

CENTER37

NATIONAL GALLERY OF ART CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

CENTER37



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NATIONAL GALLERY OF ART CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Record of Activities and Research Reports
June 2016–May 2017

Washington, 2017

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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CONTENTS

6	Preface
7	Report on the Academic Year June 2016–May 2017
8	Board of Advisors and Special Selection Committees
9	Staff
11	Report of the Dean
15	Members
25	Meetings
38	Lectures
42	Publications and Web Presentations
43	Research
51	Research Reports of Members
185	About the Center
187	Fields of Inquiry
187	Board of Advisors and Special Selection Committees
187	Professors in Residence
189	Fellowships
195	Meetings, Research, and Publications
199	Index of Members' Research Reports

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 international 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 eighteen 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 2016 – MAY 2017**

BOARD OF ADVISORS

Patricia Berger
September 2015–August 2018
University of California, Berkeley

Emily Braun
September 2016–August 2019
Hunter College, City University of
New York

Betsy M. Bryan
September 2016–August 2019
Johns Hopkins University

H. Perry Chapman
September 2015–August 2018
University of Delaware

Michael W. Cole
September 2014–August 2017
Columbia University

Huey Copeland
September 2016–August 2019
Northwestern University

Jeffrey F. Hamburger
September 2014–August 2017
Harvard University

Steven D. Nelson
September 2013–August 2017
University of California, Los Angeles

CURATORIAL LIAISON

Jonathan Bober
September 2015–August 2018
Andrew W. Mellon Senior Curator of
Prints and Drawings, National Gallery
of Art

SPECIAL SELECTION COMMITTEES

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

Carmenita Higginbotham
February 2015–March 2017
University of Virginia

Elizabeth Hutchinson
February 2017–March 2019
Barnard College/Columbia University

Joshua Shannon
February 2015–March 2017
University of Maryland

*A. W. Mellon Postdoctoral
Fellowship*

Thomas Cummins
October 2015–February 2019
Harvard University

Rachael DeLue
October 2014–February 2018
Princeton University

STAFF

Elizabeth Cropper, Dean
Therese O'Malley, Associate Dean
Peter M. Lukehart, Associate Dean
Helen Tangires, Center Administrator
Jeannette Shindell, Assistant
Administrator for Budget and Accounting

RESEARCH

Lacey Baradel, Research Associate
Mattia Biffis, Research Associate
Lara Langer, Research Associate
Lorenzo Pericolo, Robert H. Smith
Senior Research Associate
Wendy Sepponen, Edmond J. Safra
Research Assistant
Silvia Tita, Research Associate
Benjamin Zweig, Robert H. Smith
Research Associate

PROGRAMS

Chelsea Dylan Cole, Assistant to
the Program of Research
Elise Ferone, Assistant to the
Program of Research
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Officer/Center Report Coordinator
Elizabeth Kielpinski, Regular
Meetings Coordinator
Jennifer Rokoski, Communications
Assistant/Center Report Coordinator
Catherine Southwick, Special
Meetings and Publications Coordinator



REPORT OF THE DEAN JUNE 2016 – MAY 2017

This year, in which the National Gallery of Art celebrated its seventy-fifth anniversary, the Center for Advanced Study in the Visual Arts welcomed fellows from Canada, France, Germany, Hungary, Israel, Italy, Japan, the United Kingdom, and the United States. The topics of their research ranged from depicting emotion in Archaic and Classical Greek art to post-apartheid photography in South Africa, from artistic developments during Rome's "long" Trecento to picturing science in Chinese painting, and from the Italian painter Correggio to postwar modernist architecture in the United States.

This anniversary year saw the establishment of an endowment to provide for the Edmond J. Safra Visiting Professorship in perpetuity. A generous gift of \$1 million by the Edmond J. Safra Foundation was matched in connection with the endowment challenge grant to the Gallery from the Andrew W. Mellon Foundation. In a further association with the anniversary, Julien Chapuis of the Staatliche Museen zu Berlin gave a lecture entitled "The Lost Museum: The Berlin Painting and Sculpture Collections Seventy Years after World War II." The lecture was released as a video presentation on the Gallery's website.

In the program of special meetings, CASVA cosponsored, with the University of Maryland, the forty-seventh Middle Atlantic Symposium in the History of Art. CASVA also sponsored two concentrated study days for invited specialists in connection with exhibitions at the National Gallery of Art. The study day organized in association with

Edmond J. Safra
Visiting Professor
Antoinette Le Normand-
Romain (third from left)
with participants,
"Rodin, Maillol, Degas,"
Fifteenth Edmond J.
Safra Colloquy, Balti-
more Museum of Art,
April 26, 2017

Hubert Robert, 1733–1808 and in cooperation with the Dumbarton Oaks Research Library and Collection was preceded by a lecture by Nina L. Dubin, University of Illinois at Chicago, entitled “Hubert Robert at the Flower-Strewn Abyss.” A second study day bringing together a small international group of curators, conservators, and art historians was held in connection with the exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*.

A high point of the year was the two-day Wyeth Foundation for American Art Symposium on the topic “The African American Art World in Twentieth-Century Washington, DC.” The event recognized the transfer from the Corcoran Gallery of Art to the National Gallery of a significant group of works by African American artists, with an accompanying archive from the collection of Thurlow Evans Tibbs Jr. CASVA sought to call attention to the importance and accessibility of both the archive and the collection entrusted to the National Gallery. The symposium was planned in collaboration with Gwendolyn H. Everett, associate dean of the Division of Fine Arts and director of the gallery of art at Howard University, which is celebrating its 150th anniversary this year. It also celebrated the opening of the National Museum of African American History and Culture, and several curators from NMAAHC presented papers. One session of historic importance brought together a group of eight distinguished artists with special connections to the theme. The papers will be published in a volume of *Studies in the History of Art*.

Dale Kinney, Samuel H. Kress Professor, presented a colloquium on the topic “Santa Maria in Trastevere: Historic and Anachronistic.” Throughout the year she provided constructive criticism to the predoctoral fellows, many of whom were completing dissertations and preparing for job interviews. To recognize the contributions of former Kress Professors, whose chief responsibility is to counsel the predoctoral fellows, CASVA published *A Generous Vision II: Samuel H. Kress Professors, 1995–2016*. This new record of achievement, which brings up to date a publication covering 1965–1995, reflects the previous volume in spirit and structure, with a short reminiscence about each Kress Professor by a younger scholar who was in residence at CASVA during the professor’s term.

In May, in honor of the centennial anniversary of Auguste Rodin’s death, Antoinette Le Normand-Romain, Edmond J. Safra Visiting Pro-

essor, gave a public lecture at the National Gallery entitled “‘A First-Rate Collection’: Rodin at the National Gallery of Art.” She also led a three-day Edmond J. Safra Colloquy for an invited group of international scholars, curators, and conservators on the subject “Rodin, Maillol, Degas.” Estelle Lingo, Andrew W. Mellon Professor, advanced her work on the art of the Tuscan sculptor Francesco Mochi, resulting in a monograph entitled *Mochi’s Edge and Bernini’s Baroque* (2017).

Alexander Nemerov of Stanford University delivered the sixty-sixth A. W. Mellon Lectures in the Fine Arts, on the topic “The Forest: America in the 1830s.” Professor Nemerov also met informally with members of the Center and Gallery staff for discussion of his research. Following tradition, the lectures, available on the Gallery website as both audio and video, will be published in Bollingen Series xxxv by Princeton University Press. Two volumes of Mellon Lectures in that series appeared this year: Joseph Koerner, *Bosch and Bruegel: From Enemy Painting to Everyday Life*, and Craig Clunas, *Chinese Painting and Its Audiences*.

In the program of publications, in addition to the Kress commemorative volume, CASVA published *The Cubism Seminars*, edited by Harry Cooper and distributed by Yale University Press. This is the third volume of Seminar Papers, intended as a series of affordable volumes that bring a new focus to their topics, comprising essays by a group of scholars brought together for several meetings to exchange and critique each other’s work.

CASVA’s three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 43–47. The Malvasia project will make available a multivolume English translation and new critical edition in Italian of Carlo Cesare Malvasia’s *Felsina pittrice* (Bologna, 1678). Volume 2, part 2, which is dedicated to Bolognese printmaker Marcantonio Raimondi and includes Malvasia’s critical catalog of prints by or after Bolognese artists, was published by Brepols in two volumes in 2017. Work is advancing on volume 9, which contains the life of Guido Reni. The project is directed by the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator.

The digital database for the History of Early American Landscape Design project, directed by Associate Dean Therese O’Malley, was expanded and edited in the course of the year. It will go into live testing

this summer. This archive of images, people, places, texts, and terms expands on the published volume *Keywords in American Landscape Design* (2010). Following the migration of *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* (www.nga.gov/casva/accademia) to the National Gallery of Art website, Associate Dean Peter Lukehart and his team have been working to build pages and expand content to incorporate linked high-quality images of historical maps as well as advanced viewing tools. New documentary sources have been identified and photographed, making them ready for transcription and editing. These will eventually double the number of documents in the database.

A full description of CASVA's fellowship program may be found in the concluding section of this volume. A complete list of publications appears on the National Gallery of Art website at www.nga.gov/content/ngaweb/research/casva/publications.html. In addition to the contents of *Center 37*, the entire archive of Center reports is now accessible and searchable online at www.nga.gov/casvpublications. Individual research reports are gradually being archived as well in fully searchable form on the website. This initiative, like the research programs mentioned above, represents a commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation continues to make possible the appointment of a research associate specializing in digital technologies, enabling us to explore their uses and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper
Dean



Dale Kinney



Estelle Lingo

MEMBERS

Dale Kinney, Bryn Mawr College (emerita)
Samuel H. Kress Professor, 2016–2017

Estelle Lingo, University of Washington, Seattle
Andrew W. Mellon Professor, 2016–2018

Alexander Nemerov, Stanford University
Sixty-Sixth A. W. Mellon Lecturer in the Fine Arts,
spring 2017

Antoinette Le Normand-Romain, formerly Institut national d’histoire
de l’art, Paris
Edmond J. Safra Visiting Professor, fall 2016/spring 2017

SENIOR FELLOWS

Claudia Bolgia, University of Edinburgh
Samuel H. Kress Senior Fellow, 2016–2017
The “Long” Trecento: Rome without the Popes
(c. 1305–1420)

Giancarla Periti and
Therese O'Malley



Fellows' tour of *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*: Sarah Elizabeth Fraser, Michael Kubo, curators Philip Brookman and Sarah Greenough, and Judit Geskó, December 6, 2016



Hagi Kenaan



David Young Kim



Seth Estrin, Julia
Bryan-Wilson, and
Michelle McCoy



Lisa Claypool, University of Alberta

Ailsa Mellon Bruce Senior Fellow, 2016–2017

Picturing Science in Modern China

Sarah Elizabeth Fraser, Heidelberg University

Ailsa Mellon Bruce Senior Fellow, 2016–2017

Chinese as Subject: Genres in Nineteenth-Century

Photography and the Migration of European Chinoiseries

Hagi Kenaan, Tel Aviv University

William C. Seitz Senior Fellow, 2016–2017

The Origins of Photography and the Future of the Image

David Young Kim, University of Pennsylvania

Paul Mellon Senior Fellow, 2016–2017

*The Groundwork of Painting: Background, Materiality,
and Composition in Italian Renaissance Art*

Giancarla Periti, University of Toronto

Samuel H. Kress Senior Fellow, 2016–2017

Correggio: Borders, Frames, and the Center of Painting

AILSAL MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW

Mary G. Morton, National Gallery of Art, Department of
French Paintings
Considering Caillebotte

VISITING SENIOR FELLOWS

Renzo Baldasso, Arizona State University
Paul Mellon Visiting Senior Fellow, September 1 –
October 31, 2016
*A New Aesthetics for Print: The Emergence of the Visuality
of the Printed Page from Gutenberg to Ratdolt*

Cynthia J. Bogel, Kyushu University
Ailsa Mellon Bruce Visiting Senior Fellow, May 1 –
June 30, 2016
*Looking beyond Period and Style Frames: Imagery and
Cosmology on an Eighth-Century Yakushi Buddha Pedestal*

Maria Clelia Galassi,
Lynn Jones, Alison
Perchuk, Amy Kirschke,
Karen Lang





Tom Nichols

Rachel E. Perry



Julia Bryan-Wilson, University of California, Berkeley
Ailsa Mellon Bruce Visiting Senior Fellow, January 1–
February 28, 2017
Louise Nevelson's Modernisms

Maria Clelia Galassi, Università degli Studi di Genova
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016
*Jan Massys and the Depiction of Female Beauty in Flemish
Painting (1530–1575)*

Judit Geskó, Museum of Fine Arts, Budapest
Ailsa Mellon Bruce Visiting Senior Fellow, November 1–
December 31, 2016
Cézanne and Non-Arcadian Abstraction

Lynn A. Jones, Florida State University
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016
*Imperial Canonization: Representations of Nikephoros
Phokas in the Rock-Cut Churches of Cappadocia*

Amy Helene Kirschke, University of North Carolina Wilmington
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
August 15, 2016
Black Ink: Romare Bearden's Political Cartoons

Karen Lang, University of Warwick
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
August 15, 2016
Philip Guston and the Allegory of Painting

Tom Nichols, University of Glasgow
Paul Mellon Visiting Senior Fellow, November 1–
December 31, 2016
Jacopo Bassano and the Invention of Localism

Alison Locke Perchuk, California State University Channel Islands
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016
The Monastery of Elijah: A History in Paint and Stone

Rachel E. Perry, Haifa University
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–
October 31, 2016
*Things That Matter: Jean Dubuffet, Jean Fautrier, and French
Art in the 1940s*

Lisa Pon, Southern Methodist University
Paul Mellon Visiting Senior Fellow, January 1–
February 28, 2017
Raphael and the Renaissance Arts of Collaboration

POSTDOCTORAL FELLOWS

Fernando Loffredo
A. W. Mellon Postdoctoral Fellow, 2015–2017
*A Sea of Marble: Traveling Fountains in the Early Modern
Mediterranean*

Megan C. McNamee
A. W. Mellon Postdoctoral Fellow, 2016–2018
*The Numerate Eye: Denumeration and Representation in
Europe, c. 950–1100*

PREDOCTORAL FELLOWS (IN RESIDENCE)

Seth Estrin [University of California, Berkeley]
Paul Mellon Fellow, 2014–2017
*Objects of Pity: Art and Emotion in Archaic and
Classical Greece*

Aaron M. Hyman [University of California, Berkeley]
Andrew W. Mellon Fellow, 2015–2017
*Rubens in a New World: Prints, Authorship, and
Transatlantic Intertextuality*

Denva Jackson [Harvard University]
Samuel H. Kress Fellow, 2015–2017
*In the Footsteps of Our Fathers: Identity Construction and
the Rise of the Eremitical Ideal in the Morgan Library's
Vitae patrum, M. 626*



Samuel H. Kress
 Professor Dale Kinney
 (center) with predoctoral fellows in residence (left to right):
 Leslie Wilson, Denva Jackson, Phil Taylor, Aaron M. Hyman, Seth Estrin, Michael Kubo, Michelle McCoy

Michael Kubo [Massachusetts Institute of Technology]
 Wyeth Fellow, 2015–2017
Architecture Incorporated: Anonymity in Postwar Modernism

Michelle McCoy [University of California, Berkeley]
 Ittleson Fellow, 2015–2017
Astrology and Astronomy in the Art of Liao-Yuan China and Inner Asia

Phil Taylor [Princeton University]
 David E. Finley Fellow, 2014–2017
Raoul Ubac's Photographic Surrealism

Leslie Wilson [University of Chicago]
 Twenty-Four-Month Chester Dale Fellow, 2015–2017
Past Black and White: The Color of Post-Apartheid Photography in South Africa, 1994–2004

PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

Caitlin Beach [Columbia University]

Wyeth Fellow, 2016–2018

Sculpture, Slavery, and Commodity in the Nineteenth-Century Atlantic World

Ravinder S. Binning [Stanford University]

Paul Mellon Fellow, 2016–2019

The Medieval Art of Fear: Christ Pantokrator after Iconoclasm

Magdalene Breidenthal [Yale University]

Paul Mellon Fellow, 2015–2018

Leaving “Heaven on Earth”: The Visual Codes of Byzantine Church Exits, 900–1200

Andrianna Campbell [Graduate Center of the City University of New York]

Twelve-Month Chester Dale Fellow, 2016–2017

Norman Lewis: Linearity, Pedagogy, and Activism in His Abstract Expressionism, 1946–1964

Allison Caplan [Tulane University]

Ittleson Fellow, 2016–2018

Their Flickering Creations: Value, Surface, and Animacy in Nahua Precious Art

Grace Chuang [New York University]

Samuel H. Kress Fellow, 2016–2018

The Furniture of Bernard II Vanrisamburgh, Master Cabinetmaker in Eighteenth-Century Paris

Catherine Damman [Columbia University]

Twenty-Four-Month Chester Dale Fellow, 2016–2018

Unreliable Narrators: Laurie Anderson, Julia Heyward, and Jill Kroesen Perform the 1970s

Andrew P. Griebeler [University of California, Berkeley]

David E. Finley Fellow, 2016–2019

The Byzantine Illustrated Herbal and Its Use in the Transmission and Transformation of Botanical Knowledge, from Antiquity to the Modern Era

María Lumbreras [Johns Hopkins University]

David E. Finley Fellow, 2015–2018

“Verdaderos retratos”: Compelling Evidence and the Practice of Portraiture in Golden Age Spain

Fatima Quraishi [New York University]
Andrew W. Mellon Fellow, 2016–2018
*Necropolis as Palimpsest: The Cemetery of Makli in Sindh,
Pakistan (c. 1350–1650)*

Oliver M. Wunsch [Harvard University]
Robert H. and Clarice Smith Fellow, 2016–2017
*Painting against Time: The Decaying Image in the French
Enlightenment*

**AILS A MELLON BRUCE PREDOCTORAL
FELLOWSHIPS FOR HISTORIANS OF AMERICAN
ART TO TRAVEL ABROAD**

Lee Ann Custer
[University of Pennsylvania]

Jessica Flores García
[University of California, Berkeley]

Jill Vaum
[University of Pennsylvania]

MEETINGS

SYMPOSIA

March 3–4, 2017

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY
OF ART, FORTY-SEVENTH ANNUAL SESSIONS

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

Friday, March 3
University of Maryland, College Park

Evening Session

Meredith J. Gill, University of Maryland

Welcome

Bonnie Thornton Dill, University of Maryland

Greeting

Renée Ater, University of Maryland

Introduction

George Levitine Lecture in Art History

Michael Leja, University of Pennsylvania

Jenny Lind and the Early Visual Culture of Celebrity

Saturday, March 4
National Gallery of Art

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

Nicole Berlin

[Johns Hopkins University]

*Decoration, Renovation, and Identity in the Houses of
Roman Sicily*

Professor Marian Feldman: *introduction*

Agnieszka Szymańska
[Temple University]
From Theater to Church: The Architecture of Divine Spectacles
Professor Elizabeth S. Bolman: *introduction*

Alexander Brey
[Bryn Mawr College]
*The Caliph's Prey: Hunting and the Landscape in Umayyad
Visual Culture*
Professor Dale Kinney: *introduction*

Beth Fischer
[University of North Carolina at Chapel Hill]
*Tactility and Embodied Response in the "Ada School" Gospel
Books*
Professor Dorothy Verkerk: *introduction*

Afternoon Session

Emily Catherine Egan, University of Maryland
Moderator

Elizabeth Mullen
[American University]
*Reenvisioning Rome: Raphael and the Use of Spolia in the Sala
di Constantino*
Professor Kim Butler Wingfield: *introduction*

Cambra Sklarz
[The George Washington University]
*Material Matters: Virtue and Transformation in John Singleton
Copley's Portrait of Anne Fairchild Bowler*
Professor David Bjelajac: *introduction*

Corey Piper
[University of Virginia]
The Pursuit of Fulfillment in Thomas Eakins's Hunting Pictures
Professor Carmenita Higginbotham: *introduction*

Caroline Shields
[University of Maryland]
Gauguin, Van Gogh, and Still Life in the Studio of the South
Professor June Hargrove: *introduction*

Rhea Combs, "Scurlock 2.0: The National Impact of Local Image Makers," "The African American Art World in Twentieth-Century Washington, DC," symposium, March 17, 2017



March 16–17, 2017

THE AFRICAN AMERICAN ART WORLD IN
TWENTIETH-CENTURY WASHINGTON, DC

A Wyeth Foundation for American Art Symposium
In collaboration with Howard University Gallery of Art

Thursday, March 16
National Gallery of Art

Session I

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

Welcome

Kinshasha Holman Conwill, National Museum of African
American History and Culture

Moderator

Gwendolyn H. Everett, Howard University
“Visualizing Legacy”: *History of the Howard University Gallery of Art*

Tobias Wofford, Santa Clara University
Adaptable Legacies: Alain Locke’s African Art Collection at Howard University

Paul Gardullo, National Museum of African American History and Culture
Positioning the Race: The Scurlock Studio and the Development of a New Negro Aesthetic through Photography

Jacqueline Francis, California College of the Arts
A Legacy Project: The Evans-Tibbs Collection Catalog of 1989
(read in absentia)

Session 2

Charles Brock, National Gallery of Art
Moderator

Amy Helene Kirschke, University of North Carolina Wilmington
“A True and Worthy Ideal”: *African American Political Cartoonists in the Nation’s Capital, 1940–1970*

Elsa Smithgall, The Phillips Collection
“Art Means Integration”: *Duncan Phillips’s Galvanizing Vision for The Phillips Collection*

Robert G. O’Meally, Columbia University
Transblucency: Duke Ellington, the Washingtonians, and the Realm of the Visual

Lauren Haynes, Crystal Bridges Museum of American Art
Alma Thomas’s Washington, DC

Jacquelyn D. Serwer, National Museum of African American History and Culture
DC’s Black Art Galleries: Prequel to a Renaissance

Session 3, Artists Panel

Ruth Fine, National Gallery of Art, retired
Moderator

Lilian Thomas Burwell
Floyd Coleman

David C. Driskell
Sam Gilliam
Keith A. Morrison
Martin Puryear
Sylvia Snowden
Lou Stovall

Session 4

Huey Copeland, Northwestern University

Moderator

Rhea L. Combs, National Museum of African American History
and Culture

Scurlock 2.0: The National Impact of Local Image Makers

John A. Tyson, National Gallery of Art

*From Theory to Practice: James Porter and Loïs Mailou Jones's
American Modernisms*

Tuliza Fleming, National Museum of African American History
and Culture

Jeff Donaldson, FESTAC, and the Washington, DC, Delegation

Jeffrey Stewart, University of California, Santa Barbara

*From the New Negro to the Hueman: The Social Sculpture of
Alain Locke and Ed Love*

Richard J. Powell, Duke University

A Chocolate City Reconsidered

INCONTRO

May 1, 2017

Alexander Nemerov, Stanford University

Sixty-Sixth A. W. Mellon Lecturer in the Fine Arts

A discussion of the 2017 Mellon Lectures

Alexander Nemerov,
Giancarla Periti, and
Megan C. McNamee,
Mellon Lectures
incontro, May 1, 2017



"Rodin, Maillol, Degas,"
Fifteenth Edmond J.
Safra Colloquy,
National Gallery of Art,
April 24, 2017



COLLOQUY

April 24–26, 2017

RODIN, MAILLOL, DEGAS

Fifteenth Edmond J. Safra Colloquy

Co-organized with Antoinette Le Normand-Romain, Edmond J. Safra
Visiting Professor, fall 2016/spring 2017

April 24, National Gallery of Art

April 25, Smithsonian American Art Museum

April 26, Baltimore Museum of Art and Walters Art Museum

Participants

Daphne Barbour, *National Gallery of Art*

Emerson Bowyer, *The Metropolitan Museum of Art*

Jo Briggs, *The Walters Art Museum*

Gülru Çakmak, *University of Massachusetts Amherst*

Raina Chao, *Saint Louis Art Museum*

Sylvain Cordier, *Montreal Museum of Fine Arts*

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

Laure de Margerie, *University of Texas at Dallas*

C. D. Dickerson, *National Gallery of Art*

Andrew Eschelbacher, *Portland Museum of Art*

Christina Ferando, *Yale University*

Anne Gunnison, *Yale University Art Gallery*

Antoinette Le Normand-Romain, *Center for Advanced Study in
the Visual Arts*

Karen Lemmey, *Smithsonian American Art Museum*

Samantha Fisher Li, *Cantor Arts Center at Stanford University*

Alison Luchs, *National Gallery of Art*

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

Nicole R. Myers, *Dallas Museum of Art*

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

Wendy Sepponen, *Center for Advanced Study in the Visual Arts*

Oliver Shell, *Baltimore Museum of Art*

Shelley Sturman, *National Gallery of Art*

Chloë Théault, *Musée Bourdelle*

SEMINAR

May 9, 11–13, 2016

QUESTIONS OF CIRCULATION

A. W. Mellon Predoctoral Seminar

The 2016 A. W. Mellon Predoctoral Seminar, conceived and convened by A. W. Mellon Postdoctoral Fellow Fernando Loffredo, explored the life of art in motion by examining a work of art from the perspective of its real, possible, or virtual movement. It analyzed the circulation of artists and works as a phenomenon that shaped the history of culture, considering art not only in the “contact zone,” as Mary Louise Pratt called it, but also *as* a contact zone. In examining these “travels” through the use of diverse interdisciplinary materials and rigorous historical investigation, the participants retraced the routes traveled by their objects of study as they discussed the transformative power of circulation as well as the methodological approaches that have been developed in recent decades to study it. The seminar was also intended to tell surprising stories of the mobility of specific works of art. Barbara Mundy, Ailsa Mellon Bruce Senior Fellow, 2015–2016, was invited to lead the discussion on art in motion across the Spanish Empire, with a particular emphasis on interactions with the Americas. The seminar explored the collections of the National Gallery of Art, focusing on works of art that follow the thread of artistic circulation, in a conversation with Alison Luchs, curator of early modern sculpture. Finally, the seminar participants visited the Freer and Sackler Galleries to discuss mobility within Asian visual culture, and the week concluded with a trip to the Smithsonian Support Center, where they looked at feather artifacts from around the world.

Participants

Fernando Loffredo, A. W. Mellon Postdoctoral Fellow, 2015–2017,
organizer

Alison Luchs, National Gallery of Art, guest participant

Barbara Mundy, Ailsa Mellon Bruce Senior Fellow, 2015–2016,
guest participant

John R. Blakinger, Twenty-Four-Month Chester Dale Fellow,
2014–2016

Monica Bravo, Wyeth Fellow, 2014–2016



Curator Yuriko Jackall,
“Hubert Robert and
French Garden Culture
In the Second Half of
the Eighteenth Century,”
study day, September
26, 2016

Esther Chadwick, Paul Mellon Fellow, 2013–2016
Robert Fucci, David E. Finley Fellow, 2013–2016
Brendan C. McMahon, Andrew W. Mellon Fellow, 2014–2016
Eiren L. Shea, Ittleson Fellow, 2014–2016
Kelli Wood, Samuel H. Kress Fellow, 2014–2016

STUDY DAYS

September 26–27, 2016

HUBERT ROBERT AND FRENCH GARDEN CULTURE IN
THE SECOND HALF OF THE EIGHTEENTH CENTURY

Study Day and Colloquium

On the occasion of the exhibition *Hubert Robert, 1733–1808*

Cosponsored with Dumbarton Oaks Research Library and Collection,
Garden and Landscape Studies

Monday, September 26

Study Day

National Gallery of Art

Participants

John Beardsley, *Dumbarton Oaks*

Verena Conley, *Dumbarton Oaks*

Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Joseph Disponzio, *New York City, Department of Parks and Recreation*
Nina L. Dubin, *University of Illinois at Chicago*
Margaret Morgan Grasselli, *National Gallery of Art*
Elizabeth Hyde, *Kean University*
Yuriko Jackall, *National Gallery of Art*
Kimberly Jones, *National Gallery of Art*
Susan Taylor Leduc, *Parsons Paris*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Mary Morton, *National Gallery of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
John Pinto, *Princeton University*
Pierre du Prey, *Dumbarton Oaks*
Susan R. Stein, *Monticello*
Anatole Tchikine, *Dumbarton Oaks*
Sarah Ubassy-Catala, *Université Lille 3*
Susan Wager, *University of New Hampshire*
Gabriel Wick, *Queen Mary University of London*

Tuesday, September 27

Colloquium

Dumbarton Oaks Research Library and Collection, Washington

Speakers

John Beardsley, Dumbarton Oaks, and Therese O'Malley, Center for Advanced Study in the Visual Arts

Introductory Remarks

Sarah Ubassy-Catala, Université Lille 3

Hubert Robert and the Amateurs: From "Educating the Eye" to Composing the Landscape

Gabriel Wick, Queen Mary University of London

Between Artifact and Artifice: Hubert Robert and the Mise-en-Scène of History in the Aristocratic Garden

Joseph Disponzio, New York City, Department of Parks and Recreation

Neither Painter nor Gardner Be: Hubert Robert and Eighteenth-Century French Picturesque Garden Theory

Susan Taylor Leduc, Parsons Paris
Hubert Robert and the Politics of the French Picturesque
Elizabeth Hyde, Kean University
“*Such Things as Would Enrich France,*” or Planting the
Eighteenth-Century French Garden
John Pinto, Princeton University
Robert des Ruines: Landscape and Antiquity

February 13, 2017

DELLA ROBBIA STUDY DAY

On the occasion of the exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*

Participants

Daphne Barbour, *National Gallery of Art*
Peter Jonathan Bell, *The Metropolitan Museum of Art*
Marc Bormand, *Musée du Louvre*
Rachel E. Boyd [*Columbia University*]
Lisa Bruno, *Brooklyn Museum*
Marietta Cambareri, *Museum of Fine Arts, Boston*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*

Della Robbia Study
Day, February 13, 2017



C. D. Dickerson, *National Gallery of Art*
Megan Holmes, *University of Michigan*
Abigail Hykin, *Museum of Fine Arts, Boston*
Dale Kinney, *Center for Advanced Study in the Visual Arts*
Catherine Kupiec, *Penn State*
Lara Langer, *Center for Advanced Study in the Visual Arts*
Antoinette Le Normand-Romain, *Center for Advanced Study in
the Visual Arts*
Estelle Lingo, *Center for Advanced Study in the Visual Arts*
Fernando Loffredo, *Center for Advanced Study in the Visual Arts*
Alison Luchs, *National Gallery of Art*
Eleonora Luciano, *National Gallery of Art*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Katherine May, *National Gallery of Art*
Stephanie R. Miller, *Coastal Carolina University*
Roberta J. M. Olson, *New-York Historical Society*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Emily Pegues, *National Gallery of Art*
Debra Pincus, *National Gallery of Art*
Wendy Sepponen, *Center for Advanced Study in the Visual Arts*
Joaneath A. Spicer, *The Walters Art Museum*
Shelley Sturman, *National Gallery of Art*
Wendy Walker, *The Metropolitan Museum of Art*
Jeremy Warren, *National Trust*
Alison Wright, *University College London*

COLLOQUIA CCLXXXVI – CCXCII

October 20, 2016

Dale Kinney, Samuel H. Kress Professor
Santa Maria in Trastevere: Historic and Anachronistic

November 17, 2016

Lisa Claypool, Ailsa Mellon Bruce Senior Fellow
*Seeing as Touch: Gao Jianfu's Revolutionary Design in Modern
Canton*

December 1, 2016

Sarah Elizabeth Fraser, Ailsa Mellon Bruce Senior Fellow
*Chinese as Subject: Genres in Nineteenth-Century Photography and
the Migration of European Chinoiserie*

January 5, 2017
David Young Kim, Paul Mellon Senior Fellow
*Groundwork: The Problem of the Background in the Renaissance
Picture*

February 23, 2017
Giancarla Periti, Samuel H. Kress Senior Fellow
Correggio: Borders, Frames and the Center of Painting

March 23, 2017
Claudia Bolgia, Samuel H. Kress Senior Fellow
The "Long" Trecento: Rome without the Popes, c. 1305–1420

April 20, 2017
Hagi Kanaan, William C. Seitz Senior Fellow
Photography and the Disappearance of the Shadow

SHOPTALKS 212–219

November 3, 2016
Fernando Loffredo, Andrew W. Mellon Postdoctoral Fellow
*A Corsair History of Sculpture: Abducting Italian Fountains in the
Early Modern Mediterranean*

December 8, 2016
Phil Taylor, David E. Finley Predoctoral Fellow
*Petrified, Liquefied, Purified: Raoul Ubac's Image of the Body and
Totalitarianism*

January 19, 2017
Seth Estrin, Paul Mellon Predoctoral Fellow
Forms of Grief in Classical Attic Funerary Sculpture

January 30, 2017
Michelle McCoy, Ittleson Predoctoral Fellow
*Parallel World-Making: Art, Astrology, and Buddhism in Liao-Yuan
China and Inner Asia*

February 6, 2017
Leslie Wilson, Twenty-Four-Month Chester Dale Predoctoral Fellow
In the Time of Color: David Goldblatt's Intersections

Nina L. Dubin, "Hubert Robert at the Flower-Strewn Abyss," lecture, September 26, 2016



March 2, 2017

Michael Kubo, Wyeth Predoctoral Fellow

Architecture Incorporated: Collaboration, Authorship, and Anonymity in Postwar Modernism

March 9, 2017

Denva Jackson, Samuel H. Kress Predoctoral Fellow

Succession, Tradition, and Continuity: Charting Past to Present in the Morgan Library's Vitae patrum (NY, P. Morgan Library, M. 626)

April 6, 2017

Aaron M. Hyman, Andrew W. Mellon Predoctoral Fellow

On Repetition and Resistance, or Sir Peter Paul Rubens in Colonial Cuzco

LECTURES

September 26, 2016

Nina L. Dubin, University of Illinois at Chicago

Hubert Robert at the Flower-Strewn Abyss

In the 1780s Hubert Robert devoted a series of works to the subject of courtship menaced by the potential for calamity. Male suitors climb ladders in an attempt to procure flowers for their female love interests and cling to tree branches while attempting to secure a token of their affection in the form of a bird's nest. No less than his contemporaneous

views of Paris—evocations of a city vacillating between prosperity and ruin—Robert’s chronicles of the rise and potential fall of a man in love embody the suspenseful confluence of dread and hope that characterized the prerevolutionary period. As the lecture proposed, it is no accident that in such a climate Robert would take up the theme of a lover’s potential mishap: along with the ancient myths of Icarus, Phaethon, and others who fatally believed they could defy the force of gravity, the folly of love furnished eighteenth-century audiences with a shorthand means of coming to terms with the dawning ethereality—the manias, fads, and bubbles—of modern existence.

October 6, 2016

Julien Chapuis, Staatliche Museen zu Berlin

*The Lost Museum: The Berlin Painting and Sculpture Collections
Seventy Years after World War II*

A Lecture in Commemoration of the Seventy-Fifth Anniversary of
the National Gallery of Art

In this lecture, Julien Chapuis reflected on *The Lost Museum*, an exhibition organized at the Bode Museum in 2015. Most of the visitors to Berlin’s Gemäldegalerie, he contended, are so impressed by the many

Julien Chapuis, “The Lost Museum: The Berlin Painting and Sculpture Collections Seventy Years after World War II,” lecture, October 6, 2016



Alexander Nemerov,
"The Aesthetics of
Superstition," Sixty-
Sixth A. W. Mellon Lec-
tures in the Fine Arts,
April 9, 2017



masterpieces on the walls that they probably do not realize that more than 430 paintings that belonged to the collection before 1945 are missing: works by Rubens, Veronese, Van Dyck, Caravaggio, and others. Similarly, the sculpture collection lost about a third of its holdings, including important examples by Donatello, Verrocchio, and Riemenschneider. Since 1945 most of these paintings and sculptures have gradually disappeared from the awareness of art historians and the public. The exhibition shed light on the historical circumstances of damage and destruction by fire in 1945, the subsequent recovery of numerous works by the Allies, and the return of recovered art to the divided city of Berlin in the 1950s. With plaster casts and photographic reproductions at original size, the exhibition sought to bring masterpieces of the Berlin painting and sculpture collections back into the public consciousness. It also explored the ethical and practical problems behind the restoration of art damaged by war. Every approach to this legacy expresses a particular view of the past as well as the prevailing political zeitgeist, and addressing it has meant something different for each generation as well as for each individual.

THE SIXTY-SIXTH A. W. MELLON LECTURES IN THE FINE ARTS, 2017

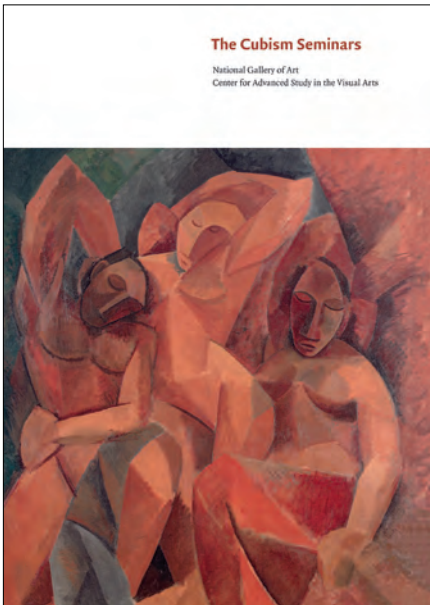
Alexander Nemerov, Stanford University

The Forest: America in the 1830s

- March 26 Herodotus among the Trees
- April 2 The Tavern to the Traveler: On the Appearance of
John Quidor's Art
- April 9 The Aesthetics of Superstition
- April 23 Animals Are Where They Are
- April 30 Emerson, Raphael, and Light Filtering through
the Woods
- May 7 The Forest of Thought: On the Roof with Robert
Montgomery Bird

PUBLICATIONS AND WEB PRESENTATIONS

Three publications appeared in 2016–2017. The first, *A Generous Vision II: Samuel H. Kress Professors, 1995–2016*, celebrates the two most recent decades of the Samuel H. Kress professorship at the National Gallery of Art. The second, *The Cubism Seminars*, volume 3 in the series Seminar Papers, was edited by Harry Cooper. It includes essays by ten participants in seminars held at the Gallery in 2013 and 2014, addressing the question “What was cubism?” The third, *Carlo Cesare Malvasia’s Felsina pittrice: Lives of the Bolognese Painters*, volume 2, part 2, *Life of Marcantonio Raimondi and Critical Catalogue of Prints by or after Bolognese Masters*, was published for the National Gallery of Art in two volumes by Harvey Miller Publishers/Brepols Publishers. The Spanish translation of *A Guide to Documentary Sources for Andean Studies, 1530–1900*, 3 vols. (National Gallery of Art and University of Oklahoma Press, 2008), edited by Joanne Pillsbury, former associate dean at CASVA, was presented at a book launch in Lima, Peru, on June 22, 2016. A complete list of CASVA publications can be found online at www.nga.gov/casvpublications.



The sixty-sixth A. W. Mellon Lectures in the Fine Arts, given by Alexander Nemerov, Stanford University, are now available as National Gallery of Art audio and video presentations. “The Lost Museum: The Berlin Painting and Sculpture Collections Seventy Years after World War II,” a lecture presented by Julien Chapuis, Staatliche Museen zu Berlin, to mark the seventy-fifth anniversary of the National Gallery of Art, and “Hubert Robert at the Flower-Strewn Abyss,” a lecture by Nina L. Dubin, University of Illinois at Chicago, were also released this year as video presentations. Online audio and video presentations can be found by following links from www.nga.gov/podcasts.

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*



Simone Cantarini,
Adam and Eve.
National Gallery of Art,
Washington, Ailsa
Mellon Bruce Fund

Directed by Dean Elizabeth Cropper, this project will result in a critical edition and annotated translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), one of the most important early modern texts on Italian art. *Felsina pittrice*, or *Lives of the Bolognese Painters*, provides a history of painting in Bologna that both emulates and challenges Giorgio Vasari's *Lives* (1550/1568), which was republished in Bologna in 1647. *Felsina pittrice* has never been translated into English in full, and no critical edition has appeared since 1841–1844. This edition and translation, undertaken by a team of international scholars, will appear in sixteen monographic

volumes. Each of the projected volumes will include transcriptions by Lorenzo Pericolo (University of Warwick) of the relevant manuscript notes made by Malvasia in preparation for his book and now in the Biblioteca dell'Archiginnasio, Bologna. Professor Pericolo will also provide a new critical edition of the Italian text. The series is published for the Center for Advanced Study in the Visual Arts and the National Gallery of Art by Harvey Miller Publishers/Brepols Publishers. Volumes 1 (dedicated to the “primi lumi” of Bolognese painting) and 13 (*Lives of Domenichino and Francesco Gessi*) appeared in 2012 and 2013 respectively.

Volume 2 (Francesco Francia, Lorenzo Costa, and the Bolognese printmakers) will be published in two parts. The first, published in two volumes in May, is dedicated to Marcantonio Raimondi and the Bolognese printmakers. In the first volume the translation, notes, and an introductory essay are by Naoko Takahatake (Los Angeles County Museum of Art). It also includes an essay by Carlo Alberto Girotto

on the annotations to Malvasia's text by Roger de Piles. The second volume is an extensive album of illustrations of almost all of the nearly one thousand prints listed by Malvasia. Mattia Biffis worked intensively on this program of illustrations, together with Naoko Takahatake. The second part of volume 2, on Francia and Costa, with essays and notes by Alessandra Galizzi (University of Trento), is in preparation. In each case, Lorenzo Pericolo continues to provide the critical edition of the texts, as well as extensive editorial support.

In the course of this year members of the research team also advanced the completion of volume 9, *Life of Guido Reni*, which will appear as two volumes containing the text, translation, historical notes, and Malvasia's own preparatory notes as well as many newly commissioned illustrations. Lorenzo Pericolo will contribute a significant monographic essay on the artist. Mattia Biffis continues to support the Guido Reni volumes, especially in working with Lorenzo Pericolo on the historical notes and in securing the illustrations. Elise Ferone has joined the team and is helping to verify and compile the notes.

Critical Edition and Project Coordinator: Lorenzo Pericolo

Research Associate: Mattia Biffis

Assistant to the Program of Research: Elise Ferone

PROJECTS IN AMERICAN LANDSCAPE DESIGN HISTORY

During the past year work has concentrated on the History of Early American Landscape Design Database (HEALDD), a comprehensive digital repository of primary source materials, both visual and textual, documenting the history of American garden and landscape design from the early colonial period through the mid-nineteenth century. This online archive of people, places, texts, and images will offer a comprehensive and extensively cross-referenced compendium of information on the social and geographical history of landscape design in early American history.

Under the direction of Associate Dean Therese O'Malley, this digital project expands on the scholarly contribution of *Keywords in American*

John T. Bowen, *A View of the Fairmount Waterworks with Schuylkill in the Distance, Taken from the Mount*, c. 1838. The Library Company of Philadelphia, Print Department



Landscape Design (2010), published by the National Gallery of Art and Yale University Press. In 2011 this historical and visual reference work received the J. B. Jackson Book Prize and the Council on Botanical and Horticultural Libraries Award. The digital phase of the project will make available the research material gathered to date along with new scholarly essays, a gallery of almost two thousand images, and an extensive bibliography of primary and secondary sources that far exceeds what could be included in a single printed volume.

In fall 2016 the HEALDD project moved to a dedicated National Gallery of Art development server from its previous home on an external host. This move gives HEALDD direct technical support from the Gallery and better integration for its future release, the specifications of which are currently being drafted by the HEALDD team in conjunction with the Gallery's technical services. The site's look and feel have been improved for better viewing on an array of devices, from desktop computers to tablets and mobile phones. Almost 200 content pages and 1,300 images have been uploaded to the site to date, with more being added weekly.

The flexibility of the digital format will allow scholars to consider gardens and landscape as part of a larger set of processes— aesthetic, social, economic, and political— rather than as static sites. The electronic database will not only allow for the addition of new terms, images,

and sources but, through search functions, will also permit the user to direct how the information is compiled, organized, and viewed.

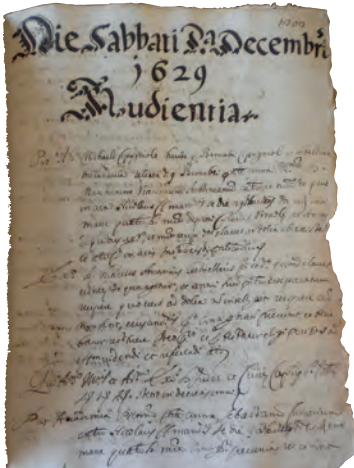
By providing scholars worldwide with open access to an extensive body of historically significant images and primary texts, the HEALDD online archive will contribute significantly to research on the role and meaning of gardens and designed landscapes in colonial and antebellum America.

Research Associate: Lacey Baradel

Robert H. Smith Research Associate: Benjamin Zweig

Assistant to the Program of Research: Chelsea Dylan Cole

THE EARLY HISTORY OF THE ACCADEMIA DI SAN LUCA, C. 1590–1635



Archivio di Stato di Roma, Tribunale Civile del Senatore di Roma, vol. 0545, December 1, 1629, fol. 1202r

Under the direction of Associate Dean Peter M. Lukehart, this project is designed to provide the first institutional history of the foundation of the Accademia di San Luca in Rome. Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of documentation on the website and the printed volume of interpretive studies, *The Accademia Seminars: The Early History of the Accademia di San Luca in Rome, c. 1590–1635*, 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 with its own important church designed by Pietro da Cortona in the 1630s.

During the 2016–2017 academic year, the Accademia team focused on three principal projects following the migration of the website onto the National Gallery of Art server last year: the photography campaign to scan more than 400 documents that will be added to the site; the identification of new people and places related to the early history of

the Accademia; and the creation of place pages, which will be linked both to the documents and to the historic maps. The new photographs, commissioned from a studio in Rome, will serve as the basis for eventual pairing with transcriptions of the documents. In addition to the utility of these notarial records for scholars and students of the early modern period, many of the documents are in a deleterious state of conservation. The digital captures will therefore provide a means of preserving and safeguarding the information they contain for future study. The recently identified or disambiguated names of artists and places have extended our knowledge of the people (especially artists) who had regular interactions with the Accademia and the sites in which they transacted business or performed the roles required by their offices.

At the same time, the historic mapping project has made significant technical progress with introduction of Mirador, an open-source, IIIF-compliant image, Javascript, and HTML5 viewer. It delivers high-resolution images in a workspace that enables comparison of multiple images, including coeval and modern maps, from multiple repositories. Further, the program will allow the Accademia team to write descriptive entries on top of the maps and create links to related documents, texts, images, and bibliographies. Team members are currently writing entries concerning several of the most important sites for the Accademia in Rome, such as the original church of San Luca on the Esquiline Hill and the “new” church of Santi Luca e Martina in the Roman Forum.

Research Associate: Silvia Tita

Robert H. Smith Research Associate: Benjamin Zweig

Assistant to the Program of Research: Chelsea Dylan Cole

RESEARCH ASSOCIATES' REPORTS

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

Thomas Hovenden,
Breaking Home Ties,
1890. Philadelphia
Museum of Art,
Gift of Ellen Harrison
McMichael in memory
of C. Emory McMichael,
1942



Lacey Baradel, *Picturing Mobility: American Genre Painting and the Spaces of Modernity*

My research examines the ways in which US artists and audiences engaged shifting conceptions of space and identity through the formal and narrative aspects of domestic genre paintings produced during the late nineteenth and early twentieth centuries. Such works of art shaped public debates about mobility significantly, prompting viewers to explore seemingly tenuous connections between place and belonging during an era of social, political, and economic flux. In February I presented a portion of this research in a lecture on the work of Eastman Johnson (1824–1906) at the Milwaukee Art Museum and published an article on the reception of *Breaking Home Ties* by Thomas Hovenden (1840–1895).

Johann Jakob Frey
the Elder after Guido
Reni, *Dispute over the
Immaculate Conception*. The Metropolitan
Museum of Art, The
Elisha Whittelsey Col-
lection, The Elisha
Whittelsey Fund, 1962



Mattia Biffis, *From Venice to Bologna: Art and Artists in Late Renaissance Italy*

This year I completed three articles on Guido Reni that were inspired by my current collaboration with the Malvasia research project, published respectively in *The Burlington Magazine*, *Journal of the History of Collections*, and *Studi Secenteschi*. These contributions center on different aspects of Guido's artistic production and early reception and focus on such masterpieces as the lost *Bacchus and Ariadne* for Queen Henrietta Maria of England and *Dispute over the Immaculate Conception*, now at the State Hermitage Museum. They show how fruitful research on a fundamental primary source such as Carlo Cesare Malvasia's *Felsina pittrice* can be. Also forthcoming is a

more substantial study on Venetian mannerist artists. Two other projects on the mobility of paintings and the forensic use of images in the baroque are in progress.

Mattia Biffis will relocate to London, where he will be a visiting scholar at the Warburg Institute.

Andrea Sansovino,
*Effigy of Cardinal
Ascanio Sforza*, 1505–
1507, Santa Maria del
Popolo, Rome. Author
photograph



Lara Langer, *Andrea Sansovino and the Question of Modernism in Sixteenth-Century Italian Art*

My research centers on the art of the Tuscan sculptor Andrea Sansovino, mainly his twin tombs for cardinals Asciano Sforza and Girolamo Basso della Rovere in Santa Maria del Popolo in Rome. Expanding on my dissertation, I explore Sansovino's critical role as a developer of modernity in sculpture in the early sixteenth century. On the notion of modernity, I recently completed an article on Sansovino, Michelangelo, and the question of the *maniera moderna* in funerary design. I presented a paper on the two cardinals' effigies at the 2017 Renaissance Society of America conference and organized and cochaired two panels addressing the effigy in early modern Italian funerary art.

Francesco Aquila after
Gian Lorenzo Bernini,
Statue of Constantine,
1704–1722, National
Gallery of Art, Wash-
ington, Gift of David. H.
McDonnell



Silvia Tita, *The Visual Politics of Constantinian Imagery in the Early Modern Period*

This project deals with legal aspects of Constantinian imagery in the early modern period. Although the focus of my study lies in visual representation of the Donation of Constantine, the fascinating eighth-century forgery that retroactively claimed temporal power extending back to the time of Emperor Constantine (306–337), visual material pertaining to the founding rights of the first Christian emperor is equally under scrutiny. Constantinian images were pertinent and of interest not only to the papacy but also to its political

counterparts. I have been able to identify new visual sources related to the subject, which I will present at an upcoming conference.

Suicide of Judas,
detail of capital sculpture,
Autun cathedral,
France. Author
photograph



Benjamin Zweig, *Imagining
the Unforgivable Sin: Suicide in
Medieval Art and Thought*

This year I have continued transforming my doctoral research into the first monograph on the iconography of suicide in medieval art, for which I have conducted empirical and archival research in France, Germany, and Switzerland. In addition, I completed two articles for publication, the first on Saint Birgitta of Sweden and the second on the problem of perfection in medieval art and thought. In March I participated in “Coding Dürer: An International Interdisciplinary Hackathon for Art History and Information Science” in Munich, where I helped develop a project on the failure of machine vision image analysis.

RESEARCH REPORTS OF MEMBERS

RENZO BALDASSO

A NEW AESTHETICS FOR PRINT: THE EMERGENCE OF THE VISUALITY OF THE PRINTED PAGE FROM GUTENBERG TO RATDOLT

Johann Gutenberg (c. 1398–1468) began printing the Bible, initially in forty-line columns, in about 1454–1455. After printing nine pages, starting both at the Preface of Saint Jerome and 1 Kings—probably two weeks of work—at the end of the first page of Genesis he decided to alter the page design, increasing the number of lines per column from forty to forty-one. After printing one page in this manner, he added one more line, and the B-42, or forty-two-line Bible, was born. During my tenure at CASVA I examined this revision process, first with the book itself at the Library of Congress and subsequently with the aid of digital images. The graphic dimensions of Gutenberg’s revisions serve as a fitting overture to my monograph, which details the development of the aesthetic of the printed page by the pioneers of the “black art.”

The height of the columns underscores that the transformation 40-41-42 was complex: by measurement, the forty-one- and forty-two-line columns are not the original forty plus one line and forty-one plus one line. In fact, the forty-two-line columns are shorter than the forty-line ones. Moreover, as confirmed by considering lines 5 through 8 of the recto of page 1 of the first quire, at the opening of the Preface of Saint Jerome ([–] *cula perferens, detulit / . . . veteris amicitiae nova:*), Gutenberg never inserted leading between lines of type. To solve this typographic puzzle, scholars have postulated that he filed the types. While plausible, this hypothesis implicitly counters the claim that the 40-41-42 transformation was implemented to reduce costs by saving about 5 percent

Biblia Latina (Mainz: Printer of the 42-Line Bible [Johann Gutenberg] and Johannes Fust), c. 1455, detail of 128v–129r, end of Ruth (left column, 42 lines) and beginning of 1 Kings (right column, 40 lines). Library of Congress, Otto Vollbehr Collection



Biblia Latina (Mainz: Printer of the 42-Line Bible [Johann Gutenberg] and Johannes Fust), c. 1455, detail of 1r, title and opening lines of the Preface of Saint Jerome. Library of Congress, Otto Vollbehr Collection

of the paper or vellum: each “reduction” implies the precise filing of thousands of pieces of type for the potential savings of 2.5 percent of materials, at considerable labor cost and the expense of countless damaged pieces of type. Likely such a complex change reflects more than cost-cutting intentions.

Leafing through the Vollbehr Collection B-42 copy at the Library of Congress readily highlights graphic aspects of these two transitions not captured by bibliographic descriptions. Facing pages presenting forty-one- and forty-two-line columns (the second and third pages of Genesis) and forty-two and forty-line columns (at Ruth–1 Kings) look notably different. The forty-two-line columns appear considerably denser—and their enhanced blackness may reflect more than reduced interlinear spacing. When juxtaposed, the forty-line “prototypes” set off the compactness of the forty-two-line “production models” together with their stout and phalanx-like body. A glance at the types’ ascenders and descenders in the B-42 suggests that Gutenberg could not have fitted a forty-third line into that column height.

Other graphic aspects that catch the eye concern the titles printed in red ink on the forty-line pages. Printed at a second pass under the press, their remarkably accurate registration testifies to the fastidious preci-

sion of the presswork: reviewing copies online shows that there are no egregious registration errors and that hairline ink overlap at challenging passages occurred in only about twenty percent of cases. As the title and opening lines of Saint Jerome's preface confirm, they were printed in the compact typesetting form (the three lines of the heading are almost two millimeters shorter than the first three lines of text), suggesting that the preface title is Gutenberg's first trial of the B-42 graphics. It is received opinion that the title of Genesis is the last one printed because printing red rubrics was too time-consuming. Surely thereafter the rubricators' titles afforded comparison between the printed and handwritten word while eliminating occasions for imperfect registration to challenge the mechanical purity of the printed letters, which never intrude on one another. Notably, this purity/contamination principle shaped the Mainz publications that followed the B-42: the Psalter (1457 and 1459), the *Canon Missae* (1458), and *Rationale divinatorum officiorum* (1459) all present rubrics and versals printed in red ink, together with red-and-blue decorative initials. These immediate heirs to the Gutenberg Bible celebrate the printer as sole master of the page.

Gutenberg's graphic and typographic changes exemplify the early printers' attention to and investment in the visuality of their pages beyond the text. Implicitly, they also demonstrate the process of typesetting and typographic revision, a design step that distinguishes the printer's page from the scribe's leaf. Finally, the 40-41-42-line changes were the first occasion for Renaissance readers to form and practice a graphic eye.

Arizona State University
Paul Mellon Visiting Senior Fellow, September 1–October 31, 2016

*Renzo Baldasso has returned to teaching at Arizona State University. In November–December 2016 he was Reese Company Fellow at the John Carter Brown Library, where he shifted his focus to scientific incunabula and specifically the early editions of Ptolemy's *Cosmographia* (1475–1482), the first printed books to exploit engraving for map illustrations and to employ a new printing method for creating geometric diagrams that include typographic lettering.*



CYNTHIA J. BOGEL

SOVEREIGN AND COSMOLOGY IN TWO CAPITALS: AN EIGHTH-CENTURY BUDDHIST ICON AT YAKUSHIJI

In the sutra devoted to Yakushi Nyorai, the “Medicine Master Buddha,” the Buddha vows to illuminate the minds of sentient beings, cure the sick, and heal those with physical limitations. Yakushi was the first Buddhist deity in Japan to have a temple dedicated to his name and worship. Yakushiji was founded in 680 by Emperor Tenmu (r. 672–686) when his chief consort, subsequently Empress Jitō (r. 687–696), became ill. She recovered, but Tenmu did not live to see the temple completed in the Fujiwara capital. The main icon was a gilt-bronze triad with a seated Medicine Master Buddha at the center flanked by two standing attendant bodhisattvas. Neither the temple nor the triad survives.

Yakushiji was “moved” circa 718 from Fujiwara to a new capital in Nara (710–794), along with other temples important to the sovereigns of the day. The main hall of the relocated Yakushiji houses a bronze Yakushi triad; the central statue, more than eight feet high, sits atop a striking five-foot-tall pedestal. The “move” of temples and icons from one capital to another can refer to either a physical move or a relocation of the temple in name only. Because the layout and surviving buildings of the Nara Yakushiji closely follow the plan of the earlier temple, some scholars believe that it was physically moved to Nara and that the main icon was relocated along with it. This debate has been at the center of scholarly research concerning the pedestal for a century.

During my two-month residency at CASVA I completed an essay asserting that the pedestal is a key piece of evidence in the debates.

Yakushi Nyorai (Medicine Master Buddha), pedestal, north face, first half of the eighth century, Kondō (main hall), Yakushiji, Nara. With permission of Yakushiji and Asukaen



Triad of Yakushi Nyorai (Medicine Master Buddha) and two bodhisattvas, first half of the eighth century, Kondō (main hall), Yakushiji, Nara. With permission of Yakushiji

The vigorous motifs that decorate its four sides are assembled with magical force beneath the seated Buddha. Twelve figures sit in pairs within arched niches, their limbs extending into the viewer's space, engaging the viewer with enigmatic but communicative gestures and gazes. They are demonic *yasha*, converts to Buddhism who now carry out the vows of the Yakushi Buddha. On the long sides, composite creatures squat between them supporting pillars on their heads. In the register below the *yasha* appear the spirit beasts related to the cardinal directions. Along the upper borders of the pedestal, beneath the Buddha, are grapevine arabesques. Geometric motifs complete the decorative program. But is it a program? The absence of any narrative unity for

the pedestal figuration, a long history of dead-end searches for visual and scriptural sources in China or Korea, and—most of all—the unprecedented appearance of grapevines and the four spirit beasts on a Buddhist icon have perplexed researchers. In the opinion of the Japanese scholar Itō Shirō, the designs are not unified but are “imported ancient Chinese motifs . . . selected and arranged. . . [A]lthough the intention is grandiose the comprehension of the expression is immature.”

I argue that the pedestal, for all the attention that its imagery has received, offers a fresh way of defining the debates. I focus on the very elements that have puzzled scholars and position the figures and motifs in a broad religiopolitical cosmology that demonstrates their connection to Tenmu and Jitō. The unique, so-called non-Buddhist elements are perfectly situated in the worldview and ritual praxis of their rule. The temple's main icon, Yakushi, rests atop the *yasha*, once detrimental to Buddhism, now in its service; they allude to foreign threats quelled

by Tenmu and Jitō during the period of state formation. The pedestal shape, *shumiza*, is named for the cosmic center, Mount Sumeru. Imagined as a flattened two-dimensional form, the grapevines around the uppermost border remind us of the backs of ancient Chinese bronze mirrors (widely circulated in Japan) ringed by talismanic symbols, including grape motifs. Such mirror borders typically encircle the magical four-directional spirit beasts, the twelve zodiac animals, or creatures of the sea. My analysis draws on these analogies and others to locate on the pedestal but one cosmology underlying the concept of *tennō* (heavenly sovereign), an ideology that characterizes Tenmu's reign and one embodied by the crafting of Tenmu's predestiny as a unifier of the realm "all under heaven" within the national histories, poetry, and literature of the day. The Nara pedestal under discussion may well be a copy, replete with religiopolitical symbolism, of the base for the main Healing Buddha icon for Tenmu and Jitō's lost temple in the Fujiwara capital. Or it may be newly conceived with the intention of commemorating the sovereigns.

In a sense, it hardly matters which: the legacy of Tenmu and Jitō is grounded in acts and representations that were edited, as are all histories, visual or textual, over time. If the eighth-century Nara pedestal copies the late seventh-century pedestal designed under the auspices of Tenmu or Jitō, then it presents the imagery of two rulers' worldviews. If it is instead newly designed, evoking the rulers' virtue—as does the only surviving eighth-century inscription at the Nara Yakushiji—then the pedestal participates in the creation of their legacy-in-formation. The same main icon effectively exists in two times and two capitals; my research explores a cosmology that links the pedestal to a history of two sovereigns writ large.

Kyushu University
Ailsa Mellon Bruce Visiting Senior Fellow, May 1–June 30, 2016

Cynthia J. Bogel will return to her position of professor of Japanese art history and Buddhist visual culture in Asia at Kyushu University (Japan). "Cosmology and Two Capitals: A Sovereign and the Yakushiji Buddha Pedestal" is under consideration for publication in Japanese, while the English version will be expanded for publication as a book manuscript.



CLAUDIA BOLGIA

THE “LONG” TRECENTO: ROME WITHOUT THE POPES, C.1305–1420

The art of Rome, from antiquity to modern times, has attracted major scholarly interest, with the significant exception of one period: the Trecento. All of the seminal art-historical works on medieval Rome end around 1305, while studies of the Renaissance tend to begin only after 1420. Behind this omission lies the traditional assumption that the absence of Pope Clement V (1305–1314) from Rome and the subsequent gradual establishment of the Curia in Avignon resulted in a diaspora of major patrons (popes and cardinals), which, in turn, led to a lengthy hiatus in commissions and artistic production lasting until the end of the Great Schism (1420).

My project challenges this prevailing interpretation, not only by seeking to demonstrate that Rome continued both to attract artists and to export art but also by exploring the dramatic change in patronage and agency—and thus in the function and use of art—in a period of rapid political, social, juridical, and cultural transformations. This research also explores the relationship among Rome, the Italian city-republics, and the great courts of Europe in order to reassess the role of Rome’s visual culture in expressing (as well as shaping) contemporary society in a period crucial to the formation of early modern Europe.

During my first term at CASVA I completed two essays on Trecento Rome, both for publication in 2017: “In the Footsteps of Saint Peter: New Light on the Half-Length Images of Benedict XII by Paolo da Siena and Boniface VIII by Arnolfo di Cambio in Old Saint Peter’s,” in *Benedict XII*

Unknown draftsman,
seventeenth century,
Pope Urban V, reproduction of an image
formerly in Arezzo
(from the Paper
Museum of Cassiano
dal Pozzo). Royal
Library, Windsor, RL
8937. Royal Collection
Trust / © Her Majesty
Queen Elizabeth II 2017

and His Context, edited by Irene Bueno, and “The Sepulchral Monument of Adam Easton in Santa Cecilia in Trastevere: The Celebration of an English Cardinal between Tradition and Innovation,” in *Adam Easton: Monk, Scholar, Theologian, Diplomat and Cardinal*, edited by Deirdre Jackson. Findings detailed in these essays will serve as the basis for broader discussions in my book in preparation, “The ‘Long’ Trecento: Rome without the Popes, c. 1305–1420.” In addition, I investigated artistic patronage in Rome during earlier (thirteenth-century) papal “absences” that foreshadowed the Avignon period. Discussion with CASVA fellows and curators at the National Gallery of Art as well as the assistance of specialists in the image collection (particularly Gregory Most, Missy Lemke, and Andrea Gibbs) have been invaluable.

I devoted the spring term to drafting the second chapter of my book, provisionally entitled “Absence and Presence.” In it, I explore how the popes used art by “remote control” (that is, from Avignon) to “materialize” their presence and legitimize their authority in Rome at the time of their severely criticized absence. What was the civic response to such manifestations of authority and claims to leadership, and how was art deployed to give visual and physical expression to such responses? I address these questions first of all by examining changes in portraiture, from the reactionary image of Benedict XII as *vicarius Christi* to the innovative depictions of Urban V with the attributes of Good Government. Second, I argue that icons and relics were reclaimed by the various forces competing for control of Rome, charged with civic or papal values, and installed in monumental tabernacles designed not only to promote the worship of their inhabitants but also to compete as visual manifestations of the authority and legitimacy of their commissioners.

In the course of my research, I identified an interesting phenomenon that began to emerge during and after the 1360s: the papacy’s appropriation of modes of expression typical of city governments in parallel with the civic appropriation of forms of artistic expression typical of the papacy. The opportunity to undertake short research trips to the Walters Art Museum in Baltimore and the Metropolitan Museum of Art in New York, where I discovered several *dissecta membra* of Trecento Rome, was a significant additional benefit.

By concentrating on specific cases, I was able to gain insight into the way in which the study of the art of Trecento Rome can shed new

light on contemporary culture, politics, and society while illuminating our understanding of earlier and later works of art whose full significance has hitherto remained elusive. Overall, the research undertaken at CASVA during this academic year has led me to conclude that the art of fourteenth-century Rome is a missing link in a chain of continuity and change, one that can no longer be overlooked.

University of Edinburgh
Samuel H. Kress Senior Fellow, 2016–2017

Claudia Bolgia will continue to work on her project as Charles Montgomery Gray Fellow at the Newberry Library in Chicago from mid-May to mid-June 2017 and as a Leverhulme Trust Research Fellow from May 2017 to August 2018.



JULIA BRYAN-WILSON

LOUISE NEVELSON'S MODERNIST DRAG

I am conducting research on Louise Nevelson (1899–1988) for a book that will be the first scholarly monograph dedicated to the work and reception of this important twentieth-century sculptor. This gap in the critical literature is somewhat surprising, given that Nevelson's oeuvre is well known and is represented in major collections around the globe. What is more, during her lifetime, her flamboyant self-fashioning was the subject of much popular press, including photographic features on her eccentric New York home in *Life* magazine and broadcast television profiles that celebrated her distinctive appearance. (She was known for wearing a turban, a tattered fur coat, and thickly applied mascara.) Her face may be familiar, but her specific procedures of construction—in which she assembled found pieces of wood into elaborate, gridlike structures, usually painted black—have been little studied. Several biographies and many exhibition catalogs retrace the arc of her life story: she was a Ukrainian-born Jewish émigré who was briefly married, then lived with a female assistant for almost thirty years. My book, however, will provide a sustained examination of the forms and methods of Nevelson's art.

Beginning in the 1940s with her found-wood constructions and concluding with her large-scale commissions in the 1970s, “Louise Nevelson's Modernist Drag” follows the uneven reception of her work within traditional accounts of modernism, looking primarily at her monochromatic abstract sculptures as well as her own self-fashioning as she consciously positioned herself as an eccentric modern subject. I argue

Louise Nevelson,
Ancient Secrets, 1964.
National Gallery of Art,
Washington, Corcoran
Collection (Gift of
the Friends of the
Corcoran Gallery)

that Nevelson's color choices—in particular her oft-stated allegiance to blackness—and her formal deployment of carpentry propose atypical identifications, ones that offer novel ways of conceiving how abstract art addresses and constructs multiple selves across categorizations of race, sexuality, and gender. In other words, I assert that Nevelson used modernism to her own ends as a strategic resource, wearing it in exaggerated fashion and then discarding it in a knowing form of modernist masquerade or drag.

Although Nevelson is most associated with wood sculpture, I attend as well to the other media she utilized in her artistic practice, including her public plaza works in metal and her collages, prints, and drawings. Her wall-based grids, which hover between painting and sculpture, continue to resist easy categorization, and my book considers the artist's belated and still tenuous absorption into narratives of sculptural modernism, including abstract expressionism and its aftermath, within the United States. Indeed, I argue that her gender, her artistic process, and her materials situated her as outside of—productively dragging on, or lagging behind—many advances of twentieth-century American art history.

Stretching the conventions of the monographic format to include wide-ranging and unexpected comparative examples, this book takes Nevelson as an extended case study to question such categories as “woman artist,” “abstract artist,” “Jewish artist,” and “American artist.” I am interested in theorizing how Nevelson's persistent sculptural idiom (which remained constant for many decades) resists the traditional frame of the monograph as well as modernist narratives of stylistic change and evolution. The book addresses this paradox by eschewing a chronological timeline; instead, it approaches her work thematically, constellated around critical terms that recur throughout her oeuvre.

Considerations of the process and materiality of Nevelson's art are crucial to my methodology, and I am endeavoring to examine many of her major works in person. I used my residency at CASVA to advance my primary research significantly, consulting dozens of Nevelson's pieces in the Washington, DC, area, including those owned by the Hirshhorn Museum and Sculpture Garden as well as an unusually shaped accordion-like work entitled *Ancient Secrets* in the collection of the National Gallery. I conducted several intense study sessions viewing each of the more than eighty prints in the Gallery's collection, a rich archive, mostly of

lithographs, in which I could witness Nevelson's nimble way with line and ink. I also made extensive use of the rich holdings in the vertical files of the National Gallery of Art Library, which include many rare catalogs and other documents. My stay at CASVA made possible many revelatory, up-close examinations that will be key to my writing as I describe and thematize Nevelson's careful use of found objects. Such care is often masked in photographic reproductions, which tend to flatten her works on the page. Because of their monochromatic nature, Nevelson's sculptures can reproduce poorly, and her work demands a physical, in-the-flesh encounter of any viewer who wishes to grapple fully with its dimensions, textures, and material choices.

University of California, Berkeley

Ailsa Mellon Bruce Visiting Senior Fellow, January 1–February 28, 2017

Julia Bryan-Wilson will return to the University of California, Berkeley, as professor of modern and contemporary art. In fall 2017 she will begin a three-year term as the director of the UC Berkeley Arts Research Center.



ANDRIANNA CAMPBELL

NORMAN LEWIS: LINEARITY, PEDAGOGY, AND POLITICS IN HIS ABSTRACT EXPRESSIONISM, 1946–1964

A photograph by Aaron Siskind shows a day during the Artists' Sessions at Studio 35, a three-day symposium hosted in 1950 by Alfred H. Barr Jr., Robert Goodnough, and Robert Motherwell dealing with the characteristics of a new abstraction. It spurred several of my predecessors (art historians and critics) to reintroduce the work of Norman Lewis (1909–1979) into the canon. Ann Gibson and others have related how they were struck by the inclusion of Lewis, a black man, at a table with the paradigmatic artists whom we categorize as associated with abstract expressionism: Adolph Gottlieb (1903–1974), Hans Hofmann (1880–1966), Willem de Kooning (1904–1997), Richard Lippold (1915–2002), Seymour Lipton (1903–1986), Motherwell (1915–1991), Barnett Newman (1905–1970), Richard Pousette-Dart (1916–1992), Ad Reinhardt (1913–1967), David Smith (1906–1965), and Hedda Sterne (1910–2011). In the photograph, Lewis, sitting among this group, manages to operate as both *studium* and *punctum*, socioculturally notable and striking because of the high contrast of his physical difference from the group.

In a manner akin to Gibson's experience with the Artists' Sessions photograph, another photograph led me to reconsider Lewis's relationship to midcentury abstraction: an installation view of his 1952 solo exhibition at the Willard Gallery. It provided insight into the relationship between Lewis and Smith, which is the basis of the first chapter of my dissertation. The installation photograph (and its subsequent reproduction in the gallery brochure) show what no other documentation of the

Unknown photographer,
installation, Willard Gallery,
New York, 1952. Courtesy
of Miani Johnson, Willard
Gallery Archives. © Estate
of Norman W. Lewis;
Courtesy of Michael
Rosenfeld Gallery LLC,
New York, NY

exhibition details—that is, Smith’s sculpture in the foreground and Lewis’s paintings in the background. Through the Estate of David Smith, I was able to ascertain that the work is Smith’s *Flight* (1951).

This archival document (alongside many others) uncovered in the Willard Gallery archives during my CASVA fellowship has allowed me a glimpse into the past. However, unlike the Artists’ Sessions photograph, which gives insight into a past in which Lewis’s black body is a fulcrum for discussing a reorganization of the abstract expressionist canon, the installation view is documentation of how we could potentially examine the work of two artists exploring abstraction at midcentury.

Lewis’s oeuvre has either been shoehorned into dialogue with that of Jackson Pollock (1912–1956) or discussed as divorced from abstract expressionist circles. My work during the fellowship has centered on uncovering these object-oriented relationships in order to develop a new language and criteria for canonical art from the period. The Willard installation photograph allows me to circumvent the earlier revisionist questions of who Lewis is and why no one has examined what this black man was doing at the table alongside famous abstract expressionist artists. Instead, I am able to tackle what I believe at this juncture to be a far more interesting query: What, if anything, can we say about the work of these two artists that could productively unsettle the tidiness of the literature?

We know the two artists showed at the Willard Gallery and were friends, but these casual relationships, although fruitful for an understanding of possible conversation around their work, were underdocumented and remain unexplored. According to Gibson’s account and her extensive interviews with Dorothy Dehner (1901–1994), Lewis and Smith were artistically engaged with each other. Their gallerist, Marian Willard Johnson (1904–1985), clearly thought their work held correspondences; she included them together in several group drawing shows, and when we examine their work on paper from this period, shared concerns of space, line, and abstraction emerge. Unfortunately, no photographic evidence of the exhibitions exists, and since they consisted mostly of works on paper bearing no titles, it would be difficult to ascertain which drawings were shown together.

Flight, when juxtaposed with Lewis’s painting *Just Firmament* (1951) is an example of works that are structurally transitive, constantly coding

themselves as movements, passages, and agents to connect to networks of external social conditions. According to Stephen Polcari, *Flight* is an example of the jet-age aesthetic of motion as it evolved from the 1930s. Instead, I discuss these works in the context of the 1950s. *Flight*, a painted steel and bronze sculpture, is often read as exemplary of what Smith called “drawing in space.” The linear qualities of *Flight* are also at work in Lewis’s *Just Firmament*, and in this sense both works are ungrounded and moving away from gravity.

A solely titular reading of *Just Firmament* would also relate it to *Flight*; the firmament is the vault of heaven or the sky. In a close look at the installation photograph, *Flight*’s peaks mirror the vertiginous movement in *Just Firmament*. The tandem view of the two artists’ works allows us to consider Lewis’s output as not merely representative of his African American experience or reflective of his black body but as operating within and affecting larger systems of cultural transformation that have not been previously addressed. As one of the few successful African American abstract painters, Lewis became a model for generations of African American artists from the 1950s to the present, and his praxis allows an examination of the slippery relationship between identity and abstraction at midcentury for all abstract expressionists.

[Graduate Center of the City University of New York]
Twelve-Month Chester Dale Fellow, 2016–2017

Andrianna Campbell will continue as a doctoral candidate at the City University of New York and will hold a Rauschenberg Foundation Residency.



LISA CLAYPOOL

HEARING COLOR: YU FEI'AN'S PIGEON PAINTINGS IN MODERN BEIJING

Yu Fei'an's (1888–1959) compendia of bird paintings are equally compendia of colors. The switch from dove to woodpecker in his *Gongbi huaniao xuanji* (Selection of fine-line bird-and-flower paintings; 1959) is a switch from thinnest gray to the fattest red. Yu linked such explorations into color to ancient ink paintings and to the silvery browns and matte green threads of embroideries. After all, from the establishment of the socialist People's Republic of China in 1949, it was politically expedient to position ink painting as more than a feudal bourgeois practice. The folk—represented by the craft of embroidery—mattered. The materiality of Yu's colors matched the materiality of the socialist revolution.

There is more to Yu Fei'an's colors, though. To a measured extent, Yu pursued seeing in a naked way on its own merits, so that a pigeon could be rendered as the bird itself, a creature occupying space, as did the ink brush composed of a bamboo tube and animal hair in his hand, or the thick sheet of paper spread before him as a painting surface. For instance, Yu dedicated himself for an entire year to the project of sketching pigeons on the streets of Beijing, annotating his pictures with descriptive language from ornithology. He sat in bitter wind and dust to capture the light on pigeon wings and the angle of the bodies as the birds launched themselves into the air. He labored at achieving minute fidelity in his use of color. His pictures and notes were published serially in the Beijing *Chenbao* (Morning Post), where he worked as a reporter, and then in 1928 as *Dumen huange ji* (Record of domestic pigeons at the capital gates).

Yu Fei'an, *Doves*,
c. 1951–1952. Mac-
taggart Art Collection.
© 2004 University of
Alberta Museums,
University of Alberta,
Edmonton, Canada

Color-coded bird physiognomy was enthusiastically promoted by bird watchers and scientists. What made their perceptual practice especially distinctive as a modern science was a matter-of-fact acceptance that acute vision relied on sound. To hear was to see. Yet “hearing color”—seeing a bluebird flashing away out of the corner of an eye or seeing it in the mind’s eye by matching sound to color—also had its own nation-building logic. It had to do with the peculiarities of how bird call itself was heard and documented. As related by George D. Wilder, the first president of the Peking Natural History Society, in his 1926 presidential address:

An old teacher of *kuan hua* [official language] of mine, who was himself an ardent sportsman and knew his birds very well indeed, used to say to me with a kindly smile when I asked him the name of a bird whose note we heard: “Ask the bird himself. Birds call out their own names” [*Niao tzu hu ch’i ming*]. That is a hoopoe, hear him say: “hu po po, hu po po.” And there you have the cuckoo, “k’e ku, k’e ku,” and also the *chick a dee dee*, only in China it says *tzu tzu hei’rh*, and *tzu tzu hei’rh* is its name.

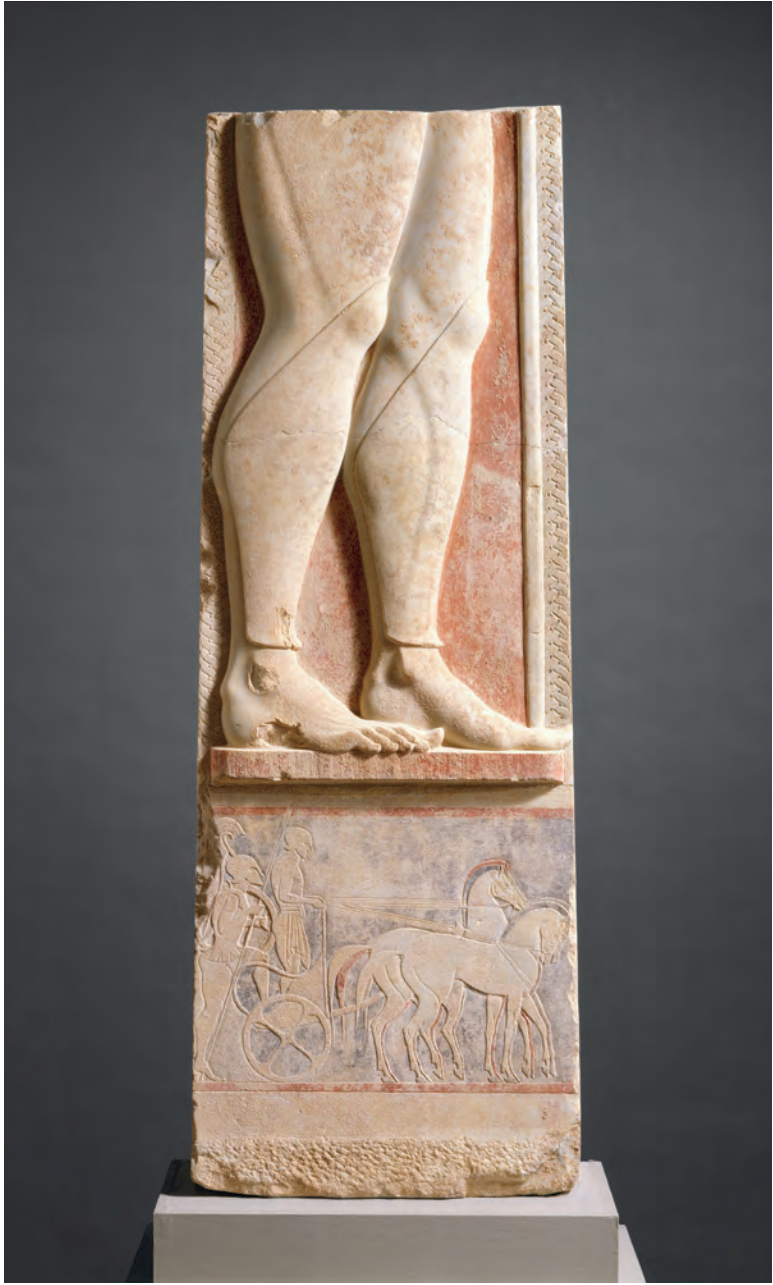
His salient points: a Chinese language teacher proposes that birds call their own names; people hear those names differently, depending on where they are from; documentation of bird call and name could be recorded and mapped—especially when heard as Chinese—onto the new linguistic boundaries of the nation represented through the alphabet in the Wade-Giles system of romanization. The half-hidden color of the bird, then, is made visible by its call; its call is made legible within the same “universal” alphabetic language system used to record the Chinese language.

In sum, Yu’s bird paintings embody political rhetoric about the socialist nation: through tactile and aural perception of color the pigeon is transformed into a cultural thing that weaves together folk and elites, and a migrating thing that flies away from those cultural meanings onto a “universal,” international stage. Still, this chapter in my book-length study on intersections of science and brush painting in early to mid-twentieth-century China questions the ways in which Yu’s paintings actively resisted cultural politics and political rhetoric. The challenge

is to probe the limits of such interpretation. I instead ask: how do Yu's paintings become sites for, and mediate, visceral contact with nature in order to suggest—to all beholders, then and now—modes of interacting with it?

University of Alberta
Ailsa Mellon Bruce Senior Fellow, 2016–2017

Lisa Claypool will return to her position as associate professor of the history of art, design, and visual culture at the University of Alberta. She will complete research for her book with the generous support of a four-year Canadian Social Sciences and Humanities Research Council Insight Grant.



SETH ESTRIN

OBJECTS OF PITY: ART AND EMOTION IN ARCHAIC AND CLASSICAL GREECE

Most Greek art of the Archaic and Classical periods (sixth to fourth centuries BCE) does not appear emotional to modern eyes, especially when it is viewed against artistic developments in the eras that followed. Considerations of emotion, as a result, are largely absent from traditional histories, which generally measure the possibility of a viewer's emotional engagement according to the art object's perceived style or realism. In contrast, my dissertation marshals an abundance of evidence to demonstrate that, for ancient viewers, emotional engagement was central to the experience of art. By separating emotion from a history of style, I excavate a mode of looking, developed already in the Archaic period, that compelled viewers to treat works of art as having intellectual and psychological agency.

Emotion, in my formulation, is a form of subjective experience cultivated through cultural practice. In order to trace the implications of this dialectic on art-viewing, I focus on a single emotion—pity (*oiktos*)—which ancient sources suggest is deeply felt on a subjective level even as it was culturally conditioned. Pity, in these accounts, is motivated by an analytic disjunction between what is visibly at hand and what is materially absent, and I explore how this disjunction finds formal expression in the work of art. My sources include not only surviving works of art but inscriptions—especially those that accompanied sculptures—and ancient literature, including both poetry (especially epic and tragic) and prose (especially philosophical texts). Pity, as a result, provides a struc-

Fragment of a marble
funerary stele, c. 525–
515 BCE. The Metro-
politan Museum of Art,
New York, Fletcher
Fund, 1938

tural framework within which not only different works of art but also different forms of cultural expression can be linked together through their affective content.

The most revealing sources for the relationship between art and pity derive from the funerary context, and as a result the bulk of my dissertation focuses on funerary art. The first two chapters reevaluate the function of Archaic funerary sculpture. Through a detailed analysis of epigraphic and textual sources, I trace how the disjunctive nature of pity was expressed through a variety of sculptural techniques, and I reevaluate important questions about Archaic funerary art, such as the nature of the Archaic “smile” and the relationship between sculpture in the round and in relief. Examining these questions through the lens of emotion helps me account not only for the formal appearance of different individual monuments as well as for the break in their production in Athens following the end of the Archaic period.

The third and fourth chapters examine Classical funerary monuments from Athens. My investigation of the ways in which ancient viewers interacted physically and emotionally with these monuments allows me to present a new way of understanding their formulaic appearance. Working through a variety of theoretical approaches that explore how emotion is related to artistic form, I argue that, rather than reduce an individual monument to a mere instantiation of a type, the use of repetitive formulas enabled individuals to inscribe their personal grief within broader forms of cultural practice. This interpretive move enables me to treat configurative details of different funerary sculptures as embedding emotional meaning in their very form—form that was itself conditioned by standardized artistic practice. The result is a model for understanding how the perceived emotional subjectivity of an individual viewer might be developed and expressed within a broader cultural system. An extended epilogue pursues the historical and political implications of this model beyond the funerary realm in Classical Athens by examining other types of works of art that demanded pity including red-figure pottery and architectural sculpture from the Parthenon.

Although focused on a single emotion in a particular historical moment, my dissertation develops a framework for studying the relationship between art and emotion that has much broader applications. In recent years, philosophical, anthropological, and neuroaesthetic studies

have revealed innate human tendencies to engage empathetically with art, but they often overstate the transhistorical application of their findings. Paying close attention to how emotions are nurtured or repressed in a given cultural context allows us to see how such innate capacities can be transformed into social practice. Such research can in turn correct and nuance assumptions and cultural biases inherent in contemporary visual practices that might otherwise go unnoticed. The cultural distance of ancient Greece combined with its rich archaeological and textual record allows it to serve as an ideal test case for art historians concerned with the relationship between our own subjectivities and broader cultural imperatives in any time or place.

[University of California, Berkeley]
Paul Mellon Fellow, 2014–2017

Seth Estrin will take up the position of assistant professor of art history at the University of Chicago.



SARAH ELIZABETH FRASER

BEFORE THE FALL OF CHINOISERIE

A photograph taken by the Venetian-born photographer Felice Beato (1832–1909) in the fall of 1860 depicts a tiled pagoda in the western hills of Beijing. The title reveals the exigent (or unusual) circumstances of its making: *View of the Summer Palace Yuen Min Yuen, Peking, Showing the Pagoda before the Burning, October 1860*. The burning refers to the drastic act of setting fire to the structure and surrounding gardens, visible in the hazy distance, by allied British and French troops during the second Opium War (1858–1860). The Qing court, including the Xianfeng Emperor (r. 1850–1861), had fled the capital as British and French armies advanced toward Beijing. The British supreme commander, Lord Elgin, ordered the famed imperial residential garden, the Yuanmingyuan, burned to the ground. This assault commenced on October 18, and thousands of troops participated over several days; imperial objects within the garden structures were removed as trophies of the defeat of the Qing state. Looted treasures brought back by French troops are still on display in Empress Eugénie’s state rooms at Fontainebleau.

Felice Beato, *View of the Summer Palace Yuen Min Yuen, Peking, Showing the Pagoda before the Burning, October 1860*, 1860. National Gallery of Art, Washington, Gift of Michael and Jane Wilson

The rather matter-of-fact tone of Beato’s descriptive title and the stillness of the scene captured in the photograph belie the impact of this act of cultural violence on modern Chinese history. The Yuanming palaces and gardens functioned as the imperial residence; the Forbidden City, better known today internationally, was reserved for formal affairs of state. In addition to Yuanmingyuan’s Buddhist temples, exemplified by the pagoda in Beato’s photograph, the vast complex contained

Felice Beato, *The Great Imperial Porcelain Palace Yuen Min Yuen, Peking, October 18, 1860, 1860.*

National Gallery of Art, Washington, Gift of Michael and Jane Wilson



a small but significant number of eighteenth-century Jesuit-designed architectural structures, including elaborate fountains. These European-style pleasure palaces, part of a vast complex of adjacent gardens that extended across the northern section of Beijing, reflected a transcultural exchange of scientific knowledge between court cultures in Asia and Europe. The elite Qing embrace of European culture was part of a broader early Sino-modern enlightenment, and the complex's ruinous state developed into an enduring symbol of China's "century of humiliation" (c. 1840–1940) at the hands of foreign forces that regularly invaded China's borders and plundered its monuments.

As part of this process, European, American, and Japanese photographers created a deep photographic record of their presence, celebrating the exotic qualities of the material culture and architecture they encountered, such as the "Great Imperial Porcelain Palace," located in a nearby complex that was also looted. The National Gallery of Art holds more than fifty photos of East Asian subjects by Beato, most of them taken during the second Opium War campaign.

The caption accompanying the photograph of the pagoda serves as an index to the events in October 1860. The scene's static quality, how-

ever, seems to provide little information to the viewer about contemporary circumstances. Rather, the composition's subject matter anticipates the state of affairs in the future and looks forward to a rupture with the past. And yet photography makes the structure's history accessible by recalling the long continuum of pagoda motifs in European printed books and engravings as far back as Jean Nieuhoff's *The Embassy of the Dutch East India Company to the Emperor of China, or the Great Cham of Tartary*, first published in Leiden in 1665. As a central motif used to reference Chinese identity, the tall, attenuated Buddhist stupa was a compositional device intended to signify distant East Asian lands. Pagodas were awe-inspiring subjects. Thus, the act of destroying a large, ornate structure that occupied the heart of chinoiserie representations signaled the end of an era dominated by the appreciation of objects of desire and wonder and the beginning of a new period marked by aggressive consumption, domination, and destruction. In other words, European (and later American) visitors were no longer content to behold and admire chinoiserie. They actively consumed it and captured that consumption on camera.

Heidelberg University
Ailsa Mellon Bruce Senior Fellow, 2016–2017

Sarah Elizabeth Fraser will return to her position as professor and vice director of the Institute of East Asian Art, Heidelberg University, where she will complete two publications coedited with colleagues, "Cross-Media Women: Porcelain and Photography Collections in the Staatliche Kunstsammlungen Dresden" and "Xu Bing: Beyond the Book from the Sky," both to appear in 2017.



MARIA CLELIA GALASSI

JAN MASSYS AND THE DEPICTION OF FEMALE BEAUTY IN FLEMISH PAINTING (1530–1575)

Many historians have regarded Jan Massys (c. 1509–1575) as a mere follower of his father, Quentin (1466–1530), because of his total indifference to the new stylistic tendencies introduced to the Netherlands by Romanist painters. My CASVA residency offered ample opportunity to analyze Jan Massys' depictions of female beauty, which in turn, allowed me to connect him to the cultivated milieu of the humanist academies in Antwerp and thus to assign him a distinctive place in the panorama of sixteenth-century Netherlandish painting.

Starting from his father's models, Jan gradually introduced new aesthetic canons and endowed his female figures with a sophisticated, innovative sensuality. His idea of female beauty was conveyed by the introduction of statuesque women, often nude; sumptuous silken draperies; transparent veils; and elaborate jewelry. In addition, his painting technique and palette appear to have undergone a fundamental reconsideration to achieve a candid purity in flesh tones and new pictorial effects in such details as rich silken draperies.

Massys' formula for the depiction of female beauty was extremely personal: unlike the crowded mythological compositions of his contemporary Frans Floris (1517–1570), his compositions include only one or a few characters, but always with a female figure at the center. No male nudes are present, and male characters are always grotesque and old, presented as antithetical to the central female protagonist. The latter, nude or partially draped, is visually isolated through her particularly

Jan Massys, *Susanna and the Elders*, 1564.
Norton Simon Art
Foundation, Pasadena

white flesh tones; she appears to be indifferent to her surroundings, and she never interacts with any male figures included in the painting. She is placed in the foreground in very close proximity to the intended male viewer, in many cases smiling and peering beyond the picture plane in order to capture his attention and seduce him. Clearly, the viewer is her real interlocutor, placed in a deliberately equivocal position between voyeurism and amorous rapture. Since the viewer is the missing but implied character in the narrative, a close connection between the painter and his patrons and collectors must be postulated, with the further assumption that they must have shared cultural references and aesthetic ideals, above all, Pliny's idea—recounted in *L'Areino* (1557) by Ludovico Dolce (1508/1510–1568)—that a perfectly executed portrait will retain the essence of a living woman, as exemplified in the anecdote of Apelles and Campaspe.

I investigated Massys' models, particularly in connection with the tradition of erotic portraiture associated with Leonardo's legacy and the school of Fontainebleau, such as the several versions of *Monna Vanna* and *Flora Meretrix*. Next, I focused on questions of patronage and on who among the collectors in Antwerp might have commissioned and collected paintings of this type. So far, only one of Massys' patrons has been identified: Ambrogio Di Negro (1519–1601), a Genoese nobleman who, as I have shown in a previous study, commissioned *Venus Cythereia* (1561; Nationalmuseum, Stockholm). While resident in Antwerp in 1559–1560, Ambrogio combined his activities as a banker and a poet and was connected with the group of humanists there—mainly Italians and especially Genoese—who founded the Accademia dei Giocosi and the Accademia dei Confusi. The analysis of texts associated with these academies, such as *Rime* by Geronimo Conestaggio (1530–c. 1616), *Stanze* by Stefano Ambrogio Schiappalaria (†1578), and *La Grande Liesse* by Guillaume de Poetou (c. 1528–c. 1568), all of which were inspired by the Petrarchan idea of the transfiguration of living beauty into ideal beauty, has allowed me to place Massys' paintings within this academic context, thus bringing me closer to identifying a group of potential patrons. Moreover, I have been able to find a close correlation between Massys' typology of female beauty, the result of a collection of singularly perfect features, and sixteenth-century prescriptions for beauty derived from Petrarchan ideals, such as those contained in *Dialogo della*

perfetta bellezza by Agnolo Fiorenzuola (1493–1543) and in the already mentioned Schiappalaria’s *Stanze*.

I also focused on Massys’ painting technique, specifically on his achievement of ivory flesh tones, so consistent with Petrarchan imagery, finished with glazes of translucent lead white paint. This part of my research, focusing on color and modes of representing flesh tones, will be developed further, in relation to the critical reception of Karel van Mander (1548–1606). Van Mander’s condemnation of painters who depicted nudes with “pale, fishy, coldish color” instead of “glowing” tones may well have been a specific reference to Jan Massys.

Through my residency, supported by the exceptional resources of the National Gallery of Art Library and many helpful conversations with members of CASVA and Gallery staff, I was able to accomplish an important stage of my work on a new monograph on Massys.

Università degli Studi di Genova
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016

At the end of her fellowship, Maria Clelia Galassi returned to her position as professor of art history at the Università degli Studi di Genova.



JUDIT GESKÓ

CÉZANNE AND NON-ARCADIAN ABSTRACTION

Following my work as curator of *Cézanne and the Past: Tradition and Creativity*, organized in 2012 by the Museum of Fine Arts, Budapest, I have undertaken another exhibition focusing on the French artist, entitled *Cézanne and Non-Arcadian Abstraction*, to be shown in Budapest in 2020. Between the two events, thanks to a two-month fellowship at CASVA, I had the opportunity to pursue my research in the Cézanne-related materials in the library, image collections, and archives of the National Gallery of Art.

I focused my study and preparatory work for the upcoming exhibition on the most recent scholarship on theories of abstraction, taking into account that American, English, Australian, and Dutch scholars (Richard Shiff, Christopher Green, Terence Maloon, Hans Janssen) have recently raised new issues in this field. At the same time, thanks to the curatorial and conservation staff of the Gallery, I had the opportunity to observe work being carried out in the conservation division and in the collection of prints and drawings. Mary Morton, head of the department of French paintings, and Ann Hoenigswald, senior conservator of paintings, allowed me to examine two paintings by Cézanne then in conservation: *The Artist's Father, Reading "L'Événement"* and *Riverbank*. Jonathan Bober, senior curator of prints and drawings, kindly invited me to study the holdings of Cézanne's works on paper. Finally, chief of library image collections Gregory P. J. Most helped me find my way around his department.

Paul Cézanne, *Riverbank* (Médan from Île du Platais), c. 1885. National Gallery of Art, Washington, Ailsa Mellon Bruce Collection

Examination of *Riverbank* (generally dated c. 1894–1896) after the removal of yellowed varnish from half of its surface revealed that the influence of Claude Monet’s works from around 1880–1885 was almost palpable in Cézanne’s canvas, leading to reconsideration of its dating. The brushwork was indeed much more characteristic of Cézanne’s manner in the 1880s than that of the mid-1890s. At the same time, the examination of the two different types of brushstroke used in the painting seemed important from the standpoint of my research on the beginnings of abstraction.

I pursued my research in the John Rewald collection in the Gallery’s department of image collections. Rewald, a major specialist in Cézanne, traveled to Provence in 1934 to study the Romanesque and Gothic cathedrals of southern France. Almost immediately, he was captivated by Cézanne’s oeuvre, and, following working methods advocated by medievalists, he started taking photographs of the sites represented by the painter. These pictures show the influence of early modernism, especially compositional methods of the 1910s and 1920s. In this regard, they are relevant to *Cézanne and Non-Arcadian Abstraction*, which, in addition to exploring De Stijl and the Russian avant-garde, will also focus on the Bauhaus in the 1920s and 1930s and Eastern European constructivism of the 1910s–1930s.

Details in the photographs led me fifteen miles from Paris, to the banks of the Seine and the small town of Médan, which appear in *Riverbank*. Architectural elements visible in a postcard, also in the Rewald archive, and probably printed at the beginning of the twentieth century, raised further questions. Did Cézanne paint generic details of the houses and stone walls typically found along the Seine, or did he represent an actual site? A close examination of the waterside and the vegetation in the foreground of the work established that these elements were inconsistent with the previous suggestion of location (Lac d’Annecy) or the current title of the work (*Riverbank*). Google Views was a decisive tool not only in the exploration of the hillside of Médan but also in the identification of Cézanne’s exact viewpoint. The artist set his easel on a small island (Île du Platais) between two branches of the Seine. According to a communication of December 2016 from Henri Mitterand, president of the Société des Amis d’Émile Zola, on the island Zola had “had a little house built for picnics and bathing, which disappeared later.”

Biographical research and stylistic examination lead us to think that Cézanne probably painted the work in July 1885, but a newly rediscovered letter from Cézanne to Zola also suggests that it was made in the second half of the 1880s. The identification of the painting's subject also provided useful insight into a new acquisition of the Gallery's department of prints and drawings, a watercolor (1880–1885), now retitled *Banks of the Seine at Médan*.

Cézanne and Non-Arcadian Abstraction aims to examine the intersection points and junctions that link the master of Aix to Russian, Dutch, German, and Hungarian constructivist and concrete artistic movements from the point of view of form, composition, and color. It is not, however, intended to focus on problematics of influence. Its intellectual approach stems rather from the discourse developed in “Excursus against Influence,” section 6 of Michael Baxandall's essay “Intentional Visual Interest: Picasso's *Portrait of Kahnweiler*,” which proposes a series of concepts that may serve as a base for the confrontation of some modernist movements with Cézanne's legacy. According to Baxandall, “‘Influence’ is a curse of art criticism primarily because of its wrong-headed grammatical prejudice about who is the agent and who the patient.”

Considering that many aspects of Cézanne's “influence” have already been analyzed in depth, new approaches and methods of analysis need to be found. The first milestones on this path are marked by the stages of Baxandall's critical approach. This theoretical work can be achieved only through the kind of teamwork that takes place at the National Gallery of Art and CASVA.

Museum of Fine Arts, Budapest
Ailsa Mellon Bruce Visiting Senior Fellow, November 1–December 31, 2016

Judit Geskó has returned to her position as curator and head of the department of art after 1800, Museum of Fine Arts, Budapest.



AARON M. HYMAN

RUBENS IN A NEW WORLD: PRINTS, AUTHORSHIP, AND TRANSATLANTIC INTERTEXTUALITY

In the cathedral of Cuzco, Peru, is a painting of the raising of Christ's cross. The painting, which was made in the aftermath of a series of earthquakes that shook and nearly razed the city in 1650, is a "copy" of a large triptych altarpiece painted by the Flemish artist Peter Paul Rubens (1577–1640), now housed in the cathedral of Antwerp. Cuzco's copy was based upon a large engraving after Rubens's painting and is thus a testament to a paper trail traveled by thousands of sheets each year. Along the routes established by Spain's imperial forces, such a print, published in Antwerp, could make its way to a port city like Seville, board a ship to what is now Panama, be shipped across land, be repacked in the hull of another boat in the Pacific, make its way down the coastline of South America, be unloaded in the viceregal capital of Lima, and traverse a punishing Andean landscape to end up in a painter's workshop in Cuzco, more than two miles above sea level. Its journey would have lasted—in the most auspicious of circumstances—well over a year.

In Cuzco, the capital of the Inka Empire before the Spanish conquest, the print likely functioned as part of a contractual agreement between the artist and the patron of the Rubens copy. As contracts from the period attest, painters were routinely directed to produce paintings that conformed to prints they were given. This practice stretched across Latin America: a patron supplied a print to an artist who was obligated to reproduce its forms in a different scale and medium to create works of art that I call, in this project, "conforming copies."

Unknown artist, *The Raising of the Cross*, c. 1650–1700, Cuzco cathedral. Photograph: Raúl Montero

The European print was one of the most important factors in shaping the artistic landscapes of the Spanish Americas. In the colonial period, European prints flooded the colonies (or viceroyalties) of the New World; and today Latin American churches and museums are filled with paintings that are copied, in part or whole, from these sources. My dissertation, which I completed and submitted this year while in residence at CASVA, uses this transatlantic frame both to reassess how works of art relate to one another across geographic distances and cultural divides and to rethink the terms through which early modern authorship has been understood: originality, invention, replication, and slavish copying. At the nexus of these terms stands the print, the graphic circulator of compositions throughout Europe and its colonies. Prints routinely include extensive information about their authors, patrons, and places of production along their bottom edges. But when prints entered new cultural contexts with varying artistic traditions, both this descriptive information and the pictorial content of printed compositions could be understood differently. New World artists reconfigured these objects within their own artistic practices, generating new ideas about what it meant to be a painter or creator.

This project interrogates the local contexts in which prints circulated and the complex ways in which they came to matter for individual artists. I focus on works of art in both Mexico and Peru made from prints by Rubens, the famed painter of the Southern Netherlands who has come to define the standards by which art historians understand the status of painters and the parameters of authorship during the early modern period. In my dissertation, Rubens, the consummate authorial “genius” of Europe’s early modernity, becomes a lens through which to understand the much greater range of artists—from comparably famous painters to anonymous craftsmen—who reconstituted his printed compositions in paint and stone across the Atlantic. Similarly, his European patrons and followers become counterpoints to those who received these prints and commissioned copies of his work across space and time.

From today’s scholarly perspective, strange and surprising things happened to “Rubens” in the New World. Artists born in the Americas imagined him and his work in unusual ways, modeling their own practices on a Europe they knew only in black and white. His compositions could be repeated so often that they lost their connection to Rubens

altogether, becoming prototypical colonial works of art. Having shed Rubens, his compositions could even become miracle-working. Looking closely at the specificities of conforming copies — artists, patrons, religious orders, architectural contexts — allows an exploration of what such works of art meant both for those who produced and for those who saw them, and thus recaptures something of the lived experience of using prints and viewing the works of art that were made from them in colonial Latin America.

[University of California, Berkeley]
Andrew W. Mellon Predoctoral Fellow, 2015–2017

In the coming year Aaron M. Hyman will begin a position as assistant professor of art history at Johns Hopkins University. For academic year 2017–2018 he will be on leave and in residence as the Andrew W. Mellon Fellow in the department of drawings and prints at the Metropolitan Museum of Art.

xi. De sobrietate. undecimus.
 xii. De ciuitate. duodecimus.
 xiii. De hospitalitate. tridecimus.
 xiiii. De obedientia. quatuordecimus.
 xv. De humilitate. quintodecimus.
 xvi. De caritate. sexdecimus.
 xvii. De precibz. septimodecimus.
 xviii. **Huc usq; de greco in
 latinum translatus de gregorio
 aconus scilicet romane ecclesie
 iohannes sbruaconus.**

Item de precibz.

De signis.

**De consuetudine optima vniuersi
 scriptum. Item de libro iustici
 ij opiconi.**

**Septem septem quoniam locutus est
 adas moyses ad alium pagine
 moris. Item de libro collationu
 nis patrum.**

**Septem capitula de vniuersi q
 multo altis moyses aliam pag
 memo.**

Item de precibz.

**De quodam uice dno nomine
 theophilo.**

**De pietro in camino proiecto.
 et p dei genitricis libato.**

**Item de pietro alio p dei gen
 tricis libato.**

**De matre et filia per dei gen
 tricis libata.**

**De hys quiseptem mortuo
 rum uolant.**

**Item exempla quaz plura de
 nate et humilitate et optima
 consuetudine vniuersi scriptum.**

**Item exempla quaz plura col
 lecta de vniuersi monachorum
 collationibus scriptum.**

**Item capitula de secundo libro
 psalmodii qui appellatur psalmis
 in pietro suo libro.**

**Item de libato et rospit
 Explicunt capitula secunde
 partis.**



DENVA JACKSON

**IN THE FOOTSTEPS OF OUR FATHERS:
THE MORGAN LIBRARY'S *VITAE PATRUM*,
M. 626**

The Lives of the Desert Fathers, known in Latin as the *Vitae patrum*, formed the cornerstone of the Western monastic tradition. Because of its focus on the lives, sayings, and practices of the Eastern Christian hermit saints known as the Desert Fathers, who were believed to be among the first exemplars of monasticism, the *Vitae patrum* was essential reading for monks. Pope Gelasius I (d. 496) recommended the lives of Paul, Anthony, and Hilarion in his decretal of 494. In his Rule, Benedict of Nursia (480–547) mentions the *Vitae patrum* as appropriate reading material for monks as they sat in silence after their meals. Later, in the thirteenth century, Humbert of Romans (1200–1277), master general of the Order of Preachers, recommended *Vitae et dicta patrum* among the books to be read by Dominican novices. Though we know the *Vitae patrum* was critical to the edification of monastics, relatively little knowledge has survived of how it was read in the cloister or how its stories, set in the Eastern world of fourth-century Egypt, Palestine, and Syria, inspired those in its Western audience, instructed them in monastic virtue, and recommitted them to a life of self-denial.

My dissertation offers a new approach to understanding the *Vitae patrum* by looking to the manuscript's illuminations and other related images, exploring them as sites of meaning and interpretation. During the late thirteenth and fourteenth centuries, mendicant orders in Italy saturated the devotional landscape with stories of the Desert Fathers. Their emphasis on the hermit saints as models of an ideal piety inspired

*Elijah, John the Baptist,
Anthony the Abbot,
from Vitae patrum,
1350/1375, fol. 1v.
The Pierpont Morgan
Library, MS M. 626*

the unprecedented appearance of images based on narratives from the *Vitae patrum*. My study focuses on one of the most extensively illuminated manuscripts of the work produced during the period (N.Y., P. Morgan Library, MS M. 626). In examining the relationship between the Morgan manuscript's text and images, my dissertation offers a reading of the work within the context of the late medieval resurgence of the Desert Fathers in Italy. It also explores what the sudden turn to such imagery in the fourteenth century offered its monastic audience.

Chapter 1 begins with an overview of the history of the *Vitae patrum* from its origins as a corpus in the fifth century to its vernacularization in the fourteenth century by the Dominican friar Domenico Cavalca (1270–1342). In this chapter, I position the work within the context of the renewed interest in the Desert Fathers in late medieval Italy and in relation to other images that resulted from that interest, such as panel paintings, frescoes, and other illuminated manuscripts. Within this context, the Morgan manuscript is revealed to be a singular witness. It has no direct iconographic models, nor does it share much in the way of iconography with other illuminated manuscripts of the *Vitae patrum* or with painted cycles narrating the lives of the saints in Tuscany. The Morgan manuscript testifies to the diffusion of the revival, revealing Naples as another engaged center of the return, an innovator of style and iconography.

Chapter 2 focuses on the first two lives of the Morgan's *Vitae patrum*, those of Paul the First Hermit (d. c. 341) and Anthony the Abbot (261–356). I advance the argument that the manuscript was made for an audience of Augustinian Hermits. After detailing the importance of both the *Vitae patrum* and the Desert Fathers to the order's institutional identity, I examine the first six folios of the Morgan manuscript, demonstrating how the illuminations form a narrative affirming the Augustinians' claim that their order originated with Paul and Anthony. The illuminations transform the Morgan's *Vitae patrum* from a general history of monasticism into a historiographic document, legitimizing the place of the Augustinian Hermits in the history of the church.

Chapter 3 takes a focused look at the manuscript's visual representations of anonymous or otherwise unidentified monks. I argue that these images serve to locate the Augustinian reader within the narrative, traversing the historical distance between the fourth and fourteenth

centuries. The chapter then turns to the moments within the narrative that encourage affective engagement to help the reader navigate the most difficult challenges of the monastic life.

Finally, chapter 4 turns to issues of patronage, looking further into the circumstances surrounding the manuscript's production. Examining a representation (fol. 60v) of Robert of Anjou, king of Naples from 1309 to 1343, I argue that the *Vitae patrum* was commissioned by a member of the Angevin royal family. Not only does the illumination promulgate an image of Robert as a defender of orthodoxy; it also encourages the intended readers, the Augustinian Hermits, to pray on behalf of the sovereign. This chapter considers the Morgan manuscript as a part of the larger economy of gift-giving, looking at the work from the standpoints of both its commissioners and its recipients.

The illuminations in the Morgan's *Vitae patrum* offered its Augustinian readers a means both to return to their roots and to reconnect with the contemplative life. By the fourteenth century, the Augustinian Hermits were fully engrossed in preaching and ministering to the laity as mendicants. I argue that the desire to return to the contemplative origins of the monastic tradition is at the very heart of the renewed significance of the Desert Fathers and the turn to imagery in the late Middle Ages and that it informs the very reading of the *Vitae patrum* itself.

[Harvard University]
Samuel H. Kress Fellow, 2015–2017

Denva Jackson will return to Cambridge with a Harvard University Dissertation Completion Fellowship for fall 2017. In spring 2018 she will join the faculty at the University of Delaware as assistant professor in the department of art history.



LYNN JONES

AN IMPERIAL CULT? THE CASE OF NIKEPHOROS II PHOKAS IN THE ROCK-CUT CHURCH OF CAVUSIN, CAPPADOCIA

My time as a visiting senior fellow at CASVA allowed me to complete one chapter of my book, “Visions of Death and Resurrection in the Rock-Cut Churches of Cappadocia.” This chapter focuses on the documentation of a cult dedicated to Emperor Nikephoros II Phokas (r. 963–969). Ruler cults were a standard component of the Roman Empire, but little scholarship has focused on the continuation of this practice in Byzantium.

Although only one emperor, Constantine I, is recognized as a saint by the Orthodox Church, during the Middle Byzantine period (843–1204) many if not most emperors and empresses were informally granted sacred status upon death by the church and, often, by the succeeding ruler. There was a conventional process for conferring saintly status on the nonimperial dead, and I argue that it was the same process used for murdered emperors such as Nikephoros II: local ecclesiastical authorities approved popular cults and introduced them into the liturgy. In most cases, imperial and otherwise, noncanonical status quickly fell away. In the case of Nikephoros II Phokas, textual evidence suggests that his cult, established immediately upon death, subsided during the late tenth century, only to reappear, strengthened, in the eleventh and twelfth centuries.

In the northeast apse of the rock-cut church of Cavusin in Cappadocia is an image that dates to 963–969, identified by an inscription as Nikephoros II. Painted on the north wall, as if processing toward the emperor, are his most notable generals, leading a heavenly army of military saints. This decorative scheme raises many questions. One of the

Nikephoros II Phokas and the imperial family, 963–969, northeast apse, Cavusin, Cappadocia, Turkey. Author photograph

generals, John Tzimiskes, colluded with Nikephoros's wife, Theophano, in his murder, assuming the imperial throne in 969. The preservation of both Tzimiskes's and Theophano's images provides evidence, I suggest, of the efficiency of Emperor Basil II's policy against the great landed military families of Cappadocia, including the Phokaides. They were stripped of their lands and relocated in the eastern border territories.

Evidence of the Phokaides' recovery is found in late tenth- and eleventh-century texts and works of art featuring Nikephoros II. Their return to prominence was certainly well established by 1022, when Nikephoros "the wry-necked" Phokas, great-nephew of Nikephoros II, led a revolt against Basil II (r. 976–1025). Nikephoros "the wry-necked" was proclaimed emperor in Cappadocia by an army composed of military aristocracy whose power had been weakened by Basil II. The event was significant enough to be recorded in Byzantine, Armenian, Georgian, and Arabic contemporary histories. The revolt ended with the death of Nikephoros.

This resurgence of the Phokas family in Cappadocia provides context for a revived interest in Nikephoros II as well as for his renewed sainthood. Textual accounts of the late tenth and early eleventh centuries rewrite Nikephoros's pious life. He is consistently paired with the Israelite leader Joshua in visions he is said to have received before successful battles against the Arabs, in *akoloutheia* composed on Mount Athos, and, I suggest, in monumental decorative programs.

Nikephoros II, I argue, was (re)granted sanctity in the early eleventh century in order to assert his descendants' right to claim imperial status. The emphasis on his piety was calculated to stoke the fires of discontent among the great military families of Cappadocia, whose status and wealth had been decimated by Basil II. Although this sociopolitical agenda was, of course, intended to serve a very specific, short-term goal, I argue that the pious renovation of Nikephoros II continued after the revolt of 1022 was suppressed. The symbolic relationship with Joshua established during and immediately after Nikephoros's lifetime, in art and text, again acquired popular currency in Cappadocia. In each case the emperor is presented or addressed as an acknowledged saint.

This study furthers our knowledge of the many ways in which imperial sanctity was established in the Middle Byzantine period. Monastic authority was region-specific and limited in its ability to declare and

maintain sainthood. Regional popular devotion is thought to have had more impact in establishing and maintaining cults of “unrecognized” saints—but such popular cults have left little evidence, and unrecognized saints tend to remain so. In the case of Nikephoros II we have, I suggest, evidence of the ways in which an imperial cult was invented, disavowed, resurrected, and continued over a period of 120 years.

Florida State University

Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016

Lynn Jones returned to her position as associate professor of art history at Florida State University for the fall semester 2016.



HAGI KENAAN

THE ORIGINS OF PHOTOGRAPHY AND THE FUTURE OF THE IMAGE

In the heated debates over the significance and value of photography that swirled around the medium in the first few decades after it was introduced, it was already clear to both enthusiasts and detractors that the new image-making process was poised to radically alter human vision. Today, some 180 years after its inception, photography has established itself as the regulating standard for seeing and picturing, remembering and imagining—and, even more fundamentally, mediating relations between—our world, ourselves, and others. It is now so intimately intertwined within our ordinary routines that we cannot begin to imagine our everyday lives without it: photography is an intrinsic condition of the human. But its rootedness in human life is so deep that photography also hides from us, challenging us to find an outside vantage point for assessing how it pervasively, albeit transparently, structures human experience.

During my residency at CASVA, I have been completing an interdisciplinary book, at the interface of philosophy, art history, and photographic theory, tentatively titled “Photography and the Disappearance of the Shadow.” The book’s basic methodological assumption is that the aforementioned vantage point on the present condition of the photographic can be achieved by a rethinking of the threshold that connected and separated a world that was prephotographic and one that ultimately became photographic in essence. As a way to understand this dramatic historical transformation, the book’s first part frames the inception of photography within a dialectic between two crucial dimensions in the

William Henry Fox
Talbot, *Haystack*, 1844.
National Gallery of Art,
Washington, Paul
Mellon Fund

life of images: the visible and the visual. This distinction allows me to articulate photography's ontological specificity in terms of the uniqueness of its visualization of the visible as compared with processes of visualization in a prephotographic world.

The book's second part deals with the photographic and the painterly as embodying two forms of vision that operate as intersecting vectors within the visual. I discuss the complicated, albeit dynamic, relationship of the young art of photography to the more traditional image paradigm that preceded it, by focusing on the work of William Henry Fox Talbot (1800–1877), the British inventor, and that of the art photographer Oscar Gustave Rejlander (1813–1875). I show that whereas Talbot's ambivalent relation to drawing is characteristic also of his "competitor" on the other side of the Channel, Louis Daguerre (1787–1851)—the inventor of the daguerreotype—the first decades following the invention of the medium brought with them a sublimation of the conceptual tension on which photography rests: with photography's aspiration to be recognized as an art, its deep affinities with the traditional visual arts were recurrently emphasized (for example, in Rejlander's work). In this context, Pliny the Elder's tale of the Corinthian Maid tracing the outline of the shadow of her departing lover becomes a case in point to which I dedicate a chapter. For photography's inventors and first practitioners, Pliny's homespun tale, with its emphasis on the shadow as a "natural copy," provided another conceptual/figurative scheme by which photography could be rooted in the primordial idea of drawing.

Photography's origin in the primal setting from which the tradition of visual representation itself emerges has become a recurring theme also in late twentieth-century photographic theory, with its emphasis on the index, the trace, and the triangular structure that supposedly grounds the image: presence, absence, and representation. The book's third part is dedicated to twentieth-century theoretical appropriations of Pliny's myth, as in the work of Roland Barthes (1915–1980), with emphasis on their influence on contemporary photographic practice: the work of Nan Goldin (b. 1953), Sophie Calle (b. 1953), and Jeff Wall (b. 1946), among others. In this context, I offer a new critical evaluation of Barthes's tremendous influence on photographic theory. Unlike contemporary critiques of Barthes that typically emphasize his shortcomings in accounting for digital photography, I read Barthes as

anachronistic to begin with, precisely because he unwittingly internalizes the traditional Plinian model, which, as I show, could never have accounted for the photographic. The book's aims are thus to explore the senses in which the emergence of photography radically and irreversibly transformed the relationship between human vision and the image and to trace photography's continual reaction to that transformation. It is a reaction through which the *idea* of photography came into its own, materialized, as I argue, as a self-aware pictorial medium and one that is, at present, suffering a crisis it cannot overcome.

Tel Aviv University
William C. Seitz Senior Fellow, 2016–2017

Hagi Kenaan will return to his position as associate professor at the department of philosophy, Tel Aviv University. At the end of May 2017 he delivered a keynote lecture on his current work on photography to open the annual conference of the European Society of Aesthetics in Berlin.



DAVID YOUNG KIM

THE GROUNDWORK OF PAINTING: BACKGROUND, MATERIALITY, AND COMPOSITION IN ITALIAN RENAISSANCE ART

We owe more than the ideal human figure to the Italian Renaissance picture. However much we associate this period with the monumental nudes of Michelangelo (1475–1564) or the fleshy protagonists that inhabit the canvases of Titian (1490–1576), these figures cannot exist without ground—the visual plane against which bodies appear, and, more fundamentally, the material preparation of the painting support. In the historical sweep of the Quattrocento and Cinquecento, grounds register significant transitions, such as the passage from gold grounds to landscape and architectural views, and beyond that, to the darkened grounds of baroque tenebrism or to the adoption of novel supports, such as slate and copper. And yet, despite its ubiquity and significance, the ground rarely guides our thinking about painting in this pivotal period in the history of art. This academic year at CASVA provided me with the opportunity to draft two chapters of a book, provisionally entitled “Groundwork,” which aims to offer a model for thinking about the Renaissance picture, not from the usual focal point of the figure but instead from the often overlooked viewpoint of the ground.

Jacob Burckhardt described ground as the birthplace of “true air,” “true landscape,” and ultimately of naturalism via linear and atmospheric perspective. I concentrate instead on how ground becomes the starting block where painting engaged with its connections with goldwork, stonework, and textile crafts—the so-called minor arts left behind in the march toward illusionism. This approach raises two major issues.

Gentile da Fabriano,
*Madonna and Child
Enthroned*, c. 1420.
National Gallery of Art,
Washington, Samuel H.
Kress Collection

I first confront how painters thought about the picture's affiliation with craft by embracing and exploiting the double sense of ground as both visual plane and the support's material preparation. Second, this reflection on painting's ties with craft allowed for a conceptualization of figure-ground relations that exist in tension with perspective, the dominant paradigm unifying the space of the Renaissance picture. Ultimately, ground emerges as the site where painting claimed supremacy over the other arts through its capacity to embrace other media. Consequently, my project conceives of art in this period not exclusively in terms of a specific medium but rather as *arte* in its original and broader sense, as interconnected social structures and manual practices that intermingled the various craft professions before the rise of the academy and the consolidation of art theory in the mid-sixteenth century.

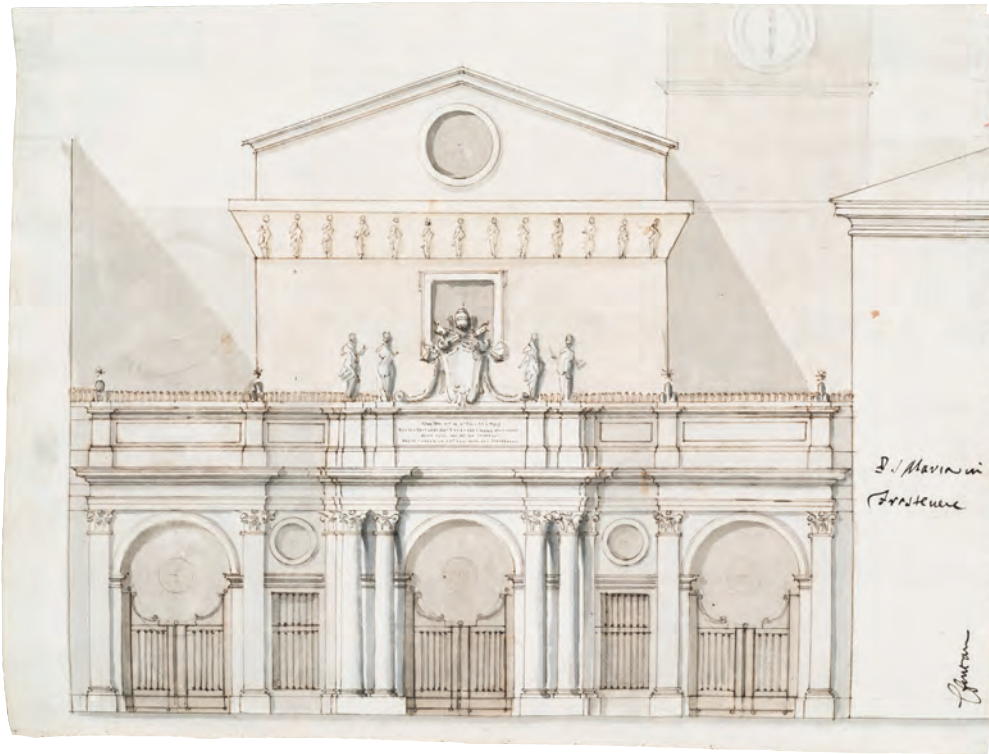
The first chapter raises the question of how the ground can come into view, especially given that it is covered, to borrow a phrase from Leo Steinberg, in "a cloud of unlooking." I begin by examining how art history has subsumed the ground within the paradigm of perspective and discuss how writers ranging from the American novelist Edith Wharton to art historians such as Yve-Alain Bois, Matteo Burioni, and Jeroen Stumpel raised the ground as a fundamental issue in painting. I then address how period sources developed a language for speaking about the ground, specifically through the discourse surrounding the term *campo*, or field. Here I read Giorgio Vasari's *Lives* (1550/1568) against Cennino Cennini's *Libro dell'arte* (c. 1390) and other painting manuals to draw out two competing notions of ground. While the term *campo* refers to the ground as material preparation of the support and the visual plane, Vasari privileges the latter, exhorting painters to use the ground to depict illusionistic depth. Cennino, on the other hand, has what we might call a conditional or modal understanding of the ground. For him, *campo* is a site of possibility, a place where the artist can exploit the material substrate of the picture to exercise artistic imagination and achieve representation.

These observations have led me to the second chapter of "Ground-work," which focuses on gold ground. Here I confront Cennino's comments on the malleability of gold, its capacity to be hammered and shaped, with the work of Gentile da Fabriano (1370–1427), whom Andrea de' Marchi has fittingly dubbed a "goldsmith-painter." A point

of focus is Gentile's *Madonna and Child Enthroned* (c. 1420), whose gold ground demonstrates *granare*, the technique of stippling the ground, to render diaphanous angels. Concave depressions catch and scatter light, while the surrounding gold ground, smooth and burnished, paradoxically provides contrasting shading. The gold ground, undulating as it does between radiance and darkness, flatness and diaphanous figuration, injects temporal and spatial action in the panel. Gentile's points on a field thus allow for the possibility of a world that dynamically comes into view. In this way, he seized on painting's modal character, what it can be or become, which manifests itself through the ground.

University of Pennsylvania
Paul Mellon Senior Fellow, 2016–2017

David Young Kim will hold the Tomás Harris Visiting Professorship at University College London in late spring 2017 and will return to his position as assistant professor of art history at the University of Pennsylvania in fall 2017.



D. J. Maximiani
Fraschetti

Spontoni

DALE KINNEY

SANTA MARIA IN TRASTEVERE: THE LIFE OF A MEDIEVAL BUILDING IN EARLY MODERN ROME

Tracing its origin to a portent that occurred before Christ was born, Santa Maria in Trastevere can claim to be the oldest church in Rome. Physically, however, the church on the site today originated around 1140. In a dissertation completed in 1975, I wrote the history of this building from its legendary origin to its twelfth-century rebuilding and festive consecration by Pope Innocent III (1160/1161–1216) in 1215. Based on published and unpublished written and pictorial sources, the history remains valid, but I am increasingly dismayed by its disconnection from the building that actually exists. Although it is still recognizably a “Romanesque” church of the Roman type—a basilica with nave walls carried on colonnades, a transept, wooden roofs, and a porch—the building beloved today by Romans and tourists alike is the product of nine centuries of alterations and embellishments. My ambition now is to write the history of that other church.

My colleagues at CASVA helped me to think through the models for such a history. After discarding afterlife (implies death), biography (too anthropomorphic), and palimpsest (too layered), I am attempting a “processual” history of the kind described by the Italian architect and restorer Gianfranco Spagnesi, who has written that the authenticity of a historic building depends on the valorization of all of its visible phases, “the entire sequence of diverse moments, each dependent on the one that preceded it but to be considered also autonomously.” In the case of Santa Maria in Trastevere, significant “moments”—that is, alterations

Carlo Fontana, design
for the porch of Santa
Maria in Trastevere,
c. 1701. Museum der
bildenden Künste,
Leipzig, Klebeband 26,
Inv. Nr. 7458, Art.
Fol. 110. Photograph
Michael Ehritt/Art
Resource, NY

or enhancements of form that remain determinative in the building's present appearance—occurred in the sixteenth, seventeenth, eighteenth, and nineteenth centuries. Making use of the National Gallery of Art's extraordinary collections of rare books and prints, I have concentrated on the eighteenth century, especially on the well-documented moment in 1701 when Carlo Fontana (1638–1714) was commissioned by Pope Clement XI (1649–1721) to rebuild the decrepit twelfth-century porch. This modest assignment was *infra dignitatem* for Fontana, who at age sixty-three was the preeminent architect in Rome. Nevertheless he took the project seriously and made multiple drawings for it, which are now divided between the Royal Collection at Windsor Castle and the Museum der bildenden Künste in Leipzig. The circumstances of the commission were elucidated by Christopher Johns in 1993. The five drawings in Windsor Castle were published by Allan Braham and Hellmut Hager in 1977 and are now readily available in digital copies, but the fifteen drawings in Leipzig had been only partially published, by Eduard Coudenhove-Erthal in 1930. Through CASVA I was able to commission new digital photographs of the Leipzig drawings, which can now be viewed on the website of Art Resource.

Study of the full complement of Fontana's designs shows the range of his ambitions for the project, from the complex rhythm, massing, and circular accents of one beautiful drawing in Leipzig to the stripped-down classicism of the design that was actually built, with five equal arches on identical piers. The new porch, described by a contemporary as “di poca magnificenza,” was a professional disappointment for Fontana, who blamed it on the stinginess of the pope. For the purposes of my study, it is an occasion to reflect on the dialectical relation of the new porch to its predecessor and to prior attempts by other architects to modernize the early Christian facade. The anachronistic projecting porch was a perpetual challenge that inspired a variety of solutions from the sixteenth to the eighteenth century, some entailing the porch's visual or physical obliteration.

During my residency I also rewrote for publication two papers originally delivered at conferences in spring 2016. Both concern the interpretation of eight third-century capitals with heads of Isis, Serapis, and Harpokrates that were reused in the nave colonnades of Santa Maria in Trastevere. One article (“Afterlife and Improvisation at Santa Maria

in Trastevere”) approaches the topic from the standpoint of the Middle Ages, reconstructing the kinds of knowledge and experience that different groups (laypeople, canons, learned clerics) might have relied on in attempting to decipher the pagan heads. The second article (“The Paradigm of *Spolia*”) focuses on the modern art historian, reviewing the paradigms for understanding the persistence of pagan imagery in medieval art, from the seminal article by Erwin Panofsky and Fritz Saxl in 1933 through its various critiques (Michael Camille, Georges Didi-Hubermann), revisions (Salvatore Settis), alternatives (Arnold Esch), and the recent revival of Warburg’s Mnemosyne panels and *Pathosformeln* (Francisco Prado-Vilar).

Bryn Mawr College (emerita)
Samuel H. Kress Professor, 2016–2017

Dale Kinney is professor of history of art emeritus at Bryn Mawr College, where she will continue her research and publication on Santa Maria in Trastevere for the foreseeable future.

Freed Through United Effort



AMY HELENE KIRSCHKE

BLACK INK: ROMARE BEARDEN'S POLITICAL CARTOONS

Romare Bearden (1911–1989) was active as a political cartoonist in New York in 1935–1937. Born in Charlotte, North Carolina, he was part of the African American Great Migration; his parents relocated to Harlem when he was a young child and later to Pittsburgh. He visited the South and his relatives regularly during his childhood. His memories of the South and the industrial North would figure in his paintings, prints, and collages. Bearden's later, better-known work is not political in nature; it was through the cartoons he produced in his twenties that he addressed social injustice. During my CASVA fellowship, I wrote a first draft of my book "Black Ink: The Political Cartoons of Romare Bearden." My account establishes that Bearden was able to turn to his own family history as the subject of his later works only after he had dealt with issues of political and civil rights in his cartoons.

Bearden craved community and would find a vibrant artistic one in Harlem, as well as at the Arts Students League in New York. He knew contemporary events and came by his interest in newspapers honestly; beginning in 1927, his mother, Bessye, served as the New York editor of the black newspaper *Chicago Defender*, a rich source of political cartoons available to the young artist in his family environment. Bessye Bearden's home was a salon; her circle of friends included authors Langston Hughes, Countee Cullen, Claude McKay, and George Schuler as well as musicians Fats Waller and Duke Ellington, actor Paul Robeson,

Romare Bearden,
"Freed through
United Effort," final
cartoon, *Baltimore
Afro-American*,
May 8, 1937

and *Crisis* editor W.E.B. DuBois. All of these influences helped form Bearden's worldview.

Bearden attended Lincoln University and then Boston University, where he had the opportunity to draw playful cartoons for the university magazine *Beanpot*. In 1932 he transferred to New York University. It was there that he developed a passion for cartooning; his work began to appear in the NYU publication *Medley* in December 1933, and he was appointed art editor in 1934. While attending university, he was also an illustrator for the NAACP magazine *Crisis* and the Urban League's *Opportunity*. In his essay "The Negro Artist and Modern Art" (1934), Bearden asserted that black artists should make art that was liberated from "the outmoded academic practices of the past" (a white paradigm for art) and create art that accurately reflected the black experience.

In "The Development of the Cartoon in the United States," an undergraduate paper written at NYU, Bearden noted the importance of the cartoonist: "This type of propaganda . . . does much more than the editorial, or news item can do. In fact, much of the average man's opinion of the foreign nations [has] been gotten through seeing these stereotype figures day after day." While attending NYU, Bearden also studied at the Arts Students League under German political artist George Grosz (1893–1959), who, Bearden later stated, was a profound influence on his life. Bearden's cartooning would take the same direction as Grosz's: illustrating political and social injustice. His almost obsessive interest in building an artistic community led to his involvement in founding the Harlem Arts Guild, the Harlem Community Arts Center, and the 306 Group. In 1935, Bearden took a position as a caseworker in the New York City department of social services, where he remained for almost twenty years. The job provided him with inspiration for addressing social justice and would influence his later paintings and collages.

From September 1935 to May 1937, Bearden was on the staff of the *Baltimore Afro-American*, the third largest African American newspaper in the United States, for which he created a weekly editorial cartoon. These cartoons are the focus of my book. His favorite subjects, which often were not accompanied by an editorial, included the Italian invasion of Ethiopia, the justice system, labor, and the black vote. He recognized that political illustration could influence the readership to take action, to confront the most painful issues that black Americans faced. "The

cartoon,” he had written in his undergraduate paper, “is one of the most powerful instruments for the up-building or the suppression of private and public ambition that is permitted to exist under the sacred and inviolable protection of the freedom of the press. . . . It can also exercise a great influence as regards its power to . . . direct social change. By social change I mean that society defines a particular situation, and then through its agencies of propaganda forces an individual or group to conform to its standards.”

By the late 1930s, Bearden was ready to move past cartoons and social realism to painting, never to return to cartooning. His paintings, prints, and collages, rich with memory and identity, reflect his personal history, including his time as a political cartoonist shortly before World War II.

University of North Carolina Wilmington

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2016

Amy Helene Kirschke is completing her book on the political cartoons of Romare Bearden and has begun work for an edited volume on the imagery of racial terrorism and lynching.



MICHAEL KUBO

ARCHITECTURE INCORPORATED: COLLABORATION, AUTHORSHIP, AND ANONYMITY IN POSTWAR MODERNISM

The decades after World War II were marked by a broad transformation in the scale and scope of professional architectural practice in the United States. Collaboration became the watchword for a generation of architects committed to challenging the paradigm of the singular genius—the primary model for interpreting the work of the so-called modernist masters—as inadequate to address the large-scale building problems of their time. For adherents to this ethos, a perceived consensus on the principles of the modern movement was accompanied by the belief that such unity might enable newly collective forms of work that would bring the building disciplines together to address the complex tasks of postwar construction.

Within this changing context, I explore the rise and international extension of the body of collaborative and team-based methods of production that came to be described, and criticized, under the broad category of “corporate” architectural practice. The office that perhaps best emblemized this history was The Architects Collaborative (TAC), established in 1945 as an experiment in team-based design methods by seven young practitioners together with Walter Gropius (1883–1969), the German émigré and founder of the Bauhaus. I argue that the architects who formed TAC were joined not by an indebtedness to Gropius, as has commonly been assumed, but rather through a dense network of personal and professional connections and a shared set of social concerns, formed in a climate of cultural and architectural optimism at the start

Founding partners of The Architects Collaborative (TAC), c. 1950, photographed in the grill room of Harkness Commons, Harvard Graduate Center (designed by TAC with Brown, Lawford and Forbes, Cambridge, Massachusetts, 1948–1950); in the background: Hans Arp's *Constellations* (1950). Bottom row from left to right: Jean Bodman Fletcher, Walter Gropius, Sarah Pillsbury Harkness (Nell Harkness in background). Top row from left to right: Benjamin Thompson, Norman C. Fletcher, Robert S. McMillan, Louis A. McMillen, John C. Harkness. Photograph: Walter R. Fleischer

of the postwar building boom. An exploration of TAC and its history reveals a widespread interest in the potential of collective methods to reshape the nature and objects of architectural production as well as the contested questions of anonymity, authorship, and influence at the heart of collaborative architectural practice after 1945.

In reassessing the history of TAC, I pay particular attention to how the firm's model was received and interpreted by architectural critics, many of whom took TAC's work as evidence for the decline of the modernist masters (exemplified by Gropius) under the demands of mainstream professional practice in the United States after World War II. I argue that the uneasy status of authorship beyond the firm's rhetoric of collaboration led critics to conflate TAC's architecture with the personae of its presumed authors, cementing the firm's reputation as a producer of buildings whose aesthetics embodied the anonymous, corporate character of their architects.

Perhaps no episode did more to damage the public reputation of the modernist masters in the United States after World War II than the scandal over the Pan American Airways building in New York City. Designed by TAC, Pietro Belluschi, and Emery Roth & Sons for the developer Erwin S. Wolfson, the massive slab of Pan Am was the largest commercial office building in the world upon its completion in 1963. The project was mired in controversy from its origins; many were convinced that no office building of such scale, irrespective of its design, should be built on the site. TAC and Belluschi stepped into this debate, tasked with rescuing the project through changes aimed at modifying the spatial and aesthetic impact of the slab in its urban context. Yet the final design fared no better in the eyes of its many critics. Attacked for both its extreme scale and its perceived banality—"a colossal collection of minimums," as Ada Louise Huxtable derided it—the building was judged by critics to be guilty of a litany of unpardonable sins, aesthetic as well as urbanistic.

In my dissertation, I revisit the circumstances surrounding Pan Am beyond such critical or negative assessments in order to reveal a set of debates on questions of authorship, ethics, and social responsibility; public versus private development; and the role of the architect in engaging or rejecting the demands of a commission. Crucial in these debates, I argue, was the tendency of critics to search for evidence of authorial signatures that might distinguish the roles of the building's

various architectural protagonists, most significantly Walter Gropius. In this way, debates over Pan Am's design came to serve as a referendum on the fate of the modernist masters after World War II and a benchmark for critics and the public alike to assess the state of mainstream postwar architectural practice in the United States.

[Massachusetts Institute of Technology]
Wyeth Fellow, 2015–2017

In fall 2017 Michael Kubo will join the University of Houston as assistant professor of architectural history in the Gerald D. Hines College of Architecture and Design.



KAREN LANG

PHILIP GUSTON AND THE ALLEGORY OF PAINTING

The American artist Philip Guston (1913–1980) lived through the major political, economic, and stylistic shifts of the twentieth century. From the outset, his art took its bearings from the political and social context and from American and European visual art, literature, and poetry. The ability of art to relate to the world was vital for Guston, but so, too, was its ability to create a world of its own. Effective art, real art, could do both at once.

The desire for an art that encompassed all that could be brought to the canvas, and that had the capacity to surprise the artist with revelations unleashed in the process of making, did not dovetail with the critical understanding of American abstract painting. This divergence of opinion comes to the fore in the work of the two critics who shaped the dominant view of painting in the postwar period: Clement Greenberg and Harold Rosenberg. According to Greenberg, abstract painting was self-referential: the artist engaged with the special qualities of the medium of painting, not with the world of the emotions or the world outside. Rosenberg, by contrast, conceived a theory of “action painting” that focused on the canvas as an arena in which the artist acted out his or her emotions. Rosenberg was less concerned with formal qualities than with the artist’s role as a conduit for the anxieties of the postwar period. Despite their differences, Greenberg and Rosenberg’s views converge in putting the artist in charge of the process of making. Just as the artist exercised a strong individualism in keeping with the myth of the post-

Philip Guston, *Review*, 1948–1949. National Gallery of Art, Washington, Gift of Musa Guston. © The Estate of Philip Guston, courtesy Hauser & Wirth

war American citizen (who lived in the so-called free world), so abstract painting achieved a kind of sublime transcendence of its time and place.

Although Guston would be celebrated as a member of the New York School of painters and his work would be associated with the stylistic category of abstract expressionism, his own view ran counter to the predominant critical understanding of American postwar painting. For Guston, “art” meant not only the work of art but also the force that took hold of the creator in the process of making. Here, it is not the artist who expresses the self directly in the work of art but the work of art that reveals to the artist, and to us, what the world is or can be.

Review, a large painting of 1948–1949, shows Guston taking stock of where he has been as an artist, where he is going, and what kind of painter he would like to be. The painting responds to what is happening in the world. Indeed, it is characterized in the literature as one of three paintings that represent a transition from figuration to abstraction. Its compression of space is said to be related to photographs then emerging of the aftermath of the Holocaust as well as to the anxiety of the postwar period more generally. Yet the canvas is also animated by subtle suggestions of light and potential movement that appear to arise from within the painting itself. The objects indicated on the painter’s table—a tacking hammer, paint can, brushes, and a quill pen—are shadowy elements in this painted world.

Indeed, the objects and the relationships between them never really disappear in Guston’s supposedly abstract painting. Rather, these relations are subsumed within a mysterious, quivering space erected through color and light. In the frescoes of Piero della Francesca (1415–1492), which Guston had known in reproduction but saw for the first time while working on *Review* as a fellow at the American Academy in Rome in 1949, he encountered an art on the move. In three subsequent essays on Piero, he explored how fresco work of such stillness could be animated by forces seeming to emanate from within. Guston’s paintings of 1948–1949 do not track the transition from figuration to abstraction; instead they review the way in which painting can achieve mystery through the means of painting itself.

The two-month fellowship at CASVA enabled me to look closely at Guston’s paintings, prints, and drawings at the National Gallery of Art and, with the superb resources of the library, to refine my understand-

ing of the particular qualities of his art. Guston's career as a painter is narrated in the history of art as a series of stylistic shifts—from the figurative style of painting he practiced as a WPA muralist in the 1930s to abstraction in the 1950s and back to a mode of figuration in the early 1960s. Although previous scholarship has sought to explain these shifts in style, the book I am preparing will be the first to consider Guston's body of work in light of his understanding of art.

University of Warwick

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2016

Karen Lang returned to her position as reader in the history of art at the University of Warwick, UK. During the 2016–2017 academic year, she held a Major Research Fellowship from the Leverhulme Trust. Her book "Philip Guston and the Allegory of Painting" is under contract with Reaktion Books, London.



ANTOINETTE LE NORMAND-ROMAIN

THE TALE OF A SCULPTURE: RODIN'S *STATUETTE OF A WOMAN*

One of the pleasant duties of the Edmond J. Safra Visiting Professor is to organize a colloquy, for which I proposed the materiality of sculpture as the subject. The wonderful collection of nineteenth-century French sculpture at the National Gallery of Art, including all the states of sculptures, from sketches to completed marbles or bronzes, makes the Gallery a perfect site for such an inquiry.

In 1942 the National Gallery of Art received a very important gift from Katherine Seney Simpson: twenty-eight sculptures, eight drawings, and three drypoints by Auguste Rodin (1840–1917). She had acquired them directly from the artist, with whom she had formed a friendship, and this collection, said to be first rate when it entered the institution, is indeed the best, alongside that of the Metropolitan Museum of Art, in the United States.

Among the sculptures are two terra-cotta sketches, *Eve Eating the Apple* and *Statuette of a Woman*, both of which served as starting points for a long, laborious creative process that extended throughout Rodin's career. It resulted in some of his most important late works, whose innovative character helped usher in twentieth-century sculpture. In addition, the sketches help illuminate Rodin's approach, from studies from living models to forms that encapsulate the essence of sculpture. In one of these series of variations the small *Eve* morphs into a torso (the Victoria and Albert Museum *Torso of a Woman*), a derivation so simplified that it has almost become an abstract form. *Eve* and its transformations

Auguste Rodin,
Statuette of a Woman,
early 1880s. National
Gallery of Art, Wash-
ington. Gift of Mrs.
John W. Simpson

were included in *Rodin: The Centennial Exhibition* (Grand Palais, Paris, 2017), but the series generated by *Statuette of a Woman* had never been properly identified or explained.

With the opportunity to study the collection closely in preparation for the Safra Colloquy, I noticed that the statuette's arched silhouette (height, 35 centimeters) was the seed that engendered, almost thirty years later, the life-size *Torso of a Young Woman with an Arched Back*, exhibited at the Salon of 1910. This torso has been related to a small terra-cotta figure known as *Thunderstruck Damned Woman* (Musée Rodin, Paris). Now conceived lying down on its back, and with a different, more severe head and with legs truncated below the knees, this sketch appears to be a variation on *Statuette of a Woman* in Washington. Indeed, it is a fragment to which Rodin added, first, a new head, indicated by a visible join at the neck, and, second, a base that resembles rocks or clouds. Conversely, the Washington sketch is a complete and standing figure, obviously modeled from scratch from one of the young women who sat for Rodin at the beginning of the 1880s when he was working on *The Gates of Hell*. Like *Damned Woman* but at a smaller scale, it is a vigorous sketch, quickly done, especially in the head, where only the essential volumes are indicated, whereas the torso is more refined. The surface is imprinted with the marks of a special tool, a kind of rasp with thin teeth, and it is still fixed on its original wooden base, characteristic of Rodin's studio.

But the story did not end there. At one point, Rodin eliminated the head, arms, and upper legs to obtain a torso. He then enlarged it, as was his custom with his main sculptures in the beginning of the twentieth century. The link between all these forms is evidenced by the finlike protrusions visible on the torso's hips, vestiges of the artist's removal of the arms and hands from the terra-cotta versions.

Rodin also simplified the surface, making it closer to the work of Aristide Maillol (1861–1944), to which his own was often compared. Even if some critics protested against his apparent new habit of systematically exhibiting only studies of details, most viewers recognized the beauty of the enlarged arched torso, and the Ministry of Fine Arts commissioned the first bronze cast for the Musée du Luxembourg in Paris. Embellished with a pale green patina reminiscent of archaeological finds, the bronze *Torso of a Young Woman with Arched Back* is indeed

one of the works, including *The Walking Man*, in which Rodin comes closest to the antiquity he admired so much. Like the *non finito* in marble, *Statuette of a Woman*, seen from the perspective of the arched torso, reveals what is most profound in Rodin: his love for nature and his quest for a form taken to the extremes of expression, yet still open to whatever influences the environment of the studio—such as light falling on the volume and revealing the strength of the torso, or perhaps a comment of the assistant in charge of the enlargement—may have on it.

Antoinette Le Normand-Romain
Edmond J. Safra Visiting Professor, fall 2016/spring 2017

Antoinette Le Normand-Romain is researching French sculpture in the United States in collaboration with Laure de Margerie's French Sculpture Census, with a view to organizing an exhibition on American taste in nineteenth-century French sculpture.



ESTELLE LINGO

MOCHI'S EDGE AND BERNINI'S BAROQUE, CARAVAGGIO'S RELIGIOUS ART, AND THE GRAND TOUR FROM THE ITALIAN PERSPECTIVE

During the first year of my appointment as Andrew W. Mellon Professor, my energies were devoted to the completion of a book and to launching two new research projects. *Mochi's Edge and Bernini's Baroque*, which will appear in 2017, takes the art of the Tuscan sculptor Francesco Mochi (1580–1654) as the entry point for an inquiry into the historical and cultural forces reshaping sculpture at the beginning of the seventeenth century. Mochi has long been understood as an early innovator of the baroque style whose career was eclipsed by the rise of his younger contemporary Gianlorenzo Bernini (1598–1680). But for his sole seventeenth-century biographer, what distinguished Mochi's sculpture was his determination to adhere to “the Florentine manner.” The study argues that the post-Tridentine religious climate and the demands of consolidating absolutist regimes posed specific challenges for sculpture, particularly as the medium had been assertively developed during the first half of the sixteenth century by Florentine sculptors, most famously Michelangelo Buonarroti (1475–1564). Mochi's highly distinctive sculptural style stemmed directly from his attempt to carry forward a Florentine and Michelangelesque tradition of sculpture—above all its commitments to the representation of the body, the materiality of sculpture, and the agency of the artist—and to reconcile that tradition with imperatives of his own day. Mochi's ambitious undertaking produced an extreme tension in his art that resulted in some of the century's most breathtaking sculptures, though these commitments also

Caravaggio, *Madonna of Loreto*, 1605–1606, Sant'Agostino, Rome. Scala/Art Resource, NY

created challenges for the reception of his work throughout his career. The book offers wholly new interpretations of Mochi's monumental works and a new, historically engaged account of the origins of baroque sculpture and the rise to dominance of Bernini's mature sculptural style. The volume is enriched by specially commissioned color photographs of Mochi's sculptures.

One of my new research projects takes up the question of how to interpret the religious art of Michelangelo Merisi da Caravaggio (1571–1610), a debate that for decades has balkanized the vast literature on the artist. Did Caravaggio's new way of painting, usually but rather unhelpfully described as naturalism, and the visibility of studio models in his works—invariably drawn from the lower classes—give powerful visual expression to post-Tridentine forms of Catholic spirituality and renewed outreach to the poor? Or do these features of Caravaggio's work, together with the artist's well-documented police record, align better with art history's competing vision of a protomodern artist, whose painterly commitments have been variously interpreted as religious skepticism or atheism, a subversion of institutional authority, and the visualization of libertine desires? Those scholars who have sought to find a middle ground have usually located it in an acceptance of the inherent ambiguity of Caravaggio's religious art, which is often construed as an aspect of his modernity. Such solutions are attractive but thus far have not effectively situated the operations of Caravaggio's paintings within their historical contexts. Toward that aim, in the spring I drafted an essay on Caravaggio's *Madonna of Loreto*. Like many of the artist's public religious images, this celebrated altarpiece in the Roman church of Sant'Agostino incited controversy in the seventeenth century because of Caravaggio's practice of painting directly from the studio model. I argue that in the painting Caravaggio responded to this critical debate through a visual allusion to Sant'Agostino's revered icon of the Madonna and Child, believed to have been painted from life by Saint Luke.

The second project begun this year will reconsider from an Italian perspective major artistic figures and genres associated with the Grand Tour, in contrast to prevailing accounts, which have emphasized the role of tourists' tastes and demands in reshaping eighteenth-century Italian art. Through a series of case studies, I will probe the ways in which Italian artists used their visual productions to comment upon the cultural

conditions of touristic consumption of the Italian peninsula as well as their development of artistic strategies for operating outside the tourist market. I envision essays on Pietro Longhi (1700/1702–1785) and the emergence of “insider” style and subject matter in Venice; on Pompeo Batoni (1708–1787) and the visual symptoms of cross-cultural unease in his so-called swagger portraits of tourists; and on miniaturization in the view paintings of Giovanni Paolo Panini (1691–1765) as a means of figuring the fragmentation enacted by the tourist’s gaze. The Grand Tour was the primary pilgrimage ritual through which a notion of pan-European identity was developed; but that notion was never wholly stabilized through transnational exchange. This material is thus topical as well as fertile ground for thinking through methodological issues that are central to art history today.

University of Washington, Seattle
Andrew W. Mellon Professor, 2016–2018

In the second year of her professorship, 2017–2018, Estelle Lingo will continue research for her projects on Caravaggio’s religious art and the Grand Tour from the Italian perspective. She was appointed the Donald E. Petersen Endowed Professor at the University of Washington, Seattle, beginning in 2016.



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FERNANDO LOFFREDO

A POETIC URGENCY: SCULPTURE AND POETRY IN DIALOGUE IN THE EARLY MODERN WORLD

The princess hearing of her mother's statue, which is in the keeping of Paulina,—a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione, that they say one would speak to her and stand in hope of answer.

With these words William Shakespeare describes in *The Winter's Tale* the astonishingly lifelike marble portrait of Hermione, queen of Sicilia. Being unfairly accused of adultery, the queen faints during the humiliating trial before her husband, King Leontes, and is thought to be dead. As we discover at the end of the play, Hermione lives on in her memorial sculpture, miraculously realized by the Italian master Giulio Romano (c. 1499–1546). Shakespeare here responds to the topos of sculpture as lacking only a voice to be a living presence. I argue that it is through poetry that early modern sculpture finds its voice and changes its meaning.

The two-year A. W. Mellon Postdoctoral Fellowship at CASVA allowed me to work on two projects, the first described in *Center* 36 and the second a book entitled “A Poetic Urgency: Sculpture and Poetry in Dialogue in the Early Modern World.” My purpose is to emphasize the osmotic interchange between sculpture and poetry in sixteenth-century Mediterranean Europe and beyond. I argue that the frequent association of sculpture with poetry reveals patrons' intention to provide silent

Melchiorre Cafà, *Saint Rose of Lima*, detail showing an angel with Saint Rose and inscription, 1665. Convento de Santo Domingo, Lima. Author photograph

statues with a literary voice and that the aesthetic experience of urban monuments as well as sculptures in private contexts was significantly shaped by the coexistence of poetry. This project thus investigates the ways in which these two arts read, cite, and translate each other.

My aim is to rediscover the evidence of what I call an “urgent need” for a poetic voice in early modern sculpture over a wide chronological and geographical range. This project begins in 1493, the year in which humanist Ambrogio Leone wrote to Jacopo Sannazaro, asking him to participate in the collection of poems he was putting together, called *Beatricium*. The peculiarity of this anthology, which was never published, is that it was motivated by a statue of Beatrice specifically commissioned for the purpose of inspiring poetry. As I discuss in a chapter of a forthcoming book, the *Beatricium* constitutes a unique example of a collection of poems dedicated to a sculpture and must be considered a highly significant precedent for the *Coryciana*. The latter is probably the best-known collection of poetry ever devoted to a sculpture, the *Madonna and Child with Saint Anne* of Andrea Sansovino (d. 1529), commissioned by Hans Goritz for his private chapel in Sant’Agostino in Rome.

The *Beatricium* poems elaborate upon the classical contrapposto of art and nature: sculpture that can attain mimesis to the point of deceiving the spectator, or the work of art that lacks only the power of speech in order to achieve lifelikeness. A century later, Shakespeare played as well with the topos of the living sculpture. *The Winter’s Tale* was performed for the first time around 1610/1611 and was most probably written shortly before. In the same decade and in a similar vein, Félix Lope de Vega y Carpio (1565–1635), the most celebrated playwright of the Spanish Golden Age, took inspiration from sculpture for his sonnets and poems. In 1602 Lope was the guest of his patron and friend Juan de Arguijo, a wealthy Sevillian intellectual also known for his sonnets. The first and second editions of Lope’s *Rimas* (Madrid, 1602; Seville, 1604) are dedicated to Arguijo, as is the renowned epistle *Para escribir Virgilio de las abejas*, which contains one of the earliest accounts of Lope’s ideas on poetry and rhetoric. As I wrote in a recent article, one of Lope’s sonnets (120) praises the beauty and naturalism of two statues that were displayed in Arguijo’s Sevillian house: an Adonis and a Venus with Cupid. Lope reflects upon the contest between art and nature,

but through the reverse of the process dramatized by Shakespeare. The Spanish writer refers instead to the Ovidian myth of Anaxarete, who was turned into a statue by Venus because her heart was insensitive to love: not a statue come to life but human life converted to the frozen and silent state of statuary.

Finally, this project will explore the relationship between sculpture, poetry, and urban identity, encompassing diverse regions and cultural traditions throughout Europe and the Americas. The heroic poem *Vida de Santa Rosa de Santa María, natural de Lima, y patrona del Perú* was written in the late 1680s by Luis Antonio de Oviedo y Herrera, conde de la Granja (1636–1717), and published in Madrid in 1711. Rose of Lima was the first Catholic saint born in the Americas, and her beatification in 1668 was a crucial event in the history of the so-called New World. Pope Clement IX commissioned a statue from the baroque sculptor Melchiorre Caffà (1636–1667), which was shipped from Rome to Peru in 1670 and is preserved in the convent of Santo Domingo in Lima. Oviedo’s poem ends with adulation of the statue just as the *vida santa* of Rose culminates with her canonization. Oviedo’s writing of *Vida de Santa Rosa* has been related to the publication of the first plan of the city of Lima in 1688. In a clear juxtaposition, the glory of the city of Lima in these octaves corresponds to the glory of Saint Rose, immortalized in her statue.

A. W. Mellon Postdoctoral Fellow, 2015–2017

At the end of his CASVA fellowship Fernando Loffredo will return to New York City. He has been offered a postdoctoral fellowship at the Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte in Rome for academic year 2017–2018.



MICHELLE MCCOY

ASTROLOGY AND ASTRONOMY IN THE ART OF LIAO-YUAN CHINA AND INNER ASIA

From roughly the tenth to the fourteenth century, astral bodies gained unprecedented importance across what is now China, becoming increasingly a focus of empirical inquiry, literati poetics, religious devotion, divination, and mortuary practices. This development is documented in a broad range of materials, including rock-cut shrines, wall paintings, portable paintings and prints, and tomb sculptures. Surviving examples come from an equally extensive geographic and cultural range, encompassing the Han Chinese Song dynasty (960–1279) as well as neighboring states founded by the lesser-known, non-Han cultures of the Khitan Liao (907–1125) to the north and east, in present-day Manchuria and Inner Mongolia, and the Tangut Xixia (1038–1227) to the northwest.

Previous studies of this material have seldom strayed from readymade contextual categories—Buddhist, Daoist, official, or mortuary; exoteric or esoteric; Han Chinese or otherwise. My dissertation is the first study to treat astral materials across contexts from this period as a coherent visual and material culture. This is possible, and necessary, because the astral bodies informed a symbolic language and body of knowledge grounded in cosmological principles that, although largely unfamiliar today, were current across many sectors of cultural production. These principles were expressed in visual form as abstract spatial structures that I term “schemas,” which entered into dynamic, often dialectic relationships with pictorial figures (such as humanlike deities and symbolic emblems). By examining figure-schema dynamics across multiple contextual registers,

*Tejaprabhā and the
Gods of the Five
Planets*, 897, Mogao
Grottoes Cave 17.
The British Museum.
© Trustees of the British
Museum

I aim to offer a new approach to transregional exchange in this multi-centered era.

First emerging as a personified incantation in Tang dynasty (618–907) sources, the Buddha Tejaprabhā had become, by the tenth century, the central figure of Buddhist astral deity worship in China and inner Asia. By some measures, he was a minor deity, surviving in only a few dozen representations and sutra manuscript copies across this vast territory. Yet despite their rarity, the materials of the Tejaprabhā cult tell a strikingly coherent story across time, place, and culture. I examine how Tejaprabhā paintings express not only a widespread desire to avoid astrological calamity caused, for example, by comets or inauspicious planetary movements but also larger, often implicit beliefs about the structure and continual transformation of the world. These materials record the synthesis of a distinctly Chinese Buddhist planetary cosmology, in which the center of the cosmos was not only occupied by the Buddha rather than exclusively the emperor but was also untethered from any specific earthly territory or polity. Buddhist astrology's potential to create new cosmological syntheses was most fully embraced by the Tangut Xixia state. The numerous extant paintings, prints, and other materials related to Tejaprabhā and his astral retinue from Tangut sites express a new world order, in which the theoretically totalizing Sinitic imperial vision became just one of many cosmological possibilities. They demonstrate, moreover, the importance of pictorial art in this period as a site of knowledge production.

To the east of Xixia in Liao territory, the longstanding tradition of painting “star maps” on tomb ceilings took a turn toward the divinatory and diagrammatic in the late eleventh- to mid-twelfth-century cemetery of a local elite Chinese family, the Zhang. Whereas in earlier tombs the planets and constellations were arrayed across a continuous field or sequenced within a single circular band, the tableaux in this cemetery combine depictions of up to five classes of astral objects—stars, planets, the sun and the moon, cyclical animals, and the Hellenistic zodiac signs—configured as concentric rings in a manner recalling bronze mirror design. Examining the correlative, topographic, and astrological logic behind the position and sequencing of each ring, I argue that these tableaux are pictorial analogues to popular horoscopic diagrams that drew on new transmission from the Hellenistic world for which

scanty direct evidence survives. Connecting these ceiling paintings with the overall content and structure of the tombs, I consider changes in the practices of tomb siting and production that may have enabled this transformation from starry array to divinatory chart.

What is possibly the period's most ambitious astral synthesis occurred in Xixia territory, in a mandala that survives from Kharakhoto, the repository in present-day Inner Mongolia that housed most of the period's Tejaprabhā materials. This large silk painting attempts, somewhat unevenly, to assimilate in pictorial form virtually all astral deities then in circulation into the totalizing cosmological framework of the tantric mandala. The painting is but one component of (or perhaps accessory to) a complex liturgical system that involved multiple stages of offerings, contemplations, and empowerment. It is known through the unlikely survival of unique ritual manuscripts written in the Tangut language. My reading of these texts against the painting indicates that this was a new mandala system in active formation, in which the Sino-Tangut cosmographic tradition collided with a largely irreconcilable structure used in rites to appease the planets in a variety of Indian traditions. Although its precise date remains elusive, the encounter this mandala demonstrates with not only Chinese and Tibetan but also Indian culture improves understanding of the sources of Tangut culture.

[University of California, Berkeley]
Ittleson Fellow, 2015–2017

In 2017–2018 Michelle McCoy will be a postdoctoral fellow at the Max Planck Institute for the History of Science, Berlin. She will begin teaching at the University of Pittsburgh in fall 2018 as assistant professor of premodern Chinese art.



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MEGAN C. MCNAMEE

PICTURING NUMBER: DENUMERATION AND REPRESENTATION IN EUROPE, C. 1000

That the Word of God was literally made flesh in bound transcriptions of the gospels such as the Pericope Book of Henry II is a commonplace among historians of medieval art. Scholars tend to emphasize the materiality of parchment as skin, but incarnation was a mathematical enterprise. Creation, in the Middle Ages, was understood to have been the act of a numerate god who made all things in “measure, number, and weight” (Wisdom 11:21). According to Plato’s *Timaeus*, a dialogue on the genesis of the cosmos that undergirded all medieval scientific speculation, matter comprised four elements, each related to a geometric solid: fire (pyramid), air (octahedron), water (icosahedron), and earth (cube).

The numeric order that underlay the universe was thought to govern the works of man as well. As much had been stated by Augustine of Hippo (354–430 CE) in his *On Free Choice of the Will*. “Craftsmen,” he wrote, “have numbers in their craft which they apply to their works.” For Augustine, mathematical and artistic form were enmeshed; order and beauty, intertwined—a point he drove home elsewhere: “Whatever delights you in a body and entices you through your bodily senses is full of number.” Here, the frisson of aesthetic pleasure experienced before an object arises from its denumeration—a word derived from the Latin *dinumero*, *dinumerare*, meaning to discern number, count, or reckon. Now obscure, the Latin term was common in the Middle Ages; its recuperation is, I hold, key to fully comprehending the medieval sensorium and visual culture around the turn of the millennium. Significantly, it

The Pericope Book of Henry II, c. 1007–1012, front cover. Bayerische Staatsbibliothek, Munich, Clm 4452

was used in the Latin translation of the *Timaeus*. Plato claimed that the eyes were a divine gift and that the “supreme good” of vision was the ability to denumerate. This number-knowing capacity was deemed an inborn talent erased by original sin. Hence denumeration was taught, a skill diligently cultivated in monastic and cathedral schools through the four numeric disciplines of the quadrivium: arithmetic, geometry, music, and astronomy.

These twin notions, that number was the basis of matter and that the eyes were god-given instruments for number’s discovery, resulted in the profound interconnection of scientific investigation and artistic representation around the time the Pericope Book was made. The manuscript functioned as a vessel of divine presence in liturgical and legal settings. A physical stand-in for Christ, it was a nexus of veneration, devotion, and, I argue, denumeration. The poem incised on its spectacular, jewel-encrusted cover makes this clear. The anonymous author called the manuscript a “full square,” or cube. In so doing, he cast it as a kind of geometric demonstration, drawing attention to its quadrate form and three-dimensionality. Innate, these qualities have been largely overlooked in previous art-historical investigations, which have examined the front cover, book block, and back cover in isolation. Seeing the book as a “full square” requires understanding it as a complex whole and attending to its form. When God became human—*homo* in Latin; habitually etymologized as *humus*, meaning “earth”—he assumed aspects of the terrestrial domain, including its shape. Christ, in short, became a cube. Thus the quadrate codex was not a metaphor or sign for the sacred body; it *was* a sacred body, a holy *corpus*. Charged by Henry II (Holy Roman Emperor, 1014–1024) with making the Word of God flesh, the Ottonian craftsmen did so geometrically, according to the most up-to-date theories of corporeality and the mechanics of vision.

My study of the Pericope Book of Henry II is part of a larger project on the nature of numeracy and the quality of its effect on material culture in Latin-speaking Europe around 1000. Historians of all stripes have treated the central Middle Ages as a period that witnessed the eclipse of the “hard sciences” in Europe. Yet the era’s greatest intellects, chiefly Gerbert of Aurillac (c. 945–1003) and Abbo of Fleury (c. 944–1004), gained renown for their mathematical prowess and charismatic teaching. They educated a generation of elites and a host of clerics, monks, nuns,

and priests. In the relatively closed economy of tenth- and eleventh-century Europe, these men and women were also the primary patrons, makers, and viewers of objects. All were numerate, and that numeracy had a demonstrable impact on their imaging as it did on their imaginations. I am developing this research into a book that challenges the standard narrative of the history of science sketched above and forces a reconsideration of the forms that rational knowledge adopted in the past, thus opening the way for a reconceptualization of the historical relationships between visual and scientific culture.

A. W. Mellon Postdoctoral Fellow, 2016–2018

During the 2017–2018 academic year, Megan C. McNamee will continue her research at CASVA as A. W. Mellon Postdoctoral Fellow.



MARY G. MORTON

CONSIDERING CAILLEBOTTE

My Ailsa Mellon Bruce Curatorial Sabbatical Fellowship enabled an often-yearned-for but rarely feasible practice: the postexhibition publication. Because the majority of paintings by Gustave Caillebotte (1848–1894) are in private collections, bringing together the best of his oeuvre for three months at the National Gallery of Art in 2015 for the exhibition *Gustave Caillebotte: The Painter's Eye*, and then studying the pictures again in a somewhat different installation at the Kimbell Art Museum, offered the rare opportunity to test preconceptions, confirm insights, and discover new aspects of the artist's work as a whole. Caillebotte's project as a painter—the nature of his participation in contemporary avant-garde painting—was clarified over weeks of contact with the works and discussions about them with colleagues. The CASVA fellowship allowed me to return to the literature and documentation in the National Gallery of Art Library and the archives of the Musée d'Orsay, Paris, to develop ideas provoked by the exhibition. I was also able to spend time with the Caillebotte family, seeing more of his oeuvre in their private collection and recording family narratives relating to Gustave, his parents, his brother, and his sister-in-law. My reconsiderations will be presented in a forthcoming anthology of new impressionist scholarship.

Scholars have come a long way from the characterization of Caillebotte as a talented amateur whose most significant contribution to impressionism was as a collector of early works by its artists and a

Gustave Caillebotte,
At the Café, 1880. Musée
des Beaux-Arts, Rouen.
Photograph: Gérard Blot;
© RMN—Grand Palais/
Art Resource, NY

supporter of their exhibitions. The centrality of his artistic production to the movement during its height, the six exhibitions held between 1876 and 1882, and the critical edge, or what he referred to as “intransigence,” of his paintings, were key revelations of the 2015 exhibition. Caillebotte’s move away from his provocative pictures in the mid-to-late 1880s toward riverscapes and garden scenes, in line with the movement’s shift toward landscape, have distracted focus from his more gripping figural work.

Although Caillebotte was very much involved in the communal movement that was impressionism, his pictures are discrete in compelling ways. He was younger than the other members of the group by almost a decade. His affluence distanced him from the lived reality and financial pressures that beset his confrères and liberated him from the need to cater his production to the tastes of collectors. Finally, his resolute bachelorhood and the consistently homosocial nature of his subject matter introduced new imagery to impressionist iconography.

Caillebotte’s painting reinforces both the art-political and the socially critical aspect of the movement. Among several critics, Joris-Karl Huysmans articulated the sardonic and satirical strains in the painter’s work, echoed in contemporary naturalist literature, and he positioned Caillebotte’s project as an extension of that of Édouard Manet. Caillebotte countered the celebratory and self-congratulatory spirit of the early Third Republic with images suggesting the disturbing regularity of the new cityscape, the unsanctioned activities that took place within it, and the undercurrent of isolation, alienation, and psychic pressure running beneath bourgeois culture. Critics helped articulate the disturbing nature of his stripped, perspectival distortions of Parisian cityscapes, his tense domestic interiors, and his strange still life paintings.

Caillebotte’s artistic mission was established with his first major painting, *The Floor Scrapers*, understood as socially charged by the Salon jury that rejected its submission in 1875. Contemporary critics received his frank, literally naked portrait of the grueling, repetitive, anonymous urban labor that supported the affluent arrondissements of Haussmann’s Paris as ugly and outrageous as well as a source of anxiety following so soon after the workers’ revolution of 1871. *The Floor Scrapers*, hanging near Degas’s laundress (*Blanchisseuse*) in the second impressionist

exhibition, posited the masculine counterpart to contemporary realist images of female laborers.

Addressing “modern” subjects generic to impressionism, such as café life, prostitution, the nude, and river boating, Caillebotte frequently replaced the potential of a hetero- with a homoerotic charge. This non-normative position enhances the critical originality of his critique of Parisian life as transformed by Haussmanization. From the chilly clarity of his most famous picture, *Paris Street, Rainy Day*, to the horrific, sumptuously painted *Calf’s Head and Ox Tongue*, Caillebotte expresses the anxiety beneath the shimmering surface of modernity. In fully returning his “voice,” absent from traditional art historiography, to the story of impressionism, we revisit an insistent realism set aside by the luscious landscapes, Claude Monet’s above all, of the 1880s.

National Gallery of Art

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, 2016–2017

Mary G. Morton has returned to her position as curator of French paintings and head of department at the National Gallery of Art. Her postexhibition publication on Gustave Caillebotte will be included in The Wiley Blackwell Companion to Impressionism, edited by André Dombrowski.



TOM NICHOLS

JACOPO BASSANO AND THE INVENTION OF LOCALISM

In the course of my visiting fellowship at CASVA I explored the importance of localism in the paintings of Jacopo Bassano (c. 1512–1592), the painter who, despite his training in Venice, elected to run his workshop from his hometown of Bassano del Grappa. I focused primarily on two works by Jacopo in the National Gallery of Art collection: *The Miraculous Draught of Fishes* (1545) and *The Annunciation to the Shepherds* (c. 1558). The earlier painting was commissioned by the Venetian podestà in Bassano del Grappa, Piero Pizzamano (1512–1571), and is indicative of Jacopo's special ability to accommodate the cultural values of leading Venetian patricians. But this work also served as a conduit for the spread of Jacopo's influence to metropolitan Venice itself, especially given that Pizzamano promptly took it home with him at the end of his term of office.

Jacopo must have understood this likely future trajectory beyond the local world of Bassano from the outset and constructed his painting accordingly. On the one hand, he included a distant view of the town with that numen of place, Monte del Grappa, on the horizon beyond. On the other, he used intense coloration to suggest connection with the Venetian tradition of *colore* while alluding to his patron through the focus on Saint Peter, Pietro Pizzamano's onomastic saint. In this way, Bassano's painting characteristically links the local world of Bassano to the interests of a powerful Venetian patron, as if to reconfirm in visual terms the new measure of political control exacted by the city of

Jacopo Bassano,
*Annunciation to the
Shepherds*, probably
1555/1560. National
Gallery of Art, Wash-
ington, Samuel H.
Kress Collection



Jacopo Bassano, *The Miraculous Draught of Fishes*, 1545, National Gallery of Art, Washington, Patrons' Permanent Fund

Venice over its subject town, or *dominio*, Bassano del Grappa. Jacopo's *Miraculous Draught of Fishes* also makes a formal link to the international visual culture of the Renaissance through its insistent reference to Raphael's tapestry of the same subject in the Sistine Chapel in Rome. This was a typically ambitious connection, suggesting that Jacopo could be compared to a leading representative of central Italian classicism whose work was increasingly revered throughout Italy and across Europe.

The Miraculous Draught indicates that Jacopo's localism was at the same time intimately linked to the wider cosmopolitan and metropolitan culture of the Renaissance. It was a kind of deliberate cultural invention or construction, developed not to challenge the authority of Venice but as a form of agreeable local export that reconfirmed Venetian dominance (the rural presented as a kind of acceptable tribute to the dominant urban). In *The Annunciation to the Shepherds* Jacopo developed the kind of sacred pastoral theme that was to become so important to his work of the 1560s and 1570s. His close focus in this work on the daily realities of peasants and animals served as a marker of the local while asserting stylistic originality. Jacopo's promotion of lowly rural imagery does not involve satirical or moral distancing from local peasant life but

rather casts it as a locus of rural productivity and potential spiritual enlightenment. In this painting, he avoided the kind of physiognomic facial and figural distortions evident, for example, in contemporary German and Netherlandish satirical prints featuring peasants. But Jacopo's naturalistic depiction of his lowly protagonists was innovatory in sixteenth-century Italian Renaissance art and functioned as a badge of artistic identity. The *contrapposto* of the peasants' opposing moving and reposing forms is quite deliberate, as are the references to fashionable artistic sources such as Titian (1488/1490–1576) and Parmigianino (1503–1540) apparent in the construction of their forms. Through his sophisticated treatment of peasants and animals in such works, Jacopo inserted himself into the progressive and individualistic artistic culture of the Renaissance in Italy.

The fellowship was of great importance to my development of an ongoing research project that will throw new light on the place of “the local” in the art of a major Renaissance painter. Jacopo's visual suggestions of place through depictions of landscapes, peasants, and animals represent a kind of progressive artistic invention that anticipated (and, from the later 1560s onward, received) the avid attention and approbation of an undifferentiated international audience. But this development suggests that the response to Jacopo's vivid description of the rural world of Bassano del Grappa was ultimately dependent on the loss of place. Cultural displacement was to this extent a significant aspect of his definition of place, a paradox that may also be seen as a defining trope of modernity.

University of Glasgow

Paul Mellon Visiting Senior Fellow, November 1–December 19, 2016

Tom Nichols received a Gladys Krieble Delmas Foundation of New York travel award to pursue this project in Bassano del Grappa and Venice in spring 2017. He will return to his position as a reader in art history at the University of Glasgow in fall 2017.



ALISON LOCKE PERCHUK

THE MONASTERY OF ELIJAH: A HISTORY IN PAINT AND STONE

The remnants of the Monastery of Elijah (Latin: *monasterium s. Heliae*) sit nestled against the side of a deep ravine some thirty miles north of Rome. The best-preserved portion of the monastery is Sant'Elia, a twelfth-century church constructed of local stone and endowed with a complex array of coeval wall paintings, liturgical furnishings, marble pavement, sculpture, and inscriptions. Among the paintings are scenes of the death of the local saint Anastasius, an exceedingly rare depiction of the prophet Elijah as a warrior, an apse program rooted in a very specific Roman visual genealogy, and an uncommon narrative cycle of the Apocalypse. The architecture presents the only example outside Rome of the canonical twelfth-century transept basilica, best known from Santa Maria in Trastevere. Although the cloister is long destroyed, an extant cliff-top chapel marks the site of the theophany that sanctified the monastery's landscape and gave the monastic community its *raison d'être*.

Despite this rare material completeness, the monastery has not been the subject of advanced scholarship. On the one hand, the near-complete loss of its textual apparatus has excluded it from historical analysis; on the other, its material complexity has not sufficed to overcome art-historical biases favoring monuments in Rome over those in its hinterland. Art history's early focus on origins—of styles, motifs, architecture—further distanced the monastery, as its clearly Roman appearance and peripheral location led to its dismissal as provincial and derivative. Most of the sparse literature focuses on stylistic and

Sant'Elia, c. 1125,
Castel Sant'Elia,
Viterbo province,
Italy, interior view
toward apse. Author
photograph

iconographic identification, mainly in relation to the Apocalypse cycle; nothing has been written about the monastery as a whole.

Recent changes within the field of art history bring a new importance to the site. At CASVA I worked on a revised manuscript of “The Monastery of Elijah: A History in Paint and Stone,” a monograph exploring the historical and methodological import of this monument. Sant’Elia was designed and built around 1125 for a male monastic community with deep ties to the ecclesiastical changes and related political conflicts emanating from the reforming papacy in the early twelfth century. Yet even as the monastery participated in center-organized discourses, it firmly established its own senses of place and of community through its landscape and its twin sacred patrons, Anastasius and Elijah. My research clearly demonstrates that politics and devotion were in no way mutually exclusive, a point frequently lost in analyses of medieval Italian art.

This double inheritance—akin, perhaps, to the duplex spirit Elijah bequeathed to Elisha—underpins the monastery’s ability to contribute to current art-historical discourses. Sant’Elia was constructed during a fraught period in Roman history that culminated in the schism between Pope Innocent II (d. 1143) and his rival, Anacletus II (d. 1138). Analysis of the church’s Roman heritage enables us to see in this peripheral monument aspects of artistic and cultural history elsewhere obfuscated by schism and points to the need to rewrite the history of patronage in twelfth-century Rome. It also calls us to rethink the center/periphery dichotomy: in its artistic contemporaneity, papal or near-papal patronage, and use of imported Roman workshops, Sant’Elia is best understood as a fully Roman church transplanted to the margins of papal territory. Local history and community-specific identity were equally important in determining the monastery’s appearance and function. The incorporation into Sant’Elia of early medieval architectural and sculptural elements demonstrates a unique historical consciousness, both of an imagined late antique past and of the community’s more recent empirically documented historical past. The monastery’s highly unusual dedication to an Old Testament prophet offered another pathway to the formation of communal identity. Not only did Elijah serve as an explicit monastic exemplar within Christian theology; his relationship with Elisha furnished an alternate mode of inheritance and supported

the monastery's claims to a continuity of identity and sacrality from Saint Anastasius's era to the twelfth century.

Like the site it examines, "The Monastery of Elijah" does not limit these arguments to the visual register. It contributes to current discourse on multisensory interactions with works of medieval art and architecture by demonstrating how wall paintings, architecture, and ritual sounds and actions worked symbiotically to produce and preserve concepts of history and identity. Beyond the church's walls, the monastery's natural and built topography were crucial to the generation of communal identity. Here my project draws on interdisciplinary work in the memory and poetics of landscape, which has not yet been effectively integrated into the study of medieval Italian art. As a whole, "The Monastery of Elijah" functions apologetically, advocating, in a moment dominated by diachronic and thematic approaches, for the richness and promise of the monograph.

California State University Channel Islands
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2016

Alison Locke Perchuk returned to her position as assistant professor of art history at California State University Channel Islands. In fall 2016 she published two articles on the Monastery of Elijah, "Schismatic (Re)Visions: S. Elia near Nepi and S. Maria in Trastevere in Rome, 1120–43," Gesta 55, no. 2; and "Multisensory Memories and Monastic Identity at Sant'Elia near Nepi (VT)," California Italian Studies Journal 6, no. 1.



DIEO ERUITS DUPALAE VIRGINIS CIVITOM
FIDEM COLIT'NO. DESTINATA IN VICE
ALAE CIVITAE ALAE ELECTORES OMNIB
ALACRIS ERUITS AVDIXIT
1688 - 1689

GIANCARLA PERITI

CORREGGIO: BORDERS, FRAMES, AND THE CENTER OF PAINTING

The painter Antonio Allegri, called Correggio (1489/1494–1534), active in the northern Italian region of Emilia, was a major representative of his epoch. Monographs, exhibitions, and symposia have clarified the intellectual, devotional, and social contexts in which Correggio's art flourished, as well as his local network of patrons and the ideas governing their commissions. It has also been demonstrated that Correggio was interested in the language of architecture and its orders. My book reconsiders Correggio's artistic practice to suggest that, despite its unfolding on the periphery of the Italian art world, his aesthetics resulted from a sophisticated approach to the image and its framing. Specifically, my study focuses on a wide range of Correggio's sacred and profane images characterized by tender forms, dynamic illusionism, and figures artfully cut at the borders, features that exercise a certain power over the viewer's senses of sight and touch. Correggio's production is distinguished by its exploration of the nature of painting as a fluid substance of effects and affects conceived through the imitation of soft matter and unmediated emotions, and the renewed relevance given to framing devices.

Correggio was not the only master of the Renaissance to reflect on the possibilities of the borders and frames of his works. Yet he intervened in a distinctive way in a long tradition of collaboration between painters and wood carvers (often trained as architects and/or sculptors) in producing frames, opting for a coordinated consideration of frames and subject matter. Framing devices are material and conceptual elements

Correggio, *Madonna della Scodella*, 1530. Galleria Nazionale, Parma. Soprintendenza SBEAP di Parma e Piacenza

that isolate the work of art and, at the same time, create connections. While they exist as thresholds, frames simultaneously embrace painted narratives, posing renewed challenges and opportunities for the edges of the Renaissance image. Correggio carefully considered compositional strategies, formats, and frames, both the center that is framed and that which is outside it. My book expands and conceptualizes the analogy between the Christian subjects of Correggio's altarpieces, the orders of their architectural frames, and Vitruvius's articulation of the value of these orders, suggesting clever interplays with the Renaissance theory of the arts. Correggio's monumental frames, for example, that of his so-called *Madonna della Scodella*, supply a tectonic stability and sculptural sensitivity to the sacred narrative that they delimit and mediate; at the same time, they create a demarcation that acts to separate them or make them to stand out from the walls on which they are hung. But framing devices also constitute liminal sites that instantiate features of Christian subjects in crafted objects.

My research further takes on Correggio's stunning episode of textural illusionism in the dome of Parma's Benedictine Cassinese church of San Giovanni Evangelista representing Saint John's vision of the Second Coming of Christ. New evidence confirms that this subject germinated from the artist's concerted reflection on passages from the Book of Revelation, to which he was likely exposed while living in the Cassinese monastery at the time he was working on this commission (1520–1523). It has long been recognized that viewers in the church nave and the monks in the choir had different views of and took different messages from the painted apparition of Christ overhead. My investigation of the Cassinese network of arts suggests that Correggio's striking creation of Renaissance illusionism amalgamates a Byzantine tradition of imagery in which late antique regional remnants from Ravenna played a key role.

As a whole my book illuminates Correggio's artistic production and especially his representational concerns as an ambitious artist working on the periphery. In his works Correggio subtly combined contemporary artistic trends with his personalized evocation of *lietezza*—itself a playful allusion to his family name, Allegri (*allegrezza* means happiness or merriment in Italian). Correggio's palpable and affective visual poet-

ics ultimately opens up a space for the beholder's empathic reactions, simultaneously constituting a highly consequential regional—but not provincial—Renaissance alternative to the art of Raphael, Michelangelo, and Titian.

University of Toronto
Samuel H. Kress Senior Fellow, 2016–2017

Giancarla Periti will hold a fellowship at the Italian Academy for Advanced Study in America at Columbia University during the spring of 2018 before returning to her position as associate professor of Italian Renaissance art at the University of Toronto.



RACHEL E. PERRY

MAKING PAINTING MATTER: JEAN DUBUFFET, JEAN FAUTRIER, AND FRENCH ART IN THE 1940S

During the early 1940s—as the war raged and the reality of the Nazi occupation set in—the artists Jean Dubuffet (1901–1985) and Jean Fautrier (1898–1964) were quietly at work on a kind of matter-based painting subsequently called *matérialisme* (matterism) or *haute pâte* (high paste). Within the span of a year (1943–1944), Dubuffet went from a virtual unknown to a cause célèbre. During the same concentrated time period, Fautrier jump-started a stagnant career, reorienting his entire oeuvre. The two artists changed their palettes, abandoned easel painting, and loaded their canvases with pastes so heavy that in some cases they melted off the supports and oozed onto the ground, prompting critics to refer to the work as “painting by the kilo.” My book situates Dubuffet and Fautrier’s interest in materiality within the broader artistic, historical, and cultural context of the 1940s. During my residency at CASVA, I completed two chapters that focus on the exhibitions Dubuffet and Fautrier held at the Galerie René Drouin in the immediate postwar period, Fautrier’s series *Hostages* (November 1945) and Dubuffet’s *Mirobolus, Macadam et Cie* (May 1946).

Most histories of postwar French art celebrate Fautrier as the engaged and enraged artist of *Hostages*, a series of forty-six paintings and three sculptures of decapitated heads and disfigured bodies created clandestinely during the Occupation. In the chapter “Matter and Memory,” I revisit the reception of the series and demonstrate that although the exhibition had everything to attract the crowds—a timely subject, a stra-

Jean Fautrier, *Hostage*
No. 7, 1944, mixed
media on paper
mounted on canvas.
Private collection. Art
Resource, NY; © Artists
Rights Society (ARS),
New York



Jean Dubuffet, *Miss Cholera*, January 1946, oil, sand, pebbles, and straw on canvas. Solomon R. Guggenheim Museum, gift, Katharine Kuh, 1972. Solomon R. Guggenheim Foundation/Art Resource, NY; © Artists Rights Society (ARS), New York

tegitally important location, and the endorsement of the intelligentsia—it was a critical and commercial failure. The reputedly breakthrough exhibition received at most eight reviews, and few of the works sold, even at very low prices. Aside from a close circle of devotees, the public denounced them as inappropriate and inadequate memorials for the nation’s fallen. My research in the archives of the United States Holocaust Memorial Museum suggests that by the time Fautrier’s exhibition opened, the series was competing against atrocity photographs from the liberation of the camps, displayed in newspapers and magazines, films and posters, and sensational blockbuster exhibitions such as *Crimes Hitlériens*

at the Grand Palais in the summer of 1945.

Dubuffet’s exhibition *Mirobolus, Macadam et Cie* followed Fautrier’s by six months. My chapter “Banking on Mud” examines how Dubuffet’s base materials—the macadam, gravel, and asphalt that literally underlay the rebuilding projects of the reconstruction—became a matter for speculation. Intended to antagonize French taste, Dubuffet’s gambit backfired: All of the paintings sold in a few days, and at top dollar. Dubuffet produced not only a “rehabilitation of mud” (the title of the essay he wrote for the catalog) but its transformation into gold. The paintings alluded to this virtual alchemy, featuring figures wearing jewels and precious metals (*Golden Portrait, Dancing Woman with Diamond, Portrait with Medallion*), which indicated the currency and value of Dubuffet’s project but also offered a biting critique of a culture of surface display and conspicuous consumption.

With titles such as *Mr. Macadam, Stroller with an Umbrella, Touring Club*, and *Venus of the Pavement*, Dubuffet’s series is uncannily preoccupied with circulation (geographic and economic) and currency (what is in mode and hard cash). And it emerged at a moment when France

was engaged in an all-out public relations campaign to promote its fashion and luxury goods industries—most of which were based outside the Galerie Drouin on the Place Vendôme. The members of Dubuffet’s “company” are, like his patrons, window-shopping flaneurs parading their overinflated egos on the streets of Paris: smug businessmen; debonair socialites in snazzy bow ties; and fashionable, fully accessorized ladies-who-lunch. Like his *Miss Cholera*, they are quite literally the “well-heeled” of society.

Dubuffet’s dramatic entry into the art world coincided with an exponential jump in the number of galleries in the capital as the art market rebounded after the war. Addressing the commerce between materiality and materialism, between the artist’s high pastes and his public’s high taste, Dubuffet’s macadam men and asphalt ladies, flashing their wristwatches and pocket watches on shiny gold chains, arrived just in time—for speculation.

Haifa University

Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2016

Rachel Perry will continue work on her project with the support of a Dedalus Foundation Senior Fellowship.



LISA PON

RAPHAEL AND THE RENAISSANCE ARTS OF COLLABORATION

The scholarly paradigm of “Renaissance rivals” — towering geniuses competing — has fruitfully described some interactions between, for example, Michelangelo (1475–1564) and Leonardo da Vinci (1452–1519). Yet it fails to capture many achievements of their contemporary Raphael (1483–1520), who was known for making his colleagues feel (in Giorgio Vasari’s words) “naturally united and in . . . accord.” I explore Raphael’s artistic collaborations, but not only through a connoisseurial assigning of individual hands within a group project. Instead I analyze period personae Raphael inhabited: the courtier within a cosmopolitan court; the friend to many men and the lover of many women; the architect, newly so named, whether in a workshop or on a construction site. In each of these cases, an individual held significant agency within a network, but not absolute authority. My book project thus studies Raphael’s exquisite skill not only in art making but also in cultivating productive collaborations.

Scholarship has traditionally recognized Raphael’s many collaborations but has tended to understand his participation in these jointly produced projects in terms of his master design being executed, well or poorly, by others. Whereas this approach has generally seen Raphael’s ideas as materialized incompletely by craftsmen unable to achieve his ideal artistic vision, recent studies in contemporary art history and media theory have offered ways of understanding transmedial collaborations that are both more nuanced and more congruent with how Raphael

Raphael, *Madonna and Child with Saint John the Baptist (La Belle Jardinière)*. Musée du Louvre. Photograph: Erich Lessing / Art Resource, NY



Raphael, *Eight Apostles*, c. 1514.
National Gallery of Art,
Washington, Woodner
Collection

worked with his partners. For instance, Rosalind Krauss’s description of contemporary art’s postmedium condition emphasizes technical supports over physical materials and encourages us to look beyond any single “pure” medium, such as sculpture, and to embrace instead the media heterogeneity characteristic of the late twentieth century. Media theorist Henry Jenkins’s work on transmedial narratives shows that character development can occur simultaneously on a variety of media platforms, rather than always beginning in a book and then moving on to other forms.

It is important to understand that Raphael’s own design process likewise revolutionized artistic production, which in his time had followed a one-way sequence from “first-thought” (*primo pensiero*) sketches, through drawings of individual and grouped figures and small compositional studies, to reach full-size cartoons and ultimately a finished painting. But Raphael deviated from this trajectory in his artistic practice: John Shearman pointed out in a fundamental 1983 article that soon after reaching Rome Raphael expanded the “research and development” phase by creating hundreds of drawings to make a single composition, even looping back from the usually final cartoon stage to return to studies of isolated details, rather than advancing to painting. Raphael had thus already begun moving away from the idea of the cartoon as the endpoint in a linear series of drawings. Instead the cartoon could be seen as a collectible work in its own right, and the design could be produced in a variety of different media, even ones such as print and sculpture in which Raphael himself had no training.

During my two-month visiting senior fellowship at CASVA, I took the opportunity to study works in the collection of the National Gallery of Art that epitomize the transmedial transformations at the heart of my book. For instance, with head of paper conservation Kimberly Schenck, I examined Raphael drawings, notably the National Gallery's cartoon for the Louvre painting known as *La Belle Jardinière*. This large-scale work, more than three feet in height, is drawn with black and white chalk with outlines pin-pricked for transfer. It is very dark and quite difficult to photograph well, so it was useful to see it repeatedly in person, and with Kim Schenck at my side. We also looked together at the small red chalk study of eight apostles' heads for *Christ's Charge to Peter*, one of the tapestries for Leo x. The full composition of this fragment comprising two rejoined pieces of paper is recorded in a counterproof now in the Royal Collection at Windsor Castle, which I had discussed at length in *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (2004). In that book, I hypothesized that the Windsor counterproof had been made by pressing the now-lost drawing that survives only in the National Gallery of Art fragments in a printing press, and I speculated that Raphael used Marcantonio Raimondi's printing press to make it. Thus it was a joy to examine the Gallery's *Eight Apostles* with Schenck, who recently published her discovery of a blind, inkless impression from the engraved copper plate for one of Marcantonio's most famous prints, *The Judgment of Paris*, on the verso of the drawing. This confirmation of my 2004 speculation was made using Schenck's digital enhancement of the drawing's verso, which we were able to look at together. I am grateful to her as well as other CASVA and National Gallery fellows, scholars, curators, and staff, who made my time in Washington as productive as it was.

Southern Methodist University
Paul Mellon Visiting Senior Fellow, January 4–March 7, 2017

Lisa Pon will continue research and writing on this and other projects.



PHIL TAYLOR

RAOUL UBAC'S PHOTOGRAPHIC SURREALISM

At the onset of World War II, Raoul Ubac (1910–1985) did a surprising thing: he started burning his glass-plate negatives, heating the emulsion until the image began to decompose. Introducing violence into his process through what he termed an “automatism of destruction,” in these so-called brûlage photographs the artist attacked representations of isolated objects and figures, negating the capacity of the photographic matrix to reproduce its original referents. Almost an oily abstraction, *L'Envers de la face* (1939) offers the fugitive form of a head seen in profile, all features liquidated, providing only the barest anchors for the possibility of recognition. Ubac's procedural interventions were explicitly tied to his desire to *transfigure* human anatomy: “Indeed nothing can seem as abject as the immediate appearance of the human face,” he wrote in 1942. The face, but also photography itself, posed significant problems for Ubac. The destructive intervention of brûlage is only the most extreme of a welter of technical devices by which he endeavored to depersonalize the figure and deconstruct the medium. But he hoped that such an image could provide the matrix for subsequent states in a sequence of transformative figurations.

My dissertation takes up Ubac's confrontation with photography in the 1930s and through World War II. Born in Germany, raised in Belgium, and trained in Cologne amid the Gruppe progressiver Künstler, Ubac came of age as an artist in Paris, operating as a key relay between French and Belgian surrealist circles. His photographs were similarly itinerant.

Raoul Ubac, *L'envers de la face*, 1939.
Musée national d'art moderne, Centre Pompidou, Paris, Centre de création industrielle.
© ADAGP, Paris/ARS, New York. Photograph © Centre Pompidou, MNAM-CCI, Dist. RMN – Grand Palais/ Guy Carrard

My project tracks these images and their variants as fragments and distinct states in serial transformations, as they moved from the pages of art reviews and photography annuals, cropping up in semiclandestine journals of the Occupation, following the networks of the burgeoning domain of modern art photography and surrealism's increasingly international ambitions. In their migrations, Ubac's photographs unveil a filigreed map of connections from Brussels and Paris, alighting in publications and galleries in Cologne, Amsterdam, London, Prague, Cairo, Mexico City, and New York.

The majority of Ubac's photographic oeuvre de-centers the camera to privilege the darkroom, so that the procedures linking the photographic matrix (usually the negative) to print provide opportunities for experimentation and transformation. My dissertation looks in depth at four technical procedures used by Ubac: photomontage, solarization, paraglioph simulations of bas-reliefs and fossils, and brûlage. Each of these techniques is representative of tendencies in experimental, commercial, and amateur photographic practices of the 1930s. And each process pressures the normative technical operations by which a conventional photographic image is transmitted from camera exposure to development of the negative to the output of a positive print. This technical framework enables me to probe in detail an artist's oeuvre that has evaded thorough attention within the existing scholarship on surrealism and the history of photography as well as to reflect on the conditions that have produced that historiographic lacuna.

Ubac's elaboration of modernist photographic processes offers a distinctive approach to reproduction and transmission, in part informed by his study of printmaking at Stanley William Hayter's Atelier 17. Unlike the majority of interwar photomonteurs, Ubac worked with photographs that he had staged for the camera with an eye to subsequent recombination. Moreover, many of his pictures depict works of art, transmuting the photographic capture of the real human body and found objects into sculptural assemblages. In exhibitions he displayed multiple "states" of a given pictorial composition, demonstrating the work of transformation and transmission within photographic chains of reproduction: solarized and unsolarized versions of identical compositions appear side by side; motifs move from photomontage to engraving. The artist courted resemblance to and produced simulations of other media,

which he absorbed and “processed” photographically in his works. In a perceptive essay on Ubac’s photography published in Cairo in 1940, the Egyptian writer Georges Henein reported that Ubac was loath to call his pictures photographs at all. On the one hand they demonstrate a consistent engagement with major tropes of surrealist pictorial production, but they also metabolize the competing claims for monumental art in disparate instantiations ranging from Pablo Picasso’s *Guernica* (1937) to fascist appropriations of classicism.

Ubac’s contestation of photographic media is inextricable from his registration of contemporary political crises. His anthropological interest in the origins of law, the persistence of the sacred within modernity, and the imbrications of violence and desire are developed in the motifs he adopts; these concerns were particularly pressing with the contemporaneous advance of fascism and the collapse of the French Popular Front in the late 1930s, reaching a breaking point with the advent of war and the German occupation. The clamor of politics bangs incessantly at the door of the atelier; the photographer’s darkroom is leaky. The noise of the present finds a way in, under the cracks, through the vents. Flashes of the contemporary interfere with the photograph in development, troubling the reproductive fidelity of the technical apparatus. Ubac’s is a flight out of photography using the very procedures of the photographic.

[Princeton University]
David E. Finley Fellow, 2014–2017

Phil Taylor will join the Museum of Modern Art, New York, as a curatorial assistant in the department of photography.



LESLIE WILSON

PAST BLACK AND WHITE: THE COLOR OF PHOTOGRAPHY IN SOUTH AFRICA, 1994 – 2004

Reviewing David Goldblatt’s exhibition *Structures Here* (1985), art critic and University of the Witwatersrand drama professor John Van Zyl homed in on the anomalous inclusion of a single color photograph amid black-and-white prints. Walking his readers through the exhibition, Van Zyl described compelling images of structures that evidenced what life was like in South Africa in the time of *baaskap*, or white domination. These included honorific monuments to apartheid-era leadership, Dutch Reformed churches, Ndebele houses of worship, and forced removals in District Six and Crossroads Township in Cape Town. “Then there is that coloured print,” Van Zyl declared. “Why? Quite simple, it shows that Fascist monuments look even worse in colour, especially when there is a purple and white artificial posy in the foreground.” For Van Zyl, instead of prettifying a monument implicated in white nationalism, Goldblatt’s exceptional color photograph aptly emphasized its garishness.

Fourteen years later, Goldblatt embarked on his first long-term photographic series entirely produced in color, *Intersections*. Not alone in exploring more possibilities for color, Goldblatt (b. 1930) — along with younger artists predominantly associated with socially concerned work in black and white, such as Santu Mofokeng (b. 1956), Gideon Mendel (b. 1959), and Guy Tillim (b. 1962) — experimented with making color photographs for personally directed projects in the 1990s and early 2000s. Somewhere between wholeheartedly embracing color and emphatically rejecting it, photographers produced work that demonstrated a more

David Goldblatt,
Berg-en-Dal Monument.
Dalmanutha, Mpumalanga. December 1983.
Courtesy of the artist

open field for photographic practice at the beginning of the twenty-first century, closely tied to South Africa's democratic turn. In addition to incorporating different techniques—including digital photography—their work, and lens-based media more generally, were increasingly featured in exhibitions in national and international museums and galleries, coming to be viewed as the country's preeminent contemporary art form.

With an interest in the changing conditions for photographic production, the status of black-and-white and color photography as art, and the politics of form in South Africa's nascent democratic era, my dissertation examines projects by Mofokeng, Mendel, Goldblatt, and Tillim to consider the shifting terrain for photography after apartheid. Works by these photographers provide significant insight into how black and white and color function across photographic genres and how form relates to photographic meaning and political efficacy. Demonstrating new possibilities for the medium in the post-apartheid era—with particular attention to nuance, subtlety, and complexity—their projects unsettled traditional categories of photographic practice inside and outside the museum. My project shows that these veteran photographers blurred traditional boundaries, from photojournalism to documentary to art, with implications reaching far beyond South Africa's borders.

My dissertation's case studies locate contemporary South Africa as a place of high-stakes debates over and approaches to visual representation that makes claims to art, activism, and social commentary. In the ongoing project *Chasing Shadows* (1996–2006), Mofokeng has explored the effects of black and white in low light to represent sites of spiritual practice and devotion. Through spectral blurs and dark shadows, the photographs interrogate the associations of black and white with truth and the limits of representing human experience. Aiming to convey the dignity of his photographic subjects, Mendel used black and white to represent aspects of the HIV/AIDS epidemic in the series titled *A Broken Landscape: HIV and AIDS in Africa*, exhibited at the South African National Gallery and published as a book in 2001. Mendel's project debuted just after photographers such as Chris Ledochowski (b. 1956) and Zwelethu Mthethwa (b. 1960) made assertive claims for the dignifying potential of highly saturated color photography in South Africa's townships; I consider these competing notions of the dignified image on the brink of Mendel's subsequent turn to color. With *Intersections*,

Goldblatt sought ways to photograph South Africa's changed landscape as a post-apartheid nation, finding color technology much improved and expressing less anxiety than in his earlier work that color's association with lyricism might override social commentary. Last, Tillim's sojourn in Johannesburg's inner city resulted in *Jo'burg* (2004), an exhibition and a book featuring muted color photographs of vulnerable black residents in substandard housing that present an opportunity to reflect on a subtle, elegiac treatment of the urban environment.

While at CASVA, I composed my dissertation's introduction, tracing the development and popularization of color photography in South Africa. Premised on the notion of "fixing the rainbow," the introduction reveals how apartheid society shaped individual access to photographic tools and techniques as well as approaches to representing subject matter. I discuss the technical challenges facing early enthusiasts trying to "fix," or retain, lasting color prints in colonial South Africa. I also consider "fix" in its meaning as a corrective, to examine how photographers and viewers associated color with particular politically transformative potential. The project becomes a platform for exploring shifting attitudes to black-and-white and color photography, especially their affective and ethical associations, notions of their appropriateness for specific subject matter, and their roles in shaping public attitudes and in determining racial and social classifications.

[University of Chicago]
Twenty-Four-Month Chester Dale Fellow, 2015–2017

In fall 2017 Leslie Wilson will begin an appointment as assistant professor of art history at Purchase College, State University of New York.



OLIVER M. WUNSCH

PAINTING AGAINST TIME: THE DECAYING IMAGE IN THE FRENCH ENLIGHTENMENT

In the fall of 1754, the French artist Joseph-Marie Vien (1716–1809) used an unusual technique to paint a picture of the Roman goddess Minerva. The process involved a combination of wax and fire, and it was supposedly based on an ancient method known as encaustic. Vien produced the work under the direction of the comte de Caylus, an amateur and antiquarian who had spent several years researching encaustic through ancient texts and artifacts. When the two men revealed the results of their collaboration, they emphasized several virtues of the technique. They pointed out that it produced vibrant colors with a matte finish, and they noted that the paint dried quickly. But the greatest advantage, they claimed, was that pictures made in this manner were virtually impervious to decay.

My dissertation began as an attempt to make sense of such efforts to find an eternal medium in eighteenth-century France. Encaustic was far from the only process from the period that came with the promise of endurance. Artists experimented with an array of techniques, ranging from enamel to painting on glass, all in the hopes of securing a more lasting future for their work. These processes emerged alongside the nascent field of art restoration, and they grew in parallel with a broader concern for posterity that characterized high Enlightenment philosophy.

As my work progressed, however, it became clear that this phenomenon had developed in response to a countervailing tendency.

Joseph-Marie Vien,
Minerva, 1754, wax
and oil on wood panel.
The State Hermitage
Museum, St. Peters-
burg. Photograph by
Svetlana Suetova
© The State Hermitage
Museum

Much of the writing from the period on the importance of durability also drew attention to an implicit enemy: a dissipated artist, heedless of posterity, whose fragile or decomposing works were intended only for the present. This opposing figure, caricatured as it sometimes could be, was not an imaginary specter invented for rhetorical effect. On the contrary, it was embodied in one of the eighteenth century's most celebrated painters, Antoine Watteau (1684–1721), whose unorthodox techniques caused his pictures to decay rapidly. And the problem was not limited to Watteau. French painters' growing infatuation with pastel—an impossibly fragile medium that came to dominate the century—demonstrated the pervasiveness of the issue.

After I recognized this tension between the pursuit of permanence and the indulgence of ephemerality, it became obvious that neither phenomenon could be understood apart from the other. Much of my time as a fellow has been devoted to exploring the conflict between them, positioning it at the center of my project. The larger goal of the dissertation has remained the same—I continue to track the development of artistic attitudes toward permanence during the eighteenth century—but the argument itself has shifted. Rather than treat durability as the dominant goal of artists from the period, I argue that what made the eighteenth century distinctive was that this goal could no longer be assumed. New commercial pressures incentivized rapid production over permanence, while the liberalization of painting as a profession relaxed craft standards. Growing opportunities for public recognition, meanwhile, offered artists immediate renown in the present, which came to compete with the lure of posterity. As a result, a fundamental question emerged about art's definition and purpose: must great art transcend time, or can its meaning and materiality remain specific to its moment?

In part, my argument is meant to intervene in an ongoing reevaluation of the Enlightenment in contemporary scholarship. Historians have recently called attention to the divided temporal consciousness that characterized the culture of the period. On the one hand, philosophers such as Denis Diderot and Voltaire professed their devotion to the cause of posterity. On the other, many of these same writers embraced a worldly sphere governed by gallant displays of wit and an extemporaneous pursuit of transitory pleasure. My project affirms

this underlying dialectic but emphasizes its distinctive ramifications in the visual arts, where transience and endurance had decidedly different effects because they manifested themselves materially.

On a methodological level, the project is also meant to prompt greater reflection on the role that decay plays in historical scholarship. Art historians have generally regarded ephemeral materials and techniques as a problem for museum conservators, not as a relevant subject for art's historical interpretation. But decay becomes difficult to separate from the meaning and historical significance of work produced by artists from centuries ago who reflected upon how the objects that they created would travel across time. The mottled surface of a painting can provide clues about the way those in the past thought about generations to come, and it can help us understand how our sense of obligation to the future continues to evolve.

[Harvard University]

Robert H. and Clarice Smith Fellow, 2016–2017

Oliver Wunsch will spend the next year finishing his dissertation with the support of a Mellon/ACLS Dissertation Completion Fellowship. His article "Watteau, Through the Cracks" will appear in The Art Bulletin in 2018. A second article, "Diderot and the Materiality of Posterity," will be published in a special issue of Early Modern French Studies on the theme "Anticipated Afterlives."

Following page:
Research staff and
deans of the Center,
October 2016



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. It is also committed to the exploration of new media and computing technologies that promote advanced research and scholarship in the visual arts.

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. Advisors also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee 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 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 in residence and are free to pursue independent research.

Board of Advisors of the Center, left to right: Emily Braun, Steven Nelson, Perry Chapman, Michael Cole, Patricia Berger, Huey Copeland (not pictured: Betsy Bryan, Jeffrey Hamburger)

Fellows' tour of paper conservation, October 25, 2016



Leslie Wilson, Andrianna Campbell, Martin Puryear, Elizabeth Cropper, and Phil Taylor, "The African American Art World in Twentieth-Century Washington, DC," symposium, March 17, 2017



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 and will in future be supported by an endowment generously provided by the foundation, matched by other funds. 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. While in residence, 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 professors, conservators, and curators from other institutions.

FELLOWSHIPS

Paul Mellon, Ailsa Mellon Bruce, Samuel H. Kress, and William C. Seitz 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. Senior fellows may not hold other teaching or lecturing appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program. In addition to a stipend, senior fellows receive an allowance 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. The application deadline for senior fellowships is October 15. Each candidate must submit an online application that includes a project proposal, two publications, and a financial statement. Three letters of recommendation in support of the application are required.

Fellows' tour of the
National Mall with
Therese O'Malley,
November 10, 2016



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. The stipend is intended to cover the visiting senior fellows' 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 an online application, including a project proposal and 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 outside fellowships and awards. 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). The procedures are the same as those for the visiting senior fellowships.

A. W. Mellon Postdoctoral Fellowship

During both years of a two-year residency the A. W. Mellon Postdoctoral Fellow carries out research and writing for publication and 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 fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. Postdoctoral fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability. The next application deadline will be announced on the A. W. Mellon Postdoctoral Fellowship page on the CASVA website. Each candidate must submit an online application, including a brief proposal for the topic

Fellows' tour of *Los Angeles to New York: Dwan Gallery, 1959–1971* with curator James Meyer, January 27, 2017



of the predoctoral seminars and the university course, and one article or chapter of a book. Three letters of recommendation in support of the application are required.

Resident and Nonresident Predoctoral Dissertation 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, coursework, 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 dissertation fellows receive allowances for research-related travel and expenses, 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 dissertation 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 cannot be deferred or renewed. Nomination forms are sent to department chairs during the summer preceding the fall deadline. After the deadline, any inquiries about the status of a nomination should be made by the department chair.

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

The Center awards up to four 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



Fellows' tour of object conservation with senior conservator Shelley Sturman, November 1, 2016

department. The nomination deadline is November 15 for the period June through May.

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 410,000 volumes is available to members. The Gallery's collections, as well as the library's image collections of almost 14 million photographs, slides, and digital images, are accessible during regular business hours. By arrangement, 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, as well as postdoctoral fellowships, 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.

Online applications and instructions for fellowships and associate appointments are available on the Gallery's website (www.nga.gov/casva). Further information about fellowships may be obtained from the fellowship officer: (202) 842-6482.

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, which occur periodically throughout the year, include symposia, conferences, curatorial/conservation colloquia, incontri, seminars, and lectures. These 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 during the 2016–2017 academic year may be found on pages 25–41.

Research

Each of the deans directs a project designed to be of value to the wider scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 43–50. Reports by members of the Center are published annually. An index of reports written by members in 2016–2017 begins on page 199.

Publications and Web Presentations

A complete list of CASVA publications can be found by following links from www.nga.gov/casvapublications. Audio and video presentations of lectures, including the A. W. Mellon Lectures in the Fine Arts and the Wyeth Lectures, on the National Gallery of Art website can be found by following links in the individual listings below or, for other platforms, by following links from www.nga.gov/podcasts.

NEW PUBLICATIONS

A Generous Vision II: Samuel H. Kress Professors, 1995–2016,
edited by Therese O'Malley, with introduction by Elizabeth
Cropper, 2016

The Cubism Seminars, edited by Harry Cooper, Seminar Papers 3,
2017

*Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese
Painters*, vol. 2, pt. 2, *Life of Marcantonio Raimondi and
Critical Catalogue of Prints by or after Bolognese Masters*,
2 vols. Critical edition by Lorenzo Pericolo; introduction,
translation, and notes by Naoko Takahatake with the critical
edition of Roger de Piles's Annotations to Malvasia's *Felsina
pittrice* by Carlo Alberto Girotto; with the support of Mattia
Biffis and Elizabeth Cropper, 2017

Joseph Koerner, *Bosch and Bruegel: From Enemy Painting to Everyday
Life*, Fifty-Seventh A. W. Mellon Lectures in the Fine Arts,
Bollingen Series xxxv (Princeton University Press, 2016)

Craig Clunas, *Chinese Painting and Its Audiences*, Sixty-First
A. W. Mellon Lectures in the Fine Arts, Bollingen Series xxxv
(Princeton University Press, 2017)

PUBLICATIONS IN PREPARATION

The Artist in Edo, edited by Yukio Lippit, Studies in the History of
Art, vol. 80, Symposium Papers LVII

The Global Reception of Heinrich Wölfflin's Principles of Art History,
edited by Evonne Levy and Tristan Weddigen, Studies in the
History of Art, vol. 82, Symposium Papers LIX

*The African American Art World in Twentieth-Century
Washington, DC*, edited by Jeffrey C. Stewart, Studies in the
History of Art, vol. 83, Symposium Papers LX

NEW VIDEO PRESENTATIONS

Sixty-Sixth A. W. Mellon Lectures in the Fine Arts, 2017

The Forest: America in the 1830s

Alexander Nemerov, Stanford University

www.nga.gov/content/ngaweb/audio-video/mellon.html, released

June 2017

Seventy-Fifth Anniversary Lecture

The Lost Museum: The Berlin Painting and Sculpture Collections

Seventy Years after World War II

Julien Chapuis, Staatliche Museen zu Berlin

www.nga.gov/content/ngaweb/audio-video/video/chapuis-lost

-museum.html, released January 2017

Hubert Robert at the Flower-Strewn Abyss

Nina L. Dubin, University of Illinois at Chicago

www.nga.gov/content/ngaweb/audio-video/video/robert-dubin.html,

released November 2016



INDEX OF MEMBERS' RESEARCH REPORTS

- Baldasso, Renzo, *A New Aesthetics for Print: The Emergence of the Visuality of the Printed Page from Gutenberg to Ratdolt* 53
- Bogel, Cynthia J., *Sovereign and Cosmology in Two Capitals: An Eighth-Century Buddhist Icon at Yakushiji* 57
- Bolgia, Claudia, *The "Long" Trecento: Rome without the Popes, c. 1305–1420* 61
- Bryan-Wilson, Julia, *Louise Nevelson's Modernist Drag* 65
- Campbell, Andrianna, *Norman Lewis: Linearity, Pedagogy, and Politics in His Abstract Expressionism, 1946–1964* 69
- Claypool, Lisa, *Hearing Color: Yu Fei'an's Pigeon Paintings in Modern Beijing* 73
- Estrin, Seth, *Objects of Pity: Art and Emotion in Archaic and Classical Greece* 77
- Fraser, Sarah Elizabeth, *Before the Fall of Chinoiserie* 81
- Galassi, Maria Clelia, *Jan Massys and the Depiction of Female Beauty in Flemish Painting (1530–1575)* 85
- Geskó, Judit, *Cézanne and Non-Arcadian Abstraction* 89
- Hyman, Aaron M., *Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality* 93
- Jackson, Denva, *In the Footsteps of Our Fathers: The Morgan Library's Vitae patrum, M. 626, 1400–1530* 97
- Jones, Lynn, *An Imperial Cult? The Case of Nikephoros II Phokas in the Rock-Cut Church of Cavusin, Cappadocia* 101
- Kanaan, Hagi, *The Origins of Photography and the Future of the Image* 105
- Kim, David Young, *The Groundwork of Painting: Background, Materiality, and Composition in Italian Renaissance Art* 109
- Kinney, Dale, *Santa Maria in Trastevere: The Life of a Medieval Building in Early Modern Rome* 113
- Kirschke, Amy Helene, *Black Ink: Romare Bearden's Political Cartoons* 117
- Kubo, Michael, *Architecture Incorporated: Collaboration, Authorship, and Anonymity in Postwar Modernism* 121
- Lang, Karen, *Philip Guston and the Allegory of Painting* 125

Members of the Center with Katharina Fritsch's *Hahn/Cock* on the newly opened East Building roof terrace, October 2016

- Le Normand-Romain, Antoinette, *The Tale of a Sculpture: Rodin's Statuette of a Woman* 129
- Lingo, Estelle, *Mochi's Edge and Bernini's Baroque, Caravaggio's Religious Art, and the Grand Tour from the Italian Perspective* 133
- Loffredo, Fernando, *A Poetic Urgency: Sculpture and Poetry in Dialogue in the Early Modern World* 137
- McCoy, Michelle, *Astrology and Astronomy in the Art of Liao-Yuan China and Inner Asia* 141
- McNamee, Megan C., *Picturing Number: Denumeration and Representation in Europe, c. 1000* 145
- Morton, Mary G., *Considering Caillebotte* 149
- Nichols, Tom, *Jacopo Bassano and the Invention of Localism* 153
- Perchuk, Alison Locke, *The Monastery of Elijah: A History in Paint and Stone* 157
- Periti, Giancarla, *Correggio: Borders, Frames, and the Center of Painting* 161
- Perry, Rachel E., *Making Painting Matter: Jean Dubuffet, Jean Fautrier, and French Art in the 1940s* 165
- Pon, Lisa, *Raphael and the Renaissance Arts of Collaboration* 169
- Taylor, Phil, *Raoul Ubac's Photographic Surrealism* 173
- Wilson, Leslie, *Past Black and White: The Color of Photography in South Africa, 1994–2004* 177
- Wunsch, Oliver, *Painting against Time: The Decaying Image in the French Enlightenment* 181

