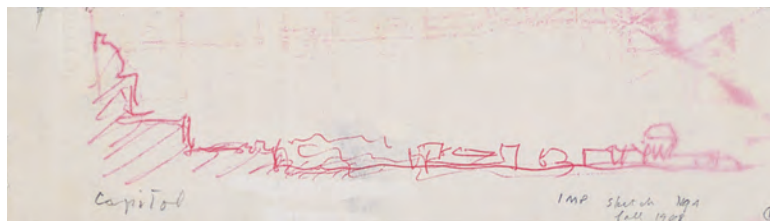


# Center 30

National Gallery of Art

Center for Advanced Study in the Visual Arts

## Center 30



ATLANTIC



National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

## Center 30

Record of Activities and Research Reports

June 2009–May 2010

Washington, 2010



National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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Produced by the Center for Advanced Study in the Visual Arts and the Publishing Office, National Gallery of Art, Washington

ISSN 1557-198X (print)

ISSN 1557-1998 (online)

Editor in Chief, Judy Metro

Deputy Publisher and Production Manager, Chris Vogel

Managing Editor, Cynthia Ware

Design Manager, Wendy Schleicher

CASVA Project Manager for Center Reports, Mattie M. Schloetzer

Assistant Production Manager, John Long

Assistant Editor, Magda Nakassis

Designed by Patricia Inglis, typeset in Monotype Sabon and Ellington display by Duke & Company, Devon, Pennsylvania, and printed on McCoy Silk by the Whitmore Group, Baltimore, Maryland

Cover: Design study for the East Building (detail), I. M. Pei & Partners, National Gallery of Art East Building Design Team, c. 1968. National Gallery of Art, Washington, Gallery Archives

Half-title page: I. M. Pei, early conceptual sketch for the East Building profile, with the Capitol, fall 1968. National Gallery of Art, Washington, Gallery Archives

Frontispiece: Fellows' tour of the National Mall

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## Preface

The Center for Advanced Study in the Visual Arts at the National Gallery of Art, a research institute that fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present, was founded in 1979. The Center encourages a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences.

The resident community of scholars consists of the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Edmond J. Safra Visiting Professor, the A. W. Mellon Lecturer in the Fine Arts, and approximately twenty fellows at any one time, including senior fellows, visiting senior fellows, guest scholars, research associates, postdoctoral fellows, and predoctoral fellows. In addition, the Center supports approximately fifteen predoctoral fellows who are conducting research both in the United States and abroad. The programs of the Center include fellowships, meetings, research, and publications.

**Report on the Academic Year  
June 2009 – May 2010**

## Board of Advisors

C. Jean Campbell  
September 2008–August 2011  
Emory University

Whitney Davis, *chair*  
September 2007–August 2010  
University of California–Berkeley

Hal Foster  
September 2007–August 2010  
Princeton University

Marsha Haufler  
September 2009–August 2012  
University of Kansas

Michael Koortbojian  
September 2007–August 2010  
Princeton University

Pamela Lee  
September 2009–August 2012  
Stanford University

Jeanette Favrot Peterson  
September 2008–August 2011  
University of California–Santa Barbara

Carl Strehlke  
September 2008–August 2011  
Philadelphia Museum of Art

## Curatorial Liaison

Sarah Greenough  
September 2009–August 2011  
Senior Curator of Photographs  
National Gallery of Art

## Special Selection Committees

*Ailsa Mellon Bruce Predoctoral  
Fellowship for Historians of  
American Art to Travel Abroad*

Michael J. Lewis  
Williams College

James Meyer  
Emory University

Gwendolyn DuBois Shaw  
University of Pennsylvania

*A. W. Mellon Postdoctoral  
Fellowship*

Michael Cole  
University of Pennsylvania

Michael Fried  
The Johns Hopkins University

Patricia Rubin  
New York University, Institute of  
Fine Arts



## **Staff**

Elizabeth Cropper, Dean

Therese O'Malley, Associate Dean

Peter M. Lukehart, Associate Dean

Helen Tangires, Center Administrator

Kenneth Baksys, Assistant Administrator  
for Budget and Accounting

### **Research Associates**

Janna Israel

Jill Pederson

Jessica N. Richardson

Sara M. Taylor (to July 2009)

### **Research Assistant**

Joyce Tsai

### **Program Assistants**

Susan Cohn, Fellowships

Elizabeth Kielpinski, Regular  
Meetings

Emma Millon, Research

Laura Plaisted, Regular Meetings  
and Publications

Jessica Ruse, Research

Mattie M. Schloetzer, Research

Bailey Skiles, Special Meetings and  
Publications







## Report of the Dean

### June 2009 – May 2010

The Center for Advanced Study in the Visual Arts welcomed scholars from Israel, France, Italy, the Republic of Georgia, Spain, Canada, Turkey, the Netherlands, the United Kingdom, and the United States. The topics of their research ranged from the women warriors of Dahomey, a kingdom today in the Republic of Benin, to women and modernity in print culture in nineteenth-century France, from the Plaza de las Tres Culturas and the adjacent Tlatelolco public housing complex in Mexico City to the development of Tibetan Buddhist pilgrimage culture in the holy mountain range of Wutai Shan in northern China, and from the art of Anglo-Swiss painter Henry Fuseli to the iconography of Saint Francis of Assisi as developed in Andean painting and sculpture. This year also witnessed the continuing growth of interest in the historiography of art history, and in broader questions of style, especially the baroque.

In the program of publications, one new volume was published in the series Studies in the History of Art. Volume 75, *The Woodcut in Fifteenth-Century Europe*, gathers twelve papers delivered at the 2005 symposium of the same name held on the occasion of the exhibition *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*. Peter Parshall served both as curator of the exhibition and as scholarly editor of the Studies volume. The publication was supported with funds that were provided by the Samuel H. Kress Foundation in memory of Franklin D. Murphy and specifically dedicated to symposia and publications in the area of early books and manuscripts that so interested him. Studies

East facade of  
the East Building,  
2010. Photograph:  
Roger Taylor

in the History of Art, volume 69, *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O’Malley and Amy R. W. Meyers, also published in memory of Franklin D. Murphy, was reprinted in softcover to meet demand from readers. *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart, is the second volume in the new Seminar Papers series. It includes eleven essays resulting from several meetings of a group of scholars under the auspices of the Accademia di San Luca project, and was supported by a grant from Robert H. Smith.

This was an outstanding year for the program of research at the Center, with two major projects coming to fruition, and these were celebrated in several special events. The launching of the Web site “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)), which occurred in tandem with the publication of the Seminar Papers volume, was celebrated in a two-part program at the Gallery and at the Archivio di Stato in Rome (see the detailed listings of participants on pages 24–27). Support for these events was provided by the International Exhibitions Fund and the Getty Foundation.

The results of a second long-term research project, directed by Therese O’Malley, appeared this year as *Keywords in American Landscape Design*, a richly illustrated reference work published jointly by Yale University Press and the National Gallery of Art. This project was supported in part by grants from the Getty Foundation, the Terra Foundation for the Arts, and the Graham Foundation for Advanced Studies in the Fine Arts. The launch of Therese O’Malley’s volume was marked by a lecture presented by Laurie Olin, principal of OLIN Partnership and practice professor of landscape architecture and regional planning at the University of Pennsylvania (see page 36). This program was also supported by the International Exhibitions Fund.

In the program of special meetings, the Center sponsored a two-day Robert H. Smith Colloquy, *Tullio Lombardo and the High Renaissance in Venice*, in conjunction with the National Gallery’s exhibition *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*.

The Center also cosponsored, with University of Maryland, the fortieth Middle Atlantic Symposium in the History of Art, with papers

delivered by graduate students from eight participating departments, in keeping with the new policy of rotating departments every other year.

This year's biennial Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, was presented by Richard J. Powell of Duke University under the title "Minstrelsy 'Uncorked': Thomas Eakins' Empathetic Realism." Professor Powell's lecture was followed the next day by an incontro entitled "Minstrelsy and the Art of Kara Walker."

Roger Taylor, of De Montfort University, the Center's seventh Edmond J. Safra Visiting Professor, led the third Andrew W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, entitled "Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O'Sullivan." The Andrew W. Mellon colloquies are designed to bring together small groups of emerging scholars and curators for the intense analysis of works of art in various media under the direction of visiting professors and National Gallery curators. Their mission is to hand on experience and knowledge from one generation to the next, and to share new research questions and findings on an international level.

The fifty-ninth A. W. Mellon Lectures in the Fine Arts were delivered by Mary Miller of Yale University under the series title "Art and Representation in the Ancient New World." Professor Miller also met informally with members of the Center for discussion of her lectures, which will be published by Princeton University Press. Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, were published by Princeton University Press in Bollingen Series xxxv. The volume is entitled *Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill*. T. J. Clark's Mellon lectures are available as National Gallery audio podcasts ([www.nga.gov/podcasts](http://www.nga.gov/podcasts)). The Center is working to make the Mellon Lectures more widely available this way, and when possible as video podcasts. Edited and revised versions of the lectures will continue to be published in the Bollingen Series according to the original wishes of Paul and Mary Mellon.

A full description of the fellowship program and a complete list of publications may be found at the conclusion of this volume. The entire contents of *Center 30*—as well as archived reports from the last six years—continue to be accessible and searchable online at





East facade of the East Building, c. 1982. National Gallery of Art, Washington, Gallery Archives

[www.nga.gov/casva](http://www.nga.gov/casva). A comparison of this issue of *Center* with the earliest one to include illustrations, which was published after CASVA's second year of activity, is striking. From a black-and-white booklet with a cover photograph featuring a small oak tree in front of the east facade of the East Building, this report has expanded into an impressive record of vigorous activity. The image of that tree outside our windows today, which opens this report, stands as remarkable testimony to thirty years of flourishing growth.

This especially full and exciting year was sadly marked by the death of Robert H. Smith, whose support for CASVA has made such an extraordinary difference over the years. His leadership as president of the National Gallery left indelible traces throughout our institution, most notably in the creation of sculpture galleries, the gift of his important collection of Renaissance and baroque bronzes, his support for conservation and bronze studies more generally, through the Smith Fellowships for staff, and through his abiding sense of quality overall. CASVA would be a very different place today without his generous support for housing, his grants for programs and meetings, the Robert H. and Clarice Smith Predoctoral Fellowship, and, indeed, without his conviction that research in the visual arts is important and needs attention. His vision continues to inspire.

Elizabeth Cropper  
*Dean*



Miguel Falomir,  
Bert W. Meijer,  
Ted Dalziel, and  
Elizabeth Cropper

## Members

Bert W. Meijer, Nederlands Interuniversitair Kunsthistorisch Instituut,  
Florence/Universiteit Utrecht (emeritus)  
Samuel H. Kress Professor, 2009–2010

Miguel Falomir, Museo Nacional del Prado  
Andrew W. Mellon Professor, 2008–2010

Roger Taylor, De Montfort University  
Edmond J. Safra Visiting Professor, spring 2010

Mary Miller, Yale University  
Fifty-ninth A. W. Mellon Lecturer in the Fine Arts,  
spring 2010

## Senior Fellows

Suzanne Preston Blier, Harvard University  
Paul Mellon Senior Fellow, 2009–2010  
*Imaging Amazons: Dahomey Women Warriors In and  
Out of Africa*

David J. Getsy, School of the Art Institute of Chicago  
Ailsa Mellon Bruce Senior Fellow, 2009–2010  
*Abstract Bodies, Postwar Sculpture, and Designating the “Human”*

Jaime Lara, Yale University  
Samuel H. Kress Senior Fellow, 2009–2010  
*Flying Francis: Catastrophes, Insurrections, and Art in the  
Colonial Andes*



Ruth E. Iskin

Evonne Levy, University of Toronto

Samuel H. Kress Senior Fellow, 2009–2010

*Barock: Art History and Politics from Burckhardt to Hitler, 1844–1945*

Jonathan M. Reynolds, Barnard College

Ailsa Mellon Bruce Senior Fellow, 2009–2010

*Allegories of Time and Space: The Visualization of Japanese Identity in Architecture, Photography, and Popular Culture*

Michael J. Schreffler, Virginia Commonwealth University

Ailsa Mellon Bruce Senior Fellow, 2009–2010

*Inca Baroque: Colonial Architecture and the Image of the State in Cuzco, Peru*

### **Visiting Senior Fellows**

David Bindman, University College London (emeritus)

Paul Mellon Visiting Senior Fellow, February 1–March 31, 2010

*Canova and Thorvaldsen in Their Critical Context*

Giovanni Careri, École des hautes études en sciences sociales

Ailsa Mellon Bruce Visiting Senior Fellow,

November 2–December 31, 2009

*The Ancestors of Christ: Christians and Jews in the Sistine Chapel*

Carlo Falciani, Accademia di Belle Arti di Bologna  
Guest Scholar, May 1–June 30, 2009  
*The Development of Bronzino's Religious Painting: From  
Reformation to Counter-Reformation and from Youth to  
Maturity*

Margaret Haines, Villa I Tatti: Harvard University Center for Italian  
Renaissance Studies  
Ailsa Mellon Bruce Visiting Senior Fellow / Millon Architectural  
History Guest Scholar, September 1–October 31, 2009  
*The "Grande Sorella" of Brunelleschi's Dome of Santa Maria  
del Fiore: A Comparative Examination of the Structural and  
Administrative History of the Construction of the Dome of  
Saint Peter's*

Vaughan Hart, University of Bath  
Ailsa Mellon Bruce Visiting Senior Fellow,  
June 15–August 15, 2009  
*Inigo Jones: The Column and the Crown*

Andrew Hopkins, Università degli Studi de L'Aquila  
Paul Mellon Visiting Senior Fellow,  
November 2–December 31, 2009  
*Beyond Ceremony: Architectural Retreats in Early Modern Italy*

Jaime Lara,  
David J. Getsy,  
and Elizabeth  
Benson

Ruth E. Iskin, Ben-Gurion University of the Negev  
Paul Mellon Visiting Senior Fellow,  
September 1–October 31, 2009  
*Women and Modernity in Posters, 1880s–1900s*



Michael J. Schreffler, fellows' tour of the exhibition *The Robert and Jane Meyerhoff Collection: Selected Works*



Brian L. McLaren, University of Washington

Paul Mellon Visiting Senior Fellow, June 15–August 15, 2009  
*Modern Architecture, Colonialism, and Race in Fascist Italy*

Elena Osokina, University of South Carolina

Ailsa Mellon Bruce Visiting Senior Fellow, May 7–June 30, 2009  
*Rembrandts for Tractors: Soviet Art Export under Stalin*

Nino Simonishvili, Georgian National Museum

Guest Scholar, April 16–May 31, 2010  
*Images of Identity and Identity of Images: Two Miracle-Working Icons in Medieval Georgia*

### **Postdoctoral Fellows**

Hendrik W. Dey, Hunter College of the City University of New York

A. W. Mellon Postdoctoral Fellow, 2009–2010  
*Architecture, Ceremony, and the Construction of Authority in Late Antiquity*

Megan E. O'Neil, University of Southern California

A. W. Mellon Postdoctoral Fellow, 2009–2011  
*The Lives of Ancient Maya Sculptures: Objects of History, Objects of Ritual*



## Predocctoral Fellows (in residence)

Sinem Arcak [University of Minnesota]

Andrew W. Mellon Fellow, 2008–2010

*Gifts in Motion: Ottoman-Safavid Cultural Exchange, 1501–1639*

Wen-shing Chou [University of California–Berkeley]

Ittleson Fellow, 2008–2010

*Where Our Journeys End: Visions, Exchanges, and Encounters in Early Modern Representations of Mount Wutai*

Ivan Drpić [Harvard University]

David E. Finley Fellow, 2007–2010

*Kosmos of Verse: Art and Epigram in Late Byzantium*

Janna Israel,  
Jessica N.  
Richardson, and  
Brian L. McLaren





Richard Hutton  
and Jonathan M.  
Reynolds

George F. Flaherty [University of California–Santa Barbara]  
Twenty-four-Month Chester Dale Fellow, 2008–2010  
*Mediating the Third Culture at Tlatelolco, Mexico City*

Albert Narath [Columbia University]  
Paul Mellon Fellow, 2007–2010  
*The Baroque Effect: Architecture, History, and Politics in Austria  
and Germany*

Andrei Pop [Harvard University]  
Samuel H. Kress Fellow, 2008–2010  
*Neopaganism: Henry Fuseli, Theater, and the Cultural Politics  
of Antiquity, 1765–1825*

Tobias Wofford [University of California–Los Angeles]  
Wyeth Fellow, 2008–2010  
*Constructing Africa: The Visualization of Homeland and  
Diaspora in African-American Art of the 1960s and 1970s*

### **Predoctoral Fellows (not in residence)**

Benjamin Anderson [Bryn Mawr College]  
David E. Finley Fellow, 2009–2012  
*World Image after World Empire: The Ptolemaic Cosmos in the  
Early Middle Ages*

Priyanka Basu [University of Southern California]  
Andrew W. Mellon Fellow, 2009–2011  
*Kunstwissenschaft and the “Primitive”: Excursions in the History  
of Art History, 1880–1925*

Shira Brisman [Yale University]  
Samuel H. Kress Fellow, 2009–2011  
*The Handwritten Letter and the Work of Art in the Age of the  
Printing Press, 1490–1530*

Sonja Drimmer [Columbia University]  
Robert H. and Clarice Smith Fellow, 2009–2010  
*The Visual Language of Vernacular Manuscript Illumination:  
John Gower’s Confessio Amantis (Pierpont Morgan MS M.126)*

Christina R. Ferando [Columbia University]  
David E. Finley Fellow, 2008–2011  
*Staging Neoclassicism: Exhibitions of Antonio Canova’s  
Sculptures*

Carlo Falciani







Samuel H. Kress  
Professor Bert W.  
Meijer and pre-  
doctoral fellows  
in residence

Ralph Ghoche [Columbia University]  
Twelve-Month Chester Dale Fellow, 2009–2010  
*Ornament, Aesthetic Theory, and Expressive Signs in Second  
Empire French Architecture: Victor Ruprich-Robert and the Flore  
Ornementale*

Dipti Khera [Columbia University]  
Ittleson Fellow, 2009–2011  
*Urban Imaginings between Empires: Mapping from Udaipur to  
Jaipur, 1707–1832*

Beatrice Kitzinger [Harvard University]  
Paul Mellon Fellow, 2008–2011  
*Real Presence and Ritual Presence: The Early Medieval Liturgical  
Cross and Its Representations*

Jason David LaFountain [Harvard University]  
Wyeth Fellow, 2009–2011  
*The Puritan Art World*

Lisa Lee [Princeton University]  
Twenty-four-Month Chester Dale Fellow, 2009–2011  
*Sculpture's Condition/Conditions of Publicness: Isa Genzken and  
Thomas Hirschhorn*

Jennifer M. S. Stager [University of California–Berkeley]  
Paul Mellon Fellow, 2009–2012  
*The Embodiment of Color in Ancient Mediterranean Art*

### **Ailsa Mellon Bruce Predoctoral Fellowships for Historians of American Art to Travel Abroad**

Lacey Baradel  
[University of Pennsylvania]

Joe Madura  
[Emory University]

Lucy Mulrone  
[University of Rochester]

Breanne Robertson  
[University of Maryland]

## Meetings

### Workshop, Roundtable, and Lecture

January 22, 2010

A program celebrating the the launch of the Web site “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” and the publication of *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*

Supported by the International Exhibitions Fund

Robert Darnton,  
Elizabeth Cropper,  
Deborah Parker,  
Peter M. Lukehart,  
Diane Favro, and  
Urs Schoepflin,  
roundtable,  
January 22, 2010

#### *Workshop*

Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
*Moderator*

Suzanne Blier, *Harvard University, Center for Advanced Study in  
the Visual Arts*

Carolyn Campbell, *National Gallery of Art*



Joanna Champagne, *National Gallery of Art*  
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
Maygene Daniels, *National Gallery of Art*  
Peter Dueker, *National Gallery of Art*  
Diane Favro, *University of California–Los Angeles*  
Ric Foster, *National Gallery of Art*  
John Gordy, *National Gallery of Art*  
Stephanie Gorton, *Bard Graduate Center*  
Kimon Keramidas, *Bard Graduate Center*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Worthy Martin, *University of Virginia*  
Judy Metro, *National Gallery of Art*  
Peter Miller, *Bard Graduate Center*  
Emma Millon, *Center for Advanced Study in the Visual Arts*  
Susan Nalezty, *Center for Advanced Study in the Visual Arts*  
Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
Deborah Parker, *University of Virginia*  
Jill Pederson, *Center for Advanced Study in the Visual Arts*  
Urs Schoepflin, *Max-Planck-Institut für Wissenschaftsgeschichte*  
Cynthia Ware, *National Gallery of Art*  
Fulvia Zaninelli, *National Gallery of Art*

### *Roundtable*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
*Welcome*

Deborah Parker, University of Virginia  
*The World of Dante*  
[www.worldofdante.org](http://www.worldofdante.org)

Diane Favro, University of California–Los Angeles  
*Digital Karnak*  
[dlib.etc.ucla.edu/projects/Karnak](http://dlib.etc.ucla.edu/projects/Karnak)

Urs Schoepflin, Max-Planck-Institut für Wissenschaftsgeschichte  
*European Cultural Heritage Online (ECHO)—An Open Access  
Infrastructure and Scholarly Workbench for the Humanities*  
[echo.mpiwg-berlin.mpg.de/home](http://echo.mpiwg-berlin.mpg.de/home)

Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
*The History of the Accademia di San Luca, c. 1590–1635:  
Documents from the Archivio de Stato di Roma*  
[www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)

## *Lecture*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
*Welcome*

Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
*Introduction*

Robert Darnton, Harvard University  
*The History of Books and the Digital Future*

## **Web Site Launch and Book Presentation**

April 13, 2010

A program celebrating the launch of the Web site “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” and the publication of *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*

Cosponsored with the Archivio di Stato di Roma, Rome  
Supported by the International Exhibitions Fund and the Getty Foundation

### *Welcome*

Nicola Carrino, President, Accademia di San Luca

Elizabeth Cropper, Dean, Center for Advanced Study in the Visual Arts

Eugenio Lo Sardo, Director, Archivio di Stato di Roma

Rossella Vodret, Soprintendente, Polo museale della città di Roma

Web site launch  
and book presentation,  
Archivio di Stato di Roma,  
Sala Alessandrina, Rome,  
April 13, 2010





Peter M. Lukehart, Center for Advanced Study in the Visual Arts  
*Web Presentation*

*Speakers*

Patrizia Cavazzini, British School in Rome

Angela Cipriani, Accademia di San Luca

Renata Ago, Dipartimento di Storia Moderna e Contemporanea,  
Università degli Studi di Roma “La Sapienza”

## **Symposium**

March 26–27, 2010

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF  
ART, FORTIETH ANNUAL SESSIONS

Cosponsored with the Department of Art History and Archaeology,  
University of Maryland

Friday, March 26, 2010

*Evening session*

Marjorie S. Venit, University of Maryland

*Welcome*

James F. Harris, University of Maryland

*Greeting*

Renée Ater, University of Maryland

*Introduction*

*George Levitine Lecture in Art History*

Nicholas Mirzoeff, New York University

*The Right to Look: Visuality and Countervisuality in the  
Abolition of Slavery (1685–1962)*

Saturday, March 27, 2010

*Morning session*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

*Welcome*

Therese O'Malley, Center for Advanced Study in the Visual Arts

*Moderator*

Cristina Albu  
[University of Pittsburgh]  
*Interrogating Objecthood: Mirroring Processes in American Art of the 1960s*

Professor Terry Smith: *introduction*

Edit Tóth  
[The Pennsylvania State University]  
*Capturing Modernity: Moholy-Nagy's Light Prop for an Electrical Stage*

Professor Nancy Locke: *introduction*

Kristina Keogh  
[Virginia Commonwealth University]  
*Imago and Relic: The Incorruptible Body of Caterina de' Vigri*  
Professor Fredrika Jacobs: *introduction*

Eowyn McHenry  
[University of Maryland]  
*Embodying Modernity: William H. Johnson's Jitterbugs and Machine Aesthetics*

Professor Renée Ater: *introduction*

#### *Afternoon session*

Yui Suzuki, University of Maryland  
*Moderator*

Sarah G. Powers  
[University of Delaware]  
*Reconciling the Rural and the Modern: Charles Sheeler's Vermont Landscape in Context*  
Professor Wendy Bellion: *introduction*

Karen Gonzalez Rice  
[Duke University]  
*John Duncan's Confrontational Aesthetics*  
Professor Kristine Stiles: *introduction*

Nachiket Chanchani  
[University of Pennsylvania]  
*Double Exposure: The Camera Work of Ananda Coomaraswamy and Alfred Stieglitz*  
Professor Michael Meister: *introduction*

Jason Ciejka  
[Emory University]  
*Architecture, Music, and Expression at Santa Maria in Campitelli  
in Rome*  
Professor Sarah McPhee: *introduction*

## Colloquies

October 8–9, 2009

TULLIO LOMBARDO AND THE HIGH RENAISSANCE  
IN VENICE

Robert H. Smith Colloquy

### *Participants*

Jack Soutanian,  
Robert H. Smith  
Colloquy, “Tullio  
Lombardo and  
the High Renais-  
sance in Venice,”  
October 8–9, 2009

Andrea Bacchi, *Università di Trento*  
Sergio Bettini, *Università di Parma*  
David Brown, *National Gallery of Art*  
Lorenzo Buonanno, [*Columbia University*]  
Stephen J. Campbell, *The Johns Hopkins University*



Matteo Ceriana, *Pinacoteca di Brera*  
Anthony Colantuono, *University of Maryland*  
Simona Cristanetti, *National Gallery of Art*  
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
James Draper, *The Metropolitan Museum of Art*  
Miguel Falomir, *Museo Nacional del Prado, Center for Advanced Study in the Visual Arts*  
Davide Gasparotto, *Galleria Nazionale, Parma*  
Janna Israel, *Center for Advanced Study in the Visual Arts*  
Claudia Kryza-Gersch, *Kunsthistorisches Museum, Vienna*  
Mary Levkoff, *National Gallery of Art*  
Alison Luchs, *National Gallery of Art*  
Eleonora Luciano, *National Gallery of Art*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Sarah Blake McHam, *Rutgers, The State University of New Jersey*  
Bert W. Meijer, *Nederlands Interuniversitair Kunsthistorisch Instituut, Florence/Universiteit Utrecht (emeritus), Center for Advanced Study in the Visual Arts*  
Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
Debra Pincus, *National Gallery of Art*  
Alessandra Sarchi, *Fondazione Federico Zeri, Università di Bologna*  
Jack Soutanian, *The Metropolitan Museum of Art*  
Shelley Sturman, *National Gallery of Art*  
Shelley Zuraw, *University of Georgia*

May 17–19, 2010

THREE PERSPECTIVES: THE COMMISSIONS  
OF ROGER FENTON, LINNÆUS TRIPE, AND  
TIMOTHY O'SULLIVAN

Andrew W. Mellon Curatorial/Conservation Colloquy in Modern  
and Contemporary Art  
Co-organized with Roger Taylor, De Montfort University  
Edmond J. Safra Visiting Professor, spring 2010

*Participants*

Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
Verna Curtis, *Library of Congress*  
Julia Dolan, *Philadelphia Museum of Art, Portland Art Museum*



Roger Taylor and Sarah Kennel, Andrew W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, “Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O’Sullivan,” May 17–19, 2010

Shannon Egan, *Schmucker Art Gallery, Gettysburg College*  
 Ashley Givens, *Victoria and Albert Museum*  
 Sarah Gordon, *National Gallery of Art*  
 Sarah Greenough, *National Gallery of Art*  
 Karen Hellman, [*The Graduate Center, City University of New York*]  
 Carol Johnson, *Library of Congress*  
 Toby Jurovics, *Smithsonian American Art Museum*  
 Jessica Keister, *Conservation Center for Art and Historic Artifacts*  
 Sarah Kennel, *National Gallery of Art*  
 Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
 Adrienne Lundgren, *Library of Congress*  
 Connie McCabe, *National Gallery of Art*  
 Edward McCarter, *National Archives and Records Administration*  
 Jennifer McGlinchey, *Museum of Fine Arts Houston, [Buffalo State College]*  
 Andrea Nelson, *National Gallery of Art*  
 Therese O’Malley, *Center for Advanced Study in the Visual Arts*  
 Erin O’Toole, *San Francisco Museum of Modern Art*  
 Katherine Sanderson, [*Institute of Fine Arts, New York University*]  
 William F. Stapp, *Washington*  
 Zoe Stewart, *National Media Museum, Bradford*  
 Roger Taylor, *De Montfort University, Center for Advanced Study in the Visual Arts*  
 Joyce Tsai, *Center for Advanced Study in the Visual Arts*  
 Diane Waggoner, *National Gallery of Art*  
 Francine Weiss, [*Boston University*]



Richard J. Powell,  
 “Minstrelsy and  
 the Art of Kara  
 Walker,” Wyeth  
 Foundation  
 for American  
 Art Incontro,  
 November 5, 2009

## Incontro

November 5, 2009

Richard J. Powell, Duke University

*Minstrelsy and the Art of Kara Walker*

Wyeth Foundation for American Art Incontro

With the lecture about Thomas Eakins’ *Negro Boy Dancing* of 1878 (see pages 35–36) serving as an art-historical prologue, this post-lecture meeting and conversation moved forward in time to the late twentieth and early twenty-first centuries and toward a consideration of the after-effects of blackface minstrelsy in the art of Kara Walker. Eric Lott’s essay “Blackface and Blackness: The Minstrel Show in American Culture” (in *Inside the Minstrel Mask: Readings in Nineteenth-Century Blackface Minstrelsy*, ed. Annemarie Bean, James V. Hatch, and Brooks McNamara [1996]) develops a part-historical, part-theoretical exegesis of the minstrelsy phenomenon, while Mark Reinhardt’s essay “The Art of Racial Profiling” (in *Kara Walker: Narratives of a Negress*, ed. Ian Berry et al. [2003]) probes the aesthetic and psychological ruptures that Walker’s works of art have created since the mid-1990s. The lecture’s scrutiny of Thomas Eakins’ artistic realism, while as thematically removed from Walker’s outlandish imagery as one could imagine, nonetheless lent its critical oversights to the broader question of provocation in art and cultural perceptions and, as a result, extended the thematic parameters of the incontro to a range of art-historical issues.

## Workshop

July 1–August 16, 2009

### MALVASIA PROJECT

#### *Participants*

Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*

Alessandra Galizzi Kroegel, *University of Trento*

Carlo Alberto Girotto, [*Scuola Normale Superiore di Pisa*]

Lorenzo Pericolo, *University of Montreal*

Jessica N. Richardson, *Center for Advanced Study in the  
Visual Arts*

Philip Sohm, *University of Toronto*

Naoko Takahatake, *National Gallery of Art*

## Colloquia CCXXXI–CCXXXVIII

October 23, 2009

Bert W. Meijer, Samuel H. Kress Professor

*Palma il Giovane and Santo Peranda: The Creation and Four Ages of  
the World for Mirandola*

October 29, 2009

Suzanne Preston Blier, Paul Mellon Senior Fellow

*Imaging Amazons: Dahomey Women Warriors In and Out of Africa*

December 10, 2009

Jaime Lara, Samuel H. Kress Senior Fellow

*Flying Francis: Catastrophes, Insurrections, and Art in the Colonial Andes*

January 14, 2010

Evonne Levy, Samuel H. Kress Senior Fellow

*The Barock of A. E. Brinckmann and Hans Sedlmayr: Political  
Biography and Art History under National Socialism*

January 25, 2010

Jonathan M. Reynolds, Ailsa Mellon Bruce Senior Fellow

*Japan's "Female Urban Nomads": Imagined Migration through Tokyo  
in the Days before the Bubble Burst*

February 18, 2010

Michael J. Schreffler, Ailsa Mellon Bruce Senior Fellow

*The Bishop's City: Architecture and Patronage in Colonial Cuzco, Peru*



March 11, 2010

David J. Getsy, Ailsa Mellon Bruce Senior Fellow  
*Self-abnegation and the Erotics of Postminimalism: Scott Burton's  
Bronze Chair (1975) between Performance and Sculpture*

April 29, 2010

Miguel Falomir, Andrew W. Mellon Professor  
*Titian at the Museo del Prado: A Catalogue Raisonné*

### **Shoptalks 156–163**

October 22, 2009

Ivan Drpić, David E. Finley Fellow  
*Kosmos of Verse: Art and Epigram in Late Byzantium*

November 9, 2009

Albert Narath, Paul Mellon Fellow  
*Baroque Bodies: Day and Night in the Metropolis*

November 30, 2009

Wen-shing Chou, Ittleson Fellow  
*Sacred Cosmology at the Birth of the Modern Tibetan Nation,  
1922–1928*

February 1, 2010

Hendrik W. Dey, A. W. Mellon Postdoctoral Fellow  
*Colonnaded Streets, "Spatial Praxis," and the Post-Roman Afterlife  
of Roman Cities*

February 25, 2010

Tobias Wofford, Wyeth Fellow  
*A Trans-African Art: Jeff Donaldson's Africa and the Black Arts  
Movement*

March 18, 2010

Sinem Arcak, Andrew W. Mellon Fellow  
*Assertive Gifts: Art and Diplomacy in the Age of the  
Ottoman-Safavid Conflict*

March 29, 2010

George F. Flaherty, Twenty-four-Month Chester Dale Fellow  
*Transparency at Tlatelolco: Writing a Spatial History of México 68*

April 26, 2010

Andrei Pop, Samuel H. Kress Fellow  
*Temples and Theaters: Henry Fuseli and the Cultural Politics of  
Antiquity*





Richard J. Powell,  
“Minstrelsy ‘Uncorked’: Thomas  
Eakins’ Empathetic Realism,”  
Wyeth Lecture  
in American Art,  
November 4, 2009

## Lectures

### Wyeth Lecture in American Art

November 4, 2009  
Richard J. Powell, Duke University

*Minstrelsy “Uncorked”: Thomas Eakins’ Empathetic Realism*

In the watercolor *Negro Boy Dancing* (1878; The Metropolitan Museum of Art, New York), Thomas Eakins (1844–1916) joined the confraternity of numerous nineteenth-century American painters, such as John Lewis Krimmel (1786–1821), James Goodwyn Clonney (1812–1867), John Quidor (1801–1881), and William Sidney Mount (1807–1868), for whom the subject of African American performance and entertainment were an artistic rite of passage. Eakins’ image of a young banjo player, an elderly teacher, and the titular adolescent dancer, like similarly themed works by his artistic predecessors and contemporaries, coincided with the American (in fact, worldwide) rage for the musical theater genre popularly referred to as minstrelsy and manifested in a fairly standardized song repertoire and highly stylized characterizations and stage cosmetics (such as the application of burnt cork residue to the faces of performers in order to effect a symbolic racial blackness). Yet Eakins’ watercolor, along with two highly accomplished oil-on-board

studies in the collection of the National Gallery of Art, conceptually challenged minstrelsy's visual trafficking in racial ridicule and corporeal exaggeration, chiefly through an unwavering adherence to a painterly realism and, arguably, through his radical position vis-à-vis this and other subject matter. This lecture explored Eakins' "empathetic realism" in the context of America's centennial-era fantasia and, alternately, within the significations of Eakins' own artistic logic and libertarian ethics.

## **Book Presentation and Lecture**

May 7, 2010

A program celebrating the publication of *Keywords in American Landscape Design*

Supported by the International Exhibitions Fund

Elizabeth Cropper  
Center for Advanced Study in the Visual Arts  
*Welcome*

Therese O'Malley  
Center for Advanced Study in the Visual Arts  
*Presentation*

Laurie Olin, OLIN, Landscape Architects, and University  
of Pennsylvania  
*What's Old Is New: Rus in Urbs Update*

Laurie Olin,  
"What's Old is  
New: *Rus in Urbs*  
Update," lecture,  
May 7, 2010





Second Mellon  
Lecture, April 25,  
2010

## **The Fifty-ninth A. W. Mellon Lectures in the Fine Arts, 2010**

Mary Miller, Yale University

*Art and Representation in the Ancient New World*

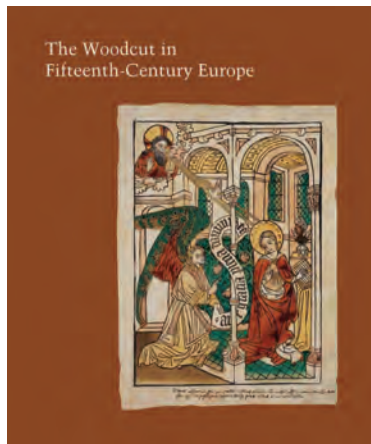
|          |  |
|----------|--|
| April 18 | The Shifting Now of the Pre-Columbian Past         |
| April 25 | Seeing Time, Hearing Time, Placing Time            |
| May 2    | The Body of Perfection, the Perfection of the Body |
| May 9    | Representation and Imitation                       |
| May 16   | Envisioning a New World                            |

## Publications

A new volume and a softcover reissue were published in the series Studies in the History of Art. Volume 75, *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall (2009), gathers papers that were delivered at a symposium of the same name held in 2005 to coincide with the exhibition *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*. Volume 69, *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O’Malley and Amy R. W. Meyers, originally published in 2008, was re-issued in softcover (2010). Both are distributed by Yale University Press.

Two major research projects produced publications. *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart, volume 2 of Seminar Papers, distributed by Yale University Press (2009), includes eleven essays that were the result of several scholarly meetings. *Keywords in American Landscape Design*, by Therese O’Malley, was published jointly by the National Gallery of Art and Yale University Press (2010).

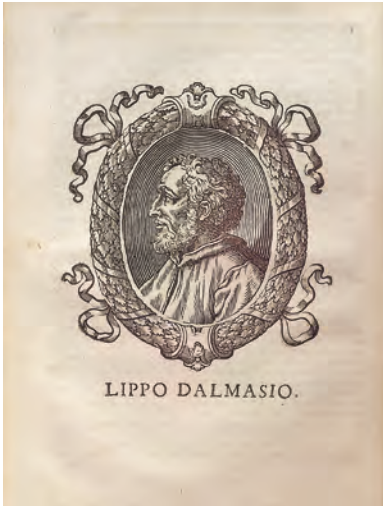
Five new Studies volumes are in preparation. Also forthcoming is *Early Modern Sources in Translation: Carlo Cesare Malvasia’s Felsina pittrice*, edited by Elizabeth Cropper. A complete list of Center publications appears at the end of *Center 30*.



## Research

Three long-term research projects are in progress at the Center for Advanced Study in the Visual Arts:

### Early Modern Sources in Translation: Carlo Cesare Malvasia's *Felsina pittrice*



Frontispiece to the life of the Bolognese painter Lippo Dalmasio (fl. 1377–1410), from Carlo Cesare Malvasia, *Felsina pittrice* (Bologna, 1678). Department of Image Collections, National Gallery of Art Library, Washington

Carlo Cesare Malvasia's *Felsina pittrice*, published in Bologna in 1678, is one of the most important early modern critical texts on Italian art. The *Felsina* provides a history of painting in Bologna that both imitates and challenges Giorgio Vasari's *Lives* (1550/1568). Indeed, it may be considered the seventeenth-century Bolognese equivalent of Vasari's Tuscan-Roman account of Italian painting. The *Felsina* has never been translated into English in full, and has not been published in its entirety in an Italian edition since 1841. An annotated English translation is in preparation under the direction of Dean Elizabeth Cropper. This translation, undertaken by a team of scholars, will appear in a series of individual monographic volumes. Each volume

will include transcriptions of relevant manuscript notes by Malvasia now in the Biblioteca dell'Archiginnasio, Bologna, as well as a modern edition of the Italian text, making the series valuable not only for teaching purposes, but also for specialists. With the exception of material related to the Carracci, which will be edited by Giovanna Perini of the Università degli Studi di Urbino, the text and notes will be transcribed and edited by Lorenzo Pericolo.

The focus to date has been on the first part of Malvasia's text and on providing basic tools for the translators, annotators, and editors of subsequent volumes. The annotated edition of the first volume will include accompanying essays on Malvasia's treatment of the "primi lumi" of Bolognese painting, including such painters as Lippo Dalmasio, and on the history of the various early printings of the *Felsina*. Jessica N. Richardson has compiled an archive of relevant images and in June 2009 undertook a campaign in Bologna to verify and rediscover works of art



discussed by Malvasia. With the support of Vera Fortunati Pietrantonio of the Università di Bologna, Giovanna Perini arranged for a meeting of several members of the project at the university. Participants also met at the National Gallery for an intense seminar during the month of July.

New research on the editions of the *Felsina* is being conducted by Carlo Alberto Girotto of the Scuola Normale Superiore di Pisa. Naoko Takahatake is completing her translation of Malvasia's important survey of Bolognese printmakers, and Alessandra Galizzi Kroegel is completing work on the life of Francesco Francia and his followers. Anne Summer-scale and Philip Sohm are engaged on the translation and annotation of the lives of Domenichino, Alessandro Tiarini, and Giacomo Cavedone. Lorenzo Pericolo will complete the volume on Guido Reni, in addition to the Italian critical edition of the whole text.

*Research Associate: Jessica N. Richardson*

*Program Assistant: Mattie M. Schloetzer*

## Keywords in American Landscape Design



*Keywords in American Landscape Design* was copublished by the National Gallery of Art and Yale University Press in spring 2010. This historical and visual reference work is the result of a project to compile a photographic corpus and historical textual database documenting landscape design in North America during the colonial and antebellum periods. Through texts and images, the book traces the changing meaning of landscape and garden terminology as it was adapted from Old World sources and transformed into an American landscape vocabulary. The goal is to map the evolution of a regional vocabulary of design and the transformation of features within the changing environmental and cultural traditions of America, as defined

by the current boundaries of the United States. Under Associate Dean Therese O'Malley's direction, researchers compiled descriptions of, and references to, gardens and ornamental landscapes from a wide variety

of sources, both published and manuscript, and a corpus of images comprising more than eighteen hundred reproductions. One thousand of these illustrations and hundreds of citations are collected in the volume. Each of one hundred keywords is accompanied by a short historical essay, a selection of images, and a chronologically arranged section of usage and citations. Three longer interpretive essays provide a broader historical and cultural context for terms, sites, and images. Several additional reference tools have resulted from this research, including an extensive bibliography, an analysis of the sales and distribution of books related to garden and landscape design, and a database of images that represents a comprehensive photographic archive of antebellum American garden and landscape design.

In addition to its support from Center funds, the project has received support from the Getty Grant Program and the Graham Foundation for Advanced Studies in the Fine Arts. The Terra Foundation for the Arts provided a subvention for the publication.

*Research Associate: Sara M. Taylor (until July 2009)*

*Program Assistant: Jessica Ruse*

## The Early History of the Accademia di San Luca, c. 1590–1635



The current academic year has witnessed the completion of the two components of this research project with the publication of the book *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635* and the launch of the Web site “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma.”

The twin publications were celebrated in two programs, the first at the National Gallery of Art, and the second at the Archivio di Stato di Roma (see pages 24–27).

The aim of the project, under the direction of Associate Dean Peter M. Lukehart, was to create the first institutional history of the foundation

of the Accademia di San Luca. Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of new and previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of documentation on the Web site and the printed volume of interpretive studies shed light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as a teaching institution in the 1630s.

The searchable database provides access to a systematic and complete transcription of every extant notarial record identified by the project team, as well as a digital image of the original document, the two viewable side by side. Transcriptions or the documents are tagged in Extensible Markup Language (XML) following the guidelines of the Text-Encoding Initiative ([www.tei-c.org](http://www.tei-c.org)). Thus the user can select from multiple search parameters that connect to all related documents, which are scalable for line-by-line comparisons. In addition the user will find summaries, transcriptions, and digitized images of the original documents. Search results for artists yield bibliography and a growing database of related images, the majority from the collections of the National Gallery of Art.

The printed volume of eleven scholarly essays, edited by Peter M. Lukehart and based on a series of three Robert H. Smith Seminars held in 2004–2006, was published in late 2009 as the second volume in the Center’s Seminar Papers series, distributed by Yale University Press.

Funding for the Web project was provided by the Center’s Andrew W. Mellon Endowment and by a grant from the Getty Foundation. Funding for the seminars and the volume was provided by a grant from Robert H. Smith.

*Research Associate: Jill Pederson*

*Project Art Historian: Susan Nalezty*

*Program Assistant: Emma Millon*

*Text-encoding (TEI) Consultant: David Seaman*

## Research Associates' Reports

*Research associates engaged in long-term Center projects also pursue independent research.*

Gentile Bellini,  
*Cardinal Giovanni Bessarione (Johannes Bessarion) and Two Fathers of the Scuola della Carità with the Bessarion Reliquary*, 1472.  
Kunsthistorisches Museum, Vienna/  
Art Resource, NY  
(Erich Lessing)



Janna Israel, *“As though another Byzantium”*: Representation and Cultural Memory in Early Modern Venice

My research explores the changing relationship between Venice and the former Constantinople as the Byzantine stronghold fell to the Ottoman Turks in 1453. More specifically, I investigate how monuments and objects accommodated the rhetoric of conflict and political change. I argue that gestures such as the appropriation and transfer to the Venetian Republic of Byzantine relics, manuscripts, architectural forms, and paintings from Ottoman-held territory in the East both informed a growing nostalgia in the West for the receding Byzantine Empire and signaled an entry into war with the Ottomans. This year, I have completed a portion of my study that analyzes the Ottomans' construction of the Fatih Mosque on the site of the Church of the Holy Apostles in Constantinople as a claim against Byzantium's inheritance of Eastern Christendom and of Greek imperial identity.

Milanese school,  
*Francesco di Bartolomeo Archinto*, 1494. © National Gallery, London/  
Art Resource, NY



Jill Pederson, *The Academia Leonardi Vinci: Circles of Friendship at the Court of Milan*, 1480–1499

My book manuscript focuses on the cultural and academic sphere of Leonardo da Vinci during his first Milanese period. This project offers a new perspective by integrating the vast art-historical literature on Leonardo with groundbreaking recent scholarship on the intellectual and literary history of the Sforza

court. I have also returned to my research on male, Leonardesque half-length portraits in late fifteenth-century Lombardy. Lombard artists placed an emphasis on youth and beauty in these works, and, although they are often characterized by their gender ambiguity, I argue that these portraits can be better understood as part of a dynamic relationship between beholder and subject that finds parallels in contemporary courtly verse.

*Saint Leonard of Noblat* (detail), second half of the twelfth century, north facade, San Leonardo in Lama Volara, Apulia. Author photograph



Jessica N. Richardson, *Monastic Miracles and Monastic Possessions: Negotiating Sacred Topographies in Twelfth-Century Italy*

In addition to an extended study of the cult and images of St. Leonard of Noblat in Italy (from around 1100 to 1450), my research this year has focused on the twelfth-century decorative programs of two monastic churches in southern Italy: San Leonardo in Lama Volara (Apulia) and San Clemente a Casauria (Abruzzo). I examine aspects of their portal sculpture, which advertise miracles (San Leonardo) and possessions (San Clemente). While different circumstances account for the imagery on the two facades, they also reflect similar issues: how space was negotiated beyond the walls of the monastery and how, by circumventing temporal and spatial boundaries, images allowed visitors to partake in the shared concerns of divine salvation and protection, expressing the monks' belief in a collective, sacred topography.



## **Research Reports of Members**



## Gifts in Motion: Ottoman-Safavid Cultural Exchange from the Sixteenth to the Eighteenth Century

From the sixteenth to the eighteenth century, the Shiite Safavids of Iran and the Sunni Ottomans of Turkey—two of the greatest Islamic empires in history—developed a complex relationship in which tenuous peace alternated with bloody conflict, often with dizzying speed. Gifts exchanged on the many occasions of Ottoman-Safavid contact are often dismissed as routine tokens of diplomatic courtesy. I argue that, rather than simply complementing the letters that the envoys carried, gifts were active agents of international politics. In this context, objects to be given were carefully selected to project political authority and cultural influence, thus playing a central role in negotiating power.

Founded in the early fourteenth century in the eastern Mediterranean, the Ottoman state had by the mid-sixteenth century grown into a major Islamic empire. Meanwhile, the neighboring Safavids of Iran—although rising to power only in 1501—quickly established themselves as a competitively powerful state whose political and military ambitions were in direct conflict with those of the Ottomans. At times, these conflicting ambitions resulted in outright warfare. At other times, periods of relative peace allowed mutually profitable exchange despite a continuing background of rivalry and mistrust. Religion proved to be a simultaneous source both of rapprochement (common adherence to Islam) and of conflict (Sunni versus Shia Islam).

It is within the context of this highly charged confessional, political, and military rivalry that I study the movement of objects between the

The Safavid envoy presenting Shah Tahmasb's letter and gifts to the newly enthroned Ottoman sultan Selim II, from *Şehnâme-i Selim Hân*, 1581. Topkapı Palace Museum Library, Istanbul, A.3595, fols. 53b–54a. Courtesy of Topkapı Palace Museum Library

Ottoman and the Safavid courts. These objects—ranging from lavishly illustrated books and exquisite silk carpets to richly embroidered tents, chandeliers, and even live birds of prey—also enriched the visual culture of each court and led to the formulation of a distinctive artistic canon with a lasting legacy in each empire. As the first systematic study of the Ottoman-Safavid dialogue from the perspective of visual culture, my dissertation argues that the movement of luxurious objects functioned as a primary mechanism for the expression of courtly conflicts and interactions. At the same time, through an examination of the elaborate ceremonies that typically accompanied the exchange of objects at these moments, I investigate the ritual use of material culture to project both political power and cultural influence in the early modern world.

Specifically, I explore the exchange of gifts between the two courts at certain key moments of intensified diplomatic contact during the development of their relationship, each of which forms a separate chapter. Each case study takes as its unit of analysis a group of routinely exchanged objects on the one hand and of one-of-a-kind objects on the other. I examine both the actual gifts exchanged and visual and textual materials depicting their ritual presentation and reception. Besides these exchanges, the broad range of sources I use also depicts other forms of contact, namely wars, movement of armies, construction of border fortresses, and alliances with other states. The purpose of each chapter is thus to explore the visual and material clues to how objects functioned through their actual and potential movement in the early modern Muslim world.

The opening chapter explores the rhetorical exchange between the founder of the Safavid dynasty, Shah Ismail, and his contemporary the Ottoman ruler Selim the Grim leading up to the outbreak of war between the two rulers in 1514. This period is characterized by a highly competitive dialogue in which political and military potency were tested by offering openly insulting objects as a prelude to conflict. The second chapter, by contrast, discusses the ceremonial presentation of the many priceless gifts sent by the Safavid ruler Shah Tahmasb to the Ottoman sultan Selim II on the occasion of the latter's enthronement. The potential of objects to act as active agents in diplomatic negotiations is at the heart of this discussion. The third chapter examines renegade and hostage princes from both sides who took refuge at the rival court, thereby

initiating periods of dynastic crisis for both polities. Here I consider these princes themselves as gifts, as they were treated as objects to be sent and received, and occasioned the exchange of many subsidiary objects as both sides negotiated, bribed, and threatened to secure their sustenance and eventual recapture. The fourth chapter assesses the Safavid ruler Shah Abbas' gifts, which differed dramatically from those of his grandfather, Shah Tahmasb, who typically sent a wide range of extremely valuable luxury objects as peace overtures. Many of Abbas' gifts, in contrast, offended the Ottomans on so many levels that they refused to accept them as sincere gifts, or intentionally misunderstood their meaning in order to save face. Finally, my last chapter focuses on an exchange of gifts after the "fall" of the Safavid dynasty in the early eighteenth century, when the rise of Iran's new ruler, Nader Shah, prompted the giving of visually dazzling and economically ambitious objects such as the famous jewel-encrusted Topkapi dagger. Strategies of establishing ties with the past while asserting a new dynastic order by giving objects form the core problems of this concluding section.

[University of Minnesota]  
Andrew W. Mellon Fellow, 2008–2010

*During the 2010–2011 academic year, Sinem Arcaç will continue as a PhD candidate in the department of art history at the University of Minnesota, holding a Dissertation Completion Fellowship under the Andrew W. Mellon/American Council of Learned Societies Early Career Fellowship Program.*





DAVID BINDMAN

## Canova and Thorvaldsen in Their Critical Contexts

My work at CASVA is part of a study leading to a book on the sculptors Antonio Canova (1757–1822) and Bertel Thorvaldsen (c. 1770–1844) in their critical and philosophical contexts. The study has involved relating the classical subjects of their works to contemporary debates about sculpture in relation to ideas of Greek supremacy, beauty, and the distinctive properties of sculpture and marble as these were discussed in the writings of Johann Joachim Winckelmann, Karl Philipp Moritz, Carl Ludwig Fernow, Antoine Chrysosthôme Quatremère de Quincy, Count Leopoldo Cicognara, and others.

I have found that, though the two sculptors were in regular contact with each other and often chose the same subjects, their intellectual backgrounds were quite different. Canova was a closer adherent than Thorvaldsen to eighteenth-century theories that sought to reconcile realism with the ideal, while Thorvaldsen, much influenced by the circle of Johann Wolfgang Goethe and especially, during his time in Rome, by Fernow and the great educational theorist Wilhelm von Humboldt, sought purity and an authentic re-creation of the spirit of Greek mythology and sculpture. He was also indirectly influenced by Immanuel Kant in asserting the autonomy of the work of art in reaction to Canova's narrative approach. A major premise of my study is that both sculptors, despite their own denials, were thoroughly aware of the theoretical debates of the period, and indeed were often directly responsive to their critics, who, in documented cases, advised changes to their work. Canova's decision,

Antonio Canova,  
*Hebe*, 1796.  
Nationalgalerie,  
Staatliche Museen,  
Berlin. Bildarchiv  
Preussischer  
Kulturbesitz/  
Art Resource, NY  
(Klaus Goeken)

for instance, to remove the cloud that supported the figure of Hebe in the first two versions of the sculpture (Nationalgalerie, Staatliche Museen, Berlin, and State Hermitage Museum, Saint Petersburg) and replace it in the last two versions by a tree trunk (Chatsworth and Forlì, Pinacoteca Civica) can be directly attributed to the advice of critics.

A particular focus of my recent work has been on the coloring of sculpture in the Romantic period, a debate that was sparked by Canova's friend Quatremère de Quincy's pioneering theory that the Greeks colored and used materials other than marble in their sculptures. In my two months at CASVA I explored the relationship between the racial theory of the period, in particular the implications of "whiteness," and the use of marble in the work of the two sculptors. My research involved the investigation of ancient assumptions about the whiteness of marble and skin color and their comparison with those of the late eighteenth and early nineteenth centuries, in the light of Martin Bernal's "Black Athena" theory; recent writings on whiteness by Richard Dyer and others; and a forthcoming article by a former fellow of CASVA, Fabio Barry. It became clear that, though Canova and Thorvaldsen had completely different views about the representation of the human body, they both tended to reinforce the moral value of whiteness in a way that could be connected distantly with contemporary racial theory. This work will form the second part of a section of my book on the implications for the two sculptors of the debate on color in the period.

My work on the volume is now substantially complete except for two sections. The first will examine Thorvaldsen's restoration and completion of the Aegina marbles (Glyptothek, Munich) in relation to Canova's views of the Parthenon marbles, which he saw in 1816 in the British Museum; the other, the extensive discussion of the idea of Grace, prompted by Canova's sculpture *The Three Graces* for the duke of Bedford and Thorvaldsen's response in his two versions of the same subject. I hope to have the work ready to submit to a publisher by the end of 2010.

University College London (emeritus)  
Paul Mellon Visiting Senior Fellow, February 1 – March 31, 2010

*David Bindman is emeritus professor of the history of art at University College London. He is a fellow at the Du Bois Institute for African and African American Research at Harvard University, where he is co-editor, with Henry Louis Gates Jr., of the four-volume series *The Image of the Black in Western Art* (2010–2011).*

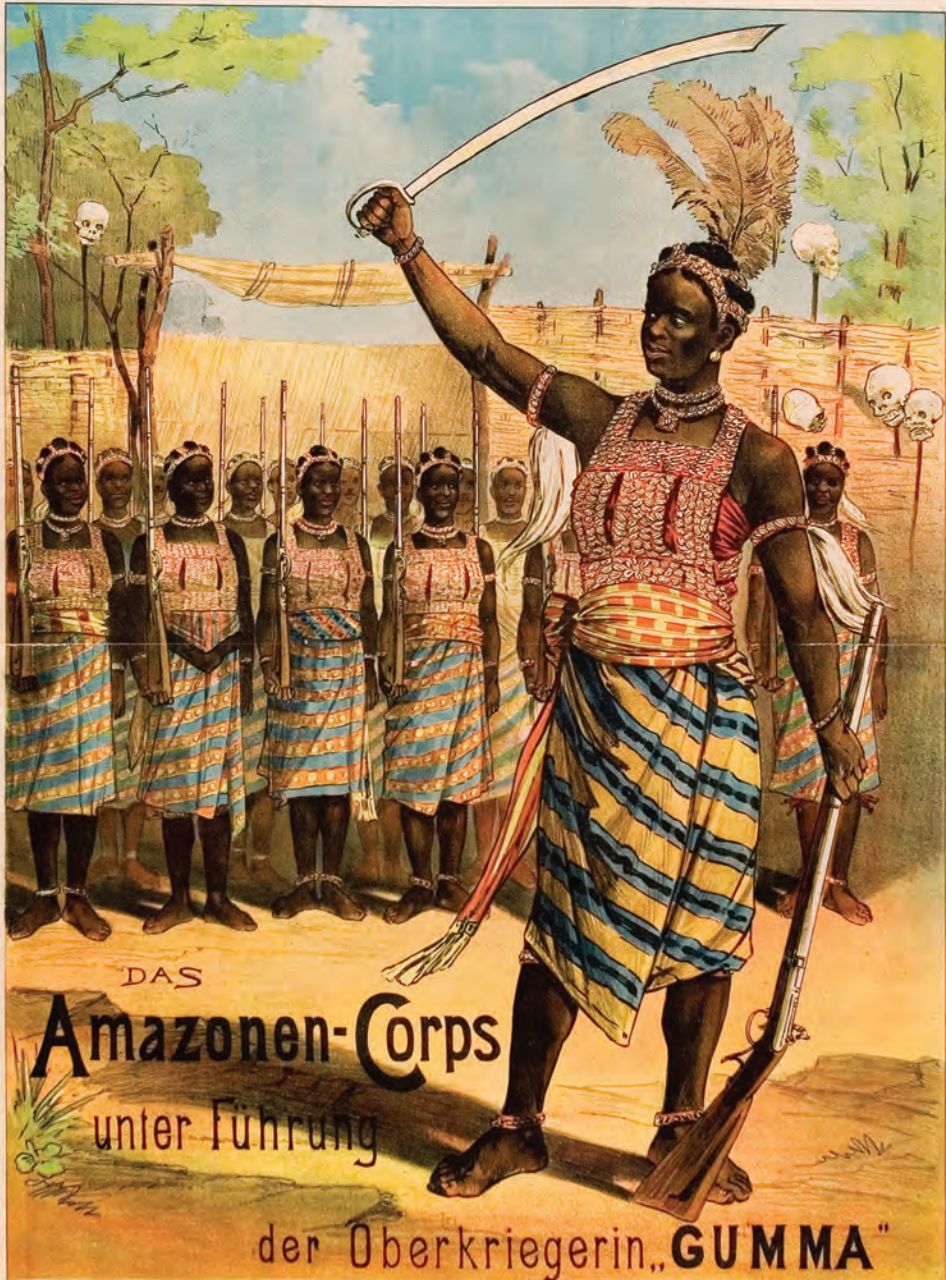
## African Amazons: A German Poster

During the years from 1890 to 1910, troupes of performers from various regions of the world were on view throughout Europe and America as part of an effort during the colonial period to familiarize Western audiences with their global subjects. Many of the first such encounters took place in Germany. Among the more popular groups was the Amazonen-Corps, made up of “Amazons” from Africa, the famous fighting women of Dahomey (now Republic of Benin), who, in 1890–1893, were also involved in colonial encounters with the French.

Several posters were created by the German printing firm Friedlaender for the Amazonen-Corps performances. One made for the show held August 1–17, 1891, at the Zoologischer Garten in Frankfurt am Main shows the Amazons in their spectacle attire standing at attention, rifles resting on their shoulders, behind their leader, Gumma. The poster text identifies the group as “The Amazonen-Corps Led by General Gumma.” “General” Gumma grasps a massive sword, apparently a prelude to announcing a charge. In her left hand is a long-barreled rifle. The scene behind is marked by a group of human skulls skewered on poles set in front of a rough fence. The poster plays to German admiration at this time for military discipline and to broader European fascination with the classical mythos of the Amazon, one of several subjects I explored in my research this year at CASVA.

According to Thomas Theye and his study on ethnographic photography in this era, painter Heinrich Leutemann (1824–1905) was





DAS  
**Amazonen-Corps**  
unter Führung

der Oberkriegerin „**GUMMA**“

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instrumental in bringing the first exotic human display troupes to Germany. In the same way, the associated posters helped to heighten local interest. In her study of Adolph Friedlaender, Ruth Malhotra discusses the growing fame of the Friedlaender printing firm, which was located in the same area of Hamburg (Saint Pauli) as Umlaufts Weltmuseum, where the first African Amazon performances in Germany took place. These were part of a lifelong partnership between Adolph Friedlaender and Carl Hagenbeck, the latter a central figure in the business of acquiring exotic animals for Europe's zoological parks and in touring related human displays. In part as a result, Friedlaender rapidly became one of the most important printing houses for European "variety show" posters, of which, according to the Malhotra biography, it produced more than two thousand between 1890 and 1900. This output earned Adolph Friedlaender the title "King of Artists' Lithographs," a reputation he retained through the talents of the illustrators, lithographers, and printers working under him. Among these, Henry Schulz, an artist specializing in commissions involving human figures, may have been responsible for the Dahomey Amazon posters.

Although the Dahomey Amazons are shown with dark brown skin, eyes, and hair, their physiognomies are little different from period portrayals of German women in popular books, suggesting that German lithographic artists paid relatively little attention to physical differences related to race or ethnicity. Yet there appears to be an attempt at rendering facial intensity, a mien that leaves the women with a bizarre, bulging-eyed stare. Despite the latter detail and their dark skin, the women could be German peasants, circus performers, or heroines of local folktales. With round, cheery, doll-like faces and flat, broadly rendered details of attire, they look rather similar to figures in German illustrations of children's fables and other popular print forms of the era. No doubt this resemblance was in part due to the firm's historic role in creating posters for local circus events, which were intended largely for children and for adults interested in the sort of fantasy world they evoked. These qualities would have served to further exoticize the Dahomey women performers in the eyes of European viewers. In the Amazonen-Corps poster there are also subtle references to Eugène Delacroix's *Liberty Leading the People* under the "good" French Amazon Marianne. The latter is an interesting artistic model, particularly considering the

Adolph Friedlaender, *The Amazonen-Corps Led by General Gumma*, 1891. Historisches Museum, Frankfurt am Main



German and French competition for colonies in Africa at this time. Equally striking in this poster — as in others — is the role accorded Gumma, who is seen here as an experienced military leader.

One of the posters created for the first Amazon performance at Umlauf's Weltmuseum notes that the Dahomey troupe shows were put on daily from ten o'clock in the morning to eleven at night, suggesting not only the popularity of these events but also the heavy work schedule of the women and the fact that even when they were not officially "on show" their activities would be on view for much of the day. Formal shows were held hourly from three o'clock to ten o'clock on weekdays and on Sundays from twelve to ten; at other times the women also could be observed going about their daily activities. In part because of this grueling schedule, the harsh weather conditions in which they were required to perform, and factors such as illness, the death rates among the troupes may have been as high as 30 to 40 percent while they were on tour.

Harvard University  
Paul Mellon Senior Fellow, 2009–2010

*Suzanne Preston Blier will return to Harvard University, where she holds appointments in the history of art and architecture as well as African and African American studies departments. She serves on the board of the Society of Architectural Historians and was recently named to the twelve-person external advisory committee of the Collège de France and serves as co-editor with Joseph Miller of the book series *Worlds of Experience* (Oxford University Press).*

GIOVANNI CARERI

## *The Ancestors of Christ: Christians and Jews in the Sistine Chapel*

My residency at CASVA was principally dedicated to the analysis of the cycle *The Ancestors of Christ* (1508–1512), among the frescoes of Michelangelo (1475–1564) in the Sistine Chapel. The lunettes and the triangular spandrels of the vault are occupied by a series of families who at a first glance look as if they had been surprised in the intimacy of their daily lives. Among them we see women looking after children, tired and melancholic old men, figures who are wandering or seem to be waiting for something. Some have accentuated Semitic features. Most have their arms and legs crossed, as if inhibited from making any movement or action. Their bodies project dense shadows on the walls of the chapel, revealing an earthly corporeality and a condition that could be characterized as immanence if that were not an anachronistic, or at least a very problematic, notion for the period. This terminological hesitation has been one of the subjects of my work: which categories of time and history belonging to the conceptual instruments of this period should we use to describe the position of domestic and earthly life within the eschatological plan of the Sistine Chapel?

An exhaustive review of the scholarly literature on the *Ancestors* reveals that nineteenth-century writers noted the presence of a form of domestic realism but that mention of it almost disappears in later work that focuses on iconology. Émile Zola, writing in 1896 at the beginning of the Dreyfus affair, stressed anti-Semitic elements, but these were then denied, with some significant exceptions, until the discovery by Barbara



Wisch in 2003 of the *signum* that Amminadab wears on his left arm. This yellow circle distinguished Jews from Christians in sixteenth-century Rome. Although not an unambiguous historical designator, the *signum* is a defamatory and ignominious sign, a sign of difference, probably connected with circumcision and more broadly with Cain's punishment. In association with accentuated Semitic features, the *signum* participates in constructing the Jew as the Other rather than as glorious ancestor or patriarch. This otherness is nevertheless embodied in Christian identity itself: to be considered as the Messiah of biblical prophesy, Jesus Christ had to be born in the genealogy of Abraham and David.

The tension between the positive aspect of relationship to Jewish ancestors and the negative aspect of their persisting difference is at the origin of Michelangelo's invention of the strange families of *The Ancestors of Christ*. In the visual construction of this cycle, historical discontinuity is anthropologically marked as otherness. This otherness is represented as Semitic, but it covers a larger semantic field. I have tried to describe this field in relation with the Pauline theological category of "the flesh" (*carne*), a powerful cultural device elaborated to stigmatize the Jews' literal observance of traditional rituals and reading of the Bible, and their obstinacy in delaying conversion to Christianity. Practiced by the Jews as a people, this delay was also observed in "negligent Christians." Thus the Ancestors of the Sistine Chapel may be understood as figures of the present condition of Christianity in the *saeculum* as Augustinian pessimism describes it.

Situated between the old and new eras, the figure of Joseph in tired old age represents the delay of the Jews' conversion. For instance, in *The Nativity with the Infant Saint John*, by Piero di Cosimo (1462–1521), in the National Gallery of Art, we see the adoptive father of Jesus in the background. The angel has revealed to him that God is the father of the child. He is excluded from the adoration performed in the foreground. To join the Virgin Mary he has to descend the stairs, leaning heavily on the baluster, looking for the next step, his foot suspended in empty space. His slow walk toward Mary is weighed down with the inertia attributed to unconverted Jews. In Joseph shown as delaying and as performing earthly tasks that in northern European Nativities often represent the realm of the flesh, we come to understand better the meaning of the Ancestors' tired old age and of their routine occupations as a distraction from the call of the faith.

Piero di Cosimo,  
*The Nativity with  
the Infant Saint  
John*, c. 1500.  
National Gallery  
of Art, Washing-  
ton, Samuel H.  
Kress Collection

I have also studied this association with the flesh in the context of astrological theory of the four elements, which places the Jews under the influence of Saturn. An interesting link between the Sistine Chapel and the frescoes of the Months in the Palazzo della Ragione in Padua (c. 1420; damaged and repainted by 1435), by Nicolò Miretto, which are based on the astrological theories of Pietro d'Abano, permitted me to see the depictions of the melancholic Jews in the Sistine Chapel in a new perspective. I have tried to develop the relationship between the concepts of domestic life and Semitic characteristics by constructing a morphological visual "atlas." This study shows Michelangelo's "naturalism" in the *Ancestors* cycle as the result not of the artist's direct observation of real life, but rather of a refined pictorial work whose effect is to close the lunettes and the spandrels in on themselves in a peculiar Christian form of *absorption*, a distraction from faith conceived as absorption in everyday life, as opposed to the eschatological progress of Christian history.

École des hautes études en sciences sociales

Ailsa Mellon Bruce Visiting Senior Fellow, November 2–December 31, 2009

*Giovanni Careri has returned to his positions as directeur d'études and director of the Centre d'histoire et théorie des arts at the École des hautes études en sciences sociales, Paris.*

## Where Our Journeys End: Visions and Encounters in Early Modern Representations of Wutai Shan

The sacred mountain range of Wutai Shan in northern China offers a unique site for examining the religious culture of the Qing Empire. Not only did it become one of the most important pilgrimage sites for Tibetans and Mongolians; it is also the location where Tibetan and Chinese Buddhist cosmographies converged. Among the most valuable testaments to Tibetan Buddhist devotions related to Wutai Shan are widely circulated images of the mountain range that are recorded to have existed throughout Tibet and Mongolia as early as the eighth century CE. While Chinese Buddhist images of Wutai Shan have attracted considerable scholarly attention since the early part of the twentieth century, their Tibetan counterparts have rarely figured in the discourse on Buddhist art and pilgrimage. My project therefore began with the assumption that a systematic examination of early modern images of Wutai Shan in Tibet and Mongolia would bring to light its unique importance for the convergence of Tibetan and Chinese Buddhist traditions. However, my original study faced several practical difficulties: foremost is the dearth of surviving images for an adequate and comprehensive study of the topic. Of this meager visual evidence, the few images that survive often lack documentation; for the even smaller pool of surviving images that have well-documented histories, it was often impossible to obtain either access or permission to photograph from local authorities.

These challenges propelled a reorientation of the project, from a picture-focused study to one that probes the concept of vision itself.





View from  
the central peak,  
Wutai Shan,  
Shanxi Province,  
China. Author  
photograph

This shift in the direction of my research was reaffirmed by a deepening awareness that, while material objects lend themselves more tangibly to art-historical studies, visions and visionary encounters are at the heart of Wutai Shan's pilgrimage culture. My project has thus approached the topic of vision through a panoply of representations: pictorial, architectural, and textual. By analyzing how and why Wutai Shan is envisioned in Tibetan Buddhism, my dissertation explores the shifting dynamics of this holy site as a geographical, mental, and visual destination. My study reveals that ideas and visions of the mountain range significantly reconfigured sacred cosmography and political identities of the Qing Empire and beyond. It thus argues for reconsideration of ethnic, cultural, and political identities of the Qing (1644–1912) and early Republican (1912–1949) periods through the lens of religious devotion.

I completed chapters 1 and 3 of my dissertation while in residence at the Center. Chapter 1 examines the transformation of the religious landscape of Wutai Shan through the intervention of Changkya Rölpe Dorjé (1717–1786), the renowned eighteenth-century Tibetan polymath.

Raised and educated in the Qing court, Rölpe Dorjé served as personal spiritual advisor to the Qianlong emperor (1711–1799) and was appointed national preceptor. Rölpe Dorjé spent every summer in retreats in Wutai Shan throughout the latter part of his life. While there, he experienced profound mystical visions and authored numerous texts, including songs of spiritual experience, eulogies of Wutai Shan, and its most comprehensive authoritative Tibetan-language guidebook. His presence in the mountains led to the construction of imperially sponsored monasteries and hermitage retreats, and subsequently a pilgrimage culture that centers on sites associated with Rölpe Dorjé. From a reading of Rölpe Dorjé's spiritual biographies, written by leading disciples, and his own extensive writings about the mountain range, this chapter reconsiders the Tibetan Buddhist remaking of a sacred landscape through visions, words, and monuments. In addition, I draw from pilgrims' records, imperial building projects, and a rare surviving wall painting of Wutai Shan in Mongolia in order to situate Wutai Shan's prominence in lay, monastic, imperial, and popular culture.

Chapter 3 examines wall paintings of Wutai Shan that belong to a larger cosmographical program, commissioned by the thirteenth Dalai Lama (1876–1933) in Lhasa. These images incorporate visionary and empirical modes of visual representation. I contend that the merging of different pictorial devices must be seen in light of the thirteenth Dalai Lama's forced encounter with the geopolitical transformations of the early twentieth century. By examining the cosmographical program in conjunction with accounts of the Dalai Lama's life and by charting the ways in which he eventually embraced instruments of modern empiricism alongside existing systems of representation, I show that this particular mapping of a Buddhist universe may be seen as a direct response to new technologies and vocabularies of identity and place making. I argue that through these murals, the thirteenth Dalai Lama asserted his spiritual sovereignty and temporal authority over modernity's works of boundary making and nation building.

[University of California–Berkeley]  
Ittleson Fellow, 2008–2010

*In the coming year, Wen-shing Chou will complete her dissertation with the support of a Dean's Fellowship from the University of California–Berkeley.*





HENDRIK W. DEY

## Architecture, Ceremony, and the Construction of Authority in Late Antiquity

When the Roman Empire was radically reorganized, bureaucratized, and totalitarianized beginning in the latter part of the third century CE, public building projects and thus the contours of monumental urban topography in general came increasingly under the control of the state and, eventually, the Christian church. For at least three centuries thereafter, architectural interventions in the leading cities of the empire, the places regularly inhabited by prominent representatives of the imperial and ecclesiastical establishment, centered on a limited and strikingly homogeneous assemblage of building types, chief among them city walls, colonnaded streets, palaces, and official residences, as well as churches. In my view, this architectural repertoire was favored for its capacity to transform cityscapes into hierarchically structured spatial narratives, narrowly circumscribed urban itineraries designed in large part to proclaim and, indeed, materially to enhance the institutional prestige of secular and ecclesiastical magnates.

My attention during my time at CASVA has been devoted primarily to colonnaded streets, which now seem so crucial to the configuration of late antique urban topography that they perhaps merit a book of their own. The capital cities inhabited by late Roman emperors, provincial governors, metropolitan bishops, and, in the West, Germanic kings were designed to focus on one or two principal colonnaded thoroughfares, usually connected to gates in the city wall. The churches and palaces in which the mighty lived and performed their official duties tended

*The Heavenly  
City of Jerusalem,*  
Santa Maria  
Maggiore, Rome,  
c. 440 CE. Author  
photograph

in turn to cluster, with surprising frequency, in close proximity to the colonnaded streets. What might be described as the topography of power was condensed into (usually) a single monumental core, a continuous urban armature arrayed along a primary axis of movement. All who approached a late antique capital from without experienced the city first as an uninterrupted panorama of walls and towers, converging on the massive fortified gate through which they were required to pass; upon traversing the gate, they were funneled onto a stately colonnaded street that led directly to the intramural foci of civic and ecclesiastical life. Thus, whatever the condition of the neighborhoods behind the circuit walls and the colonnades, the view from the street would have been magnificent.

It is crucial to note that this is precisely the visual perspective that would have presented itself to the eyes of the multitude present on those ceremonial occasions when the leaders of church and state put themselves and the majesty of their offices most ostentatiously on display. Late antique ceremony centered on rituals of movement and procession: triumphs, *adventus*, imperial or episcopal investitures, the arrival of imperial portraits or relics, all took the form of meticulously orchestrated parades, which usually unfolded between a city gate and one or more of the intramural loci of power (chiefly palaces and churches) connected to the gate by means of the central avenue, the colonnades of which teemed with cheering onlookers, arranged according to rank and chanting formulaic acclamations.

Not merely grand architectonic statements punctuated by honorary monuments to the ruling establishment, colonnaded processional ways were the conduit through which the most illustrious members of late Roman society most visibly and effectively permeated the heart of the urban center. In an age when fewer resources were available for the upkeep of cities, these majestic processional avenues were an economical means of condensing the urban panorama into a relatively small, easily maintained area. The extensive — but perilously thin — facade stood for the city as a whole, never more so than when it served to frame and exalt the parades of the mighty as they processed through a living tableau of receding columns thronged by all members of the urban collective.

The nexus between the new monumental armature of the capital city and the exercise of sovereign power forged in the third and fourth

centuries may indeed help to account for the preservation of distinctively urban lifestyles and institutions in much of Europe and Byzantium, even during the darkest of the Dark Ages in the seventh and eighth centuries, when the economic, demographic, and political structures that had underpinned the flourishing of Greco-Roman urbanism gave way. Long after the fragmentation of the Roman Empire in the fifth century, sovereigns and bishops would have found the exercise of authority, the presentation of their office, and the reification of the social order unthinkable without the architectural backdrop of the archetypal late Roman city, its walls and colonnades above all.

Hunter College of the City University of New York  
A. W. Mellon Postdoctoral Fellow, 2009–2010

*In fall 2010 Hendrik Dey will be assistant professor of classical art and archaeology in the department of art at Hunter College of the City University of New York. His first book, The Aurelian Wall and the Refashioning of Imperial Rome, A.D. 271–855, will be published by Cambridge University Press.*



W<sup>h</sup>ay after me when y am to  
Of thulke myselfe only row  
Whose teyle stant out of the were  
I loke thad and nott gladnesse a were  
And yet it may me w<sup>h</sup> stonde  
For anbt that men may vnderstonde

*Non ego sum pome vireo no fertiles  
arma s. Vinco sum s. v. l. in via amore pau  
Et dicant alii deet experientia facti  
Nec in ambigunt que sit henda via  
Dentis odo ducio repata pida sequente  
Instruit atego ne simul ille cadat  
Nec quibz ego veni causa laqaur amate*

**W**hen the joyne that is bi falle  
Of love in which I am falle  
I denke tulle my matere  
I do heken w<sup>h</sup>o that w<sup>h</sup> it bere  
Of my fortune heds that it ferde  
The endur as ae y<sup>h</sup> the ferde

*Hic narrat materia qualis cupido quidam  
adulo sui cordis memoria quam vlcere p  
foratur quod veni pcpensum iam dicit quasi  
in mente amatois spmanti ad ostendum  
se venio sacerdoti sup amore causa sic se  
nummi hucaliter comendatur*



**W**alk as y vobz telle may  
And that was in the mouth of may  
When eur had hath chose his make  
And thenkel his merites for to make  
Of love that he hath defend  
But so was I nat relend  
For y was fertiler for my love  
E haw erke is for the hecne above

And for to speke of any fynde  
So wylt y me noon othe rede  
But as it were amon for far  
Al w<sup>h</sup> sothe and w<sup>h</sup> care  
I caught for to fougen w<sup>h</sup> the bidden  
For when y was in the w<sup>h</sup>de ampydes

I soude a shere que pleine  
And there y gau my w<sup>h</sup> compleyne  
Wylthynne and wepynt al my one  
For othe merites made y none  
So hnd me w<sup>h</sup>re that ille thowde  
E haw ofte false an thowde  
So grawde y was w<sup>h</sup>thoumen brede  
And eue y wylthofte after dede  
When y out of my pyne a w<sup>h</sup>ke  
And hste up many apyous lobe  
Vnto hecne and fere thus  
O thow cupide O thou venie  
E haw god of love and thou w<sup>h</sup>ddesse  
Where is pte w<sup>h</sup>er is mekenesse  
I low w<sup>h</sup>ch me pleynly hme or dye  
For ceetes such amaladie

As y now haw and soune hme hnd  
It myght make adwise man mad  
In that y shulde longe endure  
Of w<sup>h</sup> queene of lones cure  
E haw hif thou lust of maimes kele  
So w<sup>h</sup>ld my curf and my quele  
And vne me fain w<sup>h</sup> of thi wyne  
So that I may fynde in this place  
W<sup>h</sup> thou begynous or noon  
And w<sup>h</sup> that w<sup>h</sup> y faly anon  
E the kyng of love and queene lobe  
But he that kyng w<sup>h</sup> even w<sup>h</sup>erthe  
The cler amplynd for me caste  
And forth he passd at the laste  
But or he forth wente  
A feryr day me thowht to be sente  
And thredde in thownt myn hene rote  
In hyn fowd y w<sup>h</sup>on othe boate  
For lenner left hyn w<sup>h</sup>g<sup>h</sup>it to dwelle  
But she that is fowry and w<sup>h</sup>elle  
Of w<sup>h</sup> of w<sup>h</sup> whether shal he tude  
What art thou fow and y brende  
Kight as a man dith out of slep  
And the of tok she w<sup>h</sup>th yood kep

SONJA DRIMMER

## The Visual Language of Vernacular Manuscript Illumination: John Gower's *Confessio Amantis*

In the prologue to the *Confessio Amantis*, a poem completed in 1393, John Gower (d. 1408) proclaims his desire to “wryte of newe som matiere/essampled of these olde wyse” (write anew some matter/modeled on these old wise [books]). Expressing a commonality among writers of vernacular literature in late medieval England, Gower describes authorial activity as the process of translating and assimilating preexisting narratives. Although the complexities of vernacular translation have been explored in modern scholarship on Middle English poetry, no study of the illustrated manuscripts that contain these works has been undertaken. Significantly, the illustrator remains a neglected agent in the history of late medieval English literary culture.

Shortly after 1471 a team of London book artists collaborated to produce a deluxe volume of the *Confessio Amantis*. The manuscript, now Pierpont Morgan Library MS M.126, includes 106 miniatures illustrating many of the legendary exempla, each recounted in Latin and Middle English throughout this poem. Although the volume has been acclaimed as one of the most impressive extant Middle English manuscripts, it has never been the subject of a monograph. New evidence that I bring forward strengthens earlier hypotheses that the manuscript was commissioned for Edward IV and his wife, Queen Elizabeth Woodville, thus providing an enriched social and artistic milieu for this book. My dissertation endeavors to bridge the distance between the Morgan *Confessio* and its onetime shelf mates in both the royal library and the

*Confessio Amantis*,  
c. 1471, folio 8v:  
*Amans Shot by  
Cupid's Arrow*.  
Pierpont Morgan  
Library, New York,  
MS M.126. Photo-  
graph: Graham  
Haber, 2010

limners' shops of fifteenth-century London in order to demonstrate how book producers of this era assumed increased creative agency in their commissions.

The essential premise of this study is that illuminators of late medieval England deployed pictorial variation just as vernacular authors of the period modified the Latin texts they translated. In addressing this phase, literary scholars have argued that vernacular alterations of Latin works evince a burgeoning humanistic sensibility that expresses confidence in English culture. But what has not been fully appreciated is that, concomitantly, the pictorial representation of the author underwent a significant transformation from the divinely inspired Saint Matthew archetype to the author shown reconfiguring earlier works by consulting an open book while writing in another. Rather than simply documenting authorial practice, these depictions indicate illuminators' decisions to portray invention as an intertextual performance and suggest that they perceived their own practices similarly. This new visualization of creativity authorizes the expressions of variance found in manuscript images—images that depart from the texts they illustrate and encode their own differences from similar imagery.

The challenge to exploring the illustrations in a poetic manuscript that circulated in the royal ambit lies in responding to and resisting the pulls of both patron and text. While the producers of this volume were sensitive to both Gower's verses and their patrons' interests, it was nevertheless crucial for me to place illuminated manuscripts squarely at the center of this study. My decision to approach the Morgan manuscript from this perspective was informed by my earliest encounters with it, when I was drawn repeatedly to images that struck as at once familiar and strange. Like the prefatory image depicting the eponymous lover's wounding by Cupid (a new take on the event envisioned in manuscripts of the *Roman de la Rose*), the miniatures throughout this volume derive their force from visual allusions, shaded by nuances that traffic meaning across regions that Gower's text barely traverses.

Each chapter takes as its focus a different genre of literary illustration represented in the Morgan *Confessio* and considers the distinct discourse of authority inscribed into each: from authorial portraiture in one chapter, to mythology in the next, followed by historical narrative, to the final chapter, in which I address the cycle of astrological

miniatures that accompany the poem's scientific excursus. My immersion in the manuscripts produced in Bruges that constituted the bulk of Edward and Elizabeth's library, as well as the English manuscripts created in the tightly knit network of London's book trade, has allowed me to mobilize a host of pictorial analogues against which to evaluate the images in Morgan MS M.126. These miniatures engage in an inter-pictorial rapport that articulates the modification of creative activity in fifteenth-century England.

The Morgan *Confessio* provides an opportunity to explore a range of pictorial and authorial issues that arise from literary manuscripts in the years leading up to the opening of William Caxton's printing press in 1476. Standing at the threshold of standardization, it provides a complex glimpse into the variance embodied by illustrated vernacular manuscripts.

[Columbia University]

Robert H. and Clarice Smith Fellow, 2009–2010

*After serving as American Trust curatorial intern for an exhibition of the British Library's royal manuscripts collection, to be shown in late 2011–early 2012, Sonja Drimmer will remain in England to complete her dissertation with the support of a Whiting Fellowship.*





*Kosmos of Verse: Art and Epigram in Late Byzantium*

Experiencing art in Byzantium was not simply a matter of seeing. The movement of the lips often accompanied the roaming of the eyes, as the viewer read—typically *viva voce*—texts inscribed upon objects and edifices. Many of these texts were in the form of verse inscriptions, or “epigrams,” as the Byzantines would have referred to them. Irrecoverable losses of monuments and artifacts have left a relatively limited number of Byzantine epigrams preserved *in situ*. However, thousands of poems transmitted through manuscript anthologies demonstrate beyond doubt that the use of epigrams in art was widespread, especially in the context of elite, aristocratic patronage. They appear on a diverse range of works from monumental architecture, icons, reliquaries, and sacred vessels to weapons, pieces of jewelry, and articles of clothing. Depending on the setting and occasion, epigrams assumed a variety of roles. They were employed to commemorate acts of piety and munificence, mark ownership, vocalize prayers to divine or saintly figures, admonish, instruct, and emotionally stir. Considered from an art-historical vantage point, they articulate a living response to works of art and thus constitute what is certainly the richest, if not the most significant, body of art literature that the Byzantines have bequeathed to us.

*Hope of the  
Hopeless*  
(*Elpis tōn  
apelpismenōn*),  
icon of the Virgin  
with a dedicatory  
epigram on  
the frame, third  
quarter of the  
fourteenth century,  
Diözesanmuseum,  
Freising/Art  
Resource, NY  
(Erich Lessing)

Despite a recent surge of scholarly interest in the relationship between art and text in Byzantine culture, epigrammatic poetry remains a largely unexplored territory. My dissertation proposes to address this lacuna. By examining the corpus of epigrams on works of art from



about 1100 to about 1450, it offers a fresh perspective on the nexus of art, devotion, and visual experience in Late Byzantium. Proceeding from close readings of the period's epigrammatic poetry and from a detailed analysis of objects still bearing verse inscriptions, I elucidate the aesthetic and devotional parameters that conditioned the production and reception of art in Late Byzantium. My study restitutes what may be termed an epigrammatic discourse on art and thus contributes to a better understanding of the visual and literary culture of the Late Byzantine elite, within which this discourse took shape.

Much of the discussion of the convergence between art and poetry revolves around the concept of *kosmos*. Virtually ubiquitous in epigrams, inventories, and other related sources, *kosmos* is a key term that registers an important change in contemporary artistic patronage. Its meanings include "order," "ornament," and, by extension, "the ordered world" or "universe," but, beginning in the twelfth century, *kosmos* and its derivatives came to be consistently used as a way of distinguishing objects—primarily icons—adorned with gold, silver, pearls, and precious stones from unadorned ones. Apart from this technical meaning of a revetment of precious materials, the term could also refer to other forms of ornament or decoration—a sumptuously embroidered altar cloth or wall paintings in a church, for instance. I argue that to add *kosmos* to a sacred object or space was the quintessential, if not normative, act of patronage in Late Byzantium. Rather than creating a work of art *de novo*, the ideal manifestation of aristocratic largesse was to restore, embellish, and thus to amplify a preexisting work. A corollary of this unprecedented importance attached to the gesture of adornment is the vogue for verse inscriptions, which were understood as a form of *kosmos* in their own right.

For the Byzantines, a verse inscription had the potential to adorn the object upon which it was placed not simply by virtue of its physical appearance, as a constellation of graphic signs, but, more important, through its poetic content, as a literary text skillfully crafted according to the rules of rhetoric and prosody. Such a text constituted the object's *logikos kosmos* (verbal, or discursive, adornment). In view of the orality of Byzantine culture and the prevalence of audible reading, the notion of epigram as *logikos kosmos* acquires a particular resonance. Unlike gems, pearls, and precious metals—the epitome of material *kosmos*—texts

are not mute, but speak through voices residing in their words. Each time the inscribed verses are recited by an inquisitive viewer, their verbal message is activated. By bringing into relief the inherent tension between voiceless object and voiced text, oral performance implicitly proclaims the power of poetry to animate mute and hence lifeless art. Accordingly, the epigram is seen to function not merely as an adjunct or a poetic counterpart of a work of art, but rather as its essential component, capable of completing the work.

[Harvard University]  
David E. Finley Fellow, 2007–2010

*In the coming year, Ivan Drpić will finish his dissertation with the support of a Harvard University Dissertation Completion Fellowship.*



## The Development of Bronzino's Religious Painting: From Reformation to Counter-Reformation, from Youth to Maturity

In addition to the Medici, Giorgio Vasari (1511–1574) cited other important noble families who patronized Agnolo Bronzino (1503–1572). Among these, the Panciatichi occupy a distinguished place for the uniformly high level and formal rigor of the work that they commissioned from the artist. The Panciatichi's position within the Medici court and their undoubted espousal of the ideas of religious reform that spread in Florence in the first half of the sixteenth century constitute a significant and stimulating area of investigation.

Vasari states that Bronzino made for Bartolomeo Panciatichi “two large paintings of Our Lady with other figures, beautiful to a wonderment and executed with infinite diligence, and, in addition to these, portraits of him [Panciatichi] and his wife, so natural that they seem truly alive and lacking nothing but a soul. For the same [patron] he painted a crucified Christ, which is executed with much study and with great pains, in that one can tell it was portrayed from an actual dead body affixed to a cross, so much is it in all its parts of immense perfection and excellence.” Bartolomeo was born in Lyon in 1507 and later went to the court of Francis I. Upon his return to Florence in 1534 he married Lucrezia di Sigismondo Pucci. The portraits of the couple mentioned by Vasari, now in the Uffizi and universally known, were probably executed around 1545 when Bartolomeo became consul of the Accademia Fiorentina. Equally well known is one of the two Madonnas mentioned by Vasari and partially described by Raffaello Borghini as well. This painting, also in the

Agnolo Bronzino,  
*Christ Crucified*,  
c. 1545–1550.  
Musée des Beaux-  
Arts Jules Chéret,  
Nice. Photograph:  
Odile Guillon,  
© CICRP

Uffizi, is identifiable by the Panciatichi coat of arms on a banner that is hoisted on the keep of a fortified city behind the figures. The second Madonna remains to be identified. Scholars have hypothesized that it is either *The Holy Family with Saint Anne and the Infant Saint John*, in the Gemäldegalerie, Kunsthistorisches Museum, Vienna, or *The Madonna and Child with Saints* in the National Gallery, London, even though there is no tangible evidence to validate one or the other.

Until recently the painting of the crucified Christ that amazed Vasari with its beauty and its truth to nature has remained utterly unknown. Its basis in a life study conducted by Bronzino on a real corpse whose hands and feet are nailed to a cross must have been so evident as to become the principal characteristic everyone recognized in the work, which was described without reference to the narrative context of the event portrayed. Bronzino painted neither a Crucifixion nor a Deposition, but simply a Christ crucified.

The identification of that painting as a work in the Musée des Beaux-Arts Jules Chéret in Nice has brought new light to the patronage of the Panciatichi and to Bronzino's work in general. The painting, attributed to Bronzino by the present author and by Philippe Costamagna, was donated to the museum in 1879 and was first catalogued in 1902 by Alexis Mossa as a work by Fra Bartolomeo. The work has the dimensions of an altarpiece for the small chapel of a palace (145 by 115 centimeters, or about 57 by 46 inches), and it was almost completely ignored by critics who attributed it to seventeenth-century artists (Andrea Commodi or Giovan Battista Salvi, also known as Sassoferrato) while always highlighting its extraordinary union of formal abstraction and naturalistic observation.

After identifying the Panciatichi *Christ* as the work in Nice, my research at CASVA focused on the significance of this unusual painting in mid-sixteenth-century Florence. The *Beneficio di Cristo* circulated widely in the city, and reformed religious beliefs that united Lutheran elements with certain claims of Waldensian inspiration were widespread until 1552, when several followers of an anti-Roman devotion, the Panciatichi included, underwent trial for heresy by the Inquisition tribunal. Only Cosimo de' Medici's direct intervention saved Bartolomeo and Lucrezia from a painful abjuration.

Because of its unusual formal abstraction and the complete absence of any narrative element, the Panciatichi *Christ* may be considered

one of the few works of certain reform inspiration produced in the Florence of Cosimo I. It also allows us to investigate the subtle distinctions that separate works of an orthodox devotion faithful to the directives of the church in Rome from those marked by the equally subtle fracture of heresy. Bronzino's painting represents not a Crucifixion, but a crucified body, which itself resembles a polychrome sculpture hoisted onto an altar, a figure whose blood drips along the cross directly onto the mensa. The reference to the *Beneficio di Cristo* and to the teachings of Valdes, in which the blood of Christ is the only way to salvation, here becomes evident. The Panciatichi *Christ*, then, is an inescapable point of comparison with the sacred works painted by Bronzino after 1550, where abstraction progressively decreases in favor of a sentimental expression already sensitive to the new climate of the Counter-Reformation. It was this passage between opposite means of inspiration that saw the unfolding of Bronzino's thinking, and that of his patrons, with regard to religious themes. For Bronzino, it was also a passage from youth to maturity.

In the Panciatichi *Christ*, Bronzino seems also to express ideas related to the function of images in Waldensian devotion. Valdes stated that paintings should not portray events with the presumption of truth, but should only have the function of impressing memories upon the soul. Bronzino depicted the Crucifixion not as an event but as a work of art; in other words, as an altar niche with a sculptural crucifix. In doing so, he contributed to contemporary debates about faith a personal observation on the relationship between painting and sculpture—the same issue that, contemporaneously, also interested Benedetto Varchi, who initiated the *paragone*, the dispute over whether painting or sculpture is the greater of the arts.

Accademia di Belle Arti di Bologna  
Guest Scholar, May 1–June 30, 2009

*Carlo Falciani returned to his position as professor of art history at the Accademia di Belle Arti di Bologna. He is curator, with Antonio Natali, of the exhibition Bronzino, artista e poeta, which opens in September 2010 at the Palazzo Strozzi, Florence.*





MIGUEL FALOMIR

## Titian at the Museo del Prado: A Catalogue Raisonné

Most of my first year at CASVA (2008–2009) was dedicated to writing the introductory essays of a catalogue raisonné of works by Titian (c. 1488/1490–1576) in the Museo del Prado, Madrid. In them, I address issues related to Titian's late style, his relationship with the Habsburgs, and the reception of his works in Spain. This year I have focused on the catalogue itself: the individual entries for the forty-two original works by Titian in the collection plus twenty noteworthy copies from the sixteenth and seventeenth centuries. I treat most of these copies as originals for various reasons: some were made by such important painters as Peter Paul Rubens (1577–1640); others are the only known copies after lost originals (for instance, *Pietro Bembo as Commander of the Order of Malta* and the lost *Magdalene* Titian gave to Philip II); still others, such as the wonderful copy after *Perseus and Andromeda* now in the Wallace Collection in London, were created when the originals left the royal collection as gifts.

My aim in these entries—and in the catalogue as a whole—is to approach the works both synchronically and diachronically. By *synchronically* I mean through the study of the materiality of the paintings and the aesthetic, social, and cultural circumstances that inform their production. The diachronic analysis, on the other hand, traces the afterlives of individual works, including later interventions (restorations and manipulations), reception, and impact on later artworks (the way in which Titian's paintings became objects of emulation for artists such as Rubens,

Titian, *Philip II*,  
1551. Museo  
Nacional del  
Prado, Madrid



Titian, *Philip II*, x-radiograph from a conservation study showing an earlier version underneath the painting's surface. Museo Nacional del Prado, Madrid

generated significant new information that sheds light on Titian's working methods and the various stages of his creative process: the selection of a specific type of canvas and ground preparation depending on the subject and the intended owner of a painting; the presence of underdrawing, more abundant than previously thought; the constant changes introduced as he reworked his compositions; and the frequent reutilization of canvases in his last decades. This technical material is particularly useful in trying to understand how Titian's workshop operated, especially in producing replicas, a subject of study for which the Prado's collection is well suited.

The catalogue follows the chronological order of the paintings, spanning more than sixty-five years and including some of Titian's earliest and latest compositions (*The Virgin and Child between Saints Anthony of Padua and Roch* [c. 1508] and *Religion Succored by Spain* [1575],

Poussin, Velázquez, and Manet), all of which has conditioned our current perception of the originals. Because of the historic provenance of the collection and the fact that all the works were in Madrid by the mid-seventeenth century, an exceptional amount of information about them is available. We know how these paintings were shipped to Spain, where most of them were displayed after they left Titian's workshop, and when they were restored by prominent artists such as Alonso Sánchez Coello (c. 1531–1588), Vicente Carducho (1578–1638), and Diego Velázquez (1599–1660) during the sixteenth and seventeenth centuries.

The restoration and technical analysis of practically the entire Titian collection at the Prado have coincided with the development of the catalogue raisonné and have powerfully contributed to it, changing, for example, some attributions and datings. In addition, radiographs and infrared reflectography as well as pigment analysis have

respectively). As is well known, the Museo del Prado owns paintings that once formed part of three of Titian's most important series of works: those in the Camerino d'Alabastro, painted for Alfonso I d'Este between 1518 and 1526 (*The Worship of Venus* and *The Bacchanal of the Andrians*); the Four Sinners, commissioned by Mary of Hungary in 1548 (*Tityus* and *Sisyphus*), and the *poesie*, painted for Philip II in 1553–1562 (*Danaë* and *Venus and Adonis*). Preceding each of the catalogue entries on these paintings is an introductory essay that discusses the ensembles to which they belong and issues of patronage, meaning, location, and dispersal.

Although the Titian collection in the Museo del Prado is uneven in its chronology (it is much stronger in works dated after 1540), the presence of several earlier masterpieces as well as its diversity (it includes as many portraits as religious and mythological paintings) make it an excellent vehicle for a comprehensive assessment of the artist's entire oeuvre.

Museo Nacional del Prado  
Andrew W. Mellon Professor, 2008–2010

*Miguel Falomir will return to his position as head curator of Italian Renaissance painting at the Museo Nacional del Prado in 2010.*





## Mediating the Third Culture at Tlatelolco: México 68

This project investigates the spatial dimensions of the massacre of October 2, 1968, at Tlatelolco, in Mexico City, and the representation of this significant moment of state-sponsored violence as mediated by Mexican popular culture. My primary case study is the city's Tlatelolco public housing complex, built in the early 1960s. The designer, Mario Pani (1911–1993), was the leading translator of European modernist architecture to Mexico and chief proponent of techno-rationalist urban planning schemes in Latin America. At the core of the housing complex is the Plaza de las Tres Culturas, a national heritage site developed concurrently, from which my project takes its title. The plaza is framed by pre-Hispanic ruins (the “first culture”) and an early colonial monastery (the “second culture”), which was the first library in the Americas. Tlatelolco stands for the “third culture,” the largest in what was to be a series of urban regeneration projects that would fundamentally transform Mexico City's proletarian north and extend the limits of the modern city. The state sought to create a new type of citizen, a citizen-consumer, while displacing other constituencies, principally the disenfranchised migrant laborers who previously occupied the Tlatelolco site. The Mexican state offered hospitality to certain citizens but made perpetual “refugees” of others, a floating army of labor that was required to service the modern city but denied rights of permanent habitation and full-fledged citizenship.

On October 2 Mexican military forces attacked several thousand striking university students who had gathered at the housing complex

Aztec ruins, colonial church, and modern apartment buildings, Plaza de las Tres Culturas, Tlatelolco, Mexico City. Photograph: SEF/Art Resource, NY



on the eve of México 68, the Mexico City Olympic Games. They had spent the previous summer protesting the lack of democratization in Mexico commensurate with the country's recent macroeconomic successes, known internationally as the "Mexican Miracle"—a disparity that the games symbolized and the development at Tlatelolco embodied. Tlatelolco's modernist architecture and the slums it replaced are an uncanny presence in representations of the massacre, including film, literature, and poetry. Tlatelolco, I argue, offers writers and filmmakers an archive and an architectonics for dwelling in and on the massacre as well as an urban space that had been commodified and spectacularized by capitalist urbanization. To date, scholarly analysis has largely overlooked the event's site-specificity, narrating it in terms of a historical rupture and the democratization that took place decades later. Focusing on popular culture and its urban milieu, my research identifies a recurrent collapsing of time and space in these objects of memory, which bypass historicist accounts that turn mainly on a romanticized account of the student movement and accept a neoliberal fate. They thereby enable us to trace longer-term and more complex processes and critiques of Mexico City's uneven development.

Jacques Derrida's theorization of the ethics of hospitality has been useful in framing these tensions. Pani's Tlatelolco offered hospitality to an emerging middle class in exchange for closer scrutiny of private space and the reproduction of labor—and by displacing the migrant population. Gestures of hospitality, Derrida argues, may obscure larger structures of inhospitality, which I link to Mexico's tradition of "inclusionary authoritarianism," the basis of its corporatist political structure. Derrida draws primarily from the experience of immigrants; my study focuses instead on a state's conditional hospitality to its own citizens.

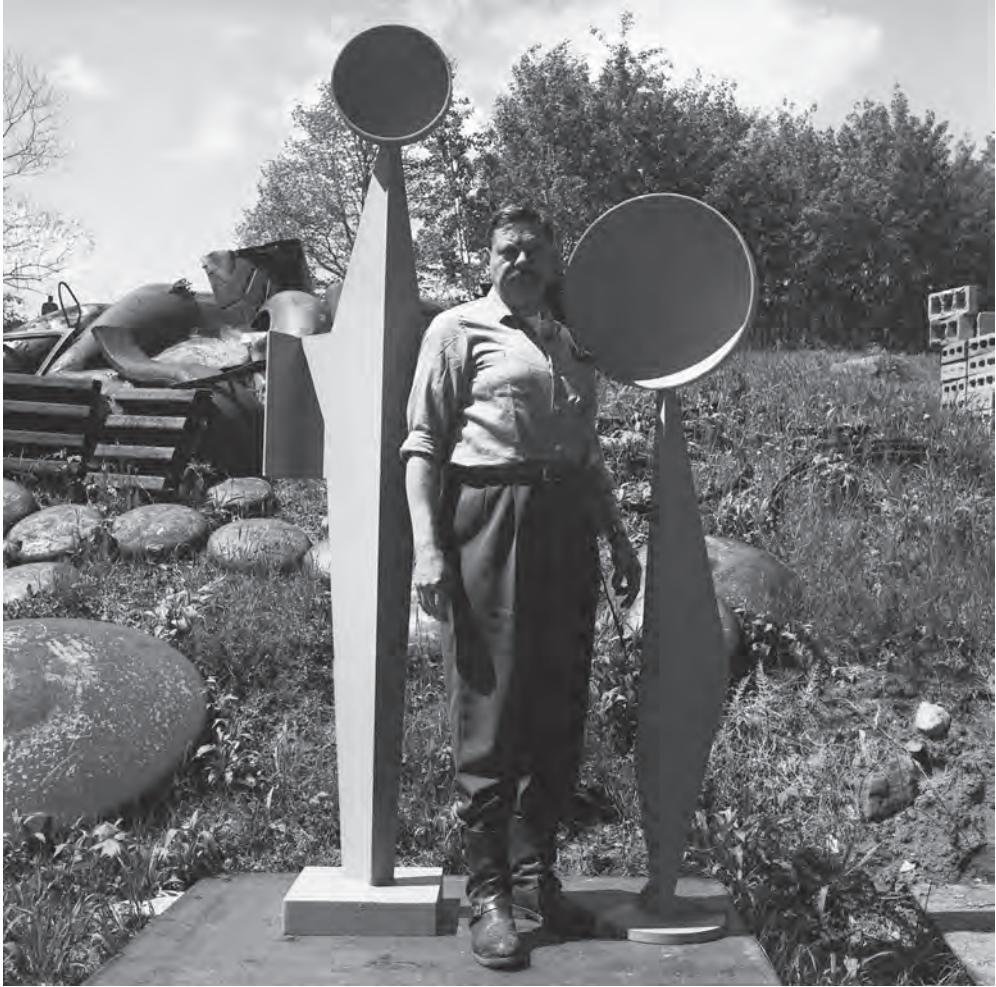
In 2001 President Vicente Fox announced the creation of a special prosecutor's office tasked with bringing criminal charges against those responsible for the massacre, many of them former and current government officials. This office closed in 2006 with no convictions, confirming Mexico's public culture of impunity. Additionally, the release of pertinent government documents has been slow and partial, hampering a conventional historical analysis. However, as the preponderance of popular publications and films narrating the events of 1968 indicate, a *de facto* juridical-historiographical process is already well under way,

narrating what the press and official histories could or would not. This process insists on taking into account activities and stakes beyond (often morally bankrupt) political institutions, macroeconomic development, and official national culture.

Taking a step back, I consider the blurring boundary between built environment and mass media in Mexico since 1940, which has been characterized by the rise of the market and mass media as arenas for political identification and participation but also for disenfranchisement. In this way my project also engages emergent modes of cultural citizenship and civil society in contemporary Latin America. Recently scholars have begun to reevaluate the 1960s in general and 1968 in particular. However, this revision has for the most part focused on European and U.S. case studies, continuing to lump developments elsewhere into an undifferentiated “Third World.” My project posits a sustained Latin American case study and considers the global circulation and translation of progressive politics and critiques of capital. From this viewpoint, events in Mexico were neither mimetic with regard to those occurring in the North Atlantic nor hermetic.

[University of California–Santa Barbara]  
Twenty-four-Month Chester Dale Fellow, 2008–2010

*In fall 2010 George F. Flaherty will take up a position as assistant professor of Latin American art history in the department of art and design at Columbia College Chicago.*



DAVID J. GETSY

## Abstract Bodies, Postwar Sculpture, and Designating the “Human”

A central concern of my research has been the ways in which the “human” has been designated in unorthodox representations of the figure. Twentieth-century sculpture, in particular, is characterized by the competing themes of the retention of figuration and the encroachment of abstraction and conceptual modes of object making. My current book project examines these questions through focused historical investigations into the dissolution and reconfiguration of the statuary tradition in American sculpture of the 1960s and 1970s. As the format of the freestanding statue gave way to the “expanded field” of sculpture and installation, the human figure remained significant as an implicit reference or measure. This was the case even when it ceased to be represented or rendered in any direct or recognizable way. As artists, critics, and curators managed the emergence of new sculptural practices, the question of how and where one might designate the human became increasingly vexed. A primary issue was that of gender assignment, and my research has focused on episodes in which artists or critics have sought to delimit or multiply the ways in which gender could be mapped onto otherwise abstract bodies.

The book examines these questions by mapping a group of interconnected artistic positions in American sculpture from the mid-1960s to the mid-1970s. I examine the ways in which the account of gender offered by these works of art implied the potential for transformative and successive genders. In this context, sexuality became a crucial resource

David Smith with  
*Ninety Father*  
and *Ninety Son*,  
c. 1961. © Estate  
of David Smith/  
Licensed by VAGA,  
New York, NY

and a key comparative term. My book also examines the ways in which artists and critics used sexuality as a means to develop more general and accessible artistic vocabularies and public modes of practice.

My time at the Center has allowed me to do substantial archival research on three chapters of the book: on David Smith (1906–1965) and Frank O’Hara (1926–1966), on Nancy Grossman (born 1940), and on Scott Burton (1939–1989). This research has involved extensive work in the Archives of American Art and the Museum of Modern Art Archives, as well as in the Dodd Research Center of the University of Connecticut (Frank O’Hara’s letters). In addition, interviews with artists and participants have been a central research activity over the last year, including a long recorded studio interview with Nancy Grossman as well as a number of interviews relating to Scott Burton (with friends, critics, and collaborators such as Eduardo Costa and Robert Pincus-Witten, as well as participants in his 1970s performance pieces).

The book opens with an examination of a televised interview of David Smith by Frank O’Hara in 1964, in which Smith declared that he did not make “boy sculptures,” only “girl sculptures.” I place this interchange in the larger context of O’Hara’s poetry relating to Smith and his role as a curator (he would organize three exhibitions of the sculptor’s work). Following Smith’s death in 1965, this casual remark was elevated and reprinted many times in the Smith literature, where it came to function as a concise summary of his relationship to the figural in his abstract sculptures. I reconstruct the context of his statement, discuss the ways in which it has been misrepresented in the literature, and show that it was made in relation to a long-running camaraderie and professional relationship with O’Hara. I propose that the urge of historians and critics to fix the undetermined gender of many of Smith’s “personages” through reliance on this off-hand joke indicates a larger question of how the designation of the human was predicated on an assignment of gender. In this opening chapter, I attempt to recover the complexity that Smith himself desired for his work but that was posthumously flattened out through the elevation of this quote to the status of explanatory epigram.

Another major project of my fellowship year has been to reconstruct the 1970s performance work of Scott Burton. Mostly known for his public artworks involving benches and chairs, Burton developed a varied

and explicitly critical performance practice in the 1970s that has largely dropped out of the literature. I examine his turn to sculpture from performance and discuss his parallel development of a body of work that increasingly engaged with the gay liberation movement and with feminism. Out of this context grew Burton's self-effacing attitude toward the making of sculpture that is meant to be used, ignored, or overlooked. His sculptural practice was a further development of the critique of artistic authority initially developed in performances that sought to examine the power dynamics of social relations, bodily interactions, and genders. Just as he was conceiving of his furniture sculpture, Burton was also engaged in other activities such as editing a special "issue" of the journal *Art-Rite* on the topic of sexuality and art, creating work that spoke directly to the gay liberation movement (such as his installation for the epoch-making exhibition *Rooms* at P.S.1 in 1976) and developing performances that drew upon his engagement with politicized sexual subcultures in 1970s New York. I demonstrate that the reinstallation of the figure in the form of the chair or bench to be sat upon was the outgrowth of these concerns with gender and sexuality. It allowed him to develop, through a positive exploration of submission and self-abnegation, a new mode of public art that encouraged collaboration and sociality at the intentional expense of his own artistic authority.

*School of the Art Institute of Chicago*  
*Ailsa Mellon Bruce Senior Fellow, 2009–2010*

*David Getsy will return to his position as the Goldabelle McComb Finn Distinguished Chair in Art History at the School of the Art Institute of Chicago. In the coming academic year, his book *Rodin: Sex and the Making of Modern Sculpture* will be published by Yale University Press, and his edited anthology *From Diversion to Subversion: Games, Play, and Twentieth-Century Art* will be published by Pennsylvania State University Press.*





Ruprich-Robert inv et del

Cl. Sarraguet sculp

CHAPITEAU

1 Fonte — 2 Pierre tendre — 3 4 Pierre dure — 5 Marbre

## Ornament and Symbolic Representation in Second Empire French Architecture: Victor Ruprich-Robert and *Flore ornementale*

The belief that experimentation in ornament was the readiest means of arriving at a new style of architecture was pervasive in the nineteenth century. Paradoxical though it may seem to our modernist sensibilities, this idea was frequently expressed in the periodicals of England and continental Europe. In contrast to its subsequent debasement in avant-garde discourse, ornament occupied a distinct place in the imaginary of nineteenth-century architects, who often saw it as the primary means by which buildings expressed their purpose and social relevance to a burgeoning public sphere. The call to renew the decorative surface of architecture was heard far and wide in voices from diverse artistic fields. The author Théophile Gautier, for instance, published an impassioned plea in the Romantic journal *L'Artiste* of 1848, writing, “[T]he old and ancient emblems are now empty of meaning. A whole new, vast system of symbols must be invented to answer the new needs of our time.”

Books on ornament were among the most theoretically engaging architectural documents of their generation. Drawing from advances in botany, aesthetics, and psychology, ornamentalists were at the forefront of the drive to transform the panoply of real-life forms into an abstract language of lines and colors. In nineteenth-century France, no work of ornamental theory commanded the interest and attention of architects and decorative artists as did *Flore ornementale*. Written by the architect Victor Ruprich-Robert (1820–1887) and published in an abridged edition in 1866 and then in its complete form in 1876, *Flore* was the result of

Victor Ruprich-Robert, *Capital*, from *Flore ornementale* (Paris, 1866). Avery Architectural and Fine Arts Library, Columbia University

three decades of teaching at the *École impériale de dessin de Paris* (later the *École des arts décoratifs*), a training school for aspiring decorative artists and a springboard for studies at the *École des Beaux-Arts*. Clear from the first few pages of the book is Ruprich-Robert's intention to depart from the historicist tendencies of his period and to develop instead a new comprehensive grammar of form in order to generate modern ornament. Believing that nature would supply the architect with an evocative vocabulary that could renew architecture's expressive potential, Ruprich-Robert urged his readers to develop a new symbolism of natural form that could confront the pervasive positivism of the era.

The question of symbolic representation is central to my work. In the quest to base modern ornamentation on natural forms with no prior historical or accrued meanings—in the plates of *Flore* one finds the celery stalk, the papaya plant, the absinthe flower, and the cannabis leaf, to name but a few of the five hundred species represented—I argue that Ruprich-Robert displaced the semantic implications of the ornamental motif to a horizon of geometrical and formal consequence.

The first part of my dissertation focuses on the workings of the *École impériale de dessin*, the French state's foremost institution for the teaching of ornament during the July Monarchy and the Second Empire. Under the direction of the painter Jean-Hilaire Belloc (1786–1866), whose motto—"superimpose, do not destroy"—summed up his eclectic vision for the school, a number of reforms were instituted, reforms that anticipated the drastic overhaul of the *École des Beaux-Arts* in 1863. The *procès-verbaux* of the monthly meetings at the school have provided invaluable insight into the political and social role of the decorative arts and offer a clear context for Ruprich-Robert's work. The second part charts a line of thinking on the symbolic dimension of architecture that began in the late eighteenth century with Jean-Louis Viel de Saint-Maux (1745–1819) and continued with the enigmatic works and theories of Ruprich-Robert's *maître d'atelier*, Simon-Claude Constant-Dufeux (1801–1870). In this section, I examine theories of the origin of architecture that, while challenging the Vitruvian tradition's mimetic narrative, located the source of architectonic and ornamental form in the symbolic exultation of natural and generative forces. In the third and final part I discuss Ruprich-Robert's *Flore ornementale* and seek to develop an original account of some key transformations in the symbolic

and expressive communicability of architectural form. The analysis of this critical work ultimately provides an opportunity to write a pre-history of the first truly modern and antihistoricist architectural movement: art nouveau.

[Columbia University]

Twelve-Month Chester Dale Fellow, 2009–2010

*In the coming year, Ralph Ghoche will continue as a PhD candidate at the Graduate School of Architecture, Planning, and Preservation at Columbia University.*



## The “Grande Sorella” of Brunelleschi’s Dome of Santa Maria del Fiore: A Comparative Examination of the Role of Administration in the Realization of the Dome of Saint Peter’s

Although elevated over a loftier basilica and constructed a century and a half later, the dome of Saint Peter’s in Rome, whose external profile nearly retraces that erected by Filippo Brunelleschi (1377–1446) over the crossing of the cathedral of Florence, has always been thought to hark back to this prototype. The relationship, however, is not just one of form, but also one of procedure, planning, and workshop organization within the administrative bodies of the two great churches: the Opera di Santa Maria del Fiore and the Fabbrica di San Pietro.

Recent in-depth studies in the archive of the Florentine cathedral for the period of the planning and construction of the cupola (1417–1436) have shown that the Opera and its workforce were vital players in the creative process that brought Brunelleschi’s arduous invention into being. Its supervisors, the Operai, selected from the rolls of the powerful wool guild according to a civic mandate dating back to 1331, emerge as intelligent and qualified participants in both the planning stages and the management of finances and logistics; its personnel, from administrative clerks to the worksite overseers, had long and varied careers; the “core” group of workmen enjoyed employment stability and brought experience and specialized skills to the project. The Opera acted on occasion as a self-correcting institution; its exacting requirements and deliberate pace of work honed the architect’s ideas and guaranteed their successful realization.

Saint Peter’s  
Basilica, dome,  
designed by  
Michelangelo  
Buonarroti,  
Rome, begun 1547.  
Photograph: Scala/  
Art Resource, NY



The building history of New Saint Peter's and the nature of its administration could scarcely have been more different. The early years present a bewildering sequence of powerful pontiffs and architects launching ever-changing, magniloquent projects hobbled by uncertain financing. Only from the late 1530s did Saint Peter's begin to enjoy generous, stable funding, but the papal propensity for switching plans reached its climacteric exactly in these years with the dramatic change of direction after the death of Antonio da Sangallo the Younger (1484–1546), and his replacement by the elderly and already legendary Michelangelo Buonarroti (1475–1564).

No sooner was Michelangelo named chief architect of New Saint Peter's by Pope Paul III than he swept aside not only his predecessor's model but also much of the technical and administrative staff of the *Fabbrica*. The disempowered supervisors, called deputies, humiliated in their appeal for continuity of design and personnel, were ordered to limit their activities to financing Michelangelo's designs, which were subject only to papal approval. Buonarroti is reported to have likened them in incompetence to the supervisors of the *Opera di Santa Maria del Fiore*, from whose oversight he claimed he had been given a free hand in Florence. Such a statement, if ever uttered, was unfounded, not only because the Florentine *Operai* were respected and experienced wardens, but also because the artist, although called upon to supply a design for the tambour revetments, never held any post at the Florentine cathedral. The kind of autocratic building direction with papal imprimatur that he aimed to impose at Saint Peter's bears more relation to his entrepreneurial experience in the Medici projects at San Lorenzo than to the procedures of the civic board of works of Santa Maria del Fiore.

Recent research on the period of Michelangelo's tenure at Saint Peter's enriches our knowledge of the management of the worksite below the titanic pairing off of architect and popes. On one hand, a major error committed in the construction of the south transept vault points to a lack of on-site controls over the execution of the architect's designs. On the other hand, the documentation portrays a stable administrative structure able both to follow Michelangelo's constantly refined specifications for structural and formal elements and to quantify costs and logistic procedures. The octogenarian artist strained to complete strategic sections of the vast structure in order to define and guarantee his intentions for its

completion. Upon his death, his constructed vision for the crossing and transept areas defied betrayal, and the bold travertine tambour stood as the premise of the dome he projected in a 1:30-scale wood model.

The cupola would not be constructed for another quarter century, when Giacomo Della Porta (1532–1602), at the urging of Sixtus V, would throw it up in sixteen months in 1588–1590. This remarkable achievement, involving fundamental modifications to Michelangelo’s project without erasing the aura of his authorship or the legacy of the dome’s characteristic articulation, took place in an exceptional administrative context, with direct papal financing and accelerated construction practices. Its documentation, when fully published, can be expected to reveal a reality far removed from the practices of the Opera di Santa Maria del Fiore, even in grand ducal times.

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies  
Ailsa Mellon Bruce Visiting Senior Fellow / Millon Architectural History Guest Scholar,  
September 1–October 31, 2009

*Margaret Haines has returned to her position as senior research associate at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, in Florence. As director of the recently launched online documentary edition “The Years of the Cupola, 1417–1436: Digital Archive of the Sources of the Opera di Santa Maria del Fiore” ([www.operaduomo.firenze.it/cupola/home\\_eng.html](http://www.operaduomo.firenze.it/cupola/home_eng.html)), she will lead a campaign of foundation studies of this archival resource.*



## Inigo Jones: The Column and the Crown

In July 1650 the Puritans tore down the statues of the two Stuart kings that crowned the portico on the west front of Saint Paul's Cathedral in London, designed only a few years earlier by Inigo Jones (1573–1652). According to one contemporary report, the new republican authorities went on to “shamefully deface” the portico's Corinthian columns. Jones' architecture, or at least certain ornamental aspects of it, did not enjoy immunity from the Puritan animosity directed at decorative art forms and royalist symbols during the Civil War. This conflict had brought to a head the underlying shifting political pressures and related religious aesthetic sensitivities that Jones had to respect throughout his career.

The first half of the seventeenth century had seen a fundamental change in the popular style of English architecture, with the fashion being set by court buildings. Building practices moved away from Gothic forms and decoration, which had been favored by provincial Elizabethan builders, toward those of antiquity. In 1624 the Stuart ambassador Henry Wotton (1568–1639), when advocating to his countrymen the use of the five antique columns, or orders (styled Tuscan, Doric, Ionic, Corinthian, and Composite), noted the “natural imbecility of the sharp angle” and advised that any such arches “ought to be exiled from judicious eyes, and left to their first inventors, the Goths or Lombards, amongst other relics of that barbarous age.” By this time Jones was leading the way in introducing this fashion for building *all'antica*, following Renaissance practices by then common in Europe, as well as the text of the Roman

Inigo Jones,  
preliminary  
scheme for Saint  
Paul's Cathedral,  
London, undated,  
computer model.  
© CASA, Bath  
University

author Vitruvius (c. 80/70–c. 15 BCE). Although earlier English architect-masons had used classical columns in isolated but coherent ways, as on the gate to Gonville and Caius College in Cambridge (1573–1574) and on that to the Old Schools in Oxford (1613–1624), the orders had not been used to compose an entire facade until Jones demonstrated this possibility so majestically at the Banqueting House in Whitehall in London (1619–1623). Jones' unbuilt design for St. Paul's Cathedral may also date from the 1620s. In league with enlightened members of the successive Stuart courts in which he served, Jones wished to change the course of British architecture from the piecemeal use of decorative details to a much more rigorous approach to the display of the various orders. This display was to be firmly based on antique theory and practice, assisted, however, by more modern decorative conventions in native arts, such as geometry, and in crafts, such as heraldry.

My study sets out to explore how Jones achieved the transformation of English architecture through his awareness of, and sensitivity to, native political and religious prejudices and craft practices, aided by his close study of antique philosophical theories of decorum, magnificence, and ethics. Particular reference is made to his constant annotation of the books on these and other classical subjects in his library, the body of which survives at Worcester College in Oxford. The study illustrates how Jones can be seen to have applied ancient principles of decorum when balancing the need to express the royal status of his patrons and their projects, as well as their natural inclination toward decorative opulence and luxury, with the propriety and temperance in ornament sought by many in the Stuart citizenry of a more Puritanical mindset. In so doing it explores what the orders may have signified to Jones, in reflecting national ideals of chivalry and kingship displayed traditionally by heraldry. The main emphasis is thus on these British influences on Jones' style, over and above the now well-established Italian and Palladian ones. Throughout, my focus is on Jones' use or otherwise of the antique column as the principal and most consistent element in his vocabulary of architectural forms.

As well as seeking to understand the original intentions behind Jones' architecture, following his and his patrons' priorities, this study involves understanding how the ornament on his buildings was interpreted by his contemporaries. These include the City Livery Companies and Knights

of the Garter, with whom he worked, as well as the Protestant preachers, poets, and mythographers who were employed by the court. Some sources for what on occasions turn out to be contrasting interpretations were intended as private to the court, as with masques and paintings; others were public events, like the Protestant sermons, with their Low- or High-Church aesthetic preferences, which popularized the program behind the work at Saint Paul's Cathedral, for example. It was this aspect of public reception of Jones' work to which I gave particular attention at the Center.

University of Bath

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2009

*Vaughan Hart returned to his position as professor of architecture and head of the department of architecture and civil engineering at the University of Bath. His book Inigo Jones: The Column and the Crown is scheduled to be published by Yale University Press and the Mellon Centre for Studies in British Art in fall 2011.*





## Beyond Ceremony: Architectural Retreats in Early Modern Europe

Among retreats in seventeenth-century Europe, Philip IV's Buen Retiro on the outskirts of Madrid is perhaps the most important example of one that was highly public about its mission to be private. Unsurprisingly, here the king was memorably described as being a "prisoner of ceremony." Early modern architectural retreats specifically designed as such range from Odoardo Farnese's *diaeta* in the Palazzetto Farnese in Rome of the 1590s to the plethora of nonresidential *casini* that proliferated as a building type in Rome and its hinterlands from the second half of the sixteenth century onward. This was precisely the period when ceremony became an increasingly pervasive burden, overwhelming the daily lives of rulers throughout Europe. In France Louis XIV reveled in putting himself on daily display at Versailles, where court life was a constant ceremonial entry with the king as its master of ceremonies. But by the early eighteenth century Louis XV had retreated to his private apartments to escape the expectations his predecessor had created, visiting the official bedchamber at Versailles, for example, only to make a purely ritual *lever* and sleeping in a second, private bedroom he had constructed around 1745.

Few studies have been dedicated to an architectural phenomenon that appears to have been a predictable reaction to this exponential increase in ceremony and etiquette in early modern Europe: the development of an architecture of escape, withdrawal, and retreat. It was a question not of actual retreat, which for a ruler or other eminent figure would have

Gate of a garden  
with large trees  
and central path,  
from Georg  
Andreas Boeckler,  
*Architectura  
Curiosa Nova  
Pars Tertia*  
(Nuremberg,  
[1664]). Author's  
collection

been unlikely, but rather of retreat attempted in terms of architecture as part of the larger social, cultural, and intellectual context.

This research project has a point of departure in the subtle differences among country residences used as *villeggiatura* in sixteenth-century Lazio north and south of Rome. This architectural phenomenon is usually considered to be relatively unified in the Castelli Romani and the Tuscia. This investigation aims at fleshing out specific characteristics of *villeggiatura* in the towns of northern Lazio that suggest an alternative reading of architectural retreats across the wider field of early modern Europe. Whereas cardinals at the Villa d'Este and Villa Mondragone kept one eye firmly fixed on the papal court in Rome, by contrast, in the Tuscia, as the letters of Annibal Caro show, the leading figures aimed to withdraw as much as possible from Rome. Cardinal Gambara (Villa Lante, Bagnaia), Cardinal Madruzzo (Villa Papacqua, Soriano nel Cimino), and Vicino Orsini (Palazzo e Parco dei Mostri, Bomarzo) here passed their time corresponding with each other and exchanging visits to various palaces and gardens, all within easy distance of each other. In the cases of Bagnaia, Soriano, and Bomarzo, an official residence already existed, and the only new sixteenth-century construction was small in scale and nonresidential, designed as a retreat for a few people and containing no additional accommodation for guests. These small structures set in gardens were created to enable humanist encounters away from the daily life of the main residence and its inhabitants.

Whether it was the paterfamilias retreating from daily domesticity, a cardinal withdrawing from the papal court, or a humanist seeking solitude or diversion with friends, these nonresidential structures, often blessed with water features, are an understudied but crucial architectural element linking the widely known phenomenon of the *villeggiatura* with the less studied practice of pleasurable, philosophical, or penitential retreat in both the city and country, where one chose to be with friends of election and affinity rather than a retinue of obligation.

My two months at CASVA enabled me to address the question of how to arrange a book-length study of the topic so as to open out the subject from its beginnings in the second half of the sixteenth century in Italy and move forward in an original way into the broader context of seventeenth-century Europe. The discussion following my brief presentation to the fellows and staff at the Center suggested ways of configuring

the project, which now is focused on the following chapters: (1) Beyond Ceremony? Architectural Retreats; (2) *Ritiro nella Tuscia*: Nonresidential *Casini* in the Roman Hinterlands; (3) Country and City Retreats: Pleasure and Penitence; (4) Prime Ministers' Princely Prisoners: Spain, France, England; (5) *Casini* for Card Playing and Other Venetian Retreats; (6) The Rise of the Pleasure Pavilion as *Locus Amoenus*.

Università degli Studi de L'Aquila

Paul Mellon Visiting Senior Fellow, November 2–December 31, 2009

*Andrew Hopkins returned to Rome and to teaching at Università degli Studi de L'Aquila, where he is associate professor of architectural history.*

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94

# La revue blanche

Imp. Edw. Ancourt, PARIS

RUTH E. ISKIN

## Women and Modernity in Posters from the 1880s to the Early 1900s

Commissioned by advertisers and made by artists and lithographers, late nineteenth-century posters aimed to attract the eyes of passersby with large-scale, brightly colored images, many of which featured women. By the late 1880s Jules Chéret (1836–1932), considered the father of the modern poster, had produced close to one thousand such works, and Paris was the world center for the design, production, and collection of posters. During the 1890s the poster phenomenon reached its peak and spread to other industrialized nations, including England, Belgium, Germany, Holland, Austria, Spain, Italy, and the United States. French poster artists, notably Henri de Toulouse-Lautrec (1864–1901), and many who were influenced by them, including Dudley Hardy (1867–1922) in England, worked in a modern style, inspired in part by Japanese art, using flat fields of color and avoiding shading and unnecessary detail. Others—Alphonse Mucha (1860–1939) and Eugène Grasset (1845–1917) in France, Privat-Livemont (1861–1936) in Belgium, and Will H. Bradley (1868–1962) and Louis Rhead (1857–1926) in the United States—integrated extensive decorative elements into their compositions. This project examines posters by well-known artists such as Toulouse-Lautrec and Pierre Bonnard (1867–1947), by major poster designers such as Chéret, and by lesser-known and anonymous artists.

During the late nineteenth century critics recognized the insoluble tie of posters to modernity, yet later studies have rarely considered them in this light. Collectors and critics of the time believed that posters would

Pierre Bonnard,  
*Poster for "La  
Revue blanche,"*  
1894. National  
Gallery of Art,  
Washington,  
Virginia and  
Ira Jackson  
Collection



serve as historical documents for future generations and cited this potential as one of the main reasons for preserving them. In the critics' view, the historical value of posters was not only as artistic works but also as an interesting chronicle, a reflection of customs, and a rich source of knowledge about everyday life. Although posters are not a "mirror" of history, they played an important role as representations in the visual culture of modernity.

Women were featured in the great majority of posters, yet no sustained scholarly work has focused on this topic. The aim of this project is to analyze representations of women and modernity. To this end I examine the iconographies developed in posters that depicted women to advertise entertainments, performers, commodities, services, and establishments. In considering this range, I explore the central question: What was the contribution of posters to discourses on modernity and changing notions of gender?

My focus is primarily on the analysis of three strategies of representing women used by poster artists. The first of these was to present sexualizing fantasy images. The best-known examples are the *Chérettes* (named after Jules Chéret), who were celebrated for their gaiety and seductiveness. Lightly draped, these dream-world Parisiennes descended dancing from the sky into café concerts and other sites promising pleasures. The second strategy was to represent women in contemporary dress, engaged in everyday activities of leisure, such as traveling in an automobile or train, bicycling or enjoying a variety of sports, visiting an exhibition, reading a journal or a book, and shopping in a department store. The third strategy was to depict women of the middle or working classes, usually in contemporary attire, using the product promoted by the poster, such as a typewriter or a home appliance. In my analysis I examine the hypothesis that the first type of poster assuaged cultural anxieties generated by the second and third kinds. I also consider the fact that women were the target audience for quite a few posters because they were the primary consumers.

Overall, the project aims to contribute to an understanding of the rich complexity and dynamic changes in the visual culture of modernity and its notions of gender. During the research period at CASVA I examined numerous posters as well as nineteenth-century and contemporary literature relevant to them. Much of my research focused on publications

from the late nineteenth century and the turn of the century in order to ground the project within discourses contemporaneous with the posters. In addition to books and periodicals in the National Gallery of Art Library and the Library of Congress, the extensive collection of posters in the Library of Congress was invaluable.

Ben-Gurion University of the Negev  
Paul Mellon Visiting Senior Fellow, September 1–October 31, 2009

*Ruth E. Iskin returned to her position as senior lecturer in the department of the arts, Ben-Gurion University of the Negev.*



JAIME LARA

## Flying Francis: Catastrophes, Apocalypse, and Art in the Colonial New World

A central issue for art history is finding ways to bring together close visual analysis of works of art with the broader ideological, social, cultural, and political contexts in which they were made and viewed. In terms of colonial Latin America, recent historiography has demonstrated that the artistic relationship between Europe and the Americas was more complex than previously imagined. European images of Christian personages, for example, were very often reinterpreted in the New World with local flavor and embellishment; and imported images could be read differently and used for very different purposes by hegemonic groups like the Spaniards or by subaltern audiences like the Inca.

At CASVA, I have focused on a novel iconography of Francis of Assisi (d. 1226) that appeared in the Andes and in central Mexico in the seventeenth and eighteenth centuries. There Francis is represented in painting and monumental sculpture as flying with two or six wings. In the paintings, originally made for cloisters, Francis appears in the company of sibyls and seers, like the medieval prophet-artist Joachim of Fiore (d. 1202), who was understood to have predicted Francis' coming and even to have depicted him visually before his birth. The sculptures, in contrast, were often employed as talismanic objects in street processions at moments of natural and social disaster. While Francis of Assisi is not

Basilio de Santa Cruz Pumacollao, *The Prophecies of the Coming of Saint Francis*, 1660. Cloister, Convento de San Francisco, Cuzco, Peru. Photograph: Robert Lisak

the only saint with wings in Latin American religious art, he was the original one and was obviously meant to be exceptional.

An attempt at explaining the iconography in context has taken me on a complex journey through the medieval use of the book of the Apocalypse, the writings of Joachim of Fiore, the increasing importance accorded to the figure of Francis after his death and the evolution of his image in Europe, the rebirth of prophetic rhetoric with the discovery of the New World, the politics and rivalries of the religious orders in those strange lands, the appropriation of Francis on native terms, and the mythologies of indigenous peoples chafing under the hegemony of Spanish rule. In the pre-Hispanic Andes, there had been a long tradition of flying human beings: they were mythical birdmen, shamans soaring in trances, and winged warriors and messengers. The material depictions of such figures were available to artists in the two centuries under examination here in native textiles, pottery, and monumental sculpture. With the coming of Christianity, some of the most popular paintings in indigenous parish churches were those of “shotgun angels,” that is, archangels depicted carrying harquebuses—an imagery unknown in Europe. Supposedly, the sound of the guns reminded the local populace of their thunder gods, while the dazzling blast of the gunpowder was reminiscent of their lightning deities. Flying Francis partakes of this otherworldly imagery of power when, in the role of the archangel Michael, he routs the devil or threatens the enemies of the Virgin Immaculate with his sword.

The geographic areas where this iconography appears are highly volcanic and seismically active. The frequent catastrophes—eruptions, earthquakes, and tsunamis, as well as disease—were understood differently by indigenes and Europeans, but never in terms of modern science. These events were interpreted as divine interventions, as signs of the end of an era or a world, or as the beginning of a new cycle and a nascent utopia—moments in which Francis of Assisi would play a key role. Not surprisingly, in parts of the Andes today, prophetic beliefs tenaciously continue to use the Apocalypse and the predictions of Joachim of Fiore for political ends, suggesting the impact that this flying Francis had on viewers in earlier times. In my research at CASVA I have

attempted to clarify the trajectory of this evolution, from the Middle Ages through the baroque period, of an apocalyptic idea and its visual manifestation.

Yale University  
Samuel H. Kress Senior Fellow, 2009–2010

*Jaime Lara holds a John Simon Guggenheim Foundation Fellowship for 2010–2011 and will continue his research and writing as a visiting professor in theology and the visual arts at the University of Notre Dame.*





EVONNE LEVY

## *Barock: Art History and Politics from Burckhardt to Sedlmayr, 1844–1945*

In politically motivated art histories, each historical period poses particular problems: its political formation and the effects of its artistic production must be reconciled with the values of the present. Baroque architecture bore two stigmas long before it became a full-blown art-historical concept. Associated on the one hand with the absolute power of the Ancien Régime and on the other with the papacy and internationalist Jesuits, the baroque era stood on both counts in opposition to the nineteenth-century project of nation formation. Lagging decades behind ancient and medieval art as an area of scholarly interest, baroque architecture would be intensively studied by art historians starting only in the late 1880s. For the next one hundred years Germanic art historians—in intense dialogue with each other—either reconciled the architectural production of this problematic period with the political values of the day or used it as a negative example. Reconciliation was all the more pressing because baroque churches and palaces often constituted what Giulio Argan termed the “centers of prestige” of European cities. It is therefore not surprising that over the course of a century a language of architecture took shape that described baroque architectural forms as the embodiment of the state.

This project focuses on the writings on baroque architecture of Jacob Burckhardt (1818–1897) and his student Heinrich Wölfflin (1864–1945), both Swiss; the Dresden architectural historian Cornelius Gurlitt (1850–1938); and National Socialist art historians A. E. Brinckmann

Andreas Schlüter (architect) and Johann Friedrich Wentzel the Elder (painter), south wall, Rittersaal, Stadtschloss, Berlin, photographed by Peter Cürlis in 1943 for the Führerauftrag Monumentalmalerei, Agfa color slide.

Department of Image Collections, National Gallery of Art Library, Washington

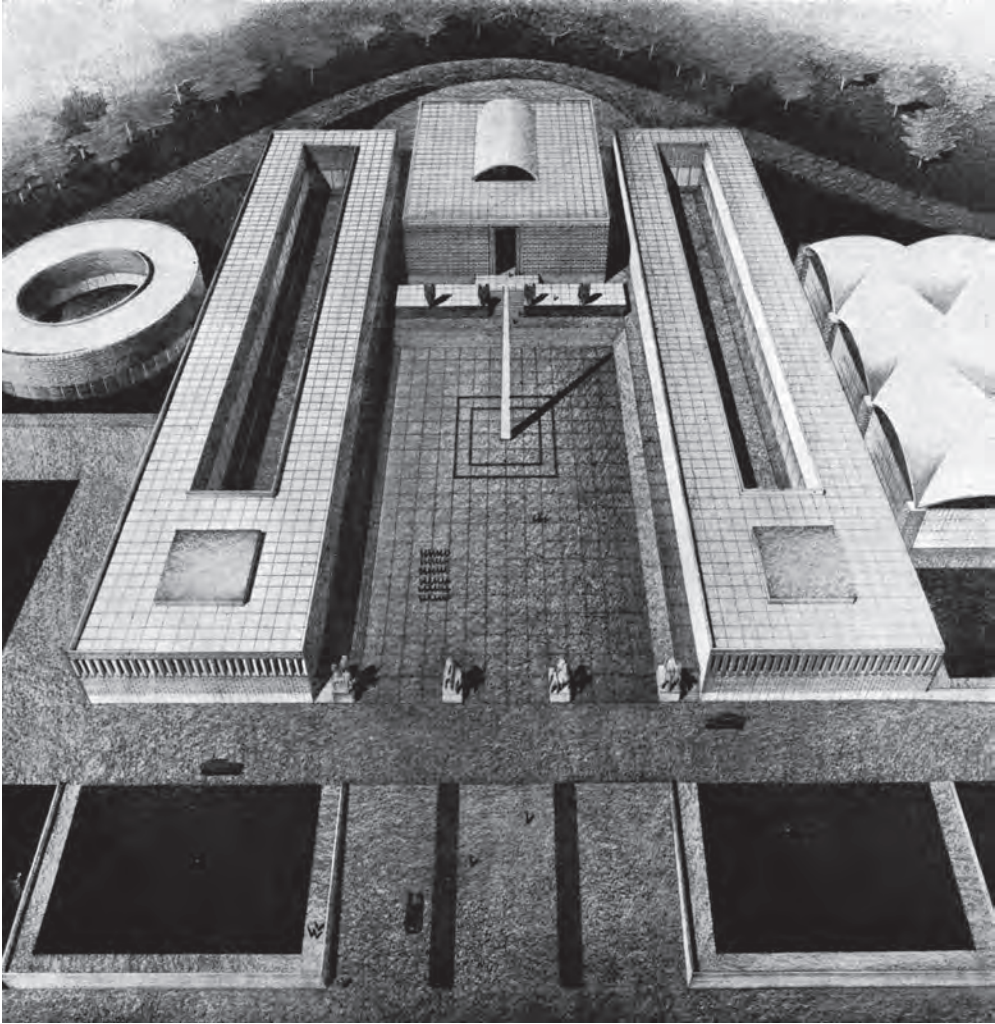
(1881–1958) and Hans Sedlmayr (1896–1984) of Austria. Before coming to CASVA I worked with the papers of several of these figures in order to bring their political biographies to bear on what I argue is inevitably also their political view of the baroque. In this study “political” has a variety of registers: it may describe the force of current events in shaping a notion of the baroque, a form of engagement, a basis of historical explanation, or a more abstract subsuming into the language of formalism of the terms of political philosophy.

I spent most of my time at CASVA reconstructing the world of interrelations among writings on the baroque from Alois Riegl through Sedlmayr. Rudolf Wittkower’s pencil marks on his copies (in the National Gallery of Art Library) of Riegl’s *Entstehung der Barockkunst in Rom* (1908) and Sedlmayr’s *Die Architektur Borrominis* (1930), traces of live reactions later tamed and channeled into prose, made the palimpsest visible. In reconstructing these distant milieus and dialogues, several of us created our own. I had long discussions with visiting senior fellow Andrew Hopkins about the translation of Riegl’s *Entstehung* that he brought to CASVA to finish; with dean emeritus Henry Millon, who worked for decades on the Piedmontese baroque, an area Brinckmann claimed to have discovered for scholarship; and with predoctoral fellow Albert Narath, whose work on the neobaroque brushed up in productive ways against my project, particularly around questions of space (*Raum*). A question from Andrew Robison, senior curator of prints and drawings, after my colloquium presentation encouraged me to take an extended intellectual excursion. In reference to Brinckmann (whose political position was very slippery), he asked: Aren’t there art historians (perhaps émigrés) on the *left* who blew similarly in the wind? This question stimulated me to investigate a cache of documents I had found relating to the orchestrated response by the German foreign ministry in 1917 to Émile Mâle’s vitriolic writings against German art history, published following the destruction of Rheims Cathedral by German troops. In working through the documents and what I knew about the propaganda activities of a handful of art historians in World War I, I was able to discern an important contribution from the (center) left and to assess the extent to which institutions established in Germany during World War I both shaped and differed from their counterparts in World War II.

The Library of Congress and the NGA library's image collections drew me down some tantalizing paths as well. An investigation into the fate of the two thousand books on architecture originally brought from Germany to the Library of Congress at the end of World War II as part of Hitler's library (but dispersed in the early 1950s) was, unfortunately, fruitless. I could find neither a list nor any trace of the eventual destinations of the books. In the most remote corner of the Gallery's image collections, however, a cache of early Agfa color slides of German baroque interiors ordered late in the war by Hitler himself offers an eerie form of validation to a thread that runs through this study: namely, the cumulative sense of the German baroque as an important embodiment, worth rebuilding after total destruction, of the German spirit.

University of Toronto  
Samuel H. Kress Senior Fellow, 2009–2010

*A Social Sciences and Humanities Research Council of Canada research grant will allow Evonne Levy to continue her research in 2010–2011 in Switzerland, Germany, and Austria. She will return to her position as associate professor at the University of Toronto in September 2011.*





BRIAN L. MCLAREN

## Modern Architecture, Colonialism, and Race in Fascist Italy

In a December 1938 special issue of the journal *Architettura* dedicated to the Esposizione Universale di Roma, or E'42, the editors noted that this “Olympics of Civilization” was initiated by Fascist dictator Benito Mussolini in the spring of 1935, “when the Ethiopian war was at its height, sanctions weighed upon Italy, and the future was very uncertain in the minds of many.” That this building exhibition — which was so central to the definition of Italian modern architecture in the late 1930s — was founded on a bellicose imperial politics should not be surprising, as it is entirely coincident with the more general imbrication of modern architecture and colonialism during the Fascist period (1922–1945) that is evident in much of the built work of this time, including projects from this very exhibition.

Proposals such as the competition entry for the Piazza delle Forze Armate by the architect Mario De Renzi (1897–1967) reveal something of the nature of an official Fascist language that emerged following the end of the Ethiopian war in May of 1936. In this urban vision, which was designed to house a group of museums dedicated to the Italian armed forces, De Renzi provided a laconic reinterpretation of Italy’s Roman legacy. The interruption of the exhibition before its official opening by Italy’s entry into World War II is a haunting reminder that architects were in the service of a political regime whose imperial assertions shaped artistic and cultural production. These circumstances are even more poignantly expressed in a parallel exhibition, the Mostra d’Oltremare

Mario De Renzi,  
competition entry  
for Piazza delle  
Forze Armate,  
Esposizione Uni-  
versale di Roma,  
1938, aerial view,  
from *Architettura*,  
special issue  
(December  
1938): 887.  
National Gallery  
of Art Library,  
Washington



in Naples (1940), whose indigenous East African village became a literal concentration camp for its Ethiopian constructors during the wartime period.

The intersection of architecture, colonialism, and race in the E'42 and the Mostra d'Oltremare is one of several subjects of investigation in this research project, which more broadly examines the relationship between the emergence of modern architecture in Italy during the Fascist period and the development of an architectural language for Italy's colonies. This study focuses on the appropriation of indigenous and regional references in the Italian and colonial contexts—a strategy that was from the beginning aimed at defining an Italian (and more generally Mediterranean) identity for modern architecture. The research also looks at Italian colonial and racial policy through publications as well as archival documents, as this material provides the broader cultural context for the discourse on race evident in modern Italian architecture. The colonial experience in Africa, where the demand to establish a pure Italian identity was crucial to the creation of social and political order, provided the generative force that linked the idea of racial difference to the formation of modern Italian culture.

My central argument is that modernity in Italian architecture was not only closely tied to indigenous references, that is, to a strong sense of regional or local culture; it was also inextricably linked to Italy's status as a colonizing nation and thus to a politics of imperialism and racial superiority. By examining how the changing discourse in modern Italian architecture emerged from the political discourse on race—which shifted from an environmental determination of identity to a biologically determined one—I demonstrate that the issue of racial difference was central to the evolution of modern Italian architecture. Indeed, the idea, quite common in the 1920s, that racial identity was a product of the environment found its echo in Italian architects' call for a Mediterranean modernism. In a similar manner, the shift to a biological definition of the Italian race, which led to specious arguments about Italy's exclusively Aryan lineage, was mirrored in the demand for architects to create a pure Fascist style in large-scale public projects in Italy and its colonies.

During a two-month fellowship at the Center, I pursued two areas of inquiry related to this larger topic. The first of these was an investigation of the most important reference points in the evolution of racial theory

during the Fascist period, which involved the study of contemporary books and journals as well as secondary literature. The second was a study of the architectural discourse in books and journals, which reveals the rise of racial and imperial politics as it charts the evolving relationship between environmental and stylistic determinants. Ultimately this research exposes the explicitly racialized discourses within architectural modernity in Italy, defining constructs such as *italianità*, *latinità*, and *mediterraneità*. In appropriating indigenous cultural references, modern architecture in Italy and its colonies mobilized attitudes toward race that put it in a constant state of tension between place-generated forms and those that complied with the internal determinants of a Fascist style.

University of Washington

Paul Mellon Visiting Senior Fellow, June 15–August 15, 2009

*Brian L. McLaren returned to his position as associate professor in the department of architecture at the University of Washington. During the fall of 2009 he continued his research in Rome with the support of a grant from the Graham Foundation for Advanced Studies in the Fine Arts.*



BERT W. MEIJER

## Studies on Draftsmanship in the Venetian Republic, 1590–1630

The central questions of my project are what, how, and why artists drew in the Venetian Republic in the years 1590–1630. In fact, the state of research presents conspicuous lacunae, as autograph drawings documented or attributed with a high measure of certainty are scarce. The contribution I aim to make is to expand our knowledge and understanding of late sixteenth- and early seventeenth-century drawing by offering a firmer foundation for further research in a field in which much of the basic art-historical groundwork—that is, reconstruction of the graphic oeuvres of individual artists—has yet to be undertaken.

The approach has had two components: (1) assembling, enlarging, and updating the core body of Venetian drawings of the period and (2) ordering and analyzing, in a series of monographic studies on drawings by individual artists, the part of this material to which artists' names are or can be attached. On the basis of a diachronic reconstruction of a number of catalogues raisonnés for artists active in Venice and in the cities of the Venetian mainland and unknown or little known as draftsmen, the material can be analyzed with unprecedented fine tuning. Various hands can now be accurately distinguished, and drawings by known masters, in some cases the very first to be attributed with certainty, can be identified. Others have been classified in anonymous groups, pending attribution at a later time.

Through reconstruction of the personal characteristics of individual draftsmen and new information on drawing media, styles, and

Here attributed to Odoardo Fialetti, *Landscape with Daedalus and Icarus*, c. 1610. Curtis O. Baer Collection, on deposit at the National Gallery of Art, Washington

techniques, the general picture of internal developments in Venice and of stable and changing characteristics begins to reveal its outlines. The *haeredes* of the great sixteenth-century workshops—the successors of Titian, Paolo Veronese, Jacopo Bassano, and Jacopo Tintoretto—continued to follow largely in their family workshop traditions, differences in quality and style notwithstanding. However, a drawing attributed for the first time with certainty to Marco Vecellio (c. 1521–1601) indicates that at the end of his career, this distant relative of Titian who was one of his principal late collaborators was not insensitive to new trends.

The new century shows a diversification of styles and the younger generation working outside these traditional workshops blending in various ways and with varying intensity or frequency the examples of the great masters. Jacopo Palma il Giovane (1548/1550–1628), the foremost link between the Venetian tradition of the sixteenth and the subsequent century, received a large part of his professional education in Rome. Long known as a prolific draftsman, Palma is central for most of the other artists whom Marco Boschini, in *Le ricche minere della pittura veneziana* (1674), mentions as the seven “*maniere*” hardly distinguishable from each other, most of them scarcely known or unknown as draftsmen. On three of them, Andrea Vicentino, Pietro Malombra, and Santo Peranda, I have recently published or submitted for publication separate articles, each with new material. The same is true for drawings by masters active in mainland cities, such as Giovanni Battista Bissoni (Padua) and Pietro Bernardi (Verona). Studies on Giovanni Contarini, Odoardo Fialetti, Giulio del Moro, Filippo Zanimberti, Alessandro Varotari, and Fra Santo da Venezia as draftsmen are in an advanced stage of production; new drawings have been added to the individual catalogues of Antonio Aliense, Maffeo da Verona, Pietro Damini, Carlo Ridolfi, and others, on whom in the past I have published basic material.

Also essential for the development of drawing in Venice was the influx of artists from more distant parts of Italy and from elsewhere in Europe. Palma il Giovane is a point of reference for several of them, who adhered in one way or another to his distinctively Venetian drawing practices. Among these are his Brescian pupils, such as Francesco Giugno, and the Flemish immigrant Pietro Mera. But at the same time, because of the importation of “foreign” elements of draftsmanship, the homogeneity, or what could be called the common denominator in the varied

and articulated tradition of Venetian drawing practice was broken up, enriched, and modernized. A case in point is Fialetti, a late Tintoretto pupil originally from Bologna. In drawings made after the death of his Venetian master he combines Tintorettesque compositional motifs with a pen drawing technique that points to the influence of Agostino Carracci. With the publication in Venice in 1608 of *Il vero modo ed ordine per dissegñar tutte le parti et membra del corpo humano*, on which Palma collaborated, Fialetti established himself as one of those who produced drawing model books for step-by-step instruction of beginning artists, probably again inspired by Bolognese practice. At the end of the period under examination the young Francesco Maffei (1605–1660), sometimes bizarre and extravagant but one of the more interesting artistic personalities in the Venetian Republic of these years, combined local and Venetian trends, as was typical in his home city of Vicenza. Another young artist, Francesco Ruschi (c. 1610–c. 1661), later known for the stimulus his work in Venice gave to the trend of the so-called *tenebroso*, imported Cortonesque characteristics from his native Rome.

Although many questions remain to be clarified, I have made considerable progress in my research. Individual studies on the artists mentioned here and on others will be assembled eventually in a single volume.

Nederlands Interuniversitair Kunsthistorisch Instituut, Florence / Universiteit  
Utrecht, emeritus  
Samuel H. Kress Professor 2009–2010

*Bert W. Meijer will return to Florence, where he will continue to direct research for the  
Repertory of Dutch and Flemish Paintings in Italian Public Collections.*





ALBERT NARATH

## The Baroque Effect: Architecture and Art History in Germany

My dissertation explores the rich interplay between architecture and art-historical research that emerged in Austria and Germany in the final decades of the nineteenth century through the rediscovery of the baroque. The close connection during these years between the establishment of the baroque as an independent architectural style within the nascent field of German *Kunstwissenschaft*, the burgeoning interest in baroque space and the mechanics of perception in psychological aesthetics, and the appearance of the *Neubarock* in many of the most important architectural projects of the late nineteenth century made the style a flashpoint for far-reaching debates concerning the roles of art history and architecture in a period marked by profound transformations. Newly established architectural offices became focal points for experimentation with the baroque, as architects attempted to reinvent the nature of their discipline in the context of historicism, advances in building technologies, the unprecedented growth of metropolises like Berlin, and the complex and often conflicting array of regional and national conceptions of identity that accompanied the political development of the German Empire.

The first part of the dissertation traces the rediscovery of the baroque during the formative years of German art history in the 1880s, when art historians and architects recovered a positive understanding of the style from its prevailing associations with artistic and cultural degeneration. Attempts by pioneering scholars such as Cornelius Gurlitt and Albert Ilg to define the baroque were not the result of disinterested research

Landgericht I  
and Amtsgericht I  
(regional and local  
courts), Berlin,  
designed by  
Otto Schmalz and  
Rudolf Mönnich,  
1894–1904, main  
stair hall. Author  
photograph

but rather were aimed at establishing parallels between the rich tradition of seventeenth- and eighteenth-century architecture north of the Alps and the potential for a rebirth of architectural expression in the present. The baroque was, however, far from an internally homogeneous style. In chapters based on influential, yet today largely forgotten, *Neubarock* buildings in Berlin, Dresden, Munich, and Vienna, I argue that the very instability of late nineteenth-century conceptions of the baroque, arising from the wide formal diversity of baroque architecture across Europe, gave the style a malleability that lent itself to calls for a regional architectural language capable of representing the full constellation of political, religious, linguistic, and artistic traditions at play in Germany following Prussian-led unification.

At the same time that the baroque was employed for its cultural and political resonances, the formal dynamism and “painterly” (*malerisch*) appearance of the style provided the basis for groundbreaking interdisciplinary experiments in the relationship among the body, perception, and architecture conceived of as pure form. The second part of the project begins with an examination of theories concerning the role of bodily “empathy” in aesthetic perception that emerged in Germany during the 1880s and 1890s in the fields of physiology, psychology, and philosophy. This research was central to contemporary writings on baroque architecture by influential art historians such as Heinrich Wölfflin, August Schmarsow, and Adolf Göller, as well as to a closely related series of *Neubarock* projects that sought to establish a new conception of architecture freed from the reproduction of stylistic motifs and based instead on the bodily experience of surfaces and spatial effects. In a chapter focusing on the idea of ornamentation, I trace the work of a group of talented young architects in the office of Paul Wallot (1841–1912) during the construction of the Reichstag in Berlin from 1884 to 1894. By examining works such as a previously unknown portfolio of photographs by the architect Otto Rieth (1858–1911) that depicts nude male and female models posing as baroque architectural elements and Richard Streiter’s dissertation on empathy and architectural aesthetics, written under the pioneering Munich psychologist Theodor Lipps, I argue that the Wallot office utilized the baroque to develop a novel theory of form making based on the sensations and empathetic responses of a viewing subject. In the next chapter, beginning with an analysis of August Schmarsow’s

writings on the baroque, the influential theories of architectural convexity and concavity developed by the architect Karl Hocheder (1854–1917), and a dynamic design for a courthouse building in the Mitte section of Berlin by architect Otto Schmalz (1913–2004), I explore the important role of baroque research and *Neubarock* buildings in the formulation, during the 1880s and 1890s, of architectural theories of space.

In the final section of the dissertation I trace the fertile endurance of nineteenth-century baroque research. I argue that the *Neubarock*, rather than being a late and particularly pompous modulation of historical revivalism, as it is still predominantly viewed in writing on this period, helped lay the groundwork for some of the central themes of architectural modernism as it developed in the first decades of the twentieth century.

[Columbia University]  
Paul Mellon Fellow, 2007–2010

*In fall 2010, Albert Narath will take up a position as assistant professor in the department of art history at the University of Oregon.*



## Engaging Ancient Maya Sculptures

My principal focus at CASVA has been completion of a book manuscript, “Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala,” which focuses on monumental stone sculptures, including stelae, altars, and panels, from the archaeological site of Piedras Negras, dating from the sixth to the ninth century CE. I explore how the Maya may have used, experienced, and engaged with sculptures and how the sculptures themselves inspired interactions with viewers, other sculptures, and their surroundings.

The book examines individual sculptures, sculptural juxtapositions and groupings, and site planning. I argue that particular deployments of figures and texts encouraged more intimate and kinetic interaction with sacred monuments and the divine figures they embodied, so that, in engaging with monuments, people engaged with the divine. For example, some Piedras Negras sculptures guide viewers and ritual participants to move in a counterclockwise direction around monuments, a traditional Mesoamerican form of ceremonial procession, turning the act of viewing into a kinetic and religious experience. Furthermore, images on sculptures would have encouraged intersubjective experience of the vital presences of divine rulers whose likenesses were carved into monuments. Images of figures interacting with rulers—such as the ruler’s mother on Stela 14—appear to have served a didactic function for ritual participants approaching and revering monuments. In addition, sculptural juxtapositions and other physical relations created dialogue

Stela 14, Piedras Negras, Guatemala, c. 761 CE. University of Pennsylvania Museum of Archaeology and Anthropology. Photograph courtesy Night Fire Films



among enlivened sculptures from different generations of dynasts and involved viewers' vision and bodies in considering connections among monuments and across time, thereby expanding historical narratives and discourse. Although these may appear to be opposing modes of experiencing sculpture, some of a religious nature, others historical or political, they are all intertwined, for these monuments embodied figures who were political leaders and divine entities whose authority came from supernatural sanction and historical tradition.

Finally, my book addresses the ways in which the physicality of sculptures and the placement and content of their carvings intersected with architectural surroundings, so that the viewing of sculptures inspired closer engagement with buildings, processional pathways, and their ceremonially and socially charged spaces. Likewise, structures of the built environment produced varying perspectives and pathways for dynamic viewing and experience of sculptures and places. Through this and related studies, I strive for more nuanced understandings of ancient Maya conceptions of sculptures, especially regarding the symbolic valences of their material qualities.

Writing such a book is challenging, for much is missing from the archaeological record as a result of poor preservation in the tropical environment and of looting in the 1960s, when many sculptures were cut into fragments for transport and sale to museums and private collectors in Latin America, the United States, and Europe. Nevertheless, we have a range of materials for exploration. These include the sculptures: their dimensions, carvings, and the formats and compositions of their images and texts. Also important are their physical contexts, which enable us to pursue questions of vistas, visibility, and the integration of sculptures into the physical and social spaces of the built environment. Furthermore, archaeological excavations provide evidence of Maya treatment of sculptures upon dedication, movement, resetting, breakage, or burial. Complementing the material evidence are ancient scenes of offering ceremonies and colonial-period and modern Maya descriptions of ceremonies and interactions with sacred objects—records that provide possibilities for filling in color, sound, and movement.

Overall, my inquiry seeks to activate the spaces around Maya sculptures and re-create a sense of the human participation and movement that were integral to their experience. The focus is Piedras Negras, but

the analysis and conclusions are relevant to sculptures across the Maya region and beyond, for they bring to the fore the sculptures' material natures and affective force as objects that were seen, felt, and experienced in the ancient past. Moreover, through such analysis, we become more attuned to these sculptures' performative natures and to how their performance enlivened ambient space and the human bodies that approached them.

University of Southern California  
A. W. Mellon Postdoctoral Fellow, 2009–2011

*In the second year of her fellowship, 2010–2011, Megan E. O'Neil will work on a book, "The Lives of Ancient Maya Sculptures," a comparative study of ancient Maya physical transformations of sculptures over time at a range of sites.*



## Rembrandts for Tractors: Soviet Art Export under Stalin

When they came to power in Russia in October 1917, the Bolsheviks seized the gold reserve of the Russian Empire, worth about a billion rubles (an equivalent of about eight hundred tons of pure gold). By the end of the 1920s, almost nothing remained of this impressive amount. Most of the gold went to cover the Soviet foreign trade deficit or was squandered to promote world revolution. In 1927 Stalin started the industrial leap forward with no means to finance it. Without gold or foreign currency, the Soviet Union sank deeply into debt, buying equipment, technology, and raw materials for industrialization on credit. In the late 1920s, in a desperate search for gold and currency, Stalin's leadership began to sell off the nation's museum heritage.

To aid the forced industrialization drive, the Soviet government sold literally thousands of tons of art and antiques abroad. It was unfortunate for the USSR that the most active period in the export of art coincided with world economic crisis and depression in the West. Market prices, including those for art and antiques, dropped drastically. To fulfill its "currency targets" the Soviet government had to shift from the export of so-called ordinary objects to masterpieces, including some of the most important works from the State Hermitage Museum in Leningrad and other major national museums and libraries. Although the Soviet government obtained relatively high prices in some of these sales, the total income of some \$20 million in 1930s U.S. dollars was modest relative to the needs of industrialization and the devastating loss to Soviet museums.

Raphael, *Saint George and the Dragon*, c. 1506. National Gallery of Art, Washington, Andrew W. Mellon Collection

Despite its obvious significance, Russian and Western scholars of Stalinism have neglected for decades the diversity of the financial resources of Soviet industrialization, focusing traditionally on only one of them, the collectivization of peasant households that supplied food and raw materials for Soviet export. My long-term research project is intended to fill this gap by focusing on Stalin's export of art from the major museums of the USSR. More specifically, during my two months at the Center, I worked with the object files of the twenty-one paintings from the State Hermitage that the Soviet government sold to Andrew W. Mellon in the early 1930s. He in turn presented them to the nation as part of the gift that established the National Gallery of Art. These paintings include *Saint George and the Dragon* and *The Alba Madonna* by Raphael and major works by Rembrandt van Rijn, Sir Anthony van Dyck, Titian, Pietro Perugino, Sandro Botticelli, Adriaen Hanneman, Jean Siméon Chardin, and Frans Hals.

From the time they came into the possession of the National Gallery of Art, these paintings were a subject of thorough research. The use of new technologies allowed scholars to learn more about the process of creation of these masterpieces, resulting in some cases in changes of attribution and dating. The material that I have gathered while at CASVA will allow me to write a major article tentatively titled "The Post-Soviet Life of the Former Hermitage Paintings," which eventually will become the concluding chapter in my book on Soviet export of art under Stalin.

In addition to working with the object files and curatorial records, I researched the published literature in the National Gallery of Art Library. I was particularly interested in the international precedents of large-scale national art sales caused by social, political, and economic disasters such as wars and revolutions. I expect this research to lead to another article (and eventually a book chapter) on international sales of cultural heritage of countries during tragic periods in their histories.

University of South Carolina

Ailsa Mellon Bruce Visiting Senior Fellow, May 7–June 30, 2009

*Elena A. Osokina returned to her position as associate professor at the University of South Carolina, Columbia. She contributed an essay, "Operation Duveen," to Treasures into Tractors: The Selling of Russia's Cultural Heritage, 1918–1938. edited by Anne Odom and Wendy R. Salmond (Hillwood Estate, Museum and Gardens, Washington, DC, 2009).*

## Henry Fuseli's *Oedipus* and the Cultural Politics of Antiquity, c. 1776–1786

The rediscovery of Pompeii and Herculaneum in 1738 challenged European assumptions about life in Roman antiquity. Just as powerful, if subtler, was the effect of new translations of Greek tragedy. What has puzzled art historians about romantic neoclassicism, with its violence, sexuality, occultism, and apparent irrationality, are its attempts to make sense of Attic tragedy. Eighteenth-century Dionysian theory saw tragedy as inseparable from the ritual life of the polis. Informed by accounts of overseas travel, this theory became an anthropology of cultures opposed to myths of European superiority and privileged Greek descent, particularly in the work of Johann Gottfried Herder (1744–1803). I call this theory *neopagan* to emphasize both its pluralism and its reinterpretation of Greek antiquity.

Naturally, the discovery of pluralism met with resistance, both political and aesthetic. Tragedy was seldom performed, and, when it was, always bowdlerized. In painting, it lived a shadow existence, emerging most explicitly in a corpus of wash drawings made by the Anglo-Swiss Henry Fuseli (1741–1825), painter, theorist, and editor of Herder. In my dissertation, “Neopaganism: Henry Fuseli, Theatre, and the Cultural Politics of Antiquity, 1764–1825,” I examine Fuseli's oeuvre within a pluralist classicism, focusing on experiments in the intimate medium of wash drawing. The three main chapters deal respectively with the revival of tragedy as an ancient culture, with subjective experience within cultural pluralism, and with a theory of human nature as essentially





adaptable that underlies the concept of plurality of cultures and modern liberalism generally.

A painting by Fuseli, recently cleaned and restored, in the National Gallery of Art collection has become central to my thinking about the relations between a neopagan drawing practice and oil painting. Initially, I had regarded the wealth of violent and sexual subjects from Greek antiquity in Fuseli's drawn oeuvre as ends in themselves; there are few oil paintings by Fuseli on Greek tragic subjects. This is where the National Gallery's large oil painting *Oedipus Cursing His Son, Polynices* comes in. First shown at the Royal Academy Exhibition of 1786, the painting literally went unnoticed. *The Daily Universal Register*, a newspaper that two years later would change its name to *The Times*, ran favorable reviews of two other paintings by Fuseli, of subjects from Milton and Dante, on May 10 and 22, but did not mention *Oedipus*. This omission is not surprising if considered in the context of an observation by the *Register's* reviewer on May 10: "Fuseli's works . . . resemble fine authors in an obsolete or dead language, which are understood only by the educated, and what is more unfortunate, will never bear a translation." Setting aside the matter of elitism, the thought is striking in its recognition of the cultural distance achieved by Fuseli. This distance is at a premium in *Oedipus*, a painting based on the most culturally intractable example of ancient drama, *Oedipus at Colonus*, written by Sophocles (c. 497–406 BCE) in the last year of his life. In a climactic scene, Oedipus has just refused the entreaty of his son Polynices to join in an attempt to wrest Thebes from his younger son, Eteocles. Oedipus reminds Polynices of the brothers' cruelty in banishing him and makes the prophecy that the brothers will kill each other (lines 1370–1374); he then calls down curses on his sons as retribution for their cruelty (1375–1396).

The painting, then, is an anti-conversation piece. It breaks with sentimental eighteenth-century imagery of prodigal sons and ailing parents. Though old and blind, Oedipus is godlike in his wrath: his blind eyes shine red, and his left arm points vigorously at his son, who crumples in despair. And yet there are his daughters: Ismene, who sinks her head compassionately in her father's lap, and Antigone, who bravely reaches out to both father and son. In the play, preceding the curse, Oedipus praises his daughters thus: "[T]hey are my nurses; they are men, not women, in sharing my toil" (1367–1368). This poetic reversal of gender is

Henry Fuseli,  
*Oedipus Cursing  
His Son, Polynices*,  
1786. National  
Gallery of Art,  
Washington, Paul  
Mellon Collection

made visible by Fuseli in the muscular, subtly tinted bodies of the women, whose flesh tones are continuous with Oedipus' own. The emotional alliances revealed in the painting have a basis in the Greek play, but none in eighteenth-century sentiment. Fuseli's work asks us to regard this dramatic incident as itself the sign of an irreducibly foreign culture.

[Harvard University]

Samuel H. Kress Fellow, 2008–2010

*Andrei Pop received his PhD from Harvard University in May 2010. In winter 2010 he will teach art history and theater studies at Universität Wien and continue work on an English translation of Karl Rosenkranz's Aesthetik des Hässlichen (Aesthetics of Ugliness) (1853).*

## **Allegories of Time and Space: The Visualization of Japanese Identity in Architecture, Photography, and Popular Culture**

Since the mid-nineteenth century, Japanese society has grappled with its ambivalence toward modernization and the crisis of identity that has followed. The architects, photographers, and graphic designers included in this study shared an allegorical vision, a capacity to see the present in the past and find an irreducible cultural center in Japan's geographical periphery. This perspective made it possible to re-present tradition in contemporary terms and, by doing so, promote a future that would be both modern and uniquely Japanese.

In 1940, Hamaya Hiroshi (1915–1999), a photographer best known for his edgy shots of life in the streets of Tokyo, began to photograph rituals celebrating the New Year in the isolated “snow country” of northeastern Japan. Hamaya was inspired by leading figures in the ethnographic studies movement in Japan to take on this project to document ritual life. His work expressed an aching nostalgia for an authentic rural past, which resonated deeply for urban Japanese.

In a similar vein, the photographer Tōmatsu Shōmei (b. 1930), who went to Okinawa Prefecture in 1969 to document the destructive impact of U.S. military bases there, discovered another Okinawa, a tropical paradise that seemed to exist out of time. He came to believe that, despite decades of occupation, Okinawa was in some sense more truly Japanese than the main islands. Tōmatsu, who was ill at ease with the “Americanization” of Japan after the war, was able to locate a “home” only in a place far removed from where he had been raised.



East exit, Shinjuku Station, Tokyo, 2008. Author photograph

One of the most pervasive strategies in Japan for acclimatizing cultural practices has been to define “tradition” in a way that collapses the gap between the modern and the premodern. In a seminal essay published in 1952, the artist Okamoto Tarō (1911–1996) asserted, “[W]hat we call tradition is not at all simply the past. Instead it is something contemporary. Nor is it static and unchanging. Rather it is constantly being transformed.” Okamoto rejected the delicacy and refinement conventionally associated with Japanese aesthetics in favor of the dynamic and brutal aesthetics that he saw expressed in ceramics of the prehistoric Jōmon period. This artist went so far as to claim that the “uncanny, hyper-modern Japaneseness” of Jōmon vessels outstripped the work of contemporary avant-garde sculptors in their intensity, and his vivid description of the life-and-death struggle of his ancient ancestors served as an allegory for life in the atomic age.

The architect Tange Kenzō (1913–2005) quickly recognized the potential in Okamoto’s embrace of Japan’s archaic past, as he demonstrated in his interpretation of two of Japan’s canonical architectural monuments, Ise Shrine and Katsura Villa. Tange argued that both sites manifested a complexity generated by the tension between two aesthetic

traditions, the Jōmon culture and its successor, the Yayoi. He insisted that the same dialectical process was still at work in contemporary architecture, including his own designs in glass and reinforced concrete. Tange collaborated with the photographer Watanabe Yoshio and architectural critic Kawazoe Noboru on a publication that redefined the meaning of the shrine. Watanabe's rigorously modernist photographs provided unprecedented visual access to the inner reaches of the shrine complex, thereby tearing down the spatial and visual barriers that had once protected the shrine's religio-political aura. Their volume contributed significantly to a transformation in the meaning of Shinto shrines at Ise by suppressing Ise's status as an ultranationalist symbol and by re-presenting it as architecture compatible with modernist aesthetics. This effort to build a premodern pedigree for Japanese modernism was crucial as Japan claimed its place in the world of international architecture in the postwar period.

In the 1970s and 1980s an enigmatic vision of urban experience circulated widely in Japan. One fantasy promoted by architects and by merchants and their advertisers was that Tokyo's young female office workers, whose lives revolved around constant rounds of work, commuting, and shopping, had become "urban nomads." This fascination with the figure of the nomad was expressed through advertising, television documentaries, and novels. The architect Itō Toyo'o (b. 1941) went so far as to design elegant, yurtlike structures to serve as shelter for these young female "nomads" as they roamed through the city. Although at first it may appear that the promotion of the urban nomad marked a radical shift away from the anxious search for a distinctive and coherent cultural identity that preoccupied so many artists and architects throughout the twentieth century, I argue that this nomadic fantasy is linked with earlier efforts addressed in this study to situate contemporary Japanese cultural identity in time and space.

Barnard College  
Ailsa Mellon Bruce Senior Fellow, 2009–2010

*In fall 2010 Jonathan M. Reynolds will return to his position as associate professor of art history at Barnard College and Columbia University, where he teaches the history of modern Japanese art and architecture.*





MICHAEL SCHREFFLER

## Inca Cuzco, Spanish Cuzco

In the sixteenth and seventeenth centuries, architecture and space concretized the Spanish crown's authority in its American viceroalties, where the kings themselves would never set foot. The book manuscript I am writing explores this phenomenon in Cuzco, Peru, the Andean settlement that rose to prominence in the fifteenth century as the sacred epicenter of the Inca Empire. In 1533 a group of Spaniards invaded Cuzco, and some months later Francisco Pizarro took possession of it in the name of Charles V, the Holy Roman Emperor and King of Spain. From that moment onward a new kind of settlement took shape as Inca Cuzco was transformed into a Spanish colonial town. Its appearance in the first century of colonial rule, however, is largely unknown because a powerful earthquake in 1650 brought most of its buildings to the ground. In the decades that followed, Cuzco was rebuilt, and it is the results of those efforts that visitors see there to this day.

My book combines an examination of buildings and spaces in Cuzco with an analysis of colonial-period representations of them in texts and visual images. These sources—which include paintings, letters, contracts, and written descriptions—have provided scholars with information about construction history and matters of patronage. My reading of them, however, moves beyond that mode of analysis to lay bare the ideas and values that various parties attached to architecture and urban space in the colonial period. Rather than viewing this important Spanish colonial city through the lens of nineteenth-century art history and stylistic

Cuzco, Peru.  
Photograph:  
Steve Allen.  
Brand X Pictures/  
Getty Images

evolution, the book uncovers the ways in which its buildings and spaces produced meaning—or were designed to produce meaning—for people who experienced them in the sixteenth and seventeenth centuries.

Most extant representations of Cuzco's colonial architecture were produced in the ambits of colonial administrators, and thus they provide information about the symbolic value of buildings and space from an official point of view. The book's relevance to the broader field of inquiry about the early modern Hispanic world lies in this demonstration of the centrality of architecture and space to the Spanish crown's governance of its empire. At the same time, competing representations of the city and the persistence of Inca-period stonework and spatial arrangements hint at the existence of a different discourse on architecture and political authority.

The book is organized into chapters on key moments in the city's architectural history. At the Center, I have focused on two chapters in particular. One explores the architectural and spatial dimensions of the Spanish conquest and settlement of Cuzco in the first decades of colonial rule. It surveys archaeological data and other kinds of evidence to construct an image of Inca Cuzco. It then contrasts that image with sixteenth-century representations of the city by European authors and cartographers, which contributed to Cuzco's transformation into a Spanish colonial settlement even before any construction began. Throughout the course of the sixteenth century, however, the infrastructure of the Inca settlement was adapted to serve Spanish colonial needs. These included the construction of a rectangular grid plan of streets extending from the corners of a central plaza and the establishment of parish churches, monasteries, and convents. A riposte to this colonial spatial order is seen in an early seventeenth-century drawing by Guáman Poma de Ayala. In that image, produced more than sixty years after the conquest, the city is shown as retaining the structures and spatial organization of the earlier Inca settlement.

The earthquake of 1650 was the impetus for another reconstruction of Spanish Cuzco in the latter part of the seventeenth century, which is the subject of another chapter on which I worked this year. The rebuilding and ornamentation of much of the city's religious architecture in the final decades of the century occurred through the patronage of Manuel de Mollinedo, a cleric from Madrid who served as the bishop

of Cuzco from 1673 until his death in 1699. Documents describing his contributions to Cuzco's cathedral, several of its Indian parishes, and a number of other institutions throughout the larger diocese attest to Mollinedo's intervention in the production of art and architecture in the late seventeenth-century town. My account puts Mollinedo's generosity in historical context, viewing it as one element in a more expansive complex of interpersonal relationships and mutual obligations through which power was mobilized in the far-flung kingdoms of the seventeenth-century Spanish monarchy.

Virginia Commonwealth University  
Ailsa Mellon Bruce Senior Fellow, 2009–2010

*Michael Schreffler will return to his position as associate professor of art history at Virginia Commonwealth University.*

## Images of Identity and Identity of Images: Two Miracle-Working Icons in Medieval Georgia

Miraculous icons are revealing examples of how artistic imagery can serve both to store inherited memories and to prompt new ideas. They shed light on fundamental questions about the use and meaning of images in the medieval Christian East.

My research at CASVA focused on the Khakhuli Triptych, one of the principal examples of Georgian medieval art, more highly decorated with enamels than any other object created during the Middle Ages. Scholars have compared its design to that of the Pala d'Oro in Saint Mark's, Venice, because of the works' similarity in dimensions, rich adornments, outstanding quality of execution, and location in the sanctuary of a church. Scholarly opinion is equally unanimous on their differences. The organization of the Pala d'Oro as well as the means of setting off the enamels and the gold and precious stones reflect elements of Gothic art and architecture through which the wealth and power of medieval Venice were promoted. In the Khakhuli Triptych, the materials display the wealth and ambition of the Georgian kings, but in addition the spatial organization of the enamels and stones in the gold background recalls the plan of an Eastern church, with its semicircular apse and lateral semicircular choirs.

As Titos Papamastorakis notes of the Khakhuli Triptych, such works “belong to that category of precious objects whose value lies not just in rarity of their materials or the craftsmanship needed to create them but as a system of symbols, which give the object a social power that





The Khakhuli Triptych, from Gelati Monastery, c. twelfth century. Georgian National Museum (Shalva Amiranashvili Museum of Fine Arts)

individuals and groups use to influence one another either to establish new social references or to recreate old ones.” My study explores the concept of such a system of symbols and its transfer and reuse in different political and artistic contexts. The current hypotheses on the Khakhuli Triptych and the Pala d’Oro require revision and a comparative analysis rooted in cross-cultural discourses on medieval art and history.

The cult of the Virgin in medieval Georgia originated during the reign of Davit Kurapatat (958–1008), the donor of Khakhuli Monastery (now in eastern Turkey), the original location of the enamel icon of the Virgin that is the centerpiece of the triptych. The iconographic type of the Virgin links the icon to the famous Constantinopolitan miracle-working icons associated with the imperial palace and relics of the Virgin. Davit’s territorial expansion and control of trade routes connecting Persia and Mesopotamia with Byzantium resulted in intensive cultural exchange between Georgia and Byzantium, relations that reached their peak when



Georgia sent military aid to Emperor Basil II in 979. At a date that is not recorded in the sources, Davit the Builder (1089–1125) transferred the icon to his royal foundation monastery at Gelati. The history of the Pala d’Oro begins in the reign of Doge Pietro I Orseolo (976–1009), who commissioned the first enamels in Constantinople. He negotiated favorable terms of trade with Byzantium and, at the request of Basil II, provided Venetian help in defending Byzantium’s interests.

As leaders in east-west trade, the peripheral powers of Georgia and Venice each recognized the need for a cultural symbol for their new political identities. The image language of the icon—an instrument of imperial power in Constantinople—included the symbolic value of international prestige. The medium of enamel, so precious that its use was exclusive to the imperial court, added meaning to the symbolism of power that connected regional rulers to the emperor.

The Byzantine defeat by the Seljuqs at Manzikert in 1071 radically changed the political constellation. In 1122 Davit the Builder recaptured the Georgian capital of Tbilisi after four centuries of Islamic rule, a victory that allowed him to portray himself as the greatest Christian power in the East and as a possible rival to Byzantium. In commissioning a number of works of architecture and art, including the Khakhuli Triptych, “New” Davit reformulated the concept of power and created a new system of symbols addressed to an international audience. The triptych’s dedicatory inscription, in Georgian, compares the Virgin’s Davidic lineage to that of his dynasty. Davit’s son is called a new Bezaleel. The construction of the ark by Bezaleel and the founding of the temple of Jerusalem by Solomon are similarly compared with the creation of the triptych. The setting of enamels and precious stones in the arabesque ornamentation of a shining gold background signal the wealth of the Georgian kingdom to the neighboring Muslim population. Finally, the most provocative message is addressed to Byzantium. The largest of the enamels surrounding the icon of the Virgin, representing the coronation of the Georgian princess Maria of Alania (Davit’s aunt) and her husband, the Byzantine emperor Michael VII Doukas (1071–1078), is set on the upper part of the central panel, where it is visible whether the triptych is open or closed. Both the placement and the imagery of the enamel incorporate complex information: in depicting rulers of an earlier generation, it stresses the political relationship between Georgia

and Byzantium and suggests their equality by depicting the equal imperial status of a Byzantine emperor and a Georgian princess, now made empress, through the alliance of their joint reign.

Likewise, the Pala d’Oro bears witness to the growing importance of the Venetian republic during the late eleventh century: the enamel plaque depicting Doge Ordelafo Falier (1102–1118) is paired with a second one of similar size that portrays the Byzantine empress Irene. The two figures flank an image of the Virgin on the lowest register of the altarpiece. In contrast to the equality of Georgia and Byzantium represented in the Khakhuli Triptych, the Byzantine court dress and black slippers worn here by the doge indicate a status below the imperial level. Despite the importance of Venice to Byzantium, it had not yet been granted an equivalent status within the imperial hierarchy. Only later, during the thirteenth century, was a halo—a symbol of equal status—added to Ordelafo Falier’s head by his descendent Angelo Falier. As noted by David Buckton, “the changes to the Pala d’Oro, and in particular the alteration to the status of the doge, should be set in the context of a wider post-1204 campaign to reinvent Venice and its history.”

There was no more appropriate way to demonstrate a new model of power than as the focal point of the sanctuary of a church, a placement that made these works metaphors for the cultural importance of the powerful medieval Georgian kingdom on one hand and of the Venetian republic on the other.

Georgian National Museum, Tbilisi  
Guest Scholar, April 16–May 31, 2010

*Nino Simonishvili has returned to her position as head of a research group to continue her work on an exhibition on the history of medieval Georgia at the Georgian National Museum.*



ROGER TAYLOR

## Linnaeus Tripe: Photographer in British India, 1854–1860

For the first half of the nineteenth century, India lay well beyond the daily concerns or understanding of most Britons. To them it was a nation that, in the words of a writer for the *Illustrated London News*, conjured up “vague notions of a great Mogul, turbaned Nabobs, black soldiers, Cashmere shawls, Trichinopoly chains, elephants’ teeth, curry-powder, cadetships and liver complaint.” These distorted and unexamined perceptions were actively encouraged by the directors of the East India Company, largely for commercial reasons; condoned by Parliament; and widely accepted by a public led to think of India as a country of inexhaustible wealth and the brightest jewel in the imperial crown. According to the same writer, by the mid-1850s the East India Company wielded administrative control over almost 840,000 square miles of territory, the equivalent of what then constituted France, Spain, Portugal, Belgium, Switzerland, Austria, Prussia, and Federal Germany, with an aggregate population of some 102 million, or four times that of Great Britain and Ireland.

As a youngster of seventeen, Linnaeus Tripe (1822–1902) was accepted as a cadet into the army of the East India Company, arriving in December 1839 in Madras (now Chennai), where he joined the Twelfth Madras Native Infantry. After serving for eleven years, in 1851 he was granted furlough and returned to Britain, where he remained for the next two years. In light of his subsequent career the timing was opportune, as during this period the medium of photography began to make its presence

Captain Linnaeus Tripe, *Madura: The Vygay River, with Causeway, across to Madura*, January/March 1858. National Gallery of Art, Washington, The Carolyn Brody Fund and Horace W. Goldsmith Foundation through Robert and Joyce Menschel

felt, initially at the Great Exhibition of 1851, and subsequently through traveling exhibitions, publications, and the formation of photographic societies throughout Britain. Exactly when Tripe took up photography remains unclear, but by October 1853 he had become an accomplished and self-confident practitioner. In June 1854, now promoted to the rank of captain, he returned to India, taking his camera and photographic paraphernalia with him.

Tripe first came to the attention of the authorities in India after making a private expedition with a fellow photographer in December 1854 to temple sites in the south Indian state of Mysore (Karnataka). Once again, timing played its part, as coincidentally the directors of the East India Company suggested employing photography “as a means by which representations may be obtained of scenes and buildings, with the advantages of perfect accuracy, small expenditure of time, and moderate cash.”

As a result of this initiative, Lord Dalhousie, governor general of India, appointed Tripe as an “Artist in Photography” to accompany his political delegation to the Burmese court in August 1855. Beyond the underlying diplomatic purpose of the mission lay the opportunity to gather intelligence about the country, with Tripe as one of a group of experts given clear instructions to gather information on the culture, religion, topography, geography, architecture, and natural resources of the region. As part of their military training all had been schooled in the art of detailed observation, including sketching, surveying, and mapping, and in setting down on paper whatever lay before them.

A portfolio of Tripe’s photographs titled *Burma Views* was well received, and in 1856 he was appointed official photographer to the Madras Presidency. When asked to draft his job description, he replied that he would document “the objects in the Presidency that are interesting to the Antiquary, Architect, Sculptor, Mythologist and Historian,” adding, by way of an aside, “The Picturesque may be allowed perhaps, supplementally.” For the next four years Tripe applied himself tirelessly to these self-appointed tasks, photographing extensively throughout the huge region, issuing nine large-format portfolios in a series called *Photographic Views*.

This brief period of productive activity was brought to an end when Sir Charles Trevelyan was appointed governor of the presidency in March 1859. Trevelyan was known as a zealous watchdog of government

expenditure, and in Madras he trimmed costs and questioned long-standing arrangements. Tripe was an early victim of scrutiny, and in June 1860 he submitted his final accounts, left the employ of the government, and returned to the army, where he was promptly placed on sick leave to convalesce, his health having been impaired by the “continuous labour and anxiety” of shutting down his photographic establishment. By November the government had closed the program, ending one of the most dynamic episodes in the history of photography in India.

Using published handbooks on surveying, educational curricula, accounts of military life in India, nineteenth-century periodicals and newspapers, and the extensive manuscript sources relating directly to Tripe’s activities held by the British Library, while at the Center I have examined the influence of his military training, which I believe underpinned his photographic vocabulary and distinguishes his aesthetic vision. Leaving nothing to chance, Tripe’s purposeful choices of lens, viewpoint, time of day, and exposure all suggest the disciplined eye of the surveyor, a faculty that allowed him to create photographs exceptional for the period.

De Montfort University  
Edmond J. Safra Visiting Professor, spring 2010

*On his return to England, Roger Taylor will continue his research on Linnaeus Tripe’s photography in preparation for an exhibition with accompanying catalogue.*





## Constructing Africa: The Visualization of Homeland and Diaspora in African American Art of the 1960s and 1970s

A key experience informing diasporic identity is a continual connection to the concept of a home or homeland. While this is certainly an aspect of the African diaspora, the notions of tradition and ancestry that embody such a connection are complicated by the traumatic history of rupture through the Middle Passage. Against this history, the bond to Africa has been conceived and materialized through innumerable mechanisms of remembrance. Take, for example, the painting *Ancestral Memory* by Hale Woodruff (1900–1980), created in preparation for the First World Festival of Negro Arts, held in 1966 in Dakar, Senegal. Woodruff’s ambiguous use of space is married with the painterly excesses of abstract expressionism, reflecting the aesthetic concerns of modern painting. Yet the work also participates in a discourse on diaspora. The bold red figure that dominates the composition suggests the shape of a map of Africa with its broad, curved left side and its lower third angled toward the bottom right corner of the canvas. Simultaneously, the angular black brush strokes on the figure and its painterly contours imply the face of a mask that resembles a bearded sphinx. These elements, together with the bold glyphs surrounding the figure, which reflect Woodruff’s interest in the abstracted forms of Asante gold weights from West Africa, connect to Africa as the source of the artist’s “ancestral memory.”

The Africa invoked by Woodruff’s painting, however, is not a physical site, but rather a discursive one. It is an idealized concept of homeland, to which the painting enacts a diasporic return. Significantly, this

Hale Woodruff,  
*Ancestral Memory*,  
mid-twentieth  
century. The  
Detroit Institute of  
Arts, Founders  
Society Purchase,  
African Art  
Gallery Committee  
Fund/The Bridge-  
man Art Library.  
© Estate of Hale  
Woodruff/Elnora,  
Inc.; courtesy  
Michael Rosenfeld  
Gallery, LLC, New  
York, NY

symbolic return coincides with the artist's actual voyage to Africa for the 1966 Dakar festival. Thus, the work reflects the ways in which increasing exchange between the emergent African nations and America in the 1960s and 1970s profoundly affected African Americans' view of Africa as a diasporic homeland.

My dissertation explores the ways in which African American artists visualized Africa in the 1960s and 1970s, analyzing individual artists' mediation of emerging discursive and political movements that supplied new ways of giving form to their diasporic identities. It focuses on the artistic exchanges between African Americans and their African contemporaries made possible by the increasing globalization that characterized these decades. The spread of African independence movements during the 1960s and the simultaneous rise of the civil rights movement in the United States generated political and cultural debate about the possibilities of a global black community. Forums such as the Dakar festival and the follow-up in 1977, the Second World Black and African Festival of Arts and Culture (FESTAC'77) in Lagos, Nigeria, combined with an efflorescence of contemporary African art exhibitions in the United States to provide new networks for the exchange of ideas and the creation of communities. Artists such as Woodruff, Jeff Donaldson (1932–2004), and Faith Ringgold (b. 1930) all participated in these global arts festivals, which connected the diaspora to Africa, but their works refer to Africa through very different artistic strategies. I explore their work as well as that of contemporary African artists Alexander “Skunder” Boghossian (1937–2003) and Amir Nour (b. 1939), who lived and worked in the United States, in an effort to better understand the many factors that shaped the visual language of Africa in African American art during the 1960s and 1970s.

Many art historians have analyzed the signs of Africa in African American art, demonstrating the relationship between these and African artistic production. Yet there is little clarity about what accounts for the vast formal variation among artworks through which the diaspora's relationship to Africa is materialized. Too often, the connection to homeland is treated as an innate quality with little attention to the constructed nature of identity. I draw on recent theories of diaspora posited by writers such as Stuart Hall and Brent Hayes Edwards, who understand diaspora as created not only by the dispersal of peoples

but also by the act of articulation. They argue that discursive practices produce diaspora through an active juxtaposition of the present and the past, the *here* and the place of origin, the diasporic community and the host community. My dissertation adopts their conceptual framework by treating each artwork as a visual text that participates in the discursive tradition of diaspora. I explore how the aesthetic variations with which artists invoke Africa suggest differing conceptions of a homeland and thus reflect an instability inherent to diaspora. In doing so, I seek to contribute to a better understanding of the routes through which a diaspora remembers its roots and creates its histories.

[University of California—Los Angeles]  
Wyeth Fellow, 2008–2010

*In the coming year Tobias Wofford will be an Andrew W. Mellon Postdoctoral Fellow at The Johns Hopkins University.*

*Following page:*  
Margaret Haines





## About the Center





## Fields of Inquiry

The Center for Advanced Study in the Visual Arts fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present. The Center supports research in the visual arts from a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences.

## Board of Advisors and Special Selection Committees

The Center's Board of Advisors, comprising seven or eight historians of art or related disciplines appointed to rotating terms, meets annually to consider policies and programs. Members of the board also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee, composed of scholars in the field, is appointed for each special-initiative fellowship program. Recommendations for fellowship appointments are forwarded to the Board of Trustees of the National Gallery of Art.

## Professors in Residence

### *Samuel H. Kress Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select annually a distinguished art historian as Samuel H. Kress Professor, a position created by the National Gallery, with the support of the Samuel H. Kress Foundation, in 1965. In addition to pursuing independent research, the Kress Professor is the senior member of the Center and counsels predoctoral fellows.

### *Andrew W. Mellon Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select biennially a distinguished academic or museum professional as Andrew W. Mellon Professor, a position created in 1994. Scholars are chosen to serve two consecutive academic years and are free to pursue independent research.

Roger Taylor,  
fellows' tour of  
the exhibition  
*The Sacred Made  
Real: Spanish  
Painting and  
Sculpture,  
1600–1700*

### *Edmond J. Safra Visiting Professor*

The Edmond J. Safra Visiting Professorship was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of up to six months, forging connections between the research of the Gallery's curatorial staff and that of visiting scholars at the Center. At the same time, Safra Professors advance their own research on subjects associated with the Gallery's permanent collection. They may also present seminars or curatorial lectures for graduate students and emerging scholars, including curators from other institutions.

## **Fellowships**

### *Paul Mellon, Ailsa Mellon Bruce, and Samuel H. Kress Senior Fellowships*

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the PhD for five years or more, or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are possible. Senior fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. The Center may consider requests for alternative periods of residence in response to individual needs. Senior fellows may not hold other appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program.

Senior fellowship grants are based on individual need, with the expectation that applicants will bring sabbatical stipends or research grants from their home institutions, though independent scholars are encouraged to apply. In addition to a stipend, senior fellows receive allowances for photography and for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.



Evonne Levy and  
Urs Schoepflin

The application deadline for senior fellowships is October 15. Each candidate must submit twelve sets of all materials, including an application form with a project proposal, photocopies of two offprints, biographical data, and a financial statement. Three letters of recommendation in support of the application are required.

*Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships*

The Center awards visiting senior fellowships for residencies of up to sixty days during either of two periods: September through February or March through August. Qualifications and conditions of appointment are the same as those for senior fellowships. In addition to a stipend, each visiting senior fellow receives support for relocation and research materials. Each is provided with a study and other privileges while in residence at the Center. Visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through

August). Candidates must submit seven sets of all materials, including an application form, and photocopies of one article or chapter of a book. Two letters of recommendation in support of the application are required.

### *Associate Status*

The Center may appoint associates who have obtained fellowships and awards from granting institutions apart from the applicants' own institutions. These appointments are without stipend and may be made for periods ranging from one month to one academic year. Qualifications and conditions are the same as those for visiting senior fellowships (for residency for up to sixty days) and senior fellowships (for residency for the academic year or one term).

The application deadline for associate appointments for the full year or one term is October 15. The procedures are the same as those for senior fellowships. The application deadlines for appointments of up to sixty days are March 21 (for September through February) and September 21 (for March through August).

### *A. W. Mellon Postdoctoral Fellowship*

The A. W. Mellon Postdoctoral Fellowship was established in 2005 through a grant from the A. W. Mellon Foundation. During the first year of a two-year residency the fellow carries out research and writing related to the publication of a dissertation or appropriate articles or book(s). The fellow also designs and directs an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the A. W. Mellon Postdoctoral Fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. The application deadline is November 1. Each candidate must submit seven sets of all materials, including an application form, a brief proposal for the topic of the predoctoral seminar and the university course, and copies of publications. Three letters of recommendation in support of the application are required.





Miguel Falomir

### *Resident and Nonresident Predoctoral Fellowships*

The Center awards a number of one-, two-, and three-year fellowships to PhD candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, course work, and general or preliminary examinations. Students must have certification in two languages other than English. Certain fellowships are designated for research in specific fields; others require a twelve-month period of residency at the Center that may include participation in a curatorial research project at the National Gallery of Art. A candidate must be either a United States citizen or enrolled in a university in the United States. In addition to a stipend, predoctoral fellows receive allowances for photography and travel, depending on the terms of the fellowship. Fellows in residence are provided with apartments near the Gallery, subject to availability.



Application for resident and nonresident predoctoral fellowships may be made only through nomination by the chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15. Fellowship grants begin on September 1 of the following academic year and are not renewable. Nomination forms are sent to department chairs during the summer preceding the fall deadline. After the deadline, inquiries about the status of a nomination should be made by the department chair.

### *Predocctoral Fellowships for Historians of American Art to Travel Abroad*

The Center awards up to six fellowships to doctoral students in art history who are studying aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fellowship is intended to encourage a breadth of art-historical experience beyond the candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is February 15, 2011, for the period June 2011 through May 2012.

### *Facilities and Resources*

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 370,000 volumes is available to members. The Gallery's collections, as well as the Library's Department of Image Collections of more than 13 million photographs, slides, and digital images, are accessible during regular business hours. Members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution.

### *Further Information about Application and Tenure*

Visiting senior fellows may receive awards in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders

of senior fellowships and associate appointments may reapply after an interval of five years from the completion of the fellowship. Holders of one-term appointments may reapply three years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. Fellowships are not renewable and may not be postponed.

Application forms for fellowships and associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland, 20785. Further information about fellowships may be obtained from the assistant to the fellowship program: (202) 842-6482. Fellowship information and application forms are also available on the Gallery's Web site ([www.nga.gov/casva](http://www.nga.gov/casva)).

Nino Simonishvili  
and Albert Narath





Jessica N. Richardson,  
Lorenzo Pericolo,  
Elizabeth Cropper,  
and Giovanna Perini, with  
Charles Dempsey,  
Malvasia research  
project meeting,  
Università di  
Bologna, June  
2009

## Meetings, Research, and Publications

### *Meetings*

The Center sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia, presented by the senior members of the Center, and shoptalks, given by the predoctoral fellows. Art historians and other scholars at area universities, museums, and research institutes are invited to participate in these gatherings.

Special meetings occur periodically throughout the year and include symposia, conferences, curatorial/conservation colloquia, incontri, seminars, and lectures. These meetings involve participants from local, national, and international communities of scholars.

Such gatherings, along with the Center's annual reception in honor of new members, introductory meeting with the curatorial departments of the National Gallery of Art, and weekly luncheon and tea, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of

the meetings held at the Center in 2009–2010 may be found on pages 24–37.

### *Research*

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 39–44.

Reports by members of the Center are published annually. (An index of reports written by members in 2009–2010 begins on page 179.)

Andrew Hopkins  
and Ann Hoenigswald, fellows'  
tour of painting  
conservation



## *Publications*

### STUDIES IN THE HISTORY OF ART

#### *Symposium Papers*

- 10 *Macedonia and Greece in Late Classical and Early Hellenistic Times*, edited by Beryl Barr-Sharrar and Eugene N. Borza, 1982
- 13 *El Greco: Italy and Spain*, edited by Jonathan Brown and José Manuel Pita Andrade, 1984
- 14 *Claude Lorrain, 1600–1682: A Symposium*, edited by Pamela Askew, 1984
- 16 *Pictorial Narrative in Antiquity and the Middle Ages*, edited by Herbert L. Kessler and Marianna Shreve Simpson, 1985
- 17 *Raphael before Rome*, edited by James Beck, 1986
- 19 *James McNeill Whistler: A Reexamination*, edited by Ruth E. Fine, 1987
- 20 *Retaining the Original: Multiple Originals, Copies, and Reproductions*, 1989
- 21 *Italian Medals*, edited by J. Graham Pollard, 1987
- 22 *Italian Plaquettes*, edited by Alison Luchs, 1989
- 25 *The Fashioning and Functioning of the British Country House*, edited by Gervase Jackson-Stops et al., 1989
- 26 *Winslow Homer*, edited by Nicolai Cikovsky Jr., 1990
- 27 *Cultural Differentiation and Cultural Identity in the Visual Arts*, edited by Susan J. Barnes and Walter S. Melion, 1989
- 29 *Nationalism in the Visual Arts*, edited by Richard A. Etlin, 1991
- 30 *The Mall in Washington, 1791–1991*, edited by Richard Longstreth, 1991, hardcover 2002 (with a new introduction by Therese O'Malley)
- 31 *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times*, edited by Howard Spodek and Doris Meth Srinivasan, 1993
- 32 *New Perspectives in Early Greek Art*, edited by Diana Buitron-Oliver, 1991
- 33 *Michelangelo Drawings*, edited by Craig Hugh Smyth, 1992
- 35 *The Architectural Historian in America*, edited by Elisabeth Blair MacDougall, 1990
- 36 *The Pastoral Landscape*, edited by John Dixon Hunt, 1992

- 37 *American Art around 1900*, edited by Doreen Bolger and Nicolai Cikovsky Jr., 1990
- 38 *The Artist's Workshop*, edited by Peter M. Lukehart, 1993
- 43 *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown*, edited by Russell T. Scott and Ann Reynolds Scott, 1993
- 44 *Intellectual Life at the Court of Frederick II Hohenstaufen*, edited by William Tronzo, 1994
- 45 *Titian 500*, edited by Joseph Manca, 1994
- 46 *Van Dyck 350*, edited by Susan J. Barnes and Arthur K. Wheelock Jr., 1994
- 47 *The Formation of National Collections of Art and Archaeology*, edited by Gwendolyn Wright, 1996
- 48 *Piero della Francesca and His Legacy*, edited by Marilyn Aronberg Lavin, 1995
- 49 *The Interpretation of Architectural Sculpture in Greece and Rome*, edited by Diana Buitron-Oliver, 1997
- 50 *Federal Buildings in Context: The Role of Design Review*, edited by J. Carter Brown, 1995
- 53 *Imagining Modern German Culture: 1889–1910*, edited by Françoise Forster-Hahn, 1996
- 54 *Engraved Gems: Survivals and Revivals*, edited by Clifford Malcolm Brown, 1997
- 55 *Vermeer Studies*, edited by Ivan Gaskell and Michiel Jonker, 1998
- 56 *The Art of Ancient Spectacle*, edited by Bettina Bergmann and Christine Kondoleon, 1999
- 58 *Olmec Art and Archaeology in Mesoamerica*, edited by John E. Clark and Mary E. Pye, 2000, softcover 2006
- 59 *The Treatise on Perspective: Published and Unpublished*, edited by Lyle Massey, 2003
- 60 *Hans Holbein: Paintings, Prints, and Reception*, edited by Mark Roskill and John Oliver Hand, 2001
- 61 *Italian Panel Painting of the Duecento and Trecento*, edited by Victor M. Schmidt, 2002
- 62 *Small Bronzes in the Renaissance*, edited by Debra Pincus, 2001



- 63 *Moche Art and Archaeology in Ancient Peru*, edited by Joanne Pillsbury, 2001, softcover 2005
- 64 *Large Bronzes in the Renaissance*, edited by Peta Motture, 2003
- 65 *Tilman Riemenschneider, c. 1460–1531*, edited by Julien Chapuis, 2004
- 66 *Circa 1700: Architecture in Europe and the Americas*, edited by Henry A. Millon, 2005
- 68 *Nationalism and French Visual Culture, 1870–1914*, edited by June Hargrove and Neil McWilliam, 2005
- 69 *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O’Malley and Amy R. W. Meyers, 2008, softcover 2010
- 70 *Collecting Sculpture in Early Modern Europe*, edited by Nicholas Penny and Eike D. Schmidt, 2008
- 72 *French Genre Painting in the Eighteenth Century*, edited by Philip Conisbee, 2007
- 73 *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, edited by Anthony Alofsin, 2009
- 74 *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, edited by Elizabeth Cropper, 2009
- 75 *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 2009

*Forthcoming Symposium Papers*

- 71 *Romare Bearden, American Modernist*, edited by Ruth Fine and Jacqueline Francis
- 76 *Orsanmichele and the History and Preservation of the Civic Monument*, edited by Carl Brandon Strehlke
- 77 *Art and the Early Photographic Album*, edited by Stephen Bann
- 78 *Modernism and Landscape Architecture, 1890–1940*, edited by Therese O’Malley and Joachim Wolschke-Bulmahn
- 79 *Rediscovering the Ancient World on the Bay of Naples*, edited by Carol Mattusch and Thomas Willette

SEMINAR PAPERS

- 1 *The Dada Seminars*, edited by Leah Dickerman, with Matthew S. Witkovsky, 2005
- 2 *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart, 2009

ANNIVERSARY VOLUMES

- A Generous Vision: Samuel H. Kress Professors, 1965–1995*, edited by Elizabeth Pendleton Streicher, 1995
- The A. W. Mellon Lectures in the Fine Arts: Fifty Years*, introduction by Elizabeth Cropper, 2002

RESEARCH PUBLICATIONS (PRINT AND WEB)

- Sponsored Research in the History of Art*, volumes 1–13, edited by Claire Richter Sherman, 1981–1994
- Antoine Watteau (1684–1721): The Painter, His Age, and His Legend*, edited by François Moureau and Margaret Morgan Grasselli, cosponsored with the Centre national de la recherche scientifique and the Centre national des lettres; published by Champion-Slatkine, 1987
- Emilian Painting of the Sixteenth and Seventeenth Centuries: A Symposium*, introduction by Henry A. Millon; published by Nuova Alfa Editoriale, 1987
- A Guide to the Description of Architectural Drawings*, by Vicki Porter and Robin Thornes, cosponsored with the Getty Art History Information Program and others; published by G. K. Hall, 1994
- Art History in Latin America: Reports of the Latin American Fellowship Program, 1994–2000*, introduction by Therese O’Malley, coproduced with the Association of Research Institutes in Art History, 2003
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2010. Photograph:  
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