by Phyllis Tuchman

Professor Molly Nesbit of Vassar College, the 2008 Kirk Varnedoe Visiting Professor, delivered three lectures under the collective title Light in Buffalo to attentive audiences at the IFA this past April. Both Nesbit’s talents as a commentator on events staged in the art world four decades ago, as well as her skills as a speaker earned her plaudits from all who attended. Institute Professor Linda Nochlin was just one of many who commented on the originality and brilliance of these talks.

Professor Nesbit brought her listeners to a town far removed from the centers of art, a once bustling American city that had seen better times. Yet, Nesbit persuasively established how Buffalo, during a historical period that witnessed Viet Nam War protests, Attica, Kent State, and Black Power, functioned as “a beacon.” In “Open Sites: April 8, 1970/ Michel Foucault Lectures on Manet at the Albright-Knox,” she focused on the philosopher who, during the spring of 1970, held a teaching position in the French literature department at the State University of New York at Buffalo. At that time, he was reading Erwin Panofsky, had discussed Las Meninas in the prologue of one of his books, and was planning to write another book on Edouard Manet.

The philosopher, Nesbit explained, saw Manet “turning…toward the light,” a situation which entailed his “taking into account the real light that would ultimately strike and illuminate the painting…” For Nesbit, Foucault is “a master of using a question to interrupt the standing questions, using the question as an axe.” And at the outset of her own presentation, she proposed some of her own, which served as leitmotifs for these lively evenings. Nesbit asked: “What is the physical reality of a thought? A lecture? A painting? Where does a work stand?

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From the Director
Mariët Westermann

As always, our Commencement Ceremony in May prompted me to think about our mission as we conferred a record 23 PhDs, 43 MAs, and 9 Advanced Certificates in Conservation, and our graduates and their families buzzed with excitement about next steps. The end of this academic year also marked the passing of a wonderful milestone in the history of the Institute, our 75th Anniversary. During the year we paused from time to time to remember our history, to marvel at how times have changed, and to consider future directions. The reflective mood has had a particular poignancy for me, as this is the last year I will write to you from the director’s perspective. My colleague and good friend, Michele Marincola, has agreed to assume the role of interim director while the search for a new director proceeds and I focus my day-to-day energies on building NYU Abu Dhabi. I am delighted that I remain a member of the Institute faculty, and will be teaching in my area of expertise, 17th century Dutch painting. Now, in light of my transition, I would like to reflect on what we as a community—of trustees, faculty, administration, students and alumni—have shared and accomplished. When I took up the directorship in 2002 I was immediately impressed by the community’s deep commitment to the Institute’s tripartite mission: training the next generation of art historians, archaeologists and conservators; advancing research and scholarship; and serving as a premier public forum in our fields of interest. Over these past six years, we have continued to steward this mission carefully and have achieved, I believe, strong results along the way. We attract the most promising students in the country and the world, and they perform admirably. They make important scholarly and intellectual contributions while still at the IFA, and they form a distinctive, worldwide cohort of alumni at the top of their fields, as you’ll read in this newsletter. Our faculty is extremely active, leading an impressive range of research endeavors, including publishing, curating and presenting research in the most distinguished venues in the world. Our role as a public arts forum has much expanded in recent years. The IFA provides a neutral and necessary platform, in an unparalleled location, for the free presentation of new ideas and the engagement of intellectual challenges. Institute conferences, lectures, workshops, and conversations with artists foster open discussion and dialogue among the diverse members of the greater arts community.

For all of this to happen successfully, the Institute is supported by four interlocking pillars that enable us to sustain and maintain our position as a first-class center of graduate education and research. They are a strong Faculty, healthy Fellowship resources to attract and retain student talent, Facilities that support and enhance our teaching mission, and a multi-tiered public Forum. The soundness of these pillars is critical to our ability to excel, and as such they remain constantly in our focus.

Faculty Development Initiatives
There is no question that a superb faculty makes a premier institution of higher education and research. My faculty colleagues and I set the rejuvenation, diversification and expansion of our faculty as major objectives, and have enjoyed tremendous opportunities for these goals. I would like to thank the University for its innovative Partners Initiative, which provided generous bridge funding for new professorial lines at the IFA. In addition, we began to address vacancies in a structural way, determining how faculty searches should be sequenced to realize our academic goals without making rushed judgments or overextending our search capacity. With gratitude for the diligent work of so many on the faculty, I am proud to say that we have met with enormous success in an extremely competitive landscape for top academic talent. Over the past two years we have welcomed an astonishing eight new members to the Institute faculty. They include Clemente Marconi in Archaic and Classical Greece, Hannelore Roemich in Conservation Science, Thelma Thompson in Islamic, Thomas Crow in Modern and Contemporary, Barry Flood in Byzantine, Philippe de Montebello in a newly created professorship in the history and culture of museums, and Hsueh-man Shen in Pre-Ming China. In addition, we established the Kirk Varnedoe Visiting Professorship, and Edward Sullivan will expand his teaching and mentoring responsibilities at the IFA, deepening our capacity in the burgeoning field of Latin American art.

The generosity of our Board of Trustees and many other donors contributed mightily to faculty development by the establishment of five new chairs. The Judy and Michael Steinhardt Directorship
and the Eugene Thaw Chair in Paper Conservation, currently held by Peggy Ellis, signal the importance of these positions for the Institute. The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation jointly underwrote an endowed conservation science chair, and anonymous donors supported the Fiske Kimball Professorship in the History and Culture of Museums. And broadly based donor support made possible the Kirk Varnedoe Visiting Professorship, which has just completed its second year to great effect. I send renewed thanks to the many alumni who helped make this tribute a permanent feature of the Institute’s program.

Increased Fellowship Support

Having healthy fellowship funds available to support students is vitally important. On average 125 students receive financial aid, totaling more than $4,000,000 per year. The reality is that the need is projected to grow. Over the past decade the landscape for attracting the most talented and promising students has become extremely competitive, with, on the one hand, traditional programs shrinking to a level at which they can offer full fellowship support to their smaller cohorts of students, and, on the other hand, new programs entering which they can offer full fellowship support. This is a sound financial packages more critical than ever. Today, in addition to the high cost of living in New York, we are challenged by the declining value of the dollar against other currencies, making necessary travel abroad much more expensive for our students than it was only a short time ago. Increasing student fellowship monies is a constant drive in our development efforts and we made it a fundraising theme during our 75th anniversary year.

I am happy to report that our Development office has led a most successful effort in this and other domains. We are particularly proud of and thankful for the increased support we have seen from our alumni, whose contributions have grown a remarkable 20% in each of the past two years. This past December, in honor of our 75th anniversary, a $50,000 matching grant was offered by a generous alum, and it was handily met in just three months! We are very grateful to everyone who contributed. Our students’ needs, however, remain acute, and I hope that you will consider renewing, increasing or starting your support using the donation form at the end of this newsletter. If you are interested in issuing a challenge grant for the coming Annual Fund year, I know that Michele Marincola would be delighted to talk with you.

Renovation and Expansion of the IFA Facilities

Based on a progressive plan, we have been executing a series of renovations and upgrades to tailor our space, the beautiful Duke and Chan Houses, into a more state of the art academic center and a more comfortable home for its residents. Over the past four years, our visual resources and projection capabilities have gone fully electronic to the highest level of quality and depth, thanks to a major University grant. Our grand lecture hall has been enhanced for acoustics, aesthetics, and comfort. Additional space, however, is very much needed. The firm of Architecture Research Office has designed a wonderful addition—our first in 25 years—in the Sheldon Solow Library and Study Center. By expanding both our library and study space onto two floors of the town house adjacent to the Duke House, with access provided by a passage linking the buildings together, the Solow Center presents a truly exciting opportunity to create space and enhance our campus. Fundraising for construction is now under way.

Our Flourishing Forum

Public programming at the Institute is wide-ranging, offering a variety of formats from lectures to symposia to conferences that attract and gather diverse audiences. The academic year now brims with a full schedule of events open to the larger community. Just this past spring, for example, two remarkable and thoughtful symposia were sponsored under the auspices of faculty, students, and alumni: Courbet Now: Young Scholars Respond, was organized by Linda Nochlin and her students to give voice to emerging young scholars, and in a tribute to our beloved Jonathan Brown, his students organized a symposium that brought together friends, colleagues and students from around the world. It was quite an impressive two-day gathering!

All of this makes me very proud of everything our community has accomplished over the past six years. It has been an extraordinary privilege to work with colleagues, students, and partners of the unique caliber the Institute attracts. I would like to thank all alumni for their support of my work, and to recognize the dedicated efforts and many contributions of the Alumni Association in helping us all stay in touch and connected to the Institute.

Now, I look forward to my continuing work with the Institute’s extraordinary students and faculty, and to seeing all of you soon.
And for how long? Who speaks for it? And for how long?”

The other two lectures Nesbit delivered were equally enthralling and centered on activities that might have remained mere footnotes in the cultural history of the times. In “Without Walls: Ten Days in August 1974/Gordon Matta-Clark Cuts Bingo at Artpark,” she reviewed a number of both well-known and obscure projects initiated by Matta-Clark, a son of the Surrealist painter and a younger colleague of Robert Smithson of Spiral Jetty fame. As innovative a figure as Smithson—both men died at the age of 35; Smithson, in 1973, and Matta-Clark in 1978—he never quite got the attention that Smithson attracted. In her stirring iteration of Matta-Clark’s legacy, Nesbit showed how art history is constantly revising its assessments of the past. During her last talk, “Towards a Social History of Art: March 10, 1968/ Marcel Duchamp Takes a Bow After Walkaround Time.” Nesbit called attention to the activities of several figures during the 1960s, including Duchamp, John Cage, and George Kubler. And she once again used the Socratic method as she pondered, “What is the physical reality of a work of art once it has entered time, and new time has come up against it? How separate can it be from the present? From social life? From the technologically organized lights of the media old and new?”

Nesbit also wondered, “Who speaks?” Addressing this question, she reviewed three essays that were, in her words, “staking a new claim on the history of art.” Published in three very different types of journals of the period, they were: in Artforum, “City vs. Country: The Rural Image in French Painting from Millet to Gauguin” by Robert Herbert; in Burlington Magazine, “A Bourgeois Dance of Death: Max Buchon on Courbet” by T.J. Clark; and, in an Art News Annual, “Why Have There Been No Great Women Artists?” by Linda Nochlin.

Professor Nesbit, who has already published Atget’s Seven Albums, based on her dissertation at Yale, and Their Common Sense and has been involved since 2002 with Utopia Station, a wide ranging project, plans to expand these lectures into a book. Expect this volume to join the heady company of Herbert, Clark, and Nochlin.

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Conservation Center Symposium

by Anuja Butala

In October 2007, an audience of IFA students and faculty, supervisors, and guests heard twelve Conservation Center students talk about how they spent their summer. Students shared their experiences from archaeological excavations, museum conservation labs, Villa la Pietra (NYU’s campus in Florence, Italy) and their White-Levy sponsored travel.

Several students spoke about conservation on site, including Eliza Spaulding and Melissa Gardner, who participated in the IFA’s excavations at Samothrace, Greece. Amy Tjong spent part of her summer at the Shaanxi Archaeological Institute in China, while Anna Serotta spent six weeks at the IFA’s Aphrodisias excavation in Turkey, thanks in part to a grant from The Samuel H. Kress Foundation. Anna’s participation in the Aphrodisias field season complemented training she had completed in Rome, studying ancient marble carving techniques with sculptor Peter Rockwell.

Tara Hornung talked about her work on the Panama Gold Project, and her participation in an AIC workshop “Assessing the Skin: Characterizing the Animal Source, Processing Method, and Deterioration of Museum and Library Objects” that she attended through support from the IFA.

A few students offered their experiences as interns in conservation labs at museums worldwide. Jennifer Badger gave an account of her summer at the Victoria Hall Memorial Museum in Kolkata, India, which was funded by the IFA; Aimee Ducey described her treatment of an ethnographic feather cloak at the Bishop Museum in Hawaii; and Diana Johnson spoke about her time at the Norsk Folkemuseum in Oslo, Norway treating and examining the metal components on traditional Norwegian costumes. Alisa Eagleston described her internship at The

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In 1998, an exciting program that built upon the IFA's special strengths in the study of Spanish and Latin American art from the early modern period to the present was launched by Professors Jonathan Brown, Robert Lubar and Edward J. Sullivan. Comprised of a series of lectures, panel discussions and exhibition tours, this program has over its ten year life-span brought together over fifty senior and emerging scholars, among them Dawn Ades, Kellie Jones, Juan José Lahuerta, Jordana Mendelson, Natalia Majluf, Luis Pérez-Oramas, Natasha Staller and Reva Wolf. They have often shared their work in process, thus generating lively discussions that have enhanced the studies of Spanish and Latin American art at the Institute and served as a means of furthering contacts between our students and the greater academic community.

With initial support by AFINSA, and more recently, Roberta and Richard Huber, the Colloquium has become an integral part of the IFA’s programs. One notable facet has been the opportunity for students and recent graduates to participate in current academic debates and gain insight into emerging scholarship both in the US and abroad. Over the years, the Colloquium’s organizers have also generously invited a number of doctoral students to present their research furthering the collegiality that characterizes these increasingly popular areas of study at the IFA. This year, the Colloquium organizers chose to highlight the strength of this area of studies at the IFA by inviting a series of alumni in the fall semester: Anne Umland, who presented research related to her upcoming exhibition and related publication Joan Miró: Painting and Anti-Painting 1927-1937; Anna Indych López’s lecture was based on parts of her book Mexican Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States (forthcoming University of Pittsburgh Press); and this writer spoke about the final section of a book she is writing, Spain at War: Visual Culture, Propaganda and Exhibitions, 1936-1940. This spring Luisa Elena Alcalá, Sofía Sanabrais, Julie Shean and IFA AA President Suzanne Stratton-Pruitt presented new research at a symposium on Colonial art.

Conservation Center Symposium

Metropolitan Museum of Art’s Leslie Gat Conservation Center. She participated in a six-week course funded by the Kress Foundation in which NYU graduate students in conservation, art history, and museum studies worked collaboratively to survey a portion of the collection at the Dyckman Farmhouse Museum.

Several students travelled to Florence with Conservation Center faculty to help with treatment projects at Villa La Pietra. Students gave a wonderful account of the Villa’s history and current initiatives including conservation of mural paintings, re-housing of works on paper, and sculpture conservation.

Thanks to IFA travel grants supported by Shelby White and Leon Levy, first year conservation students were able to travel widely to examine works of art and archaeology. Students recounted their travels to museum, galleries and cultural institutions in Germany, Italy, Spain, China, Israel, and Great Britain. The talks were a wonderful opportunity to hear directly from students about their initiatives outside the IFA. Interested alumni are encouraged to attend the presentations this fall.
On April 1, 2008, Anne Little Poulet, Director of The Frick Collection, renowned expert in French eighteenth-century decorative arts and sculpture, and IFA alumna, delivered the annual Walter S. Cook Lecture, sponsored by the Institute of Fine Arts Alumni Association. It was attended by a full house of alumni and faculty. In her lecture titled "The Lodge of the Nine Muses: Houdon and Freemasonry," Ms. Poulet discussed the role of Freemasonry in eighteenth-century France and the sculptor’s relationship with an illustrious lodge known as La Loge des Neuf Soeurs (the Lodge of the Nine Sisters—or Muses) in Paris. The Lodge was founded in 1776 and remained active to 1848, though disbanded through the years of the Revolution. It was a gathering place for the most progressive, free-thinking philosophers, scientists, painters, musicians, statesmen, and aristocrats of the time—some of whom met their end on the guillotine. Its international roster included such notables as Benjamin Franklin, Count Alexander Strogonov, Diderot, Dr. Guillotin, the scientists Joseph and Etienne Montgolfier (who invented the hot air balloon) the astronomer, Jérôme de Lalande, and the American naval hero John Paul Jones; at one time or another many of them sat for their portraits by Houdon, and the Lodge also commissioned portrait busts of members, including Voltaire and John Paul Jones from him.

The most distinguished member of the Lodge, however, was Voltaire. The great philosopher and man of letters was inducted in 1778 at the age of 83 when he made his triumphant return to Paris after a thirty-year exile. He died only a few weeks after he was led into the ceremony on the arm of Benjamin Franklin. Not long after Voltaire’s death, Houdon was himself received as a member—the only sculptor to be so honored. Ms. Poulet discussed the reasons why Houdon was drawn into this circle, and the impact of his relationship with the Lodge on his art.

Ms. Poulet noted that although Houdon trained at the French Academy of Painting and Sculpture and won the coveted Prix de Rome, he encountered difficulties with the court of Louis XVI on his return from Italy. In the early 1770s, the sculptor mainly relied on work for foreign courts. A commission from Diderot for a portrait bust in 1771, however, helped to turn things around. Houdon’s technical brilliance and his adaptation of the forthright Roman portrait bust type to modern times impressed Diderot as a new form of representation perfectly suited to conveying Enlightenment ideals, and he promoted Houdon among members of his circle. By 1775 Houdon was represented at the Salon by a wide variety of busts of French sitters in classical garb or contemporary dress, and he would soon receive recognition and commissions from the French crown as well. The turning point in his career, Ms. Poulet noted, was in 1778 when Voltaire returned to Paris and sat for Houdon two or three times in March of that year. The resulting series of busts in different formats, as well as a full-length seated sculpture for the foyer of the Comédie Française, “fixed the image of [Voltaire] for all time.” It was through these works that Houdon

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“The Hispanic World of Jonathan Brown,”
A Symposium in Honor of Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts

by Lisa Banner

The coincidence of the 75th Anniversary of the Institute and the 35th year of Jonathan Brown’s teaching at the Institute provided the occasion for a symposium in honor of this eminent scholar and teacher of Spanish and Latin American colonial art.

Several of his students organized a two-day celebration, beginning with a keynote address by Sir John Elliott at The Frick Collection, on Wednesday evening, May 21st. The many guests were welcomed by Director Anne Poulet. Susan Galassi, Curator at The Frick Collection, described the productive relationship between The Frick Collection and Jonathan Brown. His long time friend and collaborator John Elliott’s talk, Monarchy and Empire: The Hispanic World of Jonathan Brown, was received with great applause and enthusiasm. Lisa Banner introduced the Director of the Centro de Estudios Europa Hispánica, Dr. José Luis Colomer, publisher of Jonathan’s Collected Writings on Velázquez, who spoke about the importance of gathering his many significant essays into one volume. Afterward, guests gathered for cocktails in the Garden Court, speaking in many languages and with much laughter.

After welcoming remarks by Professor Michele Marincola, the speakers were introduced by Reva Wolf, Associate Professor and Chair, Art History Department at SUNY, New Paltz. She zeroed in on the figures of Jonathan and his wife Sandra at a Warhol happening in 1966, revealing a side of Jonathan that few had seen. Historian Richard Kagan showed some photos of himself and Jonathan together in the Prado in the early 1970s, and followed with a talk on El Greco’s portraits. Alejandro Vergara, now senior curator of Dutch and Flemish art at the Prado, described the “Look, Logo and Knockoff” of landscape paintings popularized by the Flemish painter Joachim Patinir. Dawson Carr, Curator of Later Italian and Spanish Painting at the National Gallery, London, addressed issues concerning Velázquez’s The Christian Soul Contemplating Christ at the Column. Jesús Escobar spoke about the Court prison in Madrid, designed by Juan Gómez de Mora.

The afternoon session was introduced by Luisa Elena Alcalá, Professor at the Universidad Autónoma de Madrid, who spoke eloquently about Jonathan’s contributions to the study of Hispanic art outside of Spain. Independent scholar Suzanne Stratton-Pruitt spoke about portraits of the Spanish monarchs in the colonies. Marcus Burke, Curator of Paintings, Drawings and Metalwork at The Hispanic Society of America, followed with an engaging and lively discussion of the methodology of research in colonial Latin American painting. The afternoon continued with Clara Bargellini, Professor of Art History from the Universidad Nacional Autónoma de Mexico, speaking about the paintings made for Jesuit missions in remote northern Mexico, California, and the Southwest. Edward Sullivan, Dean of the Humanities at NYU and Professor at both the Department of Art History and the Institute of Fine Arts, followed with a discussion of a painting by Francisco Oller of the teacher Rafael Cordero with his students. Robert Lubar, Associate Professor of Fine Arts at the IFA, concluded by examining Picasso’s deconstruction of Velázquez’s Las Meninas. He presented Jonathan with a photo of Velázquez’s Las Meninas, transferred to canvas, with Jonathan’s face in place of Velázquez’s, wearing one of his own medals, and with the current King Juan Carlos I and Queen Sofía of Spain inserted into the mirror in the background.
The speakers, as well as the audience members, came from far and wide (Mexico, Germany, Spain, and England; Maryland, Wisconsin, Colorado, Georgia, and Massachusetts), to celebrate with Jonathan, his students, and his family. The museum and academic worlds were represented in equal measure. The celebration honored the pioneering scholarship of Jonathan Brown, and the valuable contributions he has made to our understanding of Spanish and Latin American colonial art over the past four decades.

The Cook Lecture CONTINUED FROM PAGE 7

was invited into the privileged bastion of the Lodge of the Nine Muses and enjoyed immersion into the most progressive currents of thought of his time. Through his association with the Lodge, the sculptor found a clientele with whom he shared the egalitarian values expressed in his art. Houdon handed down to us an enduring testimony of his tumultuous age through his remarkably innovative and lifelike portrayals of the individuals who shaped it, and in doing so gained immorality himself.
Craig Hugh Smyth: Excerpts from the 1991 Interview with Blanche and Milton Brown

On Admissions

Smyth: [I would like to speak now about] what the Institute was like when I came, and what, if any, changes took place; and I think in respect to students, the Institute's policy of admissions when I arrived, which was the policy under Walter Cook. And this is what we tried to continue, a flexibility in admissions that didn't put the full weight on academic record, but rather on the nature of the applicant's interests, and whether it seemed that this person was ready for graduate work, or not was the nature of the interview that we had with them. And I did most of the interviewing, as Walter Cook had always done. I wanted to mention as a case of flexibility, the case of Leo Steinberg. A man who was high in the Institute of International Education made an appointment to see me one day. And the purpose of his visit was to talk about a young man who he thought was brilliant, who ought to do graduate work in the history of art, but who had no B.A. degree. Would the Institute consider finding some way to get him into graduate work? I said I would certainly see the person. And Leo Steinberg arrived, and I discovered that he had already written and published The Eye is a Part of the Mind, which seemed a very good recommendation. And so the way it often happened with the Institute, we found ways of doing things that were not regular within the University. We found a way of putting Leo Steinberg into graduate study, while at the same time, he began to get credit for undergraduate courses, so that he would have a B.A. in the course of his graduate work.

Blanche: Was that kind of arrangement tradition, also?

Smyth: I don't know whether Walter had ever done that, but that was the kind of thing I think that he would've approved. And I met that man [Thomas] Freudenheim, who's now very high in Washington, the other day. And he reminded me that he too came to the Institute with some lack that should've kept him out, and that we found a way, [laughs] that I found a way for him to get in anyway. So that was in that tradition. I remember a few interviews. I remember Donald Posner's interview. He came, as I remember, to say that he would like to go to the Institute, but he wanted to spend a year first at Harvard. And it seemed to me that this was a man who'd certainly planned his career [laughs] with great care. That made an impression on me. And I can remember doing an interview with Carter Brown, who I knew had been going from department to department to see where he wanted to study. And I thought that he should be challenged slightly. And so I did. And he tells this story always.

Blanche: He told it to me when I interviewed him in Washington. But do, please, tell it.

Smyth: Well, I can't remember, really, how it was. But I wanted to convey that one had to make one's way. And I think I used the notion of you can get on the beachhead, but from then on, it's a struggle, you know, to [laughs] make it, or something like that. And I saw that he reacted to this. It was good.

On Dissertation Defenses

Smyth: I don't know whether I mentioned this before, but in student
relationships it had been, I think, the tradition at the Institute, but it certainly was in my time, that no one could fail the defense of the dissertation. Did I mention that before?

BLANCHE: No.

SMYTH: Once a dissertation was approved, and it had three readers first, out of five, once three readers had approved it, you knew that the next two couldn’t disapprove it, because the majority would win. And once all five readers had read, and the decision was made, then came the defense. But the defense, as Walter Friedlaender once put it, was like a Portuguese bullfight. You could run the bull, but you couldn’t kill it. And this, I think, was a very fine thing, because it meant that the defense could bring up matters of real import, as far as the dissertation goes, for the future.

BLANCHE: It became a very positive discussion.

SMYTH: It became a positive discussion. And you never forget what’s asked you under those conditions. And so it could be a real learning process, as well as a celebration.

BLANCHE: Were there places where people did fail the defense?

SMYTH: Yes.

BLANCHE: Because I remember Walter Friedlaender saying that the defense was in Latin, in his university, and, knowing that you couldn’t fail, you prepared a Latin defense of your dissertation and learned it beforehand, and spoke it.

SMYTH: Well, at Johns Hopkins right now, you can have your dissertation approved, but be failed in the defense, and not get the Ph.D.

BLANCHE: And it does happen. Heavens, how horrible.

SMYTH: So it’s a real hurdle there. But with all the hurdles that one jumped as a graduate student at the Institute, to have one more at the end seemed just impossible. So that sherry was always waiting, and the friends were always waiting outside, knowing that the end result was going to be alright.

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On Teaching

SMYTH: The lecture course and the seminar was the combination when I came. And one gave, in that first year—when everybody taught three courses, before I changed it—two lecture courses and a seminar. And even after it was changed so that it could be one for each member of the faculty, one lecture course and one seminar a term, I became more and more, for my own part, sure that lecturing wasn’t what I thought was best, unless one had a whole new synthesis. I got very tired of hearing my voice laying down how it was. And I think that is a direction that has taken more importance in recent years. In any case, I moved then towards seminars that were—if I could, make them joint investigations of things that students and faculty member could do together, with the notion that one was studying the history of art; one was trying to understand, first of all, the objects individually, and the history in which they took part, though we were probably less concerned with context than we should’ve been. And that may have had not only to do with the way history of art was then, but also because, as people say, the Institute was far from the University. I never felt that the Institute really lacked greatly what it would’ve had if it had been in the University, because I felt that at Washington Square, at that time, there was a division very much between departments. And I didn’t see something happening there that ought to have happened at the Institute. But I may have missed that.

BLANCHE: Well, it was the general circumstance at the time that art history tended to be taught without context.

SMYTH: It wasn’t that people didn’t know about context and go deeply into it and be concerned with artistic theory. For example, my own study of Mannerism was very much involved with theory, sixteenth-century artistic theory. It wasn’t something based just on stylistic analysis.

BLANCHE: Well, I think some of the teaching was rich in context. Karl Lehmann’s was.

SMYTH: Karl Lehmann’s was certainly rich in context. And Walter Friedlaender’s always was.
Craig Hugh Smyth: Excerpts

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MILTON: Friedlaender’s teaching definitely was. They always talked not in terms of what the picture meant now; it was always what it meant to the people who made it. So you had to study theory, you had to study history.

On Transition

SMYTH: What stand[s] out in my mind is that I more and more felt that I should rethink continuing being director, because it was very hard to get time to do my own work and time to teach. And having remodeled my teaching…, leaving lectures and doing seminars in which projects were posed that we all would work on, the students and I together, this was a satisfaction which I had wanted to do. But I actually had to—the weight of the Institute was so great by 1969 that I taught, I think, the last time in 1969-70. For a while, there was a respite. In 1965, the University saw itself entering a very bad period—they said a five-year period—financially. And to relieve the University of its big commitment to the deficit of the Institute, I thought I would go to Doris Duke again and see if she would be willing to underwrite the deficit for a period of five years. And she did. But as the year 1970 approached, it seemed quite plain that this was the man we ought to consider very seriously.

On the Wrightsman Lectures

SMYTH: Out of the [Jayne and Charles] Wrightsman connection… came the Wrightsman Lectures. And of course, Wrightsman wanted to have a part in the choice of the lecture. But so did the Institute faculty, so we had to agree about who would be chosen. And this, I think, worked out quite well. The first lecture—and we were all perfectly agreed about this—was Kenneth Clark. And the second lecture was Erwin Panofsky. And he lectured on Titian. A year or two before, I had been talking with Pan on the phone about what course he was going to teach, because he, on retirement from the Institute at Princeton, became again a proper sort of—he had a professorial title at the Institute of Fine Arts. And he said, “I have nothing to teach. I’ve written all the things that I intended to write.” That’s a nice thing to be able to say, I think. “And so I think the only thing I can possibly do is my regular seminar on method, which if you like that, we’ll do it.” And I said, “We’d certainly like that. But I thought that your favorite artist was Titian, and that you have never written very much about Titian. What would you say to doing a course on Titian?” “Oh,” he said, “I couldn’t possibly do it. I’d have to go back into the library for weeks. No, that’s out.” So that was the end of that. In about a week, he telephoned. And he said, “I’ve decided to do a fifteen-week lecture course on Titian.” And it turned out to be wonderful. And so when he was asked to do the Wrightsman Lectures, it was Titian. And they turned out, I think, quite well.
Retirement party for William “Billy” Byrne

by Jenni M. Rodda

William Byrne, known to everyone simply as “Billy,” retired in December 2007 after 43 years of service to the IFA as a member of the maintenance staff. A party honoring Billy for his decades of dedicated work and wishing him well in his retirement was held in late January 2008. Faculty, current and former staff, students, alumni, and neighborhood friends gathered with Billy and his family for toasts, hors d’oeuvres, and cake. The Loeb Room was filled with laughter and stories, accompanied by Elvis Presley tunes mixed by former staff member Ray Riga.

Billy was honored with gifts: a beautiful commemorative plaque presented by Mariët Westermann, Director of the IFA, on behalf of the Institute as a whole; a new NYU jacket given by Peter Woods on behalf of the Facilities and Construction Management office; a variety of Elvis memorabilia presented by Brenda Shrobe on behalf of the department heads; a gift certificate from the faculty; and a poster-sized card, created from a panoramic view of 78th Street and incorporating images of Billy himself, made by Jason Varone and Michael Konrad of the Visual Resources staff. Dozens of well-wishers signed the card, which showed Billy up and down 78th Street in his acknowledged role as the “mayor” of the block.

Many attendees recounted stories of Billy’s many years at the Institute. Mariët Westermann stressed how much Billy’s steady presence and intimate knowledge of the buildings will be missed; Michele Marincola, Chair of the Conservation Center, told how students once debated about dropping water balloons on Billy’s head from the roof of number 14—then thought better of it, since it was Billy who would have been showered. Prof. Robert Lubar spoke for the faculty, and Ph.D. candidate and GSA officer Will Smith thanked Billy on behalf of the current students. Billy will always be the “mayor” of 78th Street to anyone who was part of the community during his 43 years at IFA.
A few days after I arrived in New York in August 1966, coming from Morocco where I had been teaching ancient history to high school students, a friend advised me: “If you really want to go for an M.A. degree in Mesopotamian archaeology you should meet Professor Donald Hansen. I believe he teaches at NYU.”

I was delighted to hear this, because I had heard of Donald Hansen when I was at the Department of Archaeology at Baghdad University. He was very well known among Iraqi archaeologists. As I recalled, he had worked at both Nippur and the Tel abu Salabikh sites. All who had worked with him admired his expertise, and he was popularly known by the sobriquet of “Sheikh Sami”.

The very next day I set off to walk through Central Park towards the Institute of Fine Arts. When I reached the steps leading up to the Institute I paused for a moment, aware that I was about to take a step that might change my life. An official asked me if I was a student, and when I explained that although I had no appointment I had come hoping to see Professor Hansen, he directed me to his office on the third floor. Nervously, I tapped on the door and was bidden to enter.

After introducing myself I explained that I was from Iraq, had studied archaeology at Baghdad University, and was hoping to be accepted for further studies in New York. Gazing around the room, which had piles of books and rolls of plans in every corner, I noticed a map hanging on one of the walls and remarked proudly, “This is my country, Iraq.” “Indeed, yes,” smiled Hansen, “I worked at Nippur about ten years ago. One of our seasons was so rich that The New York Times wrote about it and published a picture of a stone relief found there. Then I worked at Tel abu Salabikh in the south of the country. But I preferred Nippur. It’s a sacred city, mentioned in sacred texts.”

He went on to tell me that he hoped to work on another site in Iraq called Tel al Hiba. He asked me if I knew it. Humbly, I explained that my experience in fieldwork in Iraq was limited to two seasons of excavation and restoration only: at Hatra in the north and Ur in the south. “I would very much like to work at Tel al Hiba,” I told him. Hansen responded with enthusiasm, “It is a beautiful site; actually it’s on an island surrounded by marshes.” Eagerly, he went on to describe the site in detail, and I found myself relaxing a little, won over by the love of this great man for his subject.

I was told to call again after a couple of weeks, and when I returned I was overjoyed to hear that I had been accepted to study at the Institute! My first semester was in the fall of that year, and I used to see Hansen at his office once or twice a week for supervision. I soon realised that if one wanted to work with Hansen one must dedicate oneself to one’s work. He was a brilliant teacher and adept at training his students to become good researchers or excavators.

At the end of the spring semester Hansen told me his dream had been realised: he was going to begin excavating at Tel al Hiba in the fall of 1967. The success he met with there has become legendary among archaeologists and scholars: he discovered the site of the famous ancient Sumerian city of Lagash, with an oval-shaped temple and quantities of Sumerian texts. The news of this remarkable discovery quickly spread among eminent archaeologists. For the first time in thousands of years the city of the famous Sumerian king Gudea saw the light again. But this great discovery did not change Hansen at all; he remained the same quiet and dignified scholar as before.

Good times slip away so fast. After I got my M.A. at the end of 1969 I packed my books and belongings and prepared to depart for home. The farewell party was a mixture of joy and sadness. I returned to Iraq and was given a post at the Directorate of
Antiquities in Baghdad, and Hansen was genuinely delighted for me when I told him the good news.

Within a few months Hansen himself had arrived in Baghdad together with his team, on the way to continue excavating at Tel al Hiba. Seizing my opportunity, I left everything to join him. This was my chance to learn the techniques of excavation and, hopefully, eventually to become a good archaeologist like Hansen. Within four months I learned how to read stratifications and articulate mud bricks, how to draw sections, features and pottery, and everything else an archaeologist needs to know. But above all I learned how to devote myself to my career.

The privilege of working with Hansen opened the door for me towards knowledge, dedication and self-discipline. Within two years I myself was directing Iraqi teams excavating in the UAE, while Hansen continued to excavate at Tel al Hiba. In 1975 I met him again in Baghdad and asked him to support me with a letter of recommendation to Cambridge University in the UK, where I hoped to study for a PhD. He suggested that I return to New York, but I jokingly replied that I never drank from the same river twice!

While I was in Cambridge we kept in touch until I finished my studies in 1982. Then, sadly, I learned that he was not able to return to Tel al Hiba because of the war between Iraq and Iran. After the war we met again in Baghdad in 1988. He told me with his customary enthusiasm that he had been successful in arranging Mesopotamian exhibitions in several states in the USA. But his dream of continuing to excavate in Iraq vanished forever when the second Gulf War broke out in January 1991.

On the last occasion that we met in Baghdad I told him that I had worked in ten different countries and attended conferences and symposiums in places as far apart as Japan and Morocco, and that I owed all this to him and the good training I received when working under him. He accepted this accolade with his usual grace: like all those who have accomplished much he liked to be praised.

When, with grief, I heard of his death I covered my face with my hands to meditate for a while on the life and deeds of Donald Hansen. Not only had he achieved so much in Iraq, he had worked in Egypt, Syria, Yemen and Turkey, devoted to his career and cause and always eager to learn. None of his students or those who knew and loved him can imagine the Institute without Donald Hansen. For years to come, archaeologists all around the world will remember him as a prominent scholar who devoted his life to recording the history of mankind.

In Memoriam: Noel Frackman (1930-2008)

by John M. Hunisak

Art in all of its glorious complexity was at the core of Noel's life. She loved it. She lived surrounded by it. She continuously sought what was new and worthy of consideration. Over a period of several decades, she clarified the art of her era with an impressively long—and varied—bibliography of reviews, articles, and catalogue essays. She befriended many artists and amassed an impressive collection. She owned a spectacular sculpture by David Smith, a painting by Robert Indiana, and important works on paper by Frank Stella, Jasper Johns, and other major artists.

Noel was an oft-published critic before she began the formal study of art history. She took occasional courses at the Institute of Fine Arts and decided that she wanted to earn a Ph.D. Her enormous determination and conviction greatly impressed Professor H. W. Janson, who became her adviser and mentor. Her probing research into the career of American sculptor John Storrs resulted in a dissertation and impressive catalogue that accompanied the retrospective of his works at the Whitney Museum, opening in December 1986.

Noel was a devoted teacher and champion of art historical inquiry. Until this past year, she regularly taught evening classes at the State University at Purchase, where she and her husband also established a graduate program in

continued on page 16
In Memoriam: Ida Rubin

by Ruth Bowman

Ida Ely Rubin, a specialist in 18th Century French art and 20th Century Latin American art, died on January first of this year, at the age of 85. Mrs. Rubin was born in Argentina and grew up in Buenos Aires. Following her graduation from Wells College, in 1944, she entered post-graduate work in art history at the Institute of Fine Arts at New York University, having won a Belgian-American Educational Foundation fellowship to continue her studies in art history in Brussels.

In 1961, when Ida was the President of the Institute of Fine Arts Alumni Association, Director Craig Hugh Smyth and the IFA faculty recommended Ida, in a letter to James M. Hester, at that time Dean of the Graduate School of NYU, for the Alumni Meritorious Award.

A quote from the letter: “She has been the best President in the nearly ten years of this organization’s existence. The Association has always been full of enthusiasm—she has channeled this enthusiasm into effective money raising and organized good projects for the Alumni Association to carry out for the benefit of the Institute. The most notable of these is the Institute’s chartered plane, which takes students and alumni to Europe early in June and returns them in September at a great saving, but also with enough money cleared to make a scholarship.”

Mrs. Rubin dedicated much of her career to bringing the US art world’s attention to Latin American artists. Beginning in the early 1960’s, she arranged numerous exhibitions of Latin American art, which included a number of artists who went on to great fame, such as the Colombian, Fernando Botero. For years, Mrs. Rubin served as President of the Foundation of the University of the Andes. For her contributions to education and the arts in Colombia in that capacity, she received the Premio Colombia in 1993, the highest award that a foreigner can receive from the Colombian government.

Working with Kay Stratton, wife of the President of the Massachusetts Institute of Technology (MIT), Ida was a founding member of the Art Committee at MIT, which was created to enrich the educational environment at a university focused on science and technology through exposure to the visual arts. In 1972, the Art Committee evolved into the Council for the Arts, on which she served for many years, many of those as President. In 1989, Mrs. Rubin received the esteemed Eugene McDermott Award from MIT, which is awarded to creative artists as well as authors, art historians and patrons of the arts in recognition of their contributions to the field.

Over the course of her career, Mrs. Rubin acted as curator of several important collections. She used her exhibition and editorial skills for “The Guennol Collection: Cabinet of Wonders,” owned by Mr. and Mrs. Alastair Bradley Martin and his wife Edith Park Martin. As part of this project, Ida edited three separate volumes of catalogues for large Guennol exhibits at both the Metropolitan Museum and the Brooklyn Museum.

Besides her husband of 50 years, Jerome S. Rubin, Mrs. Rubin is survived by two children, Richard Rubin of Chicago, IL, and Alicia Ely Yamin of Belmont, MA, and two grandchildren.

Noel Frackman (1930-2008) CONTINUED FROM PAGE 15

the History of Art. She served on many boards, contributed generously to art-related causes, and offered unswerving support from behind the scenes.

Noel Frackman was such a vibrant, over-life size personality that her death has left many of us in a state of shocked disbelief. She was elegance personified, beginning with her unerring sense of fashion and continuing to the smallest, thoughtful detail. Her capacity for loyalty and friendship was limitless.

Her hearty laughter enhanced and complemented her seriousness of purpose. She had crafted a remarkable life in which aesthetic, human, and emotional dimensions united seamlessly. How deeply we will miss her!
by Keith Kelly

One of the Institute’s most valued traditions is the IFA Alumni Association Travel Grants. Travel awards are funded through the generous annual gifts of alumni, as well as income from the Jean B. Rosenwald Memorial Fund and the Barbara P. Altman Fellowship Fund. This support enables Institute students to pursue valuable opportunities outside New York for research and professional growth, and have become all the more important during this era of rising costs for travel and living abroad. Thanks to the generosity of our alumni, we were able to award assistance to seven students for the summer of 2007, totalling more than $14,450. Alumni Charles Little, Miriam Basilio and Sabine Rewald, working in conjunction with the Institute’s Fellowship Committee, selected the grantees. This is how those students used their stipends:

Mark Abbe – “I thank the Alumni Association for the support that allowed me to undertake dissertation research at the American School of Classical Studies Excavations at Corinth, where I was able to examine nine newly excavated marble sculptures found in a luxurious Roman house from the later imperial period. More than half of the pieces preserve extensive remains of original painting and gilding.” In addition to working with these pieces, Mark surveyed the preserved polychromy on marble sculptures from the site’s storerooms and depots, adding over thirty five additional pieces, often in a remarkable state of preservation, to the nine he went to study. He will now incorporate this largely unpublished material in his dissertation “‘The Polychromy of Ancient Roman Sculpture,” which is co-sponsored by Katherine Welch and Michele Marincola.

Jamie Donati – Jamie traveled from Turkey, where he was participating in the Aphrodisias Regional Survey, to Greece for dissertation field research in five Greek cities in the Peloponnese. His thesis, sponsored by Clemente Marconi, is dedicated to the spatial and architectural development of the agora in the Peloponneses. On this exploratory trip, Jamie assessed the topography and gained a firsthand understanding of the Greek architectural remains. “I’m grateful to the alumni for this unique opportunity to take a first look in the flesh.”

Lorraine Krafel – The Alumni Association funded a trip from Rome to Florence, Milan and Genoa for Lorraine’s dissertation research on “Mythology and Metamorphoses: Raphael’s Woven Grotesques for the Vatican Palace,” sponsored by Colin Eisler. In Florence, Lorraine was an invited scholar at the Villa I Tatti and she conducted research at the Archivio di Stato di Firenze and at the Biblioteca Laurenziana. In Milan, she consulted with the tapestry historian Nello Forti Grazzini, who has written on Raphael’s tapestry designs, and, in Genoa, she met with the curator Piero Boccardo to discuss the patronage of Andrea Doria and studied the interior decoration at the Palazzo del Pincipe by Raphael’s pupil, Perino del Vaga. “Thank you for the exceptionally generous support. It was a great honor to have my project selected by the IFA Alumni Association.”

Joan Kee – The Alumni Association assisted Joan with transportation costs as she traveled from Seoul to Tokyo and Kamakura as she prepared her dissertation on Lee Ufan, a Korean expatriate painter based in Japan, sponsored by Jonathan Hay. Joan met with Mr. Lee in his studio in Kamakura while she pursued extensive archival work in Tokyo for approximately six weeks.

Kerith Koss – Kerith applied her award to living expenses during a 12-week internship at the Department of Conservation and Scientific Research at the Freer and Sackler Galleries of the Smithsonian. During the course of her summer internship, Kerith assisted in the installation of a major

“I met leading art historians and museum professionals and was invited to view private collections, giving rise to new questions and avenues of research that I doubt I would have lighted upon on my own. I thank the Alumni Association for its generous support.”
Jodi Roberts – With an award to augment a Tinker Summer research grant, Jodi traveled to Argentina and Uruguay to develop a dissertation topic on the generation of Latin American modernists of the 1920s and 30s from Buenos Aires, Sao Paulo and Montevideo, and whose formative years were spent in Madrid, Barcelona, Paris and Berlin. Jodi proposes a dissertation concerning the “Ultraismo” movement and the artists Rafael Barradas and Norah Borges, sponsored jointly by Rob Lubar and Edward Sullivan. “Some of my most rewarding experiences were completely unplanned. I met leading art historians and museum professionals and was invited to view private collections, giving rise to new questions and avenues of research that I doubt I would have lighted upon on my own. I thank the Alumni Association for its generous support.”

Susan Schafer – Susan traveled to Bologna, Parma and Ivrea for research in support of her dissertation, “Roma Anno Zero: Continuity and Change in Post-WWII Architecture in Rome,” sponsored by Jean-Louis Cohen. In Bologna, Susan interviewed the architect Carlo Melograni, a central figure in postwar housing. She then consulted the archives in Parma of the structural engineer Pier Luiji Nervi who designed the 1960 Olympics. “The highlight of my summer was spending an entire day with Nervi’s granddaughter, who not only shared emotional and personal memories of her grandfather, but generously allowed me access to dozens of documents never seen before by any researcher.” In Ivrea, Susan worked in the Ludovico Quaroni archives finding material necessary to her explication of the nature of the architectural academic philosophy of the period. “The Alumni Association fills a genuine need by providing financial support to those of us whose dissertations require research outside of the country. Indeed, I was able to complete a significant portion of my archival research this summer, and this would not have been possible without the generosity of the Alumni. I am extremely grateful.”

“The Alumni Association fills a genuine need by providing financial support to those of us whose dissertations require research outside of the country.”
IFA STUDENTS WHO HAVE WON OUTSIDE FELLOWSHIPS FOR 2006-2007

Mark Abbe
Leon Levy Research Fellow,
Sherman Fairchild Objects
Conservation Center,
Metropolitan Museum of Art

Qamar Adamjee
Coleman Memorial Fund Fellowship,
Metropolitan Museum of Art

Heather Awan
Bothmer Fellowship,
Metropolitan Museum of Art

Andaleeb Badiée Banta
Moore Curatorial Fellow,
Morgan Library and Museum

Lisa Banner
Samuel H. Kress Curatorial Fellow,
Hispanic Society of America

Laurel Bestock
GSAS Dean’s Dissertation Fellowship

Johanna Blokker
Dissertation Research Grant,
Deutscher Akademischer Austauschdienst

Jennifer Brown
Morse Academic Plan Preceptorship

Kim Conaty
Grey Gallery Graduate Assistantship

Jacquelyn Coutré
Fulbright Foundation Grant

Yassana Croizat
American Dissertation Fellow,
American Association of University Women

Orgu Dalgic
Jane and Morgan Whitney Fellow,
Metropolitan Museum of Art

Jamieson Donati
GSAS Predoctoral Fellowship

Mailan Doquang
Social Sciences and Humanities
Research Council of Canada

Aimee Ducey
Dedalus Foundation Fellowship in
Conservation

Alisa Eagleston
Hagop Kevorkian Fellowship in Conserva-
tion, Metropolitan Museum of Art

Ana Franco
Fulbright Foundation Scholarship

Amanda Frisosky
Award in Conservation,
Samuel H. Kress Foundation

Casey Gardonio-Float
Travel Fellowship in the History of Art,
Samuel H. Kress Foundation

Sarah Graff
Hagop Kevorkian Curatorial Fellowship,
Metropolitan Museum of Art

Tara Hornung
Visiting Student Award, Freer Gallery of Art/Arthur Sackler Gallery

Anne Hrychuk
Social Sciences and Humanities Research
Council of Canada and Sir James Lougheed
Award of Distinction, Alberta, Canada

Matthew Israel
Curatorial Fellowship,
New Museum of Contemporary Art

Lauren Jacobi
Morse Academic Plan Preceptorship

Danielle Johnson
Morse Academic Plan Preceptorship

Anna Jozefačka
GSAS Torch Prize Fellowship and
Scott Opler Graduate Student Fellowship,
Society of Architectural Historians

Yumiko Kamada
Japanese Government Study Abroad Fellowship

Lorraine Karafel
Visiting Scholar, American Academy
in Rome

Jongwoo Jeremy Kim
Junior Fellowship,
Paul Mellon Center for Studies in
British Art, Yale

Abby Kornfeld
Wexner Graduate Fellowship

Karen Leader
Morse Academic Plan Preceptorship

Abby McEwen
GSAS Predoctoral Fellowship

Rachel McGarry
John E. Andrus Research Fellow,
Prints and Drawings,
Minneapolis Institute of Arts

Kathryn Moore
Jack Kent Cooke Foundation Fellowship

Adele Nelson
GSAS Outstanding Graduate Student
Teaching Award and Rockefeller
Archive Center Grant-in-Aid

Elizabeth Nogrady
Elinor Wardle Squier Townsend Fellowship, Vassar College

Mary Oey
Foreign Language Area Studies Grant,
Center for European and Mediterranean Studies

Jeremy Ott
Stevens Fellowship, American School of
Classical Studies in Athens

Anna Piotrowska
Theodore Rousseau Fellowship,
Metropolitan Museum of Art and
Travel Fellowship in the History of Art,
Samuel H. Kress Foundation

Eric Ramirez-Weaver
Jane and Morgan Whitney Art History
Fellow, Metropolitan Museum of
Art and GSAS Dean’s Dissertation Fellowship

Marika Sardar
Coleman Memorial Fund Fellowship,
Metropolitan Museum of Art

Lindsey Schneider
Theodore Rousseau Fellowship,
Metropolitan Museum of Art

Alison Strauber
Ailsa Mellon Bruce Predoctoral Fellowship,
Center for Advanced Study in the Visual Arts

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

Leah Sweet
Morse Academic Plan Preceptorship

Denise Tece
Theodore Rousseau Fellowship,
Metropolitan Museum of Art

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

Jessica Vodofsky
Helena Rubenstein Foundation Summer
Intern, Museum of Modern Art

Michele Wijegoonaratna
Chester Dale Fellowship,
Metropolitan Museum of Art
DISSERTATIONS COMPLETED IN 2007

Ellen Adams, “After the Rain: Surrealism and the Post-World War II Avant-Garde, 1940-1950” (Lubar)

Patrick Amsellem, “Remembering the Past, Constructing the Future. The Memorial to the Deportation in Paris and Experimental Commemoration after the Second World War” (Cohen)


Andaleeb Badiee-Banta, “Bernardo Strozzi: Defining an Artistic Identity in Early Seventeenth-Century Genoa” (Westermann)

Laurel Bestock, “The Development of Royal Funerary Cult at Abydos: Two New Funerary Enclosures from the Reign of Ahā” (O’Connor)

Helen Burnham, “Fashion and the Representation of Modernity: Studies in the Late Work of Edouard Manet, 1832-1883” (Nochlin)

Sarah Cartwright, “The Collectio Antiquitatum of Giovanni Marcanova (Modena Biblioteca Estense Universitaria Ms. alfa. L.5.15 = Lat. 992) and the Quattrocento Antiquarian Sylloghe” (Alexander)

Lisa Duffy-Zeballos, “Murillo’s Devotional Paintings and the Late Baroque Culture of Prayer in Seville” (Brown)

Yvonne Elet, “Papal villeggiatura in early modern Rome: poetry, spoils, and stucco at Raphael’s Villa Madama” (Brandt)

Johanna Epstein, “The Impressionist Brush: Perceptions of Seventeenth-Century Dutch Art in France” (Nochlin)

Gregory Galligan, “The Cube in the Kaleidoscope: The American Reception of French Cubism, 1918-1938” (Lubar)

Sarah Ganz, “Promising Pictures: Utopian Aspirations and Pictorial Realities in 1890s France” (Lubar)

Mia Reinoso Genoni, “Filarete in Word and Image: Persuasion and Invention in the Architetonico Libro” (Trachtenberg)

Lyle Humphrey, “The Illumination of Confraternity and Guild Statues in Venice, ca. 1260-1500: Mariegola Production, Iconography, and Use” (Alexander)

Liliana Leopardi, “Aesthetic Hybrids: Interpreting Carlo Crivelli’s Ornamental Style” (Eisler)

Ellen McBreen, “The Pimp and the Primitive: Eros and Africa in the Sculpture of Henri Matisse (1906-1909)” (Lubar)


Jonathan Ritter, “The American Civic Center: Urban Ideals and Compromise on the Ground” (Cohen)

Leah Rosenblatt-Lehmbeck, “Edouard Manet’s Portraits of Women” (Lubar)

Edmund Ryder, “Micromosaic Icons of the Late Byzantine Period” (Matthews)

Marika Sardar, “Golconda through Time: A Mirror of the Evolving Deccan” (Soucek)

Adriaan Waiboer, “Gabriel Metsu (1629-1667): Life and Work” (Haverkamp-Begemann)

Dissertation Proposals Approved During 2007

Mark Abbe
“The Polychromy of Ancient Roman Sculpture” (Welch)

Ian Alteveer

Vanessa Davidson
“Redefining Conceptualism in South America: Alternative Communication Networks in Argentina, Uruguay, and Brazil” (Storr/Sullivan)

Jamieson Donati
“Towards an Agora: The Spatial and Architectural Development of Greek Civic Space in the Peloponnese” (Marconi)

Jason Dubs

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Jonathan J. G. Alexander

Thomas F. Mathews

Hannelore Roemich

Thomas F. Mathews

Conferences: Member of the organizing committee: experts meeting on enamel conservation, 1–2 July 2006, Chateau de Germolles, France; Main organizer: European forum on nanosciences: a converging approach across disciplines, Brussels, 19–20 October 2006; Main organizer: 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; Member of the international advisory board: the 41st World Chemistry Congress, session 3, Chemistry protecting cultural heritage, Turin, Italy, 5–11 August 2007.

Project: “Crack patterns in stained glass: research for improved conservation,” experiments carried out at ELETTRA, the Synchrotron in Trieste, Italy, 22 to 25 June 2007. 

Edward J. Sullivan


Dissertation Proposals, 2007 CONTINUED FROM PAGE 20

Keely Heuer
“The Head as a Decorative Motif in South Italian Vase Painting” (Mertens)

Karen Hung
“The Master of The Parallel Folds: Hans Thoman of Memmingen and the Sculptors of Upper Swabia (1500-1550)” (Eisler)

Lauren Jacobi
“The Architecture and Urbanism of Banks in Early Modern Italy, ca. 1400-1600” (Trachtenberg)

Yumiko Kamada
“Flowers on Floats: The Production, Circulation, and Reception of Early-Modern Indian Carpets” (Soucek)

Lauren Kinnee
“The Roman Trophy: From Battle Marker to Emblem of Power” (Welch)

Abby Kornfeld
“On the Margins: Cultural and Artistic Interaction in the British Library Haggadah Manuscript Additional 14761” (Alexander)

Abby McEwen
“The Practice and Politics of Cuban Abstraction c. 1952-1963” (Sullivan)

Rory O’Dea
“From the Spiritual to Science-Fiction: The Irrational World of Robert Smithson” (Storr)

Susan Schafer
“Roma Anno Zero: Continuity and Change in Post-World War II Architecture in Rome” (Cohen)

Jessica Veith
“Jan de Braij in Perspective” (Westermann)

Derek Weiler
“Saying ‘I’: John Cage, Richard Hamilton, and Proto-Conceptual Art” (Storr)

Daniel Williamson
“Modern Architecture and Local Culture in Ahmedabad, 1947-1968” (Cohen)
James Ackerman
Ph.D. 1952
Presentations at conferences: Inaugural address for the international symposium celebrating the 500th anniversary of the Renaissance architect, Andrea Palladio, Padual, Italy, May, 2008.
Honors: May 2008: made honorary citizen and presented with the golden key to Padua in recognition of the influence of my 1977 book, Palladio, and my scholarship on Andrea Palladio.

Michaël J. Amy
M.A. 1989, Ph.D 1997
New Position: Associate Professor of Art History, College of Imaging Arts & Sciences, Rochester Institute of Technology.
Awards: Trustees Scholarship Award, RIT (May 2007); Gitner Family Prize, CIAS, RIT (May 2006).
Project: Michaël Borremans: The Drawings, (Ghent, Ludion, 2008)

Ronni Baer
M.A. 1981, Ph.D. 1990
Awards: NEH exhibition implementation grant for El Greco to Velázquez, 2006; NEA exhibition grant for El Greco to Velázquez, 2006.

Jennifer Ball
M.A. 1996, Ph.D. 2001

William Barcham
M.A. 1966, Ph.D. 1974

Kim Teresa de Beaumont
M.A. 1975, Ph.D. 1998
Lectures and presentations at conferences: “Gabriel de Saint-Aubin and ‘le Spectacle de l’histoire parisienne,’” The Frick Collection, December 5, 2007 and January 25, 2008 (also delivered at the Alliance Française, (in French), Greenwich, CT on January 8, 2008); “Caught in the Web of Gabriel de Saint-Aubin,” Saint-Aubin Study Day at the Frick Collection, January 22, 2008.
Conferences: Organizer: the Saint-Aubin Study Day in collaboration with Dr. Colin B. Bailey, Associate Director and Chief Curator, The Frick Collection.
Exhibitions: Collaborated with Pierre Rosenberg, President-Director Emeritus,
ALUMNI NEWS CONTINUED

Musée du Louvre, Colin B. Bailey, Christophe Leribault, Conservateur-en-chef, Département des arts graphiques, Musée du Louvre, and Perrin Stein, Curator, Department of Drawings and Prints, the Metropolitan Museum of Art, on the above-mentioned exhibition, Gabriel de Saint-Aubin (1724-1780).

Projects: Preliminary planning and grant applications for an updated edition of Emile Dacier’s 1931 catalogue raisonné of the oeuvre of Gabriel de Saint-Aubin.

Jane Becker
Position: Editor of United States section of “What’s On” in The Art Newspaper on a temporary basis.


Projects: Ongoing research and writing for the National Gallery of Art’s systematic catalogue volume on their later 19th-century French paintings.

Pamela Berger
Ph.D. 1974


Projects: A film I wrote and produced in 1987, “Sorceress” (“Le moine et la sorcière”) has just come out in DVD. I wrote an essay that is published in the booklet accompanying the DVD package. It also includes an interview with the director, Suzanne Schiffman.

Celia Bergoffen
M.A. 1982, Ph.D. 1989


Patricia Berman
M.A. 1980, Ph.D. 1989


Honors and Awards: Named the Theodora L. and Stanley H. Feldberg Professor of Art at Wellesley College.


Robert Steven Bianchi
Ph.D. 1976


**Arthur R. Blumenthal**


Honors and Awards: Florida Art Museum Directors Association’s Lifetime Achievement Award 2006-07; The Orlando Weekly Award for “Best Museum Director” 2006; Petters International Initiative Award 2006 (to Rome); invited to be on Comitato Scientifico for Accademia delle Arti del Disegno, Florence, for *Cosimo Roselli, Florence*, Museo San Marco, 2010.


**Emily Braun**

M.A. 1982, PhD, 1991

New Position: Distinguished Professor of Art History, Hunter College and the Graduate Center, CUNY (appointed June 2007).


**Joan Carpenter-Troccoli**

M.A., 1977, Ph. D., 1985


**Ellen Carrlee**


New Position: Conservator, Alaska State Museum.


Exhibition: New permanent exhibit for the Montana Creek Fish Trap Juneau-

Awards: The Montana Creek Fish Trap Project was awarded a 2006 Award of Merit and WOW award from the American Association for State and Local History.

Projects: The Montana Creek Fish Trap Project for Juneau-Douglas City Museum; Basketry Survey and Conservation: treatment of waterlogged archaeological basketry for Alaska State Museum.

Claude Cernuschi
M.A. 1983, Ph.D. 1988


Beth Cohen
M. A. 1970, Ph.D. 1977


Maura Coughlin
Ph.D. 2001


Aruna D’Souza
M.A., 1994, Ph.D. 1999


Honors and Awards: Mellon Visiting Professor, Department of Art History, University of California at Berkeley, 2008-2009; Clark Fellowship, Sterling and Francine Clark Art Institute, Williamstown, MA., Spring 2008; Library Research Grant, Getty Research Institute, Spring 2007; Dean’s Research Semester Award, Binghamton University, Fall 2006.


Kristi Dahm

Presentations at conferences: Francesca

**Alan P. Darr**

M.A. 1975, Ph.D. 1980


**Honors and Awards:** “Cavaliere dell’Ordine della Stella della Solidarieta Italiana” (*Knight of the Order of the Star of Italian Fellowship*), awarded by the President of the Italian government for 25 years of work with Italian art and culture and contributions to the City of Detroit.

**Project:** 2006-2008: Collaborated on the complete renovation, reinstallation and reinterpretation of 82 medieval through early modern European art galleries of paintings, sculpture and decorative arts at the Detroit Institute of Arts, 2003-2008.

**Andria Derstine**

M.A. 1996, Ph.D. 2004


**Honors and Awards:** Elected to the Souderton Area High School Hall of Fame, 2007.

**Project:** 2007: acquisition for the Allen Memorial Art Museum, Oberlin College.

**Andria Derstine**

M.A. 1996, Ph.D. 2004


**Honors and Awards:** Elected to the Souderton Area High School Hall of Fame, 2007.

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Getty Museum, 2007), 171-188; “From Fragment to Icon: Stages in the Making and Exhibiting of the Casts of Pompeian Victims, 1863-1888,” Interpreting Ceramics, 8 [http://www.uwic.ac.uk/icrc/issue008/articles/06.htm].


Martha Easton
M.A. 1991, Ph.D. 2001


Carol Eliel
M.A. 1979, Ph.D. 1985

Projects: Currently working on a major exhibition provisionally titled Cubes and Anarchy: Geometry in David Smith, scheduled to open at LACMA in October 2010, with catalogue.

Holly Flora
M.A. 1998, Ph.D. 2005
New Position: Assistant Professor of Art History, Tulane University, appointed July 2007.


Wayne Frantz
Ph.D. 1987


Eric Frank
Ph.D. 1988

New Position: Vice-President for Academic Affairs, Dean of the College, Occidental College.

Aimee Froom
Ph.D. 2001


John Garton
M.A. 1998, Ph.D. 2003


E. Adina Gordon


Conferences: Chair, “Why Sculpture is Never Boring,” Catalogue Raisonné
Scholars Association, Special Session, College Art Association Conference, Dallas, February 21, 2008.

Michele Greet
Ph.D. 2004


Honors and Awards: Post-doctoral Research Fellowship at The Phillips Collection, 2008-2009; Fellow: Stone Summer Theory Institute, School of the Art Institute of Chicago, 2007; Summer Research Funding for Tenure-Track & Tenured Faculty, George Mason University, 2007; Hazel Junior Faculty Award, George Mason University, 2006; Alan and Gwen Nelson Award, George Mason University, 2006.

Janet Grossman
M.A. 1989, Ph.D. 1995


Projects: Two books: The Athenian Agora, Results of Excavations Conducted by the American School of Classical Studies at Athens, and Funerary Sculpture and Greek Sculpture: Catalogue of the Collections of The J. Paul Getty Museum at Getty Villa.
Gerald Guest  

Susan Hapgood  
**Exhibition:** Slightly Unbalanced, iCI, 2008 (traveling to 2010).  
**Conference:** *The Exhibition as a Mode of Thinking*, 2008 CAA Annual Meeting.  

Cynthia Harris-Pagano  
M.A. 1967  
**Position:** Instructor: Oil and Pastel Painting, Red Eft Gallery, Wurtsboro, New York; instructor, Atelier, Otisville Studio, NY.  
**Demonstrations:** 2000-2008 annual pastel portrait demonstrations, Orange County Community College; *Pastel Portrait*, 2006 River Valley Art Association, Port Jervis, NY; *Pastel Portrait*, Sussex County Art Federation, Branchville, NJ.  
**Awards in Group Exhibitions:** 2006 Connecticut Pastel Society Award at the 34th Annual Open Juried Exhibition of the Pastel Society of America, The National Arts Club, NYC; American Artists Professional League Award at The Ridgewood Art Institute 26th Annual Regional Open Juried Show, Ridgewood, NY.  

Pamela Hatchfield  
**Honors and Awards:** Booth Family Rome Prize in Conservation and Historic Preservation  
**Projects:** Artists using Architecture: Exploring the Relationship Between Installation Art, Architecture and Conservation.  

Marsha Hill  
Ph.D. 2000  

Valerie Hillings  
M.A. 1995, Ph.D. 2002  
**Honors and Awards:** Juror, Kandinsky Prize, 2007, Moscow, Russian Federation.  

Mary Tavener Holmes  
Ph.D. 1986  
**Lecture:** “Nicolas Lancret: Ile de

**William Hood**  
Ph.D. 1976  
**New Position:** Visiting Professor, Columbia University. Retired from teaching at Oberlin College on December 31, 2007.

**Laura Hoptman**  
M.A. 1986  
**New Position:** Senior Curator, New Museum, New York.  
**Honors and Awards:** American Art Critics Award for best group exhibition outside New York; 54th Carnegie International Arttable Award for Women in the Arts.

**Caroline Goldberg Igra**  
Ph.D. 1995  
**New Position:** Assistant Professor, Beit Berl College.  
**Lectures and presentations at conferences:** “The Individual Revealed: Narrative vs. Descriptive Cityscape in the twentieth century,” *Art and the City*, University of Amsterdam, May 2006.  

**Ilona Katzew**  
Ph.D. 2000  
**New Position:** Curator of Latin American Art, Los Angeles County Museum of Art  

Exhibitions: Curator of Los Angeles venue of The Arts in Latin America, 1492–1820 (organized with the Philadelphia Museum of Art in conjunction with the Los Angeles County Museum of Art and the Antigüo Colegio de San Ildefonso, Mexico City), August–October 2007.

Honors and Awards: NEH planning grant


J. Edward Kidder

M.A. 1949, Ph.D. 1955

Publication: Himiko and Japan’s Elusive Chiefdom of Yamatai (University of Hawaii Press, 2007).

Honors and Awards: Celebrated in Tokyo on June 2, 2007 at the 25th anniversary of the opening of the ICU Hachiro Yuasa Memorial Museum with a lecture, forum, reception and retrospective exhibition, having served as its director until retirement in 1993, Himiko and Japan’s Elusive Chiefdom of Yamatai, was awarded a Choice Outstanding Academic Title for 2008.

Project: Reviewing and summarizing 36 years of archaeological work done in Japan and as head of the ICU Archaeology Research Center beginning in 1975 where I directed 15 excavations for the Tokyo government, and subsequently received the Order of the Sacred Treasure; Gold Rays with Neck Ribbon from the Japanese emperor.

Victor Koshkin-Youritzin


Positions: David Ross Boyd Professor of Art History, The University of Oklahoma, Norman; Vice-President, National Koussevitzky Recordings Society, Inc.


Carol Herselle Krinsky

M.A. 1960, Ph.D. 1965


Projects: Recently completed a book on the Turin-Milan Hours and Jan van Eyck’s followers; preparing a projected volume in the SAH series on buildings of New York City.

Karen Kurczynski
M.A. 1998, Ph.D. 2005
New Position: Visiting Assistant Professor, Massachusetts College of Art.


Projects: Writing a monograph on Asger Jorn.

Anne Leader
M.A. 1995, Ph.D. 2000


subvention from the Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities; another from the Willson Center for the Humanities and Arts, UGA; 2006 Research and Travel Grant, Program for Cultural Cooperation between the Spanish Ministry of Culture and U.S. Universities.

Natalia Majluf
M.A. 1990

Vivian Mann


Carol Mancusi-Ungaro

Carol Mancusi-Ungaro

Carol Mancusi-Ungaro

Carol Mancusi-Ungaro
Tom McDonough


Leatrice Mendelsohn
M.A. 1968, Ph.D. 1978


Mary B. Moore
Ph.D. 1971

Marsha Morton
Ph.D. 1986


Anita F. Moskowitz
M.A. 1971, Ph.D. 1978
New Position: Chairperson, Art Department, Stony Brook University, SUNY.
Publications: “Janson’s Leaping Monkey: Monkey See Monkey Do,”
Source. Notes in the History of Art XXVI/3 (Spring 2007); “The Case of Giovanni Bastianini-II: A Hung Jury?,”
artibus et historiae (Fall 2006).


Jonathan Nelson
M.A. 1986, Ph.D. 1992
New Position: Chair, Art History Department, Syracuse University in Florence.


Elizabeth A. Pergam
Ph.D. 2001


William Pressly
Ph.D. 1974

Publications: The Artist as Original Genius: Shakespeare’s ‘Fine Frenzy’ in Late-Eighteenth-Century British Art, (University of Delaware Press, 2007)

Jennifer Casler Price


Lisa Rafanelli
M.A., 1989, Ph.D. 2004


Beatrice Rehl
M.A. 1979; Ph.D.1984
New Position: Publishing Director, Humanities, Cambridge University Press

Jason Rosenfeld
M.A. 1993, Ph.D. 1999
New Position: Associate Professor of Art History, Marymount Manhattan College


Deborah Rothschild
M.A. 1976, Ph.D. 1991


Reagan Ruedig
M.A. 2004

Rebecca Rushfield
M.A. 1980
Conferences: Chair of session: “Abstract Expressionist Painting: Looking Closely,” College Art Association
ALUMNI NEWS CONTINUED

Annual Meeting, 2008; Coordinator of lunchtime workshop “Learning to Look: Abstract Expressionist Paintings.”

Julie Saul
M.A. 1983

Jeffrey Schrader
Ph.D. 2003
New Position: Assistant Professor, University of Colorado Denver


Paul Schwartzbaum
M.A. 1972; Certificate of Conservation 1972
Change in Position: Conservator and Technical Director for International Projects, Solomon R. Guggenheim Foundation.
Exhibitions: Conservator and technical consultant for the Solomon R. Guggenheim exhibitions: Spanish Painting from El Greco to Picasso; America 300 for the venues in Beijing and Shanghai; Guggenheim: The Collection at the Art and Exhibition Hall of the Federal Republic of Germany in Bonn; and for the Peggy Guggenheim Collection exhibitions: Lucio Fontana, Venice/New York and Barney and Beuys.
Honors and Awards: re-elected to the Executive Council of the IIC, the International Institute of Conservation.
Projects: Team member for the ongoing restoration of the exterior of the Frank Lloyd Wright Solomon R. Guggenheim Museum building; team member developing the technical design of the future Frank Gehry-designed Solomon R. Guggenheim Museum in Abu Dhabi, the same function I performed for the Guggenheim Museum in Bilbao.

Harriet F. Senie
Ph.D. 1981
Projects: I am starting a CAA-affiliated organization, Public Art Dialogue. The initial meeting was held in Dallas, February 2008. Book project tentatively titled, Transforming American Memorials: Vietnam to 9/11.

Thomaï Serdari
M.A. 2001, Ph.D. 2005
New Position: Director of Research Collections, Department of Art History, New York University

Sandra Sider
Lectures: Organized and chaired panel: “Art Quilt Workshops: What’s Art Got To Do With It?,” Traditions and Trajectories (international symposium), International Quilt Study Center, University of Nebraska, Lincoln, March 2007; “Nativity Scenes in Venetian Quattrocento Painting,” Columbia Renaissance Seminar, September 2007.
Exhibitions and Collections (as artist) Stir Crazy cyanotype quilt acquired
for the permanent collection of the International Quilt Study Center, University of Nebraska, Lincoln; Penumbra #1: Summer Dance cyanotype quilt in juried Members’ Exhibition: Visions Art Quilt Gallery, San Diego, fall 2007.


**Projects:** Book-in-progress: *Contemporary American Quilt Art: Sources and Synergy* (University of Nebraska Press, forthcoming 2009).

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**Kathryn A. Smith**

M.A., 1989; Ph.D. 1996


**Donna Stein**

M.A. 1965


**Perrin Stein**

M.A. 1986, Ph.D. 1997


**Cecil Stiker**

M.A. 1960, Ph.D. 1968


Joyce Hill Stoner  
M.A. 1970, Certificate in Conservation  
1973  
New Position: Director, Preservation Studies Doctoral Program, UD.  

Suzanne Stratton-Pruitt  
Ph.D. 1983  

Jaimee P. Uhlenbrock  
Ph.D. 1978  
New Position: Associate Curator of the Collections, Samuel Dorsky Museum of Art, SUNY, New Paltz  
Conferences: Coroplastic Studies Interest Group, AIA Meeting, Chicago, January 5, 2008, Chai.  
Projects: http://www.cyrenaica-terracottas.org/  

Gertje Utley  
M.A. 1983, Ph.D. 1997  
Exhibitions: Curator of Mas Meninas: Variations on Velázquez’s “Las Meninas” in Contemporary Art, as part of the

**Alexander Vergara**  
Ph.D. 1994  
**Exhibition:** Curator of *Patinir. The Invention of Landscape*, Museo del Prado, Madrid, July-September 2007.

**Susan Mullin Vogel**  
Ph.D. 1977  
**Film:** *The Future of Mud: A Tale of Houses and Lives in Djenne*. Co-production with the Musée National du Mali and Trevor Marchand, 58 min. Distributed by First Run / Icarus Films.


**Honors:** Distinguished Service: Leadership Award of the Arts Council of the African Studies Association, granted every three years.

**Patricia Waddy**  
Ph.D. 1973  


**Projects:** *Between Palazzo and Casa: The Del Bufalo Family in the City of Rome*.

**Stefanie Walker**  
M.A. 1987, Ph.D. 1994  
**New Position:** Senior Program Officer, Division of Research Programs, National Endowment for the Humanities.


**Honors and Awards:** Craig Hugh Smyth Fellowship, Villa I Tatti, Florence, January - March 2006.
Jack Wasserman  
Ph.D. 1961  
New position: Professor emeritus, Temple University  

Carolyn C. Wilson  
M.A. 1970, Ph.D. 1977  

Bonnie Yochelson  
M.A. 1979, Ph.D. 1985  

Alice Sachs Zimet  
M.A. 1974  

Conference: Chair: Annual Sponsorship Day, National Arts Marketing Conference (Americans for the Arts), Miami, Chicago, Los Angeles,
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