen
Projects: Researching the career of NYC ceramist Carol Janeway (1913-1989) and seeking to locate Janeway’s work as well as any anecdotes.

Patricia Eichenbaum Karetzky

Victor Koshkin-Youritzin
M.A. 1965
Position: Vice-President, Koussevitzky Recordings Society, Inc.

Rachel Kousser
New position: Assistant Professor, Brooklyn College and at the CUNY Graduate Center.
Awards: Postdoctoral fellowship at the German Archaeological Institute, Berlin, for research on iconoclasm in the ancient world.

Carol Herselle Krinsky
Talks: Architecture and Engineering college, Madurai; Architecture School, Kazan, Tatarstan (Russia); Eldridge Street Project.

Projects: Research related to Jan van Eyck and his followers. Lecturing for the Eldridge Street Project and other audiences, and benefiting from a sabbatical.

Susan L’Engle

Stephen Lami
Session, “Does the Art World Have a Political Bias?,” College Art Association (2007).

Barbara Larson  
**New position:** Associate Professor of Art History, University of West Florida.  
**Awards:** National Endowment for the Humanities summer stipend to research Monet’s cathedrals (2006).  

Anne Leader  
Ph.D. 2000  
**Awards:** Scott Opler Endowment for Emerging Scholars Travel Stipend, for Society of Architectural Historians 59th Annual Meeting, Savannah, GA; Faculty Fellowship Publications Program, Humanities Group, Office of Compliance and Diversity, CUNY (2005-2006).  
**Talks:** “Claiming a City Corner: The Medieval Transformation of Piazza Sant’Apollinare, Florence,” Panel: “Spatial Negotiation in Medieval and Renaissance Cities, 1200-1600.”

Roger Lipsy  
M.A., 1966; Ph.D. 1974  
**Publications:** *Angelic Mistakes: The Art of Thomas Merton* (Shambhala/New Seeds), followed up with two articles around the same material, one of which appeared in the most recent *Merton Annual*; the second is to appear later this year in a volume on Merton and Buddhism.  
**Exhibitions:** Co-curator in 2004 of *The Invisible Thread: Buddhist Spirit in Contemporary Art*, at Snug Harbor Cultural Center.  
**Talks:** March 2007 participated in a panel at the Rubin Museum of Art for the opening of *The Missing Peace: Artists Consider the Dalai Lama*.  
**Projects:** a book on the mind and methods of Dag Hammarskjold, under the working title *Mr. Hammarskjold: The Spirit in Public Life*.

Alisa Luxenburg  
Ph.D. 1991  
**Position:** Associate Professor of Art History, University of Georgia.  
**Publications:** *The Galerie Espagnole and the Museo Nacional: Saving Spanish Art, or The Politics of Patrimony* (Ashgate, 2008).

Meghan Thumm Mackey  
**New position:** Recently opened a private Art Conservation studio in Middleton, Wisconsin with a specialty in Objects Conservation. Clients include private collectors, museums and art foundations. All fellow alumni are invited to visit or inquire at meghan@alumni.princeton.edu.

Roxana Marcoci  
**New position:** Curator, Department of Photography, The Museum of Modern Art  
**Exhibitions:** *New Photography 2006: Jonathan Monk, Barbara Probst, Jules Spinatsch* (2006), MoMA.  
*Thomas Demand* (2005), MoMA; *Projects 82: Mark Dion Rescue Archaeology* (2005), MoMA.  
Co-curated (with Klaus Biesenbach) *Worlds and Views: Contemporary Art from the Collection* (2006), MoMA.  

Anna Marguerite McCann  
**Talks:** June 2006 and June 2007: lectures for the Summer School in Roman Pottery in honor of the late Prof. Howard Comfort at the American Academy in Rome: “Trade and Roman Pottery” and “The Roman Port and Fishery of Cosa;” “Underwater Archaeology:


Tom McDonough
New position: Associate Professor of Art History, Binghamton University

Derek A. R. Moore
M.A., Ph.D.
Project: Associate at Skidmore, Owings & Merrill. Led the design team that has completed the master plan for the cultural district of Saadiyat Island in Abu Dhabi for the Guggenheim Foundation, integrating five major arts institutions and a Biennale Park into a new residential and mixed use district of Saadiyat Island. The exhibition documenting the master plan and the concept designs for the major buildings by Frank Gehry, Zaha Hadid, Jean Nouvel and Tadao Ando is on display through May 2007 at the Emirates Palace Hotel, Abu Dhabi.

James Morganstern
Project: Preparation of a monograph on the church of Nôtre-Dame at Jumièges with colleagues.

Anita Moskowitz
M.A. 1971, Ph.D. 1978
Talks: “Biography of a Research Project - The ‘Other’ Italian Gothic Sculpture,” Distinguished Lecturer, Kreitman Foundation, Ben Gurion University in the Negev, Beer Sheva, Israel; “Pulpit and Preacher: Stage and Performance in Late Medieval Italy,” conference on Art, Liturgy and Religious Cult in Late Antiquity and the Middle Ages, Ben Gurion University in the Negev, Beer Sheva, Israel; “Bastianini in Context: The Delight of Deception – from Michelangelo’s Amorino to Giovanni Dupre’s Cofano,” Renaissance Society of America annual meeting; “A Leap of Imagination: Monkey See Monkey Do,” College Art Association annual meeting.

Margaret Oppenheimer

Jilleen Nadolny
Publications: Jilleen Nadolny (ed.) with Kaja Kollandsrud, Marie Louise Sauerberg and Tine Froysaker,

Lisa Rafaelli
Jason Rosenfeld
M.A. 1993, Ph.D. 1999
New Position: Associate Professor of Art History (tenured) at Marymount Manhattan College.
Exhibitions: Co-curator of Sir John Everett Millais (1829-96), retrospective at Tate Britain, London (September 2007 - January 2008), the Vincent van Gogh Museum, Amsterdam (February - May 2008), the Kitakyushu Municipal Museum of Art, Fukuoka, Japan (June - August 2008), and the Bunkamura Museum of Art, Tokyo (August - October 2008).

Exhibitions: (as curator) Juror and guest curator for Surface Tension: Contemporary Quilt Art, Kean University, 2006; juror for Transformations 2007: Reverberations (international art quilt exhibition).

Deborah Rothschild
Exhibitions: “Making it New: The Art and Style of Sara and Gerald Murphy” opens on July 8, 2007 at the Williams College Museum of Art. The exhibition will travel to the Yale University Art Gallery and the Dallas Museum of Art. The late Robert Rosenblum was a consultant and supporter of this exhibition. IFA graduate Dorothy Kosinski has contributed an essay to the catalogue and NYU Professor Art History Kenneth E. Silver is also participating in this project.

Sandra Sider
M.A., 2004
Publications: Handbook to Life in Renaissance Europe (paperback edition), Oxford University Press (2007);
“My mother was not a quilter,” essay for exhibition catalogue Jean Ray Labry: A Life by Design, San Jose Museum of Quilts and Textiles, 2006;
“Femmage: The Timeless Fabric Collage of Miriam Schapiro,” Fiberarts, Summer 2005

David M. Sokol

Suzanne Stratton-Pruitt
Ph.D. 1983
Exhibitions: Collaborated with Joseph J. Rishel on the exhibition “Treasures/Tesoros/Tesouros. The Arts in Latin America 1492-1820” that opened at the Philadelphia Museum of Art (September 20 - December 31). Additional venues include the Antiguo Colegio de San Ildefonso in Mexico City and the Los Angeles County Museum of Art. The accompanying catalogue, The Arts in Latin America 1492-1820, published by the Philadelphia Museum of Art, is distributed by Yale University Press; Curated the exhibition “The Virgin, Saints and Angels. South American

**Bill Travis**

**Exhibitions** (as artist): “Labels,” solo show of his art photography, San Francisco Public Library (October 2006 - January 2007); “The Intimate Portrait,” two-person show, Castel Gandolfo, Italy (Summer 2006).

**Publications:** *Along the Appian Way*, monograph featuring his work (Rome: Mercanti Editore (December 2006).

**Marina Vidas**


**Phoebe Dent Weil**


**Talks:** Lecture/workshop on the drawing and painting materials and techniques of Claude Lorrain, Clark Art Institute, Williamsburg, MA, 29 April 2007.

**Eric Zafran**


**Anna Swinbourne**

**New Position:** Assistant Curator of Painting and Sculpture, The Museum of Modern Art.
The Institute of Fine Arts would like to express its gratitude to all of its alumni who have made a donation during the past year. We are proud to have so many devoted alumni who choose to invest in the future of the Institute. Listed below are alumni who have generously given $100 or more between 4/2006 and 3/2007.

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Peter Bornstein
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Eugene J. Dwyer
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Christine M. Faltermeier
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Eric M. Frank
Jasper Gaunt
Creighton Gilbert
Esta S. Goldin
Emilie E.S. Gordonker
Adina Gordon
Shary E. Grossman
Steven R. Haas
Kathryn Moore Heleniak
Valerie Lynn Hillings
Beth L. Holman
Anne Hoene Hoy
Isabelle Hyman
Carolyn Kane
Anna D. Karsonis
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Alisa Luxenberg
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Naomi Miller
Priscilla Elkow Muller
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Soifia Sanabrais
Charles C. Savage
Norma H. Schlesinger
Kent John Severson
Andrew Shelton
Sandra Carol Sider
Kathryn Ann Smith
Sharon Dunlap Smith
Jack Soutanian
Mary Stofflet
Elizabeth Rosen Stone
Suzanne L. Stratton-Pruitt
Cecil L. Striker
James W. Sykes
Carol Forman Tabler
Marie C. Tanner
Thelma K. Thomas
Janet Diehl Thorpe
Margaret Kelly Trombly
Deborah Lee Trupin
Phyllis R. Tuchman
Emily Trevor Van Vleck
Stefanie Walker
Alison E. West
Marina D. Whitman
Carolyn C. Wilson
Tom M. Wolf
Bonnie E. Yochelson
Eric M. Zafran
Alice M. Zrebiec
Lost IFA Alumni

We know that all these IFA alumni are not “lost,” but we don’t know how to find them. Please, if you have contact information for someone, or at least an idea of where he or she might be, let us know how we can get them on our mailing list, where they belong! Send information, no matter how scant, to the Office of Development and Public Affairs, attention Marc Ciccone at mc181@nyu.edu or by phone at 212/992-5812. Your help is much appreciated.

Suzanne Stratton-Pruitt, President, IFA Alumni Association

Allam, Ismail
Angevine, Olga E.
Baharlou, Negar
Barbino, Eileen M.
Barker, Willette S.
Barton, Lucy
Beachdel, Richard
Berstein, Gerald
Beyer, Barbara, Ives
Boggild, Ingeborg P.
Bolton-Smith, Robin L.
Bresky, Bernard Solman
Brooke, Leora Caroline
Bruch, Bella Gisser
Bryer, Victoria B.
Carter, Edwin F.
Chien, Ling-Yi
Cohen, Jennifer S.
Conrad, Andree
Davidson, Carol F.
Denmark, Roma Cohen
Diamant, William H.
Evans-Clark Phillip
Evelyn Barbe, Nathalie J.
Federico, Thomas A.
Fletcher, Shelley
Fraid, Irma L.
Frank, Mary Ames
Galban, Beverley M.
Goldman, Phyllis A.
Goodman, Martin
Haletsky, John T.
Hartwig, Melinda K.
Hayes, Marian
Helman, Elizabeth A.
Herbert, Cynthia D.
Herz, Alexandra
Hilberry, Harry H.
Honore, Ellen Stone
Howard, Loretta E.
Hudson, Jeriann
Humphrey, Effingham P.
Husson, Anne F.
Hutchison, George
Iacono, Margaret Louise
Jacobson, Beatrice
Janson, Anthony F.
Johnson, Christopher
Johnson, Nancy A.
Jones, Elizabeth M.
Kaplan, Wanda S.
Kelman, Donald
Kim, Youngja L.
Kinnaird, Susan B.
Kolm, Claude F.
Kortchmar, David
Kortun, Vasif Karaca
Kraak, Deborah E.
Lehrer, Ruthann R.
Lenning, Henry
Lewis, Katherine M.
Lichtenfeld, Rosalie L.
Liebling, Roslyn B.
Liebowitz, Harold Alter
Lodge, Suzanne
Lomax, David A.
Lord, Eileen A.
Margowsky, Constance
Margowsky, Yitzhak
Martin, Elisabeth
Martone, Mario T.
Matera, Emanuel Joseph
McCann, Dorothy Cochlin
McCoy, Margaret Dingman
McGee, Margaret Dingman
Meyer, James S.
Michaelow, Michael
Mikosch, Elisabeth
Moody, Kelly S.
Morin, Cathleen Kappes
Moser, Alison J.
Munnich, Violet Kuehner
Myers, Paul
Nahas, Dominique F.
Newman, Suzanne M.
Nizen, Susan A.
Nogueira, Alison Manges
Papageorgiou, Lizabeth Ward
Parker, Catherine L.
Perrins, Mabeth Manly
Phelan, Ellen I McGeehan
Pier, Eldredge C.
Pohle, Gabrielle Verena
Ramamrutham, Usha
Roberts, Elizabeth E.
Robertson, Thomas Burns
Roth, Belinda Suzanne
Rutenburg, Nina Rae
Saporiti, Evanthia
Schaef, Mary Martina
Schifrin, Frances Raden
Schimmel, Julie A.
Schwadron, Rita Z.
Schwartzbaum, Elizabeth
Schwerzler, Regina M.
Shapiro, Mary
Sharfin, Marvin Jacob
Shell, Janice Evans
Shure, Mildred
Smith, Lisa Hyun-Ji
Spiro, Marie
Squilla, Doreen Elizabeth
Stein, Donna Michele
Straten, Judith E.
Thau, Marjorie
Thompson, James P.W.
Uluc, Lale H.
Vance, Alice Williams
Vance, Jeannette M.
Varady, Elaine Kushner
von Groschwitz Gustave
Wallach, Nancy Cole
Wang, Teh-Yu
Wasser, Beth Hoffman
Wilson, Suzanne J.
Winstead, Adelaide C.
Winston, Rosamay Freund
Yardley, Michael Rutledge
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