New York University President John Sexton and Provost David McLaughlin announced the appointment of Patricia Lee Rubin as the new Judy and Michael Steinhardt Director of the Institute of Fine Arts (IFA). Rubin's appointment becomes effective September 1, 2009.

Rubin is currently professor and deputy director of the Courtauld Institute of Art in London and the head of its Research Forum, one of the world's most highly regarded advanced research programs in art history. Her work there has been distinguished by an extensive, admired record of programming and publication, and by the involvement of graduate students in key aspects of the Forum's operation.

David McLaughlin, NYU's Provost, has noted, “Dr. Rubin's lifelong commitment to studying and teaching from original works of art corresponds with the IFA's longtime leadership in its object-based methodologies. Moreover, her previous management expertise, together with her experience as a successful fund raiser, will help the IFA to continue its leadership role in defining the future of art history, archaeology, and conservation in today's challenging climate.”

Rubin, an internationally acclaimed scholar of Italian Renaissance art and literature, began teaching at the Courtauld Institute in 1979, and was appointed deputy director and Head of the Research Forum in 2004. In 1997 she served as acting director of the Harvard University Center for Renaissance Studies in Florence (Villa I Tatti). She has also been visiting professor there and at the Kunsthistorisches Institut in Florence.

Rubin is the author of numerous books... continued on page 6
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gutley@rcn.com

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Newsletter
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Contributors:
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From the Director
Michele Marincola

With the happy occasion just marked of a newly graduated class of 15 PhDs, 33 MAs, and 4 MAs with Advanced Certificates of Conservation, I would like to express to you what a tremendous honor it has been to serve as the IFA's Interim Director during the 2008 – 2009 academic year. It has been a momentous year, one that bridges the superb legacy of Mariët Westermann’s six-year tenure and the start of Patricia Rubin’s leadership as the next Judy and Michael Steinhardt Director of the Institute of Fine Arts. I personally look forward to welcoming Pat to the Institute in the fall. It has also been a year in which economic realities, harsher than expected, have begun to bear down on the University and our nation’s entire academic community.

In spite of today’s economic challenges, it is important that we as a community remember our deep commitment to the Institute’s tripartite mission: to train the next generation of art historians, archaeologists and conservators; advance research and scholarship; and serve as a premier public forum in our fields of interest. I remain enormously grateful to Mariët whose keen attention to our mission during her tenure resulted in a rejuvenation, diversification and expansion of our faculty. Our outstanding faculty is a tremendous strength that underlies our standing as a top educational institution. Adding to this strength, in the fall we will welcome, in addition to Pat Rubin, recently appointed Assistant Professor Hsueh-man Shen, who specializes in Medieval China. We also look forward to the arrival of Professors Alex Potts and David Joselit who have been appointed as Varnedoe Visiting Professors during the 2009 – 2010 academic year.

This past year my faculty colleagues have been indispensable in identifying and recruiting Pat Rubin as the next Director of the Institute. One of my primary charges as Interim Director was aiding in the successful conclusion of the Director search, which was led by the Faculty Search Committee. I would like to thank my colleagues on the Committee, and especially Tom Crow as Chair, for their tireless efforts throughout this process. It is a testament to their superb work that our entire community is excited about Pat’s arrival on September 1st. As our cover article attests, she brings to us an incredible wealth of experience and expertise, both academic and administrative. American by birth, Pat looks forward to returning to this side of “the pond” to lead the Institute, as well as teaching and mentoring our students. You will have the opportunity to meet her at a special welcome reception for alumni this fall, and I hope that many of you will be able to join us.

Last year was also busy and vibrant with an array of impressive public programs here at the Institute. Among them, an outstanding conference, Front to Rear: Architecture during World War II, was co-hosted with the Canadian Centre for Architecture, Montréal, and Princeton University’s School of Architecture, and held at the Institute on March 7th and 8th. The World War II era, often overlooked as a period of architectural significance, was addressed within the context of both building the “war machine” and the process of modernization in which the period ultimately played an important role. Participating scholars came from around the world and the conference, which was hailed as visionary and overdue in its undertaking of this neglected period in modern architectural history, was well attended and enthusiastically received by all. You can learn more in the article in this newsletter by Jean-Louis Cohen, the conference’s scholarly director.

Another extraordinary moment came last December when the Institute was the recipient of a remarkable gift from one of our most generous donors, Sheldon Solow, to establish the Sheldon Solow Scholars Fund at the IFA. Over the next two years this fund will provide $4 million in support of student fellowships at the Institute. For a fuller description of this extraordinary gift, please read Kathy Heins’s article in this newsletter. We are all enormously grateful to Sheldon, not only for the depth of his giving, but also for his ardent belief in the importance of our mission as educators and in the promise of our deserving students.

Sheldon Solow’s generosity could not have happened at a better moment, coming as it did at a dark point in the economic turmoil of late 2008. We are very fortunate that the IFA, now in its 76th year, is a robust institution with many strengths, including committed and thoughtful donors like Sheldon
From the Director  CONTINUED FROM PAGE 3

Solow. Even so, the recent downturn in our national economy has signaled that “business as usual” is no longer possible, especially for academic institutions, like the IFA, that rely on endowment funds. In the last several months I have conferred extensively with the Institute faculty, my administrative colleagues downtown, and Provost David McLaughlin and his team, examining options that will ensure the continued strength of the Institute in the face of reduced funding capacity. We agree that cost saving steps are required and we have moved to implement the following: reduction of certain services like the computer labs, which are now open fewer hours; freezing salaries for faculty and staff; not filling certain staff positions after resignations; and emphasizing the use of electronic media in order to reduce printing costs. We also recognize the need to increase our revenue base and have begun exploring new possibilities. And, although it is proving challenging, we strongly believe in the importance of preserving healthy financial support for the Institute’s students. We will continue to do everything we can to meet the needs of our hard-working and talented students.

Your help, especially during these trying times, is essential to our community and to sustaining our mission. Please continue to contribute as generously as you can. In addition, while we are focused on supporting our students through their training, we also want to help students and recent graduates who are seeking jobs in the current difficult employment market.
By Anuja Butala, Assistant to the Chairman for Administration and Public Affairs, The Conservation Center

The Conservation Center at the Institute for Fine Arts is pleased to announce that it has received a five-year, $1 million grant from The Levy Foundation to advance graduate training in archaeological conservation.

The grant creates fifteen Leon Levy Fellowships at the Institute to support promising students enrolled in the Center’s four-year training program. It also establishes five Leon Levy Visiting Fellowships, which will be awarded to individuals specializing in the conservation of archaeological materials of the Ancient World from the western Mediterranean to China, to train at NYU, with its renowned faculty and unparalleled resources, for one academic year. Alma Bardho from Albania was selected the first Levy Visiting Fellow from among an extremely competitive group of applicants. We look forward to welcoming her to the Center in September.

Leon Levy Fellows Amy Tjong and Raina Chau work on a terra cotta krater in the labs of the Conservation Center. Photo: Kevin T. Martin

“The material heritage of the Ancient World is vast, as are the conservation needs of archaeological materials and sites. Yet, there is a real lack of highly skilled archaeological conservators, in the U.S. and internationally, who are qualified to care for them,” said Michele Marincola, Interim Director at the Institute of Fine Arts and Sherman Fairchild Chairman of the Conservation Center. “There is a real concern that rapid urban growth and ambitious development schemes, in places like China, are endangering the survival of countless artifacts. With the additional resources that this gift provides, NYU hopes to make a global impact on this crisis, by nurturing conservators who are prepared to deal with the complex challenges involved in the preservation of archaeological sites and artifacts.”

Consider assisting in networking to help them. Please contact Keith Kelly in our Academic Office at keith.kelly@nyu.edu with new job positions and he will make sure to post the information.

Change, both expected and unexpected, has been the predominant theme of this past year. As Chair of the Conservation Center I will remain involved in steering the Institute through these current difficulties. I look forward, however, to returning full time to the Conservation Center and resuming my teaching responsibilities next fall. I would like to note that this past year would not have been possible without the support of my colleague Hannelore Roemich who has served as Acting Chair of the Conservation Center in my absence. She has graciously agreed to continue in that role next year when I take sabbatical in spring 2010 to work on a book concerning the conservation and treatment of medieval wooden sculpture. I am indebted to Hannelore for her immense help to me, the IFA and the Conservation Center.

Finally, I would like to thank the Alumni Association for their hard work in producing this newsletter and their other programs, and also extend my gratitude to the entire Institute community for the support I received as Interim Director this past year – it has been a challenging and very enriching experience.
By Hannelore Roemich, Acting Chairman, The Conservation Center & Assistant Professor of Conservation Science

The façade of the Conservation Center was restored during summer 2008. Located at 14 East 78th Street, the building was constructed as a 5-story private home in 1886-1887. In 1917 the façade was replaced. NYU was able to acquire the property in 1964, mainly through the generosity of Doris Duke, who owned half of the building. For the first few years the IFA used the rooms for offices and faculty apartments. Later, the Hagop Kevorkian Fund awarded the IFA a grant for the remodeling the building, now named for the late Stephan Chan, the long time Chairman of the Board and Executive Vice President of the Kevorkian Fund. The aim of this enormous endeavor was to expand the Conservation Program, housed in the basement of the IFA Duke House since its establishment as the first academic training program in conservation in the US in 1960. The architectural integrity of the façade had to be maintained, but the interior needed to meet the Center's requirement for space and light, for classrooms and lecture halls, for laboratory safety, and human comfort. The final design developed by Michael Forstl created an entirely new multi-level structure, linked to the façade by means of a glass-enclosed fire stairs and central atrium. Forstl also introduced the dome skylight and the three stepped-back roof terraces to gain space. The restoration of the façade in summer 2008 was initiated due to emergency repair of the exterior walls of the building, but resulted as well in a thorough cleaning. Funding was provided by New York University.

In November 2008, the scaffolding came down and the Chan House’s neo-classical façade once again proudly presents itself to the public.

The Conservation Center before and after restoration. Photos: Briana Feston and Kevin T. Martin

New Director, Patricia Rubin

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and articles, including: Giorgio Vasari. Art and History (Yale University Press, 1995), an influential reconsideration of the painter’s art and writing which won the prestigious Eric Mitchell Prize, and Images and Identity in Fifteenth-century Florence (Yale University Press, 2007), an interdisciplinary exploration of the social dynamics of images, among others. She has collaborated on a number of museum exhibitions in the United Kingdom and the United States, including Renaissance Florence: The Art of the 1470s at the National Gallery, London. She received her BA, summa cum laude from Yale University in 1975, where she was elected to Phi Beta Kappa. She was awarded an MA with distinction from London University, Courtauld Institute of Art in 1978, and her PhD from Harvard University in 1986.
Appointments for the Varnedoe Visiting Professorship

Alex Potts and David Joselit will hold the Kirk Varnedoe Visiting Professorship at the Institute of Fine Arts during the 2009-2010 academic year. Our faculty and students are delighted that both candidates have accepted this appointment, particularly as each will initiate research in a new direction while at the Institute. Following the format of the professorship established two years ago, Alex and David will each teach seminars to our students and present a series of public lectures about their new work.

Alex Potts, Max Loehr Collegiate Professor of the History of Art at the University of Michigan, will join us for the fall semester of 2009. His current work focuses on the artistic culture of postwar Europe and America, in particular the artistic response to and reaction against the consumerism of the mid-twentieth century. His past scholarly interests have ranged from Winckelmann’s theories on beauty in ancient Greek and Roman art to modern sculpture. Alex’s explorations of these genres were published in his *Flesh and the Ideal* and *The Sculptural Imagination*.

As curator, critic and academic, David Joselit, currently Chairman of Yale University’s Department of the History of Art, has examined modern art from the early twentieth century to the era of globalization and new media. His first publication *Infinite Regress: Marcel Duchamp 1910-1941*, considers the artist’s work against the decline of the industrial period and the rise of the consumer culture. His most recent book, *Feedback: Television against Democracy*, explores how video artists and media activists have interacted with television since the 1960s. David also has a strong interest in gender, queer, and feminist studies. He assumes the Varnedoe professorship in the spring of 2010.

Faculty Profile: Dr. Thelma K. Thomas

by Gabriella Befani Canfield

IFA alumna Thelma K. Thomas was appointed Associate Professor of Early Christian and Byzantine Art in September 2007. The news was received with great joy by the entire IFA community cognizant of her contributions to redefining “the field of Byzantine studies through interdisciplinary work in art history, archaeology, anthropology, philology, and cultural and material history.”

Her professional cursus can be best described as from the Institute, through the Institute, to the Institute. Thelma earned her BA in the History of Art at Bryn Mawr College (1980), where she had enrolled for a major in French. A course she took during her sophomore year with Professor Dale Kinney, who had studied at the Institute with Professor Richard Krautheimer, changed Thelma’s course of studies and shaped her involvement with the Institute. At Professor Kinney’s suggestion, Thelma applied for her graduate studies to the Institute where she earned her MA and PhD in the History of Art (1982, 1990). Her dissertation on “Niche Decorations from the Tombs of Byzantine Egypt (Heracleopolis Magna and Oxyrhynchus, A.D.): Visions of the Afterlife,” was written under the supervision of Professor Thomas Mathews. Professor Thomas joined the faculty of the University of Michigan in 1988. She also served as Associate Curator at the Kelsey Museum of Archaeology where she curated several scholarly exhibitions including one on the ancient kingdom of Nubia. In 1999 the University appointed her

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By Julie Shean

Italian Renaissance scholar Frederick Hartt received his master's degree from the Institute of Fine Arts in 1937 and his doctorate in 1950. Hartt, who attended Columbia University as an undergraduate, completed one year of graduate work at the Institute for Advanced Study at Princeton before transferring to the IFA in 1936. At the time, the Institute was located in a brownstone on East 83rd Street (before moving the following year to 17 East 80th Street, the Paul Warburg Estate). Hartt's early academic career was interrupted by World War II. In 1942, he served as a first Lieutenant in the U.S. Army as an aerial photograph interpreter stationed at San Severo. In a later interview, he would recount his emotional reaction when he first saw photographs of the destruction of the Eremitani Church of Sant'Agostino caused by the Allied aerial assaults on Padua on March 11, 1944. He was granted a transfer to Naples, and joined the commission to restore looted art, the Monuments, Fine Arts, and Archives (MFAA). In recognition of his wartime art-recovery efforts as one of the “Monuments Men,” Hartt was awarded the Bronze Star. He published a book on his experiences, Florentine Art Under Fire, in 1949. After the war, Frederick Hartt returned to art history as a lecturer and acting director of the Art Museum at Smith College. In 1950, he completed his dissertation on Giulio Romano and the Palazzo del Tè at the Institute, advised by Walter Friedländer. After finishing his graduate work, he held many academic positions, most significantly at Washington University in St. Louis; the University of Pennsylvania, where he was chairman of the art department from 1960 to 1965; and the University of Virginia, where he headed the art department from 1967 to 1976.

The following is an excerpt from an interview with Frederick Hartt in which he discusses his experiences as a graduate student at the IFA. For many years, the Institute of Fine Arts has been recording oral histories with professors and students and preserving transcriptions of them in the archives. The History Committee of the IFA Alumni Association continues this tradition today, interviewing faculty and alumni in an effort to record eyewitness accounts of the institution's history. If you have any questions about this project or suggestions about people who you think should be included, please contact Julie Shean, shean@frick.org.

Excerpts from an interview with Frederick Hartt conducted by Milton

BB: You were talking about the time before the Institute.

MB: At Princeton.

FH: My year at Princeton was very interesting, particularly the work with [Erwin] Panofsky, but I found that Princeton was very constricting, very old-fashioned, and I was not happy there, so Panofsky introduced me to Walter Cook, who was very happy to get a refugee from Princeton, and offered me a fellowship, and that summer I spent in Europe, my first trip to Europe, and of course my first visit to Italy. [That was in] 1936. And I fell in love with Italy, and decided that then and there I wanted to go into Italian art, so the Institute seemed ideal. There was [Richard] Offner, there was [Walter] Friedländer, there was [Martin] Weinberger, and I took courses with everybody I possibly could. I would have taken courses with [Rudolf Meyer] Riefstahl, of course, but that was the very sad year in which Riefstahl got blood poisoning and died.

BB: So you took courses in a variety of subjects, not just Italian art.

FH: Yes, not just Italian. In those days, I don't know whether it is still the case, one had one's major subject and then two minors. So one of my… one major subject would be contiguous with the minor, and the other wasn't supposed to be. So one of my majors was Italian Renaissance, my minor was Baroque in general (I don't think it
was subdivided), and the other minor was Modern. Somehow there must have been a gap between Baroque and Modern; I don’t know how they measured it then.

MB: Two centuries.

FH: Well, Modern in those days began with David. All modern courses, courses in modern art began with French Neoclassicism, because there wasn’t that much of the twentieth-century… and the latest, hottest thing of course, was Salvador Dalí.

BB: The address at the Institute at that time was…?

FH: Was East 83rd Street, I can’t remember the number—right off the corner of Madison. It was a brownstone, and the, let’s see, one came into the simple ground floor apartment through the slide room, and then came one office, which also everybody walks through, and in that office all these great men had desks Walter Friedländer, and [Karl] Lehmann-Hartleben and Riefstahl.

MB: There was [Walter W. S.] Cook…

FH: Yeah and Cook’s office was the bathroom, and…

BB: I remember it as being the kitchen.

FH: Well the files were in the bathtub, all the files… all of Cook’s files were in the bathtub. But that was entered from his office, which was sort of an extension of the bathroom. And then there was one seminar room, and Walter Friedländer, who then I think was what seemed to me the immeasurable age of sixty-three, was giving a Caravaggio seminar, and he said, we will have this seminar as a cocktail hour at five o’clock. And you then referred to this as a cocktail seminar. And I naively expected some refreshments, but they were only intellectual, and those were very considerable.

BB: Would you like to talk a little bit about the nature of the courses, the methodology of the professors, the ideas that were floating around in those days?

MB: Or the other students? What did you think about the whole place when you came from Princeton?

FH: I loved it. It was so informal, so unpretentious. The minds were obviously great. Lehmann, of course, was a man of towering intellectual ability, almost but not quite enough to seduce me into going into […] art. But I was in that 83rd Street Institute only for the year 1936-1937. And I had a seminar with Panofsky, so I was getting the best of Princeton [and the IFA], and this was given at the Metropolitan. In fact, the lecture courses were largely given… were all given at the Metropolitan.

… Offner gave me marvelous training in seeing. Offner used to sit next to the projectionist and pick out from his enormous mass of cases of three and one-half by four and one-quarter slides, and select two slides and hand them back to the projectionist without looking, “And now let’s have these two slides, please.” Then he would look in his cards and say, now Miss Jones, would you please comment on these two slides. And so it would go for an hour. Well, this was stylistic analysis with a vengeance. But the slides might be two crucifixes. What were the crucifixes for? Were they altar crucifixes? Were they hanging crucifixes? What religious movements gave rise to the demand for such images? Never a word. It was always in a beautiful vacuum of painteresque appreciation, understanding, stylistic analysis… perhaps one might call it the minor side of the Institute, perhaps not, because we have to be careful not to judge the art history of the 1930s in terms of the 1980s and 1990s. The discipline has changed beyond recognition. And the spirit, the ideas of the passion for the works of art, and in the case of Panofsky, the immense extra artistic learning that went into the interpretation of iconography were matters to which I owe a lifelong debt.

BB: Was there stimulation amongst the… between the students, as well as between the students and the faculty?

FH: Oh yes, the students discussed faculty ideas, and their own, a great deal of student discussion. Of course it’s awfully difficult to remember in detail things which are really now so very long ago…

…Well, there are some things come back with great vividness, particularly the famous story of Walter Friedländer between the two doors of the old Institute. I was told this, I did not witness it. He stopped to talk with two students, of course, blocking the
narrow space between these two huge bronze doors, people coming in and out, and Friedländer talking with his usual charm. Then when they’re about to leave, he said, “Excuse me, but would you tell me, when you saw me, when you met me here, was I going out or was I coming in?” and they said, “You were coming in, Dr. Friedländer.” He said, “Ah, then I have had my lunch.”

BB: How was the Institute in those days in relation to job getting? Did they help you get your first job?

FH: Yes. Pa Cook said, “Fred, there are two jobs, one is Richmond Museum, and the other is Janson’s successor at St. Louis.” Well, I’d never been to St. Louis, I’d never been to Richmond either, and I thought of being an assistant to Leslie Cheek… I went out to Washington University, where my basic salary was four thousand dollars, then for five hundred more I took care of the University collections, and for four hundred and fifty dollars more I gave a night course for two semesters so I found myself giving five courses. I still managed to work every afternoon or every evening from five to seven in my office… and time on Saturdays. I got through a couple of articles, and continued my scholarly work.

BB: What else would you like to say about the Institute? Summary impressions? Did it give you what you wanted? How would you characterize it?

FH: I think it gave me everything I wanted at the time, everything I knew I wanted… What the Institute gave me particularly that Princeton could never give, I can only describe it as vision. There were so many different points of view from the exact aestheticism of Offner on the one hand, to the immense humanistic discipline of Panofsky, to the really grand ideas of Lehmann, that it was just a superb place to live and work in.

The complete interview is preserved in the oral history archives of the IFA. Photograph from the Monuments Men Foundation web site http://www.monumentsmenfoundation.org.

Faculty Profile: Dr. Thelma K. Thomas CONTINUED FROM PAGE 7

Associate Dean of Graduate Studies in the Horace H. Rackman School of Graduate Studies.


Professor Thomas offered her Inaugural Lecture, on “Clothing Bodies, Dressing Souls, Making Monks: Some Aspects of Early Christian Monastic Habits in Egypt,” at the IFA on February 12, 2009 to a full house.

Thelma remembers her years at the Institute with great fondness and is particularly grateful to the “Dissertation Support Group” and its core members: Helen Evans, Pat Berman, Leslie Bussis-Tait, and Tru Helms. Alumni who attended the Institute in the 1980s along with her remember her sense of humor, the generosity in sharing her knowledge, and especially the sunny disposition that she now brings to the IFA as a member of the faculty.
Forms of Seeing is a standing forum of students from both the Institute of Fine Arts and NYU’s Graduate School of Arts and Science that meets for monthly discussions of work in progress, which culminate in a symposium at the IFA. The Forum is co-chaired by the Director of the IFA and the Dean of GSAS and is generously supported by the IFA Alumni Association the NYU’s Office of the Provost. Participants are engaged in the study of seeing from a wide variety of disciplinary vantages, including anthropology, archaeology, art history, cinema studies, history, literary history, neural science, philosophy, psychology, and visual culture studies. Participants are selected for one academic year.

Artists at the Institute: A Lecture Series

By Joshua Shirkey

Artists at the Institute was founded in 1983 under the auspices of Kirk Varnedoe. Since then, this student-organized lecture series has brought a diverse range of distinguished speakers to the IFA, including some of the most significant artists—both established and emerging—working today. The lectures are open to the public, but are conceived primarily for the Institute community, with the goal of fostering discussion and scholarship about contemporary art among our students, faculty, and supporters. The program generally hosts four speakers each academic year.

This year’s series was co-organized by two third-year students, Rachel Federman and Joshua Shirkey. The inaugural lecture was given in November by Doris Salcedo, a native and resident of Bogotá, Colombia, and one of the most prominent sculptors of her generation. Salcedo talked about the philosophical and ethical aspects of her work, in which she modifies found everyday objects such as furniture and clothing to symbolize the human costs of political violence. In January, Matthew Ritchie, who works with a hybrid of painting, sculpture, installation, and multimedia art, discussed his engagement with scientific systems of knowledge, and the repercussions of our society’s newfound capacity to translate all existence into information. Ritchie’s work is as much about mythology as it is physics; in his view, the two are much the same thing.

Marlene McCarty’s February lecture surveyed her career from her early activist public art to her recent large-scale drawings. McCarty explained the formal continuities throughout her work, and how those considerations intersect with her themes of violence, sexuality, and family relations. Her presentation was especially rich in images: by projecting slides of her rarely-seen preliminary sketches on the walls, McCarty turned the IFA’s lecture room into an installation piece of sorts. In this year’s final lecture in April, Jonathan Horowitz discussed the overlap of the personal and political in his work. Given our current media-saturated reality, any artistic engagement with the political must necessarily deal with the media. For Horowitz, a member of a generation of artists raised on Pop Art, this connection further encompasses a deeply ambivalent relationship to popular culture.

Beginning in the fall of 2009, the mailing list for the Artists at the Institute series will be electronic. Members of the IFA community who would like to receive email announcements about upcoming artists’ talks should send a message to christina.s@nyu.edu.
The Walter S. Cook Lecture

By Phyllis Tuchman

The annual Walter W.S. Cook Lecture, named for the IFA’s first director, has been a fixture on the schedule of alumni since 1967 when it was inaugurated by Millard Meiss. This year’s honoree, Christine Smith, the Robert C. and Marion K. Weinberg Professor of Architectural History at Harvard University, addressed the topic “Leon Battista Alberti: Old and New.” Quattrocento Italy is particularly dear to Professor Smith, who published a groundbreaking book on this period in 1992. Her dissertation at the Institute concerned the Baptistry of Pisa.

“Old Alberti” turned out not to be the theorist in his old age, but rather, the way he was viewed back in the days when Professor Smith first studied him at the IFA. Alberti was, as Professor Smith recalled, “a rather forbidding authority figure.” What you needed to know was recorded in his treatise, On the Art of Building. “Of course, since I first read him during the 1968 student protest,” the lecturer pointed out, “rules and authority were not in general attractive to me.”

Much later, Professor Smith realized her initial assumptions regarding Alberti studies were off the mark. Once new questions were posed, they were not dull. As she put it, “By the 1980s, the new state of scholarship in Renaissance architecture had made many of the old truths seem questionable, and new truths were in short supply.” Approaching Alberti differently, Professor Smith “became convinced that Early Renaissance architectural theory and practice has to be understood on its own terms, and that it’s essentially different from the High and Late Renaissance.”

These days, Alberti is approached from a variety of interdisciplinary vantage points. New interpretations regarding, say, beauty and ornament “now emphasize optical values rather than intellectual ideas.” According to Professor Smith, “This new Alberti is pragmatic…concerned with what is useful here and now, and therefore with direct experience and with novelty. Diminished…is the importance given to Alberti’s dependence on Vitruvius.” When Alberti completed the top half of Santa Maria Novella in Florence, his design was “an extended meditation on the relation of old and new.” And, after the Pope moved to the uncomfortable Vatican Palace, rather than rebuilding “existing rooms, [they] were improved and assigned new functions.” The new modified the old.

Professor Smith suggested that Alberti, in reflecting on what should be done for Old St. Peter’s, approached the task as an engineering, more than a stylistic, problem. He amended what was there rather than introducing something new for its own sake. And she concluded: “This was my theme tonight: the past is a positive agent in shaping the future.”
Exploring History’s White Spots
A Symposium on Architecture During World War II

By Jean-Louis Cohen

During the weekend of March 7 and 8, 2009, the Institute of Fine Arts hosted a conference entitled “Front to Rear: Architecture and Planning during World War II.” Organized in cooperation with the Canadian Centre for Architecture and Princeton University’s School of Architecture, the event convened twenty speakers, half a dozen moderators, and an alert audience of 150 attendees over the two days.

The conference was prepared under the scholarly direction of Jean-Louis Cohen by Anna Jozefacka and Susan Schafer, both doctoral students at the IFA. The panels were moderated by Jeffry Diefendorf (New Hampshire University), Hartmut Frank (Hafen-City Universität Hamburg), Antoine Picon (Harvard University), and Anthony Vidler (Cooper Union), and Joan Ockman presented concluding remarks. Contributors came from very diverse horizons: Lucia Allais, Josep Avilés, Alicia Imperiale, Joy Knoblauch, and Enrique Ramirez from Princeton; Anna Jozefacka, Ioanna Theocharopoulou, and Anna Vallye from New York; Carola Hein from Bryn Mawr; Eeva-Liisa Pelkonen from New Haven; Paul B. Jaskot from Chicago; Roberto Zancan from Montreal; Maristella Casciato from Rome; Marina Dmitrieva-Einhorn and Roland May from Germany; Benoît Jacquet from Kyoto; Pieter Uyttenhove from Ghent; and Vladimír Šlapeta from Brno.

The event was an intermediary stage in a research project undertaken by Jean-Louis Cohen in the 1990s and focused on what remains an unwritten chapter in most modern architecture history textbooks: the architecture designed and built during the Second World War, a period which all too often is considered a void between peaceful periods of active architectural production. Yet, as the papers presented on a series of themes have shown, it corresponded to an intense body of experience, which took place in all the nations at war, from Japan to the United States, passing through Russia, Germany, France, Italy, Spain and England. The papers considered hitherto undocumented contributions by architects or designers including Paul Bonatz, Friedrich Tamms, Constantinos Doxiadis, Berthold Lubetkin, László Moholy-Nagy, Konrad Wachsmann, Henry van de Velde, Giuseppe Pagano, Kenzo Tange, Alvar Aalto, and Andrei Burov.

Seen through the architectural activities that took place in diverse geographical locations between the bombings of Guernica in 1937 and Hiroshima in 1945, the war appeared to be a key moment in the process of modernization. Issues raised by the preparation for the conflict, the total mobilization of territories and cities and their eventual occupation, destruction, and reconstruction were discussed in the broader framework of twentieth-century history. The writings, the designs, and the buildings of the architects considered in the papers clarified the understanding of war preparation in terms of new forms of infrastructure and management, and of engagement in the development of offensive and defensive tactics. The direct engagement of enrolled architects in the armed conflict on the front lines, within occupied territories, or on the home front was also dealt with. Finally, wartime policies for the preparation of peacetime reconstruction, and commemorative architectural monuments imagined by all sides were discussed.

As a preparation for an exhibition to be held in 2010, the Canadian Centre of Architecture will produce an e-publication featuring the contributions. In the meantime, videos of selected lectures from the conference are available on vimeo.com/ifa.
Lecture in Memory of Anne-Marie Sankovitch

By Gabriella Befani Canfield

On Thursday, April 7, 2009, the Institute of Fine Arts hosted the first Lecture in Memory of Anne-Marie Sankovitch to celebrate her life (1958-2005) and commemorate her achievements in the history of architecture. Anne-Marie received her MA and PhD from the Institute of Fine Arts and wrote her dissertation on the sixteenth-century Church of St. Eustache in Paris under the supervision of Professor Marvin Trachtenberg. Subsequently she was appointed a Research Associate in the Theory and History of Architecture at the Institute. To celebrate her memory, family, friends and colleagues have created a memorial fund to support special events such as this one, as well as the study and research in architectural history at the Institute of Fine Arts.

The speaker, Henri Zerner, Professor of History of Art and Architecture at Harvard University, was introduced by Professor Alexander Nagel who pointed out the scholarly ties between Anne-Marie and Professor Zerner and the lasting impression their work had on him. He remembered attending, many years ago, Zerner’s lecture at Harvard, on the “interplay of architectural languages” in the Church of St. Eustache and reading Anne-Marie’s 1998 Art Bulletin article in which she approached the study of the same church as “a case study for basic methodological questions in the history of architecture.” Zerner’s seminal work L’art de la Renaissance en France: l’invention du classicisme, published in 1996, was reviewed by Anne-Marie in the Art Bulletin in 2000: a review that Zerner relishes as it showed a clear understanding of his thesis as well as adding new perceptions to the material.

Professor Zerner’s lecture, “Jean Fouquet, or How to Become a French Painter,” presented Fouquet’s artistic reputation as a case study of changing evaluation of the artist’s oeuvre. Fouquet, who during his lifetime received commissions from the most prominent courtiers in France and from the Pope in Italy, and whom Vasari placed among the great painters of his era, fell soon after his death into neglect. Only in the mid-nineteenth century was Fouquet brought again into the limelight by G.F. Wägen. Later historians such as Otto Pacht and Charles Sterling have significantly contributed to our understanding and appreciation of the artist and his times. The lecture was very well attended and ended with a lively question and answer period.

Anne-Marie Sankovitch (1958-2005)

By Julie Saul

I have noticed that when you befriend someone at a relatively young age you remember many little details about them that are not retained with those acquaintances made at a later time in your life. Because Anne-Marie and I met in the Modern room at the Institute in 1980, I remember everything about her- her seminar topics, wardrobe and what she made for dinner when she had her new boyfriend over. I don’t remember the names of her cats; but recall the lovely blue dress she was wearing when we had Thanksgiving together in 1981, when she gave thanks for being smart and beautiful. Anne-Marie had an unforgettable slightly European lilt in her voice that still rings in my ears. I remember so much about her time in Paris working on her dissertation even though I was not even there. Her letters and postcards were very funny and filled with colorful observations, such as how the French would always sit on the outside seat of the bus so you had to crawl over them. I still have the annotated list of restaurants she compiled for me after her stay on the Quai Voltaire.

Beyond the memory of details and experiences there is also the intimacy of
Party to celebrate the launch of

A Fine Regard: Essays in Honor of Kirk Varnedoe

By Patricia Berman

On March 9, 2009, the Institute of Fine Arts hosted a party to celebrate the publication of A Fine Regard: Essays in Honor of Kirk Varnedoe. The book, edited by Patricia G. Berman and Gertje R. Utley, brings together writings by Varnedoe’s PhD students, and by several colleagues that mirror and amplify Varnedoe’s gifts as a teacher and mentor. Robert Rosenblum, Robert Storr, Mariët Westermann, Patricia G. Berman, Elizabeth C. Childs (PhD Columbia University), Michelle Facos, Roni Feinstein, Alison de Lima Greene, Pepe Karmel, Robert S. Lubar, Roxana Marcocci, John Pultz, Anna Swinbourne, Carol Forman Tabler, Anne Umland, Gertje R. Utley, Chad Alan Weinard, Jeffrey Weiss, Bonnie Yochelson, Joan Pachner, and Lynn Zelevansky contributed essays to the volume, and current IFA student Beth Merfish provided a bibliography of Varnedoe’s writings. Many of the authors were present at the party. A Fine Regard is based on a symposium in Varnedoe’s honor held at the Institute of Fine Arts in November 2004. The book party gave the participants the opportunity to reflect upon Varnedoe’s contributions to the IFA community, and to his legacy. Judy Steinhardt, Elyn Zimmerman, Gertje Utley, and Patricia Berman recalled Varnedoe’s vital presence in their addresses to the gathering, as well as remembering Emily Spiegel, who supported the symposium and the book, and professor and friend Robert Rosenblum. In addition to Emily and Jerry Spiegel, the book was made possible by the support of Jo Carole and Ronald S. Lauder, Agnes Gund, Alice T. Friedman, and the Grace Slack McNeil Chair at Wellesley College. A Fine Regard: Essays in Honor of Kirk Varnedoe (Ashgate Press, 2008) is available through http://www.ashgate.com.

Anne Umland, Roxana Marcoci, Patricia Berman, Robert Storr, Elyn Zimmerman, Gertje Utley, and Pepe Karmel.

Photo: © Timothy Greenfield-Sanders

a long close friendship, which is harder to describe. I am lucky to have so many of these times permanently impressed in my psyche- particularly the many magical weekends and holidays spent in Bellport and shared with friends. For a seemingly reticent woman Anne-Marie had an enormous passion for the things that were important to her. Commitment to Marvin and her extended family are the most obvious, and the strength of her love for Marvin carried them through many transitional years. When you were a friend of Anne-Marie it was for good. When a friend had a tough time, a new romance, or challenge she was right on top of it, welcoming this new event into her lexicon of priorities and concerns.

Anne-Marie attacked any project with a laser focus. In her academic work and intellectual pursuits she was relentless—able to disappear for days and even weeks at a time into a project, tackling ideas with the intensity of a surgeon. A collage for Marvin’s birthday, a Scrabble game, the scrutiny of the September Vogue, and the hours spent playing with a nephew—all addressed with extreme concentration.

The authenticity of the elegance and grace with which Anne-Marie carried herself were particularly apparent in the last months of her life when she so shockingly became mortally ill. Up until the end she made recommendations of books, articles and lipstick colors written in her distinctive spidery hand. Anne-Marie can never be replaced in the lives of those she touched but the strength of her character, intellect and beauty will stay with us for the rest of our lives.
By Marc Cincone, Development and Alumni Affairs Associate

The 2009 Annual CAA Conference in Los Angeles from February 25th to the 28th was billed as “four days of nonstop art and lively discussions.” The IFA contributed to the excitement with a strong showing of faculty, students, and alumni. Everyone had a great time participating in the sessions, socializing, and networking at the Annual IFA Alumni Reunion Luncheon, as well as touring Los Angeles’ art sites.

Not surprisingly, IFA contributions to the conference were many. Two IFA faculty members participated in the 8th Annual Distinguished Scholar Session Honoring Svetlana Alpers, “Painting/Problems/Possibilities.” Mariët Westermann chaired this event, where an innovative approach invited participants to speak extemporaneously à la Alpers on possibilities derived from problems presented through a series of images. Thomas Crow was among the scholars who contributed.

Karen Leader, a recent IFA alumna, who studied with Linda Nochlin, was joined by Mary Morton of the J. Paul Getty Museum in presenting “Courbet: A Reappraisal”. In light of the 2008 Courbet retrospective at The Metropolitan Museum of Art, this provocative talk was well timed and well received.

Of course, among the highlights of the conference was the Institute’s Annual Alumni Reunion. More than forty alumni attended the luncheon representing a wide range of graduating classes, as well as far-flung places across the U.S., Asia, and Europe. On Interim Director Michele D. Marincola’s behalf, Mariët Westermann welcomed the guests and provided an update on IFA events and news.

As always, CAA is a Mecca for meeting and mingling with colleagues and peers from across the country and around the world. Los Angeles, rich in museums and openings, provided great opportunities for bringing everyone together to enjoy art. Next year’s conference will be held in the “Windy City” of Chicago. We look forward to seeing you all there!
The IFA community marked the retirement of Danny Dennehy after 31 years of service with a grand party on the afternoon of April 30, 2009. Interim Director Michele D. Marincola and IFA AA President Suzanne Stratton-Pruitt thanked Danny for his devotion to the IFA and, in particular, his remarkable memory for names. Jonathan Brown, who was director of the IFA when Danny came on board, reflected the opinion of everyone present most concisely: “We want him back.” Members of the faculty, students, and several generations of IFA alumni mingled and chatted, all of them happy to wish Danny a well deserved and enjoyable retirement, though he will be greatly missed.
By Ian Wardropper

Olga Raggio, formerly Chairman of the department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art and Adjunct Professor of Fine Arts at the Institute of Fine Arts, died of cancer on January 24, 2009. Throughout her nearly sixty-year career at the Museum, she exemplified the scholar-curator.

Dr. Raggio was born in Rome to a Russian mother and Italian father. This background led to fluency in several languages including English, French, German, and Spanish, besides Italian and Russian. After taking a diploma from the Vatican Library School in 1947 and a PhD from the Faculty of Letters at the University of Rome in 1949, she moved to New York in 1950. That year she obtained a Fulbright Fellowship to Columbia University as well as a position as Junior Research Fellow at the Metropolitan Museum. At the Met she steadily climbed the curatorial ladder, becoming an assistant curator in 1954, full curator in 1968, and department Chairman from 1971 until 2001, when she became Distinguished Research Curator. She retired from the Museum on December 31, 2008, shortly before her death.

As a scholar, Dr. Raggio was recognized for her studies on Renaissance and Baroque sculpture, authoring notable articles on Alessandro Algardi and Gianlorenzo Bernini. Nonetheless, some of her most important contributions were extended articles or books on a single decorative work or architectural complex, including the Vélez Blanco Patio, following its installation in 1964; the chapel of the Bastie d’Urfé (Revue de l’Art, 1972); and the magisterial two-volume study with Antoine Wilmering, The Gubbio Studiolo and its Conservation (Metropolitan Museum of Art, 1999). Her range of knowledge positioned her as the ideal curator to organize path-breaking exhibitions drawn from European collections then difficult for Americans to access. In a busy seven-year period these included The Splendor of Dresden: Five Centuries of Art Collecting (1978), Treasures from the Kremlin (1979), The Vatican Collections: The Papacy and Art (1983), and she co-organized Liechtenstein: the Princely Collections (1985). Alongside these international traveling exhibitions, she oversaw the installation and publication of important private collections given to the Museum, including those of Judge Untermyer and Jack and Belle Linsky. During her tenure she was responsible for numerous acquisitions at the Museum and planned the installation of most of the department’s current galleries.

From 1964 she also taught at the Institute of Fine Arts. Her courses often intersected with personal interests, such as Alessandro Algardi, and with her study of works of art at the Museum, such as Italian Renaissance bronzes or the Studiolo. Her passion for art and her rigorous scholarship inspired two generations of students to pursue careers in museums or universities. Combining teaching with scholarship and curatorial work, her distinguished career served several fields in art history and indelibly marked the Museum to which she devoted her life.
by Keith Kelly, Administrator, Academic Office

Contributions to the IFA Alumni Association help support the Walter S. Cook Lecture, the CAA Reunions, and the Newsletter. Alumni funding also combines with that of the Rosenwald and Altman funds to assist the current generation of students. Thanks to the generosity of our alumni and the enormous response to our 75th Anniversary Alumni Challenge, in 2008 we were able to award more than $23,000 in assistance to nine students. The Summer Stipends provided travel and research grants for students to advance their dissertations. Alumni Charles Little, Miriam Basilio, and Sabine Rewald, working in conjunction with the Institute’s Fellowship Committee, selected the grantees. For the first time, the Alumni were able to fund all of the applications proposed to them by the Fellowship Committee. This is how those students used their stipends:

**Jamieson Donati** undertook an analysis of architectural remains within the agoras at Megalopolis and Sparta for his dissertation, “Towards an Agora: The Spatial and Architectural Development of Greek Civic Space in the Peloponnese,” for Clemente Marconi. Jamie was able to situate the agoras in their relationship to the surrounding topography and to make an examination of the associated deposits and small finds.

**Vanessa Davidson** says, “Please give my most sincere thanks to the Alumni Association that enabled me to travel to Argentina and Uruguay to conduct foundational, exploratory research for my dissertation, ‘Conceptual Art and Politics in 1970s Argentina, Brazil and Uruguay,’ for Edward Sullivan and Robert Lubar, and that will assist me invaluably when I embark on my Fulbright-Hayes grant for 2008-09. I spent three weeks in La Plata scouting out the archive where I will be doing the majority of my research in Argentina, and I also found housing for my Fulbright period. I then spent three weeks in Montevideo, Uruguay, where I met with the artist whose work I will be investigating, and where I began to consult his archives. Your assistance is very much appreciated.”

“Your generous support of my travel, which has greatly enhanced my studies and has provided invaluable firsthand experience essential to my development as a scholar even as it reinforced my strong desire to study modern architecture.”

– Genevieve Hendricks

**Lindsay Harris** utilized the support of the Alumni Association to complete the research for several major aspects of her dissertation, “Reframing the Vernacular: Photography, Architecture and the Construction of Italian Modernism 1911-1951,” for Jean-Louis Cohen. In Rome she completed research of the Pasolini Dali’Onda Family archives and was permitted to study the original, glass-plate negatives from which Pasolini’s photographs at the 1921 Rome exhibition were printed. In Siena, she studied in the archives of Arturo Viligiardi and in Bergamo, consulted the archives of Luigi Angelini. Both of these architects had drawings of Italy’s rustic architecture shown at the 1921 exhibition.

**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.

**Genevieve Hendricks** pursued dissertation topic exploration in and around Paris. She is working with Jean-Louis Cohen to frame a dissertation on Le Corbusier’s French constructions. She visited Villa Planeix, the Cité de Refuge, Atelier Ozenfant, Pavillon Suisse, Pavillon du Brésil, Villas la Roche-Jeanneret, Immeuble et Appartement de Le Corbusier, Villa Cook, Villa Stein, and Villa Savoye. Genevieve thanks the Alumni Association for “your generous support of my travel, which has greatly enhanced my studies and has provided invaluable firsthand experience essential to my development as a scholar even as it reinforced my strong desire to study modern architecture.”
Matthew Israel spent two months in California advancing the research for his dissertation, “Towards a Greater Understanding of Antiwar Art in the United States during the Vietnam War,” for Robert Storr. In Los Angeles, Matt consulted the unique UCLA visual archives of Vietnam-era antiwar protest, and the papers of Allan Kaprow, Irving Sandler, and Carolee Schneemann at the Getty. He also contacted and interviewed relevant artists, critics, curators, and historians. In San Francisco, he worked in the archives of art and ephemera relating to 1960s California antiwar protests at UC Berkeley.

Danielle Johnson says, “The support of the Alumni Association allowed me to continue working on my, ‘Salvador Dalí and René Magritte, 1928-36,’ for Robert Lubar. I worked in Los Angeles in the archives of the Getty Library collection, which is very strong in the area of Belgian Surrealism.” While in LA, she had the opportunity to view Magritte’s painting La Trahison des images (Ceci n’est pas une pipe), 1929 at LACMA. This painting will form an integral part of her comparison of her two artists’ use of language. “I thank the alumni for selecting my project and for their generous support.”

Abby Kornfeld spent her summer in London researching her dissertation, “Out of the Margins: Toward a Reassessment of Medieval Jewish Aesthetic Production,” for Jonathan Alexander. Not only was Abby able to spend weeks carefully examining every folio of the so-called Barcelona Haggadah manuscript, central to her dissertation, she was also able to see many other related contemporary manuscripts, some never published. “Having the opportunity to study the colors, lines, surfacescape, and overall aesthetic of the manuscripts was incredible,” says Abby, who thanks the Alumni Association for its generosity.

Rosemarie Trentinella traveled to southern Italy for several weeks to conduct preliminary dissertation research on “Ancient Roman Villas in Calabria, Basilicata and Puglia,” for Katherine Welch. Rosemarie’s goal for the trip was to identify a selection of villa sites that will form the basis for comparative study, as well as to identify and explore major questions regarding their architectural form, decoration, and periods of occupation. “I not only met with professionals in the field who can help me gain access to materials, but I also visited villa sites I had not seen before. This familiarity will be vital to me as I begin my research, and I could not have gained it without the support of the Alumni Association.”

Derek Weiler traveled to Berlin to meet with Heinz-Klaus Metzger, one of the most prominent supporters and collaborators of John Cage in Germany. Working with Robert Storr and Jeffrey Weiss, Derek is currently writing his dissertation, “John Cage and Mel Bochner.” Metzger was intimately involved with the Darmstädter Ferienkurse für Neue Musik where he met Cage in 1958 and became one of his main collaborators, publishing the “Kölner Manifest” in 1960. He continued working with Cage as late as 1987 when he commissioned “Europeas 1 & 2” from Cage. “Thanks to the Alumni Association, I was able to engage in thought-provoking discussions about aesthetic theory with one of the leading thinkers of his generation, and gain a deeper understanding of the complex intersections of European and American artistic practice after the war,” Derek reports.

“Please give my most sincere thanks to the Alumni Association that enabled me to travel to Argentina and Uruguay to conduct foundational, exploratory research for my dissertation…”

– Vanessa Davidson

“I not only met with professionals in the field who can help me gain access to materials, but I also visited villa sites I had not seen before. This familiarity will be vital to me as I begin my research, and I could not have gained it without the support of the Alumni Association”

– Rosemarie Trentinella
Fellowships awarded to IFA students from outside sources

Once again, Institute of Fine Arts students have competed successfully for fellowships awarded by national and international organizations. For the 2008-09 academic year, twenty-nine students won a total of thirty-four awards. For the 2009-10 academic year, thirty students have received thirty-three awards to date. Here is a selection of the prestigious fellowships garnered by IFA students. Congratulations to all!

2008-09

Daniel Belasco
Samuel H. Kress Foundation Pre-Doctoral Rome Prize, The American Academy in Rome

Carolina Carrasco
Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

Cathleen Chaffee
Fullbright Fellowship to Belgium

Vanessa Davidson
Fullbright-Hays Doctoral Dissertation Research Abroad award to Argentina and Brazil

Mailan Doquang
Dissertation Completion Fellowship, Andrew W. Mellon/American Council of Learned Societies

Elizabeth Feery
Hagop Kevorkian Fellowship in Ancient Near Eastern Art, The Metropolitan Museum of Art

Erik Gustafson
Samuel H. Kress Foundation Predoctoral Rome Prize, The American Academy in Rome

Yumiko Kamada
Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

Lorraine Karafel
Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship, The Metropolitan Museum of Art

Joan Kee
Andrew Mellon Fellowship at CASVA National Gallery of Art

Yulin Lee
Lim Pen-Yuan Foundation Fellowship

Rebecca Long
Allen Whitehill Clowes Fellowship, The Indianapolis Museum of Art.

Michele Matteini
Ittleson Fellowship at CASVA National Gallery of Art

Abby McEwen
J. Clawson Mills Fellowship, The Metropolitan Museum of Art

Sarah Montross
Elzie Van Dyck Dewitt Scholarship, Vassar College

Kathryn Moore
Jack Kent Cooke Foundation Fellowship

Elizabeth Nograd
Moore Curatorial Fellowship, Morgan Library and Museum

Alexandra Suda
Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

Alison Strauber
Theodore Rousseau Fellowship, The Metropolitan Museum of Art and Graduate Fellowship for Study or Research in Belgium, Belgian American Educational Foundation

Christopher Wayner
Curatorial Internship, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

2009-10

Mark Abbe
Dissertation Research Travel Fellowship, Samuel H. Kress Foundation

Jennifer Babcock
Hagop Kevorkian Curatorial Fellowship, The Metropolitan Museum of Art

Andaleeb Banta
Sylvan C. Coleman and Pamela Coleman Memorial Fellowship, The Metropolitan Museum of Art

Esther Bell
Theodore Rousseau Fellowship, The Metropolitan Museum of Art

Lindsay Harris
Joan and Stanford Alexander Award, Museum of Fine Arts, Houston

Keely Heuer
The Bothmer Fellowship, The Metropolitan Museum of Art

Lauren Jacobi
Dissertation Completion Fellowship, Andrew W. Mellon/American Council of Learned Societies

Yumiko Kamada
Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

Lauren Kinnee
Frank Brown/Samuel H. Kress Foundation/Helen W. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize, The American Academy in Rome

Abigail Kornfeld
Chester Dale Fellowship, The Metropolitan Museum of Art

Kathryn Moore
Samuel H. Kress Foundation Pre-Doctoral Rome Prize, The American Academy in Rome

Nicole Myers
Theodore Rousseau Fellowship, The Metropolitan Museum of Art

Judith Noorman
Theodore Rousseau Fellowship, The Metropolitan Museum of Art

Mary Patton
Andrew W. Mellon Conservation Fellowship, The Metropolitan Museum of Art

AnnMarie Perl
Deutscher Akademischer Austausch Dienst (DAAD) Research Fellowship

Anna Serotta
Andrew W. Mellon Conservation Fellowship, The Metropolitan Museum of Art

Lori Waxman
Arts Writers Grant, The Warhol Foundation/Creative Capital

Derek Weiler
Chester Dale Fellowship, The Metropolitan Museum of Art
IFA DISSECTATIONS COMPLETED IN 2008


Rosina Buckland, “Traveling Bunjin to Imperial Household Artists: Taki Katei (1880-1901) and Transformation of Literati in Late Nineteenth-Century Japan” (Melanie Trede/Jonathan Hay)

Ogru Dalgic, “Late Antique Floor Mosaics of Constantinople prior to the Great Palace” (Thomas Mathews)

Erika Dolphin, “Archbishop Francisco Jiménez de Cisneros and the Decoration of the Chapter Room and Mozarabic Chapel in Toledo Cathedral” (Jonathan Brown)

Elena Drakaki, “Hard Stone Seals from Late Bronze Age Burials of the Greek Mainland: A Contextual and Historical Approach to the Study of their Ownership” (Günter Kopcke)

Jason Earle, “Trade and Culture in the Cycladic Islands during the Late Bronze Age” (Günter Kopcke)

Yassana Croizat-Glazer, “Fashioning Femininity: Beauty, Royalty and the Rhetoric of Gender at Fontainebleau” (Colin Eisler)

Joshua Glazer, “From Dossale to Macchina: The Silver Altar of Saint John the Baptist and its Symbolic Function in Florence” (Marvin Trachtenberg)

Lois Granato, “Ludovico Gonzaga, Barbara of Brandenburg, Andrea Mantegna, the Audience Room in the Castle in Mantua, Imagery of Virtue, Rulership, and Destiny” (Kathleen Weil-Garris Brandt)


Juliana Kreinik, “The Canvas and the Camera in Weimar Germany: A New Objectivity in Painting and Photography of the 1920s” (Robert Lubar)


Alison Manges Nogueira, “Portraits of the Visconti and the Sforza Image and propaganda in Milan, c. 1300-1500” (Jonathan Alexander)

Adela Oppenheim, “Aspects of the Pyramid Temple of Senwosret III at Dahshur: The Pharaoh and Deities” (David O’Connor)

Eric Ramirez-Weaver, “Carolingian Innovation and Observation in the Paintings and Star Catalogs of Madrid, Biblioteca Nacional, MS. 3307” (Jonathan Alexander)

Ariel Plotekm, “Allegory in the Age of Realism: Monumental Sculpture in France 1848-1880” (Linda Nochlin)

Rangsook Yoon, “Albrecht Dürer, The Printmaker and Self-Publisher: His Formative Years up to the Publication of the Apocalypse of 1498” (Colin Eisler)

Daniel Savoy, “Water Myth in Early Modern Venice” (Marvin Trachtenberg)

Allison Unruh, “Aspiring to la vie galante: Reincarnations to Rococo in Second Empire France” (Linda Nochlin)

IFA Dissertation Proposals Approved in 2008

Nora Burnett, “Para-realism and the Sculpture of Rachel Whiteread” (Linda Nochlin)


Ross Finocchio, “Henry Clay Frick, the Collector” (Jonathan Brown)

Sarah Graff, “The Iconography of Humbaba/Huwawa in its Ancient Near Eastern Context: Cultural Dialogues, Transformations, and Visual Multiplicities” (Katherine Welch)

Daniel Hart, “Sculpture as Paradigm: Picasso in the Boisgeloup Years” (Robert Lubar)

continued on page 25
Jonathan J. G. Alexander

Beryl Barr-Sharrar
Position: Adjunct Professor of Fine Arts, Institute of Fine Arts

Jonathan Brown
Publications: Collected Writings on Velázquez (Yale University Press and Centro de Estudios Europa Hispana, 2008).
Honors and Awards: Sorolla Medal, Hispanic Society of America, October 2, 2008.

Keith Christiansen
Honors and Awards: Transatlantic Award 2007 for contributions to relations between Italy and the USA in Art and Culture, given by the American Chamber of Commerce in Italy; AICA 2007-08 USA Awards to Poussin and Nature for “Best Historical Show,” second place.

Jonathan Hay

Robert Lubar

Alexander Nagel
New Position: Professor of Fine Arts, Institute of Fine Arts, New York University


Current Projects: Controversions of Renaissance Art, forthcoming (Chicago University Press); Anachronic Renaissance, co-author Christopher Wood, forthcoming (Zone Books)

Hannelore Roemich
Position: Acting Chairman, Associate Professor of Conservation Science, Conservation Center
Spain and submitted for publication in a special issue of the *Journal of Cultural Heritage*.


**Conferences:** ART2008, 9th international conference on non-destructive investigation and microanalysis for the diagnostics and conservation of cultural and environmental heritage, Jerusalem, Israel, May 25-30, 2008, member of the international advisory board.

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**Dissertation Proposals, 2008** CONTINUED FROM PAGE 22

Amanda Herrin, “Picturing Origins: Visual Exegesis in Northern European Art from Bosch to Brueghel” (Mariet Westermann)

Maile Hutterer, “Broken Outlines and Structural Exhibitionism: The Flying Buttress as Aesthetic Choice in Medieval France” (Marvin Trachtenberg)

Matthew Israel, “Towards a Greater Understanding of Antiwar Art in America during the Vietnam War” (Robert Storr)

Heather Kopleff, “A Community in Stone: The Cenotaph Stelae of Abydos” (David O’Connor)

Matthew Levy, “Abstract Painting after the Minimalist Critiques, 1966-75” (Robert Storr)

Sarah Madole, “Reception and Diffusion of Funerary Imagery on Sarcophagi in Local Contexts in Asia Minor” (Katherine Welch)

Kathryn Moore, “Italian Copies of Holy Land Architecture: The Illustrated Versions of Niccolò da Poggibonsi’s *Libro d’Oltрамаре*” (Marvin Trachtenberg)

Nicole Myers, “Courbet’s Nudes: Realism and the Rococo Revival” (Linda Nochlin)

Judith Noorman, “Painting the Impossible: A Monograph on Jacob van Loo (1614-1670), Painter of Nudes and Erotic Scenes of Everyday Life” (Mariet Westermann)

Jeremy Ott, “Mortuary Practices in Late Antique Corinth” (Katherine Welch/Thelma Thomas)


Alexandra Suda, “The Making of Girona Martyrology and the Cult of Saints in Late Medieval Bohemia” (Jonathan Alexander)

Rosemarie Trentinella, “The Roman Villa in South Italy: Elite Residence, Center for Production” (Katherine Welch)

Julia Vialiela, “Identity and Ideals: Problems in Sculptural Busts of Women in Renaissance Italy” (Kathleen Weil-Garris Brandt)

Lori Waxman, “A Few Steps in a Revolution of Everyday Life: Walking with the Surrealists, the Situationist International, and Fluxus” (Robert Storr)

Shannon Wearing, “The Artistic Patronage of the First Court-Kings of Aragón-Catalonia (1150-1196)” (Jonathan Alexander)
ALUMNI NEWS

Candace Adelson
MA 1974, PhD 1990
Mailing Address:
Tennessee State Museum,
505 Deaderick Street,
Nashville, TN 37243-1120
Email Address:
Candace.Adelson@state.tn.us
Web site: www.tnmuseum.org
Publications: Review of Koenraad Brossens et al., ed. Christa C. Mayer

Patrick Amsellem
MA 2000, PhD 2007
Mailing Address:
315 Seventh Avenue 19A,
New York, NY 10001
Email Address:
patrick.amsellem@nyu.edu
New Position: Associate Curator of Photography, Brooklyn Museum

Lectures and Presentations at Conferences:

Michaël J. Amy
MA 1989, PhD 1997
Publications: Michaël Borremans: Whistling a Happy Tune (Ghent, Ludion: 2008);
“Jan Fabre at the Louvre,” in Sculpture 28, 1 (January-February 2009); “Folkert de Jong, Thousand Years Business as Usual,” in Art China 2-3 (2009); “Confronting the Grotesque: A Conversation with Folkert de Jong,” in Sculpture, 27, 5 (June 2008);
Project: Hiroshi Senju (Milan, Skira, 2009).

Andaleeb Badiee Banta
MA 1999, PhD 2007
Mailing Address:
34-15 74th Street, #2F,
Jackson Heights, NY 11372
Email Address:
andaleeb.banta@nyu.edu
New Position: 2008-present: Visiting Assistant Professor of the History of Art, Amherst College, Amherst, MA; 2008: Adjunct Assistant Professor, City College of New York, City University of New York; 2007-2008: Curatorial Assistant, Department of Drawings and Prints, the Morgan Library and Museum, New York; 2007: The John Rewald Visiting Lecturer in Art History, The Graduate Center, City University of New York.

Lectures and Presentations at Conferences:
Honors and Awards: 2007: Moore Curatorial Fellowship in Prints and Drawings, the Morgan Library and Museum.

William Barcham
MA 1966, PhD 1974
Mailing Address:
218 Harrison Avenue,
Highland Park, NJ 08904
Email Address:
williambarcham@gmail.com
Publications: Rosalba Carriera e Anton Maria Zanetti tra Venezia e Parigi nella prima metà del secolo XVIII, forthcoming (2009); “Bernardino da Feltre, the Monte di Pietà and the Man of Sorrows: Activist, Microcredit and Logo,” co-authored

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Kim de Beaumont  
MA 1975, PhD 1998  
Mailing Address:  
914 Wynnewood Road, Apt. 2T, Pelham Manor, NY 10803  
Email Address:  
kimdebeaumont@hotmail.com  
New Position: Adjunct Professor, Hunter College, City University of New York (graduate and undergraduate courses in eighteenth- and nineteenth-century European art); Adjunct Professor, New York University-School of Continuing Professional Studies (“Paris as seen by great French painters”)  
Patricia Berman  
MA 1980, PhD 1989  
Mailing Address:  
Dept. of Art, Jewett Arts Center, Wellesley College, Wellesley, MA 02481  
Email Address:  
pberman@wellesley.edu  

Martina Milla Bernad  
MA 1992  
Mailing Address:  
Moscou 34, 3-1, 08005 Barcelona, Spain  
Email Address:  
martinamilla@hotmail.com  
New Position: Coordinator of Programs and Projects at Fundació Joan Miró, Barcelona, Spain  
Exhibitions: (all at Fundació Joan Miró, Barcelona) Red Aside: Chinese Contemporary Art from the Sigg Collection; Olafur Eliasson: The Nature of Things; American Modern: Works from the Corcoran Gallery of Art; Kiki Smith: Her Memory
Laurel Bestock  
PhD 2007  
Mailing Address:  
115 Keene St., Providence, RI 02906  
Email Address: laurel_bestock@brown.edu  
New Position: Assistant Professor, Brown University, Department of Egyptology and Ancient Western Asian Studies and Joukowsky Institute for Archaeology and the Ancient World  

Olga Bush  
PhD 2006  
Mailing Address:  
151 College Ave. Apt. 2, Poughkeepsie, NY 12603  
Email Address: olgabush@yahoo.com  


Andrew Butterfield  
MA 1985, PhD 1992  
Mailing Address:  
197 Broadway, Pleasantville, NY 10570  
Email Address: abutterfield@andrewbutterfield.com  
Current Position: President, Andrew Butterfield Fine Arts, LLC  
Projects: forthcoming articles on Andrea Sansovino; Venetian painting; the state of the museum in America; contemporary photography.  

Walter Cahn  
PhD 1967  
Mailing Address:  
151 Linden Street, New Haven, CT 06511  
Email Address: walter.cahn@yale.edu  

Andrew J. Clark  
MA 1973, PhD 1992  
Mailing Address:  
5063 Gloria Ave., Encino, CA 91436  
Email Address: andrew.jay.clark@gmail.com  

Jason Earle  
MA 2001, PhD 2008  
Mailing Address:  
108 S. Portland Avenue, #2D, Brooklyn, NY 11217  
Email Address: jason.earle@nyu.edu  
New Position: Research Associate, The Institute for Aegean Prehistory  
Honors and Awards: 2009 Research Grant from the Institute for Aegean Prehistory  


Marianne Eaton-Krauss
MA 1970, PhD 1978
Mailing Address:
Riehlstr. 2, 14057 Berlin, Germany

Yvonne Elet
MA 1995, PhD 2007
Mailing Address:
18 Old Silvermine Place, Poughkeepsie, NY 12603
Email Address: yvelet@vassar.edu
New Position: Assistant Professor of Renaissance and Baroque Art History, Vassar College

Conferences organized or chaired: Co-organizer with Cammy Brothers and Ann Huppert of two panels on “Bridging boundaries between media in Renaissance Art” and Chair for one session, The Renaissance Society of America Annual Meeting, Los Angeles, March 19-21, 2009; Chair, “Musical Text” (session on music, performance, and textual criticism), The Society for Textual Scholarship International Conference, New York, March, 2007.


Projects: Raphael’s Villa Madama in Rome (monograph in progress); The revival of stucco all’antica in early modern Europe.

Roni Feinstein
PhD 1990
Mailing Address:
10 Side Hill Road, Westport, CT 06880.
Email Address: roni@blaustein.com
Theresa Flanigan  
MA 1999, PhD 2006  
Mailing Address:  
Art Department,  
The College of Saint Rose,  
432 Western Avenue,  
Albany, NY 12203-1490  
Email Address: flanigat@strose.edu  
Position: Assistant Professor  

Gregory Galligan  
MA 1998, PhD 2007  
Mailing Address:  
610 East 20th Street, #8D,  
New York, NY 10009  
Email Address: gregory.galligan@gmail.com  
New Position: Independent Curator; Contributing Editor  

Honors and Awards: Fulbright Fellow to Thailand, 2009-2010.  

Deborah A. Goldberg  
MA 1990, PhD 2000  
Mailing Address:  
10 East End Avenue, #6F,  
New York, NY 10075  
Email Address: deborahgoldberg@rcn.com  

Eleanor H. Goodman  
PhD 2001  
Mailing Address: Penn State Press, 820 N. University Drive, USB I, Suite C, University Park, PA 16802  
Email Address: egoodman@psu.edu  
Web site: http://www.psupress.org/index.html  
New Position: Executive Editor for Art and Humanities

Alison de Lima Greene  
MA 1981  
Mailing Address:  
Museum of Fine Arts, Houston,  
P.O. Box 6826, Houston, TX 77265  
Email Address: agreene@mfah.org  


Projects: Trustee, Association of Art Museum Curators

Michele Greet
PhD 2004

Mailing Address:
Assistant Professor of Art History, Department of History and Art History, MS 3G1, 4400 University Dr., George Mason University, Fairfax, VA 22030

Email Address: mgreet@gmu.edu


Lectures and Presentations at Conferences:

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.

Angela F. Howard
MA 1976, PhD 1982

Mailing Address:
142 West End Avenue, Apt. 23 N, New York, NY 10023

Email Address: angelahoward@nyc.rr.com

Position: Tenured (1992) Professor of Asian Art, Rutgers, The State University of NJ


Lectures and Presentations at Conferences:

Honors and awards: ACLS, American Research in the Humanities in China Fellowship, April 2008.

J. Edward Kidder
MA 1949, PhD 1955

Mailing Address:
PO Box 568, 509 Sam Brown Ln, Crossnore, NC 28616

Email Address: jekidder@skybest.com

Position: Professor emeritus, International Christian University, Tokyo, Litt.D., L.H.D.


Laurie A. Kilker
MA 2004

New Position: PhD in History of Art from The Ohio State University conferred March 22, 2009.

Lynda Klich
PhD 2008

Mailing Address:
365 W. 25th Street, Apt. 13D, New York, NY 10001

Email Address: lklich@nyc.rr.com

Honors and awards: Association for Latin American Art Dissertation Award for “Revolution and Utopia: Estridentismo and the Visual Arts, 1921-27.”
Vasif Kortun  
MA 1985, All But Dissertation Status  
**Mailing Address:** Platform Garanti, Contemporary Art Center, Istiklal Cad. No: 115A, Beyoglu, Istanbul, 34430, Turkey  
**Email Address:** vasifik@garanti.com.tr  
**Web site:** http://www.anibellek.org/  
**Position:** Director, Platform Garanti  
Contemporary Art Center  
**Exhibitions:** *Socially Disorganized,* The Experimental Art Foundation, Adelaide, Australia; *Ha za vu zu,* Les Ateliers Internationaux, Fraç des Pays de la Loire, France; Co-curator, 6th Taipei Biennial, Taipei, Taiwan.  
**Victor Koshkin-Youritzin**  
MA 1967, Certificate in Museum Training 1969  
**Mailing Address:** 1721 Oakwood Drive, Norman, OK 73069.  
**Email Address:** vky@ou.edu  
**Current position:** David Ross Boyd Professor of Art History, University of Oklahoma, Norman, OK.  
**Exhibition:** My photo-portrait of artist Harold Stevenson was exhibited throughout 2008 in *The Inaugural Exhibition,* Betty Price Gallery of the Oklahoma State Art Collection, Oklahoma Capitol, Oklahoma City, OK.  
**Honors:** My photography was acquired by the Smithsonian Institution’s National Museum of American History, Washington, D.C., 2008 (4 photographs) and by the Bibliothèque Municipale à Vocation Regionale de Nice, France, 2008 (1 photograph).  
**Anne Leader**  
MA 1995, PhD 2000  
**Mailing Address:** Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy  
**Email Address:** annecleader@gmail.com  

**Conferences:** “The Life of St. Benedict in Medieval and Renaissance Italy,” *Renaissance Society of America*, 2007.


**Projects:** Burial Practices in Renaissance Florence

**Constance Lowenthal**  
MA 1969, PhD 1976  
**Mailing Address:**  
21-15 34th Avenue,  
Long Island City, NY 11106  
**Email Address:** cl@lowenthal-inc.com  


**Areli Marina**  
PhD 2004  
**Mailing Address:** 404 S. Willis Avenue,  
Champaign, IL 61821  
**Email Address:** amarina@illinois.edu  
**Current Position:** Assistant Professor, History and Preservation Program, School of Architecture, University of Illinois  


**Honors and Awards:** Gladys Krieble Delmas Foundation Grant for Study in Venice and the Veneto, 2007; University of Illinois, Campus Research Board, Humanities Released Time, Fall 2008 (deferred); University of Illinois, List of Teachers Ranked as Excellent, 2007-2008; Getty Foundation Non-Residential Postdoctoral Fellowship in Art History, 2008-2009.

**Projects:** *The Italian Piazza Transformed: Parma’s City Center in the Communal Age*. Book manuscript under review at university press; Research in progress, new book project: *Sanctified in Water, Sealed in Stone: The Italian Baptistery from 1000 to 1500.*  

**Charles McClendon**  
MA 1971, PhD 1978  
**Mailing Address:**  
Department of Fine Arts, MS 028, Brandeis University,  
Waltham, MA 02454  
**Email Address:** mcclendon@brandeis.edu  
**New Position:** Sidney and Ellen Wien Professor in the History of Art  

**Justine Moekli**  
MA 2005  
**Mailing Address:** Rue Saint-Joseph 12,  
CH-1227 Carouge, Switzerland  
**Email Address:** jbm246@nyu.edu  
**New Position:** Assistant Curator, Musée d’art et d’histoire, Geneva, Switzerland.

**Lectures and presentations at conferences:** “Jacques-Emile Blanche and The Bloomsbury Group,” *XIP colloque de la relève suisse en histoire de l’art*, Fribourg, 17-18 October 2008.

**Project:** Exhibition *Corot in Switzerland*, Musée d’art et d’histoire, Geneva, Switzerland, Fall 2010 (co-curator with Paul Lang, chief curator, Musée d’art et d’histoire).

**Laura Morowitz**  
PhD 1996  
**Mailing Address:**  
Wagner College, 1 Campus Road, Staten Island, NY 10301  
**Email Address:** lmorowit@wagner.edu  
**New Position:** Promoted to Professor of Art History

**Publications:** With Laurie Albanese, *The Miracles of Prato* (William Morrow, 2009); “The Cathedral of Commerce: French Gothic Architecture and Wanamaker’s Department Store” in *Medieval Art and Architecture after the Middle Ages*,
Marsha Morton
PhD 1986
Mailing Address:
Department of Art History,
Pratt Institute,
200 Willoughby Ave.,
Brooklyn, NY 11205
Email Address: mortonml@aol.com

Jonathan Nelson
MA 1986, PhD 1992
Mailing Address: Syracuse University in Florence, Piazza Savonarola, 15, Florence, Italy, 50132
Email Address: jknelson@syrfi.it
New Position: Syracuse University in Florence, Art History Department Chair, since 2007; acting academic director, Fall 2009

Kyunghee Pyun (Choi)
MA 1999, PhD 2004
Mailing Address: 249 East 48th Street, # 8B, New York, NY 10017-1516
Email Address: khc204@yahoo.com
New Position: Visiting Assistant Professor, Department of History of Art and Design, Pratt Institute, Brooklyn, NY (since 2007); Adjunct Professor, Department of Art, Hunter College, CUNY (2009)
Curtis Roberts
MA 1979
Mailing Address:
602 Sugartown Road,
Berkly, PA 19312;
27 Pepperidge Road,
Tuxedo Park, NY 10987
Email Address: ccjroberts@gmail.com
New Position: Partner, Outlier
Entertainment Partners
Projects: Launched full-service
entertainment business affairs and
publicity/marketing firm concentrating
on contract drafting/negotiation; film/
video/music licensing; marketing/publicity;
clearance services; technology and software.

Betsy Rosasco
MA 1971, PhD 1980
Mailing Address:
203 East 72nd Street,
New York, NY 10021
Email Address:
brosasco@princeton.edu
Publications: “Christoffer Wilhelm
eckersberg’s Ulysses Fleeing the Cave of
Polyphemus: A Painting by a Danish
Student of Jacques-Louis David in 1812,”
Record of the Princeton University Art
2007; “Two French Royal Sculpture
Gardens: The Orangerie of Versailles and
the Jardin Haut of Marly,” Collecting
Sculpture in Early Modern Europe,
Alice Nicky Penny and Eike D. Schmidt, eds.

David Sokol
MA 1966, PhD 1970
Mailing Address:
222 North Marion Street,
Oak Park, IL 60302
Email Address: dmsokol@uic.edu
Position: Serve on the Plan Commission
of Oak Park, Illinois, and on the Illinois
Historic Sites Advisory Council.
Publications: Otto Neumann: His Life and
Work (Chicago: Prologue Press,
2007, xiv); The Noble Room: Frank Lloyd
Wright’s Unity Temple (Chicago, Top Five
Books: November, 2008); “Introduction.
‘What is American Art?’” in Searching for
America: Essays on Art and Architecture
(Newcastle: Cambridge Scholars Press,
2006), 1-6.

Bill Travis
PhD 1994
Email Address: wjtavis@yahoo.com
Web site: www.billtravisphoto.com
Publications: Parks and Gardens in Lazio:
A Meditation (Rome: Mercanti, 2008,
bilingual edition: Una Meditazione: Parchi e
giardini nel Lazio)
Projects: Monograph on “Dreamers” (fifty
alternative-process photographs by Bill
Travis, with brief introductory text)

Nadia Tscherny
PhD 1986
Mailing Address:
238 East 72 Street,
New York, NY 10021
Email Address: NTscherny@gmail.com
Publication: “Beautiful People: Elizabeth
Peyton,” Art in America (February 2009).
Lectures: “Portrait as Subject: A
Contemporary Romance with the Genre,”

Gertje Utley
MA 1983, PhD 1997
Mailing Address:
19 East 88th Street,
New York, NY 10128
Email Address: gutley@rcn.com
Publications: “Más Meninas: Through the
Looking Glass, Repeatedly,” in Oblidant
Velázquez. Las Meninas, exh. cat. Museu
Picasso, Barcelona, Spain, May-September
2008; “Die Übermarmoriente: Egon Schiele’s
Private Codes,” in Patricia Berman and
Gertje Utley, eds., A Fine Regard: Essays in
Honor of Kirk Varnedoe (London: Ashgate
Publishing, Ltd., 2008); Co-editor with
Patricia Berman of A Fine Regard: Essays in
Honor of Kirk Varnedoe (London: Ashgate
Lectures: “Matisse, Léger, Le Corbusier
and the Renewal of Christian Art and
Architecture after World War II” at the
Museum of Biblical Art, New York, 11
January 2007; “From Gauguin to Picasso
and Serrano: ‘The Uses and Misuses of
Christian Iconography in Modern Art’
at the Museum of Biblical Art, New
York, 8 March 2007; “‘Why drag in
Velazquez?’: Las Meninas’ progeny in the
age of appropriation,” seminar, Oblidant
Velázquez: Las Meninas, Museu
Picasso, September 2008.
Exhibitions: Curator of Más Meninas:
Variations on Velázquez’s “Las Meninas” in
Contemporary Art, as part of the exhibition
Oblidant Velázquez: Las Meninas, Museu
Picasso, Barcelona, Spain, 15 May – 15
September 2008.

Marina Vidas
MA 1987, PhD 1997
Mailing Address:
Research Department,
The Royal Library, Copenhagen, Postboks
2149, 1016 Copenhagen, Denmark
Email Address: mvi@kb.dk
Publications: “Elizabeth of Bosnia, Queen
of Hungary, and the Tomb-Shrine of Saint
Simeon in Zadar: Power and Relics in
Fourteenth-Century Dalmatia,” Studies in
Honors and Awards: Carlsberg Foundation
Fellowship 2007-8; Danish National

Carolyn C. Wilson
MA 1970, PhD 1977
Mailing Address:
2222 Goldsmith St.,
Houston, TX 77030-1119
Email Address: carolynwilson@alum.wellesley.edu
Publications: “Giovanni Bellini e il dipinto
d’altare. Solennità dell’intento, ‘pietà’
necessaria e devozione assoluta: la Natività
e la Trasfigurazione,” Giovanni Bellini


Robert Wue
MA 1988, PhD 2001
Mailing Address: Department of Art History, 79 Humanities Instructional Building, University of California, Irvine, CA 92697-2785
Email Address: rwue@uci.edu
Web site: http://www.faculty.uci.edu/profile.cfm?faculty_id=5567
New Position: Assistant Professor, University of California, Irvine

Suzanne S. Zuber
Attended MA program 2001-2002
Mailing Address: Herderstr.8, 49078 Osnabrück, Germany
Email Address: Suzanne_s_zuber@yahoo.de
Position: Research associate, Felix Nussbaum Haus and Remarque Friedenszentrum, Osnabrück, freelance translator and editor (German, English), museum educator
Exhibitions: Modigliani Beyond the Myth; Max Liebermann: From Realism to Impressionism; Sarah Bernhardt: the Art of High Drama; Sammelbilder; and Die verborgene Spur: jüdische Wege durch die Moderne.

Honors and Awards: Best exhibition and catalogue, 2006, Victorian Society New York, for Sarah Bernhardt: the Art of High Drama
Current project: Researching the art collection of Erich Maria Remarque (author of Im Westen nichts Neues (All Quiet on the Western Front))
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Sarah Tyler Brooks
Gabriella B. Canfield
Judith Colton
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Steven R. Haas
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Julia P. Herzberg
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