



**CENTER**39



# CENTER 39

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

Record of Activities and Research Reports  
June 2018–May 2019

Washington, 2019

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

Mailing address: 2000B South Club Drive, Landover, Maryland 20785

Telephone: (202) 842-6480

E-mail: [CASVA@nga.gov](mailto:CASVA@nga.gov)

Website: [www.nga.gov/casva](http://www.nga.gov/casva)

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Deputy Publisher and Production Manager, Chris Vogel

Series Editor, Peter M. Lukehart

Center Report Coordinators, Danielle Horetsky, Jen Rokoski

Managing Editor, Cynthia Ware

Design Manager, Wendy Schleicher

Print and Digital Production Associate, John Long

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## PREFACE

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

The resident community of international scholars consists of the Kress-Beinecke 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, a postdoctoral fellow, 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 2018 – MAY 2019**



## BOARD OF ADVISORS

Ronni Baer  
September 2018–August 2019  
Museum of Fine Arts, Boston

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September 2016–August 2019  
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of New York

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September 2016–August 2020  
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September 2018–August 2021  
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September 2017–August 2020  
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Harry Cooper  
September 2018–August 2021  
Senior Curator and Head of  
Modern Art, National Gallery  
of Art

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

Gwendolyn H. Everett  
February 2018–March 2020  
Howard University

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February 2017–March 2019  
Barnard College/Columbia University

Leo G. Mazow  
February 2018–March 2020  
Virginia Museum of Fine Arts

*A. W. Mellon Postdoctoral  
Fellowship*

Thomas Cummins  
October 2015–February 2020  
Harvard University

Kellie Jones  
October 2017–February 2020  
Columbia University

## STAFF

Elizabeth Cropper, Dean

Therese O'Malley, Associate Dean

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(from September 2018)

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Edmond J. Safra Research Associate  
(from September 2018)

Eric R. Hupe, Research Associate  
(from March 2019)

Veronica Ikeshoji-Orlati,  
Robert H. Smith Research Associate  
(from September 2018)

Lorenzo Pericolo, Research Associate  
(to August 2018)

Tiffany A. Racco, Research Associate

Silvia Tita, Research Associate  
(to December 2018)

Benjamin Zweig, Robert H. Smith  
Research Associate (to August 2018)

## PROGRAMS

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Meetings Coordinator (to August 2018)

Kathleen Lee, Assistant to the  
Program of Research (from August  
2018)

Caroline Marsh, Assistant to  
the Program of Regular Meetings  
(from October 2018)

Annie G. Miller, Special Meetings  
and Publications Coordinator

Jen Rokoski, Communications  
Coordinator/Center Report  
Coordinator



## REPORT OF THE DEAN JUNE 2018 – MAY 2019

This year the Center for Advanced Study in the Visual Arts welcomed fellows from China, Georgia, Italy, Nigeria, Russia, the United Kingdom, and the United States. The topics of their research ranged from forgery and counterforgery in early modern Chinese art to the fifteenth-century Veronese painter Pisanello, from representations of Napoleon Bonaparte in French visual culture to agency in nineteenth-century Dakhóta art, and from transformation of Iberian images of the Virgin in early colonial Lima to fabric architecture of the imperial court in the late Ottoman empire.

In the program of special meetings, the Center cosponsored, with the University of Maryland, the forty-ninth Middle Atlantic Symposium in the History of Art. A study day for invited specialists in connection with the exhibition *The Chiaroscuro Woodcut in Renaissance Italy*, organized by the Los Angeles County Museum of Art in association with the National Gallery of Art, brought together a small international group of curators, conservators, and art historians. This year's biennial Wyeth Conference in American Art, "The American Still Life," sponsored by the Wyeth Foundation for American Art, considered the genre of still life in American art through various media, including painting, sculpture, photography, and printmaking from the colonial period to the present day.

In the course of the year, the Center organized two seminars on the topic "Black Modernisms." These special meetings brought together a group of scholars to exchange contributions on specific topics and

critique each other's work. The members of the seminars included Adrienne Edwards, Simon Gikandi, Michael Gillespie, Kellie Jones, Kobena Mercer, Sylvester Ogbechie, Matthew Rarey, Claire Tancons, and Mabel Wilson. In conjunction with the Center's program of publications, these meetings will result in the fourth volume of the Seminar Papers series, with Huey Copeland of Northwestern University and Steven Nelson of the University of California, Los Angeles, and current Andrew W. Mellon Professor, serving as coeditors of the volume.

In the fall, Stephen J. Campbell of Johns Hopkins University delivered the twenty-second Sydney J. Freedberg Lecture on Italian Art on the topic "Against Titian." The lecture was released as a video recording on the Gallery's website. Campbell also met with Center members for a discussion on the topic "Rethinking the Geography of Italian Renaissance Art." CASVA accepted responsibility for the organization of this series in 2017. Named after the great specialist of Italian art Sydney J. Freedberg (1914–1997), the annual lectures feature original research presented by distinguished scholars of Renaissance and early modern Italy.

In 2017 the Samuel H. Kress Foundation endowed the Samuel H. Kress Professorship in honor of its retiring board chair and National Gallery president Frederick W. Beinecke, renaming it the Kress-Beinecke Professorship. Maryan W. Ainsworth from the Metropolitan Museum of Art, the first to be appointed with the new title, presented the inaugural colloquium of the academic year on the topic "The Art of Discovery: Case Studies from Van Eyck to Memling at the Metropolitan Museum of Art." While advancing her research, she acted as an advisor to the predoctoral fellows, many of whom were completing dissertations and preparing for job interviews. Her informal program of brown bag lunch meetings was designed to introduce the predoctoral fellows to different aspects of museum work, including provenance research, conservation, storage, and exhibition programming. While coediting the Center's forthcoming *Black Modernisms Seminars*, Steven Nelson, Andrew W. Mellon Professor, completed work on his monograph *On the Underground Railroad*. This exploration of the ways in which meaning is ascribed to the Underground Railroad and of its continuing critical place in the life of the United States will be published by the University of Chicago Press.

In May Richard J. Powell, Edmond J. Safra Visiting Professor, led a colloquy for an invited group of scholars and curators on the sub-

ject “*Emancipation and the Freed Revisited: Research, Exhibition, Interpretation.*” Powell also gave a public lecture titled “Resurrection and Respiration: Sculptures by Edmonia Lewis and Francesco Pezzicar.” Three new audio and video recordings were added to the series *Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art*, in which Edmond J. Safra Visiting Professors share their unique insights on works of art selected from the Gallery’s collection. In the most recent additions Carel van Tuyl van Serooskerken discusses Annibale and Agostino Carracci’s river landscapes, Victor I. Stoichita considers *Two Women at a Window* by Bartolomé Esteban Murillo, and Nancy J. Troy reflects on Piet Mondrian’s *Tableau No. IV: Lozenge Composition with Red, Gray, Blue, Yellow, and Black*.

Wu Hung of the University of Chicago delivered the sixty-eighth A. W. Mellon Lectures in the Fine Arts, on the topic “End as Beginning: Chinese Art and Dynastic Time.” Wu Hung also met informally with members of the Center and Gallery staff for discussion of his research. The lectures, available on the Gallery website as audio and video, will be published in Bollingen Series xxxv by Princeton University Press. Thomas Crow’s *Restoration: The Fall of Napoleon in the Course of European Art, 1812–1820*, based on his 2015 A. W. Mellon Lectures in the Fine Arts, was published in the series last fall.

The Center’s three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 42–46. Directed by the dean, 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 9, which contains the life of Guido Reni, was published in spring 2019 in two volumes. It features a monographic essay on the artist by Lorenzo Pericolo of the University of Warwick, who serves as editor of the critical edition and project coordinator. The team continues to make progress on the volume dedicated to Francesco Francia and Lorenzo Costa. The digital database for the History of Early American Landscape Design project, directed by Associate Dean Therese O’Malley, is undergoing a substantial technical upgrade as the team simultaneously incorporates user feedback from a pilot phase. This archive of images, people, places, texts, and terms expands on the published volume *Keywords in American Landscape Design* (2010) through the addition of key names

and key places. Carousels of high-quality open-source images of works by members of the Accademia di San Luca have been added to *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* ([www.nga.gov/accademia](http://www.nga.gov/accademia)), under the direction of Associate Dean Peter Lukehart. This year, project members focused on creating summaries of approximately two hundred new documents and began tagging them for inclusion on the website, which is dedicated to one of the first academies for the teaching of art in Europe.

The Initiative in African American Art History announced last year has already yielded important results across the Center's programs and continues to inspire new directions. A statement of purpose and an outline of initial programming appeared in the fall 2018 National Gallery of Art *Bulletin* and is to be found on the news page of CASVA's website. Individual programs for 2018–2019 are recorded in the relevant sections below. Several aspects need to be signaled here, however, as milestones in the initiative considered as a whole. For appointment to visiting senior fellowships in 2019–2020, the Center encouraged applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora, and this emphasis produced strong and positive results. The seminars on black modernisms, mentioned above, concluded with a conversation among Huey Copeland and Steven Nelson, the publication's coeditors, and Erin Gilbert of the Archives of American Art. This was open to a larger audience and stimulated a vital discussion about the topic "Blackness, Modernity, and the Future of the Archive."

The A. W. Mellon Professor and the Edmond J. Safra Visiting Professor have both been extraordinarily generous in extending these interactions outside CASVA to other parts of the Gallery and other institutions in the city. Steven Nelson participated in the National Gallery of Art Library "editathon" dedicated to the Evans-Tibbs Archive of African American Art. He engaged in public conversations with Dawoud Bey at the Aspen Institute and with Glenn Ligon at Georgetown University. Richard Powell participated in a symposium related to the Gallery's exhibition on Gordon Parks and addressed the fellows at the Smithsonian American Art Museum. Professors Nelson and Powell both led collaborative sessions on behalf of CASVA at the thirtieth James A. Porter Colloquium on African American Art and Art of the African Diaspora at Howard University. Powell conducted an experimental research and writing work-

shop for students, and Powell and Nelson were interviewed by Professor Melanee Harvey of Howard in conversation on the topic of the legacy of the artist scholar. Steven Nelson spoke in the panel assessing developments in the art of the African diaspora. Cooperation with Howard continued with the visit of Edmond J. Safra Colloquy participants to the Howard University Gallery of Art. Powell's three-day Safra gathering, dedicated to the topic "*Emancipation and the Freed Revisited: Research, Exhibition, Interpretation,*" also visited SAAM and the National Museum of African American History and Culture, as well as the collections of the National Gallery, in a critical pilgrimage to iconic representations of freedom around Washington. Where possible, these focused activities connected to the initiative have included an opportunity to present material to a larger group at the Gallery. The Safra Colloquy was no exception, and Powell's lecture "Resurrection and Respiration: Sculptures by Edmonia Lewis and Francesco Pezzicar" set out many of the arguments of the colloquy. His discussion of Arthur Jafa's *APEX* with Greg Tate concluded the meeting. The Center looks forward to further programming in connection with the initiative in the coming year.

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/research/casva/publications.html](http://www.nga.gov/research/casva/publications.html). In addition to the contents of *Center 39*, the entire archive of Center reports on all programs is now accessible and searchable online at [www.nga.gov/research/casva/publications/center-report.html](http://www.nga.gov/research/casva/publications/center-report.html). Individual fellows' and research associates' reports from the archive are gradually being made searchable in the internet. This initiative, like the research programs mentioned above, represents a continuing commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation makes possible the appointment of a research associate specializing in digital technologies. This crucial appointment enables us to explore the uses of these technologies and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper  
Dean





Maryan W. Ainsworth

Steven Nelson



## MEMBERS

Maryan W. Ainsworth, The Metropolitan Museum of Art  
Kress-Beinecke Professor, 2018–2019

Steven Nelson, University of California, Los Angeles  
Andrew W. Mellon Professor, 2018–2020

Wu Hung, University of Chicago  
Sixty-Eighth A. W. Mellon Lecturer in the Fine Arts,  
spring 2019

Richard J. Powell, Duke University  
Edmond J. Safra Visiting Professor, spring 2019

## SENIOR FELLOWS

Benjamin Anderson, Cornell University  
Ailsa Mellon Bruce Senior Fellow, spring 2019  
*The Tragic Image: Fate and Form from Byzantium to the Baroque*

Matthew Biro, University of Michigan  
Ailsa Mellon Bruce Senior Fellow, fall 2018  
*Robert Heinecken: Gender, Sexuality, and Consumption through a Photographic Lens*

C. Jean Campbell, Emory University  
Samuel H. Kress Senior Fellow, 2018–2019  
*Pisanello's Parerga: Knowledge and Imitative Practice in Fifteenth-Century Italy*

Michelle Foa, Tulane University  
Samuel H. Kress Senior Fellow, 2018–2019  
*The Matter of Degas: Art and Materiality in Later Nineteenth-Century Paris*

David O'Brien, University of Illinois at Urbana-Champaign  
Paul Mellon Senior Fellow, 2018–2019  
*The Cult of Napoleon in French Visual Culture, 1815–1848*

J.P. Park, University of California, Riverside  
Ailsa Mellon Bruce Senior Fellow, 2018–2019  
*Presence in Absence: Documents, Forgeries, and Myth-Making in Early Modern Chinese Art*

Jennifer Van Horn, University of Delaware  
William C. Seitz Senior Fellow, 2018–2019  
*Resisting the Art of Enslavement: Slavery and American Art, 1720–1890*



Tour of object conservation, October 23, 2018, left to right: Robert Price (conservation division), Alexander Brey, Michelle Foa, Tiffany A. Racco, C. Jean Campbell, Linda Goddard, Nino Simonishvili, Lauren Taylor, David O'Brien, Andrew P. Griebeler, Elizabeth Cropper

J.P. Park





Matthew Biro

Lauren Taylor and  
Jennifer Van Horn



## VISITING SENIOR FELLOWS

Adrienne L. Childs, The Phillips Collection and The Hutchins  
Center for African and African American Research,  
Harvard University  
Ailsa Mellon Bruce Visiting Senior Fellow, November 1–  
December 31, 2018  
*Riffs and Relations: African American Artists and the  
European Modernist Tradition*

Iliia Doronchenkov, European University at St. Petersburg  
Ailsa Mellon Bruce Visiting Senior Fellow, January 2–  
February 28, 2019  
*Western Art Exhibitions in 1890s Russia Reconstructed*

Linda Goddard, University of St Andrews  
Paul Mellon Visiting Senior Fellow, September 1–  
October 31, 2018  
*Savage Tales: The Writings of Paul Gauguin*

Branden W. Joseph, Columbia University  
Paul Mellon Visiting Senior Fellow, March 1–April 30, 2019  
*Forms of Life: Kathy Acker, Jack Smith, Lee Lozano, and  
Carolee Schneemann*

Benjamin Anderson  
and Freeborn O.  
Odibo; Steven Nelson  
and Rachel Grace  
Newman at far left  
and right





Cole Roskam,  
Courtney Quaintance,  
Massimiliano Rossi,  
Jordana Moore  
Saggese, and  
Cécile Whiting

Julie L. McGee, University of Delaware  
Paul Mellon Visiting Senior Fellow, January 2–  
February 28, 2019  
*Sam Middleton: An American Artist in Holland,  
a Transnational Existence*

Courtney Quaintance, Palo Alto, California  
Ailsa Mellon Bruce Visiting Senior Fellow, May 28–  
July 27, 2018  
*Women, Music, and Representation in the Seventeenth  
Century*

Freeborn O. Odiboh, University of Benin  
Ailsa Mellon Bruce Visiting Senior Fellow, March 1–  
April 30, 2019  
*The Mysterious Realist Paintings of Andrew Wyeth  
and Abayomi Barber: A Cross-Cultural Dialogue*

Cole Roskam, University of Hong Kong  
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–  
August 15, 2018  
*Designing Reform: Postrevolutionary Architectural Culture  
in the People's Republic of China, 1973–1989*

Massimiliano Rossi, Università del Salento  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2018  
*Filippo Baldinucci's Notizie de' professori del disegno  
in Late Baroque Florence*



Adrienne L. Childs and  
Martha Wolff

Jordana Moore Saggese, California College of the Arts  
Ailsa Mellon Bruce Visiting Senior Fellow, June 25 –  
August 15, 2018  
*Game On: The Black Male Boxer in American Art and  
Culture*

Nino Simonishvili, Tbilisi, Georgia  
Ailsa Mellon Bruce Visiting Senior Fellow, September 1 –  
October 31, 2018  
*Wölfflin's Art History in Stalin's Home*

Cécile Whiting, University of California, Irvine  
Paul Mellon Visiting Senior Fellow, June 15 – August 15, 2018  
*Global War and the New American Landscape, 1939 – 1945*

Martha Wolff, formerly The Art Institute of Chicago  
Paul Mellon Visiting Senior Fellow, November 1 –  
December 31, 2018  
*The Embroidered Altarpiece Made for Bishop Pedro de  
Montoya: The History, Function, and Stature of a  
Luxury Textile*

## POSTDOCTORAL FELLOW

Rachel Grace Newman

A. W. Mellon Postdoctoral Fellow, 2018–2020

*The Sugar Plantation, The Transatlantic Slave Trade,  
and Modernity*

## PREDOCTORAL FELLOWS (IN RESIDENCE)

Kress-Beinecke  
Professor Maryan W.  
Ainsworth (center)  
with predoctoral fel-  
lows in residence  
Ashley Dimmig,  
Ravinder S. Binning,  
Michele L. Frederick,  
Lauren Taylor, Annika  
K. Johnson, Ximena  
A. Gómez, and  
Andrew P. Griebeler

Ravinder S. Binning [Stanford University]

Paul Mellon Fellow, 2016–2019

*The Medieval Art of Fear: Christ Pantokrator after  
Iconoclasm*

Ashley Dimmig [University of Michigan]

Ittleson Fellow, 2017–2019

*Making Modernity in Fabric Architecture: Imperial Tents in  
the Late Ottoman Period*





- Michele L. Frederick [University of Delaware]  
 Samuel H. Kress Fellow, 2017–2019  
*Shaping the Royal Image: Gerrit van Honthorst and the  
 Stuart Courts in London and The Hague*
- Ximena A. Gómez [University of Michigan]  
 Twenty-Four-Month Chester Dale Fellow, 2017–2019  
*Nuestra Señora: Confraternal Art and Identity in Early  
 Colonial Lima*
- 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*
- Annika K. Johnson [University of Pittsburgh]  
 Wyeth Fellow, 2017–2019  
*Agency at the Confluence of Euro-American and Eastern  
 Dakhóta Art, 1835–1900*
- Lauren Taylor [University of California, Los Angeles]  
 Andrew W. Mellon Fellow, 2017–2019  
*The Art of Diplomacy in Dakar: The International Politics of  
 Display at the 1966 Premier Festival Mondial des Arts Nègres*

## **PREDOCTORAL FELLOWS (NOT IN RESIDENCE)**

- Rachel E. Boyd [Columbia University]  
 David E. Finley Fellow, 2017–2020  
*Experimentation and Specialization: The Glazed Terracotta  
 Sculpture of the Della Robbia Workshop, c. 1430–1550*
- Alicia Caticha [University of Virginia]  
 Twenty-Four-Month Chester Dale Fellow, 2018–2020  
*Étienne-Maurice Falconet and the Matter of Sculpture:  
 Marble, Porcelain, and Sugar in Eighteenth-Century Paris*
- Thadeus Dowad [University of California, Berkeley]  
 Paul Mellon Fellow, 2018–2021  
*Border Regimes: European Art and Ottoman Modernity,  
 1789–1839*
- Suzanne T. Duff [Brown University]  
 Robert H. and Clarice Smith Fellow, 2018–2019  
*The Antwerp Saint Luke's Guild: Its Impact on Artistic  
 Production and Identity, 1556–1663*

- Samuel Luterbacher [Yale University]  
 Andrew W. Mellon Fellow, 2018–2020  
*Adrift: Portable Objects between Iberia and Japan*
- Julia Oswald [Northwestern University]  
 Samuel H. Kress Fellow, 2018–2020  
*The Visual Rhetoric of the Relic Treasury, 1100–1600*
- James Pilgrim [Johns Hopkins University]  
 Paul Mellon Fellow, 2017–2020  
*Jacopo Bassano and the Ecology of Painting*
- Miriam K. Said [University of California, Berkeley]  
 Ittleson Fellow, 2018–2020  
*Materializing Apotropaia: The Power of the Distributed Body in Neo-Assyrian Ritual Arts, Ninth–Seventh Century BCE*
- Andrew Sears [University of California, Berkeley]  
 David E. Finley Fellow, 2018–2021  
*The Sacred and the Market: Reliquaries and Urbanism in Medieval Cologne*
- Michelle Smiley [Bryn Mawr College]  
 Wyeth Fellow, 2018–2020  
*Becoming Photography: The American Development of a Medium*
- Stephanie E. Triplett [University of Michigan]  
 Twelve-Month Chester Dale Fellow, 2018–2019  
*Romanticism, Realism, and the Rise of Narrative Animal Painting in France and Germany, 1790–1880*

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

- Alicia L. Harris (Assiniboine)  
 [University of Oklahoma]
- Emily M. Mazzola  
 [University of Pittsburgh]
- Ana Cristina Perry  
 [Graduate Center of the City University of New York]
- Vanessa Reubendale  
 [University of Minnesota, Twin Cities]

# MEETINGS

## SYMPOSIA

March 1–2, 2019

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

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

Friday, March 1  
University of Maryland, College Park

### *Evening Session*

Meredith Gill, University of Maryland

*Welcome*

Linda Aldoory, University of Maryland

*Greeting*

Jordana Moore Saggese, University of Maryland

*Introduction*

*George Levitine Lecture in Art History*

Krista Thompson, Northwestern University

*Refracting Art History: Tom Lloyd and the Boundaries  
of Art History*

Saturday, March 2  
National Gallery of Art

### *Morning Session*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

*Welcome*

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

*Moderator*

Caroline Paganussi [University of Maryland]

*"A Woman of Total Goodness, and a Singular Talent":*

*Anna Morandi Manzolini and Self-Portraiture in Wax*

Professor Meredith Gill: *introduction*

Jill Vaum [University of Pennsylvania]  
*Yarrow Mamout and Peale's Philadelphia Museum*  
Professor Gwendolyn DuBois Shaw: *introduction*

Jeffrey Richmond-Moll [University of Delaware]  
*"A Gospel of Water": Religion, Displacement, and Environmental  
Change in the Art of John Steuart Curry*  
Professor Wendy Bellion: *introduction*

Catherine Barth [Emory University]  
*Frederick Sommer's 7 × 9s*  
Professor Todd Cronan: *introduction*

### *Afternoon Session*

Emily Catherine Egan, University of Maryland  
*Moderator*

Samantha Karam Encarnacion [Virginia Commonwealth  
University]  
*Dorothea Tanning's Posthumanist Practice*  
Professor Kathleen Chapman: *introduction*

Aaron Ziolkowski [Pennsylvania State University]  
*Navigating the Revolving Door: Beverly Pepper's Contrappunto*  
Professor Sarah K. Rich: *introduction*

Nathan Bullock [Duke University]  
*Situating Singapore's Global City Connections: An Architectural  
History of the Moment of Independence*  
Professor Hans J. Van Miegroet: *introduction*

Paulina Pardo Gaviria [University of Pittsburgh]  
*Reconfiguring the Art Object in Brazil under Dictatorship:  
Leticia Parente's Medida*  
Professor Jennifer Josten: *introduction*

## INCONTRI

November 5, 2018

### RETHINKING THE GEOGRAPHY OF ITALIAN RENAISSANCE ART

Stephen J. Campbell, Johns Hopkins University  
Sydney J. Freedberg Incontro on Italian Art

Our modern notion of Italian Renaissance art in large part depends on the success of a highly partisan historiography produced largely in Florence and Venice in the mid-1500s. That politicized historical enterprise fundamentally transformed perceptions of the relation between art and place as these had hitherto been understood. Artists, correspondingly, found they had to position themselves in relation to a hegemonic alignment of styles—the Florentine, the Venetian, the Roman—and the metropolitan centers from which they were named. My forthcoming book is written against the grain of that midcentury status quo and seeks to conceive of the relation of those “centers” with other places and regions—the Marches, the Alps, Lombardy, Sicily—in terms more in line with the actual dynamics of art production: the movement of artists and their works; the adaptation of an artist’s way of working in response to the work’s destination; the effective formation within works of art themselves of networks of affiliation that manifest a transpeninsular geographical consciousness.

April 29, 2019

Wu Hung, University of Chicago  
Sixty-Eighth A. W. Mellon Lecturer in the Fine Arts  
A discussion of the 2019 Mellon Lectures



Richard J. Powell,  
Annika Johnson,  
and Jordana Moore  
Saggese, Edmond J.  
Safra Colloquy, "*Emancipation and the Freed  
Revisited: Research,  
Exhibition, Interpretation*," May 8, 2019

## COLLOQUY

May 7–9, 2019

Emancipation and the Freed *Revisited: Research, Exhibition, Interpretation*

Edmond J. Safra Colloquy

Co-organized with Richard J. Powell, Edmond J. Safra Visiting Professor

### *Participants*

Horace D. Ballard, *Williams College Museum of Art*

LaNitra M. Berger, *George Mason University*

Jasmine Nichole Cobb, *Duke University*

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

Megan Driscoll, *Center for Advanced Study in the Visual Arts*

Ximena A. Gómez, *Center for Advanced Study in the Visual Arts*

Melanee C. Harvey, *Howard University*

Annika K. Johnson, *Center for Advanced Study in the Visual Arts*

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

Steven Nelson, *Center for Advanced Study in the Visual Arts*

Rachel Grace Newman, *Center for Advanced Study in the  
Visual Arts*

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

John Ott, *Center for Advanced Study in the Visual Arts*

Richard J. Powell, *Center for Advanced Study in the Visual Arts*

Jordana Moore Saggese, *University of Maryland, College Park*

Lauren Taylor, *Center for Advanced Study in the Visual Arts*

Jennifer Van Horn, *Center for Advanced Study in the Visual Arts*

## CONFERENCE

October 19, 2018

### THE AMERICAN STILL LIFE

A Wyeth Foundation for American Art Conference

#### *Morning Session*

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

Nancy Anderson, National Gallery of Art  
*Moderator*

Mark Mitchell, Yale University Art Gallery  
*The Intimate Cultures of American Still Life*

Nika Elder, American University  
*William Harnett in and against the Academic Tradition*

Ellery Foutch, Middlebury College  
*Stilled Life: Stopping Time and Denying Decay*

Nika Elder, "William Harnett in and against the Academic Tradition," "The American Still Life," conference, October 19, 2018



## *Afternoon Session*

Mark Mitchell, Yale University Art Gallery  
*Moderator*

Diana Greenwald, National Gallery of Art  
*Women Artists and the “Lowest” Genre: A Quantitative Analysis of the Gender of Still-Life Painters in Nineteenth-Century America*

Shana Klein, Kent State University  
*Cutting Away the Rind: A History of Race and Violence in Still-Life Representations of Watermelon*

Amy Werbel, Fashion Institute of Technology  
*John Haberle’s Bachelor’s Drawer: Public and Private (Still) Life c. 1894*

Ashley Lazevnick, University of Maryland/The Phillips Collection  
*A World with No People: Precisionist Art as Still Life*

Maggie Cao, University of North Carolina at Chapel Hill  
*Playing Parrot: Trompe l’Oeil and Empire*

## **SEMINARS**

June 4–6, 2018

### ON SURFACE

The 2018 A. W. Mellon Predoctoral Seminar  
Organized by Megan C. McNamee, A. W. Mellon Postdoctoral Fellow

As art historians we are experts at surface decipherment. What we know (or think we know) about our objects of study is largely inferred by hand and by eye from surfaces and often through surfaces — a vitrine or a surrogate photograph. It is a complex operation generally performed with ease. The aim of this seminar is to slow that process down and make it reflexive. Looking closely at a range of artifacts, we will explore the sensuous possibilities of surface treatment and effects, honing our language for their description. We will consider surface as skin, itself historically and culturally contingent, and revisit art-historical discourse on pictorial illusionism, ornament, and figure/ground relations. Discussions of readings will be held in proximity to related objects whenever possible, taking full advantage of area collections.



### *Participants*

Caitlin Beach, Wyeth Fellow, 2016–2018  
Magdalene Breidenthal, Paul Mellon Fellow, 2015–2018  
Allison Caplan, Ittleson Fellow, 2016–2018  
Grace Chuang, Samuel H. Kress Fellow, 2016–2018  
Catherine Damman, Twenty-Four-Month Chester Dale Fellow,  
2016–2018  
María Lumbreras, David E. Finley Fellow, 2015–2018  
Megan C. McNamee, A. W. Mellon Postdoctoral Fellow,  
2016–2018  
Fatima Quraishi, Andrew W. Mellon Fellow, 2016–2018  
Robyn Asleson, National Portrait Gallery, guest participant  
Daphne Barbour, National Gallery of Art, guest participant  
Hallie Brooker, Historical Resource Center, U.S. Bureau of  
Engraving and Printing, guest participant  
Carlotta Owens, National Gallery of Art, guest participant  
Judy Ozone, National Gallery of Art, guest participant  
Charlie Ritchie, National Gallery of Art, guest participant  
Ann Shumard, National Portrait Gallery, guest participant  
Jan Stuart, The Arthur M. Sackler Gallery and the Freer Gallery  
of Art, guest participant

October 12, 2018 / April 10–11, 2019

### THE BLACK MODERNISMS SEMINARS

Andrew W. Mellon Seminars in Modern and Contemporary Art

### *Participants*

Harry Cooper, *National Gallery of Art*  
Huey Copeland, *Northwestern University*  
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
Megan Driscoll, *Center for Advanced Study in the Visual Arts*  
Adrienne L. Edwards, *Whitney Museum of American Art*  
Simon Gikandi, *Princeton University*  
Michael Gillespie, *The City College of New York*  
Kellie Jones, *Columbia University*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Kobena Mercer, *Yale University*  
Steven Nelson, *Center for Advanced Study in the Visual Arts*



Megan Driscoll,  
Rachel Grace Newman,  
Matthew Rarey, Huey  
Copeland, Steven  
Nelson, "The Black  
Modernisms Seminars,"  
October 12, 2018

Rachel Grace Newman, *Center for Advanced Study in the  
Visual Arts*  
Sylvester Ogbechie, *University of California, Santa Barbara*  
Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
Matthew Rarey, *Oberlin College*  
Claire Tancons, *New Orleans, Louisiana*  
Mabel O. Wilson, *Columbia University*

## CONVERSATIONS

April 2, 2019

*Experimental Research and Writing Workshop with Richard J. Powell*  
The Thirtieth Annual James A. Porter Colloquium on African  
American Art and Art of the African Diaspora  
Cosponsored with Howard University

Huey Copeland,  
Steven Nelson, and  
Erin Gilbert, "Black-  
ness, Modernism,  
and the Future of the  
Archive: A Conversa-  
tion," April 11, 2019



April 3, 2019

*The Legacy of the Artist Scholar: A Conversation with Steven Nelson  
and Richard J. Powell*

The Thirtieth Annual James A. Porter Colloquium on African  
American Art and Art of the African Diaspora  
Cosponsored with Howard University

April 11, 2019

Huey Copeland, Northwestern University; Erin Gilbert, Archives of  
American Art; Steven Nelson, Andrew W. Mellon Professor  
*Blackness, Modernism, and the Future of the Archive: A Conversation*

May 9, 2019

Richard J. Powell, Edmond J. Safra Visiting Professor, and Greg Tate,  
writer and musician

*Arthur Jafa's APEX (2013, 8 minutes): A Screening*

## **STUDY DAY**

November 30, 2018

CHIAROSCURO WOODCUTS

A Robert H. Smith Study Day

On the occasion of the exhibition *The Chiaroscuro Woodcut in  
Renaissance Italy*



"Chiaroscuro Woodcuts,"  
 Robert H. Smith Study  
 Day, with exhibition  
 curator Naoko  
 Takahatake, Novem-  
 ber 30, 2018

### *Participants*

- Maryan W. Ainsworth, *Center for Advanced Study in the Visual Arts*  
 Jonathan Bober, *National Gallery of Art*  
 Suzanne Boorsch, *New Haven, Connecticut*  
 C. Jean Campbell, *Center for Advanced Study in the Visual Arts*  
 Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*  
 Charles Dempsey, *Johns Hopkins University, emeritus*  
 David Ekserdjian, *University of Leicester*  
 Michele L. Frederick, *Center for Advanced Study in the Visual Arts*  
 Jamie Gabbarelli, *Rhode Island School of Design Museum*  
 Jan Johnson, *Montreal*  
 David Landau, *Venice*  
 Shelley Langdale, *Philadelphia Museum of Art*  
 Evelyn Lincoln, *Brown University*  
 Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
 Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
 Peter Parshall, *Washington, DC*  
 Linda Stiber Morenus, *Alexandria, Virginia*  
 Tiffany A. Racco, *Center for Advanced Study in the Visual Arts*  
 Naoko Takahatake, *Los Angeles County Museum of Art*  
 Martha Wolff, *Center for Advanced Study in the Visual Arts*

## **COLLOQUIA CCCII – CCCIX**

October 25, 2018

Maryan W. Ainsworth, Kress-Beinecke Professor

*The Art of Discovery: Case Studies from Van Eyck to Memling at the Metropolitan Museum of Art*

November 15, 2018

Jennifer Van Horn, William C. Seitz Senior Fellow

*“No one could prevent us making good use of our eyes”: Enslaved Spectators and Iconoclasts on Southern Plantations*

December 6, 2018

Matthew Biro, Ailsa Mellon Bruce Senior Fellow, *Transforming Demonic Imagery and Robert Heinecken’s Photograms*

February 5, 2019

David O’Brien, Paul Mellon Senior Fellow

*Collective Memory and Images of the Nation at War in Nineteenth-Century France*

February 5, 2019

J.P. Park, Ailsa Mellon Bruce Senior Fellow

*Reinventing Art History: Forgery and Counterforgery in Early Modern Chinese Art*

February 21, 2019

C. Jean Campbell, Samuel H. Kress Senior Fellow

*Pisanello and the Precarious Grounds of Invention*

March 7, 2019

Michelle Foa, Samuel H. Kress Senior Fellow

*Making, Materiality, and Mimesis in the Work of Degas*

April 18, 2019

Benjamin Anderson, Ailsa Mellon Bruce Senior Fellow

*The Oracles of Leo: Image, History, Tragedy*

## **SHOPTALKS 228 – 235**

November 1, 2018

Rachel Grace Newman, Andrew W. Mellon Postdoctoral Fellow

*Spectral Realms: William Berryman’s Revelatory Images of Nineteenth-Century Jamaica*

November 29, 2018  
Ashley Dimmig, Ittleson Fellow  
*Tented Baroque: Fabric (and) Architecture Inside and Out*

January 29, 2019  
Ravinder S. Binning, Paul Mellon Fellow  
*The Origins of the Last Judgment Scene*

January 31, 2019  
Annika K. Johnson, Wyeth Fellow  
*“Feels Like 1862”: The Gallows Embodied*

February 4, 2019  
Andrew P. Griebeler, David E. Finley Fellow  
*The Byzantine Practice of Botany and the Morgan Dioscorides  
(New York, Morgan Library, MS M 652)*

February 28, 2019  
Ximena A. Gómez Twenty-Four-Month Chester Dale Fellow  
*Of Art History and Erasure: The Virgin of Copacabana and  
Chachapoya Devotion in Early Colonial Lima*

March 21, 2019  
Michele L. Frederick, Samuel H. Kress Fellow  
*“Honthorst hath begunne our pictures”: Display and Exchange at the  
Courts of Charles 1 and Elizabeth Stuart*

April 4, 2019  
Lauren Taylor, Andrew W. Mellon Fellow  
*The Matter of Families: L’Art Nègre at the First World Festival of  
Negro Arts*

## LECTURES

### SYDNEY J. FREEDBERG LECTURE ON ITALIAN ART

November 4, 2018

Stephen J. Campbell, Johns Hopkins University  
*Against Titian*

“Against Titian” addressed the conflicted reception of the Venetian painter Titian outside his home city during a crucial phase in the formation of his reputation—his achievement of celebrity as a Habsburg court painter and his inclusion in an emerging canon of Venetian and central Italian artists. While Titian’s production for Habsburg patrons (largely in Spain) and other non-Italian destinations shows him performing as the quintessential artist of the Italian “modern manner,” by the mid-sixteenth century his work for sites in Italy (Milan and Naples) pursued a different course: artistic and critical reaction suggests that it was found to be inscrutable or alienating. The lecture proposes that this reception resulted from a tacit disavowal on Titian’s part of a critical enterprise—the accounts of Lodovico Dolce, Pietro Aretino, and Giorgio Vasari—that increasingly sought to define his work.

Stephen J. Campbell,  
“Against Titian,” Sydney  
J. Freedberg Lecture  
on Italian Art, Novem-  
ber 4, 2018





Wu Hung, April 28,  
2019

## **THE SIXTY-EIGHTH A. W. MELLON LECTURES IN THE FINE ARTS, 2019**

Wu Hung, University of Chicago

*End as Beginning: Chinese Art and Dynastic Time*

- |          |  |
|----------|--|
| March 31 | The Emergence of Dynastic Time in Chinese Art                                |
| April 7  | Reconfiguring the World: The First Emperor's Art Projects                    |
| April 14 | Conflicting Temporalities: Heaven's Mandate and Its Antitheses               |
| April 28 | Miraculous Icons and Dynastic Time: Narrating Buddhist Art in Medieval China |
| May 5    | Art of Absence: Voices of the Leftover Subject                               |
| May 12   | End as Beginning: Dynastic Time and Revolution                               |





Richard J. Powell,  
"Resurrection and Res-  
piration: Sculptures by  
Edmonia Lewis and  
Francesco Pezzicar,"  
lecture, May 7, 2019

## **LECTURE**

May 7, 2019

Richard J. Powell, Duke University  
Edmond J. Safra Visiting Professor

*Resurrection and Respiration: Sculptures by Edmonia Lewis and  
Francesco Pezzicar*

## **PUBLICATIONS AND WEB PRESENTATIONS**

The sixty-eighth A. W. Mellon Lectures in the Fine Arts, given by Wu Hung, University of Chicago, are now available as National Gallery of Art audio and video presentations. Three new recordings were added to “Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art,” a series begun in 2018 that shares unique insights on works of art, each selected by an Edmond J. Safra Visiting Professor from the National Gallery of Art collection. The Sydney J. Freedberg Lecture on Italian Art, “Against Titian,” presented by Stephen J. Campbell, was also released this year as audio and video presentations. These can be found by following links from [www.nga.gov/audio-video.html](http://www.nga.gov/audio-video.html). Full listings appear on page 197.

## 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*



Guido Reni, *Head of Saint Francis*, before c. 1632. National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

Directed by Dean Elizabeth Cropper in coordination with Professor Lorenzo Pericolo (University of Warwick), 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. The *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. The *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 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, part 2, dedicated to Marcantonio Raimondi and the Bolognese printmakers, was published in 2017 in two volumes, with the text translated and annotated by Naoko Takahatake (Los Angeles County Museum of Art) and featuring an illustrated volume of nearly one thousand works—some of which were published for the first time. Volume 9, *Life of Guido Reni*, was published in spring 2019 in two volumes with translation, historical notes, and an essay on the

artist by Lorenzo Pericolo. The historical notes and corpus of illustrations were perfected in collaboration with Mattia Biffis (formerly postdoctoral research associate at CASVA and now postdoctoral research fellow at the University of Oslo–The Norwegian Institute in Rome), Stefan Albl, and Elise Ferone, all working under the supervision of the dean. Progress continues on the second part of volume 2, devoted to Francesco Francia and Lorenzo Costa, which will feature a monographic essay by Alessandra Galizzi Kroegel (University of Trento) and historical notes by Tiffany A. Racco.

*Critical Edition and Project Coordinator: Lorenzo Pericolo,  
University of Warwick*

*Research Associates: Stefan Albl and Tiffany A. Racco*

*Assistant to the Program of Research: Elise Ferone*

## PROJECTS IN AMERICAN LANDSCAPE AND GARDEN DESIGN HISTORY



Alexander Jackson  
Davis, *View in the  
Grounds at Blithewood,  
Dutchess Co. N.Y.*,  
c. 1841, Metropolitan  
Museum of Art, New  
York, Harris Brisbane  
Dick Fund, 1924

The History of Early American Landscape Design (HEALD), an online resource for textual and visual inquiry into the history of American landscape and garden design from the seventeenth through the mid-nineteenth century, has continued to grow over the past year under the direction of Associate Dean Therese O'Malley. Based on the award-winning book *Keywords in American Landscape Design* (Yale University Press, 2010), HEALD entries introduce users to significant terms, people, and places that shaped early American landscape design. The project expands existing scholarship from interrelated disciplines and suggests new directions for the field of garden and landscape studies.

Entries foreground a variety of functional landscapes, including pleasure gardens, cemeteries, and agricultural plantations, as well as the diversity of patrons, builders, and suppliers, ranging from immigrant nurserymen to enslaved gardeners. Complementing these entries, scholarly essays, excerpts from primary sources, and contemporaneous

images reveal the aesthetic, socioeconomic, and political dimensions of early American built landscapes. Nearly two thousand images, archival materials, and a bibliographic database lay the groundwork for future research on the role of landscape design in American cultural history.

Researchers have added more than a dozen new entries to HEALD since March 2019. Their subjects include historic designed landscapes like Boston Common, created in 1634 and currently the oldest public park in the United States, and people such as James Francis Brown (c. 1793–1868), an enslaved African American who purchased his own freedom and went on to head the garden of a Hudson River estate. Almost fifty new images illustrate these entries, showing how early American ideas about landscape design were mediated by drawings, paintings, and reproductive prints.

Other project landmarks include editing and formatting 194 entries and completing a first phase of pilot testing with select academic institutions in 2018. The HEALD team is currently incorporating user feedback from this pilot as it updates the underlying open-source MediaWiki platform. Once the project is completed, it will be freely available on the National Gallery of Art website.

*Research Associates: Elizabeth Athens (to August 2018) and Alexander Brey (from September 2018)*

*Robert H. Smith Research Associate: Benjamin Zweig (to August 2018) and Veronica Ikeshoji-Orlati (from August 2018)*

*Assistant to the Program of Research: Kathleen Lee*

*Editor: Barbara S. Christen (consultant, to September 2018)*

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

When the Accademia di San Luca began its first year of official operation in 1593 to 1594, painters living in Rome simultaneously severed their ties to the artisanal guilds and gained a new professional association that underpinned their claims to practicing a liberal art. Among the innovations that the Accademia introduced was a program of education for young artists, including biweekly instruction in drawing followed by



Federico Zuccaro,  
*Taddeo in the Belvedere Court in the Vatican Drawing the Laocoön*, c. 1595.  
The J. Paul Getty Museum, Los Angeles

academies (lectures) on topics ranging from perspective to the affects. This new emphasis on the intertwined importance of theory and practice represents a model for all subsequent institutional pedagogy of the arts, from the French Académie royale de

peinture et de sculpture (1648) to the university-based system that exists in the present-day United States.

The Early History of the Accademia di San Luca in Rome was conceived as a project in two parts: a volume of interpretive essays concerning the establishment of one of the first artists' academies in late sixteenth-century Italy and a research database of newly rediscovered coeval notarial documents that support current and future study of the Accademia and its members. Based largely upon these important documents, the essays published in *The Accademia Seminars: The Early History of the Accademia di San Luca in Rome* (2009) serve as the first institutional history of the Accademia and cover issues from the creation of new statutes to the siting of the church of Santi Luca e Martina in the Roman Forum, and from the formulation of the educational program of the academy to the roles of the artists and *amatori* who participated in it. The open-access database of documents (The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma: [www.nga.gov/accademia](http://www.nga.gov/accademia)) complements the essays while allowing for and encouraging new research on the Accademia. With more than 1,300 names of artists and participants (including many variant spellings), the faceted searching (keywords, document type, places, notaries, and date) provides myriad ways to customize and refine research. Select bibliographies and carousels of images of works by the more famous artists augment and extend research.

During the past year the members of the research team for the project, under the direction of Associate Dean Peter M. Lukehart, focused on three principal projects related to the website. The first concerns the preparation and markup of approximately two hundred newly transcribed documents from the Tribunale Civile del Senatore, ranging in date from circa 1610 to 1670. Research Associate Silvia Tita made great strides in identifying dozens of artists and other Roman residents

mentioned in the documents. The work of disambiguating names, places, and keywords has been carried on by research associate Eric R. Hupe and program assistant Kathleen Lee. At the same time, Robert H. Smith Research Associate Veronica Ikeshoji-Orlati led the second project, which regards translating and refining the summaries of documents. In the process, the team confronted a host of new legal and notarial terms that expanded the translations and definitions currently available on the website. The project advisory committee provided generous assistance in this endeavor. The third project, undertaken by summer intern Hannah Segrave and Kathleen Lee, centers on making images of works of art by members of the Accademia di San Luca available on the website in carousel format. Drawing on the growing number of objects now in the public domain, it creates a repository for open-access imagery by artists from founding members Federico Zuccaro and Giuseppe Cesari (the Cavaliere d'Arpino) to prominent second-generation academicians Pietro da Cortona and Gianlorenzo Bernini.

In summer 2018, Peter Lukehart presented a lecture, “(Re)writing the Origin and Progress of the Accademia di San Luca,” at the conference “What Is an Academy? Early Modern Learned Societies in a Transcultural Perspective,” organized by the members of Episteme in Motion: Transfer of Knowledge from the Ancient World to the Early Modern Period, at the Freie Universität, Berlin, in collaboration with the Berlin-Brandenburg Academy of Humanities and Sciences.

*Research Associate: Silvia Tita (to December 2018) and Eric R. Hupe (from March 2019)*

*Robert H. Smith Research Associate: Benjamin Zweig (to August 2018) and Veronica Ikeshoji-Orlati (from August 2018)*

*Assistant to the Program of Research: Kathleen Lee*

*Paleographer: Roberto Fiorentino (consultant)*

## RESEARCH ASSOCIATES' REPORTS

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

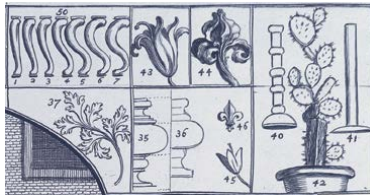
Giulio Cesare Procaccini, *The Ecstasy of the Magdalen*, 1616/1620. National Gallery of Art, Washington, Patrons' Permanent Fund



Stefan Albl, *Painting in Milan in the Seventeenth Century*

This year I continued working on my book on painting in Milan in the seventeenth century. I am focusing on the paintings of Giulio Cesare Procaccini, Morazzone, and Cerano in the era of Carlo and Federico Borromeo. From 1600 to 1630, with the founding of Milan's first public library and art gallery, the Ambrosiana, and the growth of aesthetic consciousness among religious institutions and collectors, artists in Milan were seeking new means of pictorial expression. Among the challenges of this project is finding a historical balance in presenting the lives and work of these painters and understanding their relationship to their social context.

William Hogarth, *The Analysis of Beauty*, plate 1 (detail), 1753. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1932



Elizabeth Athens, *Everywhere the Image of Life: William Hogarth's Natural History*

My research radically reframes William Hogarth's 1753 publication, *The Analysis of Beauty*, as a work not of aesthetics but of natural history. By moving from the two-dimensionality of the work's explanatory plates to the botanicals, anatomical texts, and taxonomies that informed them, this project plumbs the issue at the heart of Hogarth's book: namely, whether representation can ever convey the vitality of the living world.



Detail of a hunting mural at the baths of Qusayr 'Amra, c. 724–743 CE, west of al-Azraq, Jordan. Author photograph



Alexander Brey, *The Caliph's Prey: Hunting in the Visual Cultures of the Umayyad Empire*

My current project uses hunting imagery and the built landscape to show how mobility and adaptation shaped visual expressions of elite identity within the Umayyad caliphate (661–750 CE), the first dynastic Islamic empire. Through examples of architectural decoration found in the heartlands, provinces, and frontiers of the caliphate, I show that patrons used the visual culture of hunting to mediate their relationships with the new empire, local traditions, and the natural landscape. Drawing on early Arabic poetic rhetoric, I argue that Umayyad imperial patrons understood adaptation in implicitly competitive terms, and I seek to reconstruct the varied visual strategies by which their conquered subjects responded.

Mark Hansen and Ben Rubin, *Listening Post*, installed at the Brooklyn Academy of Music in 2001. Image courtesy of the artists



Megan Driscoll, *Art on the Internet and the Digital Public Sphere*

This project examines how artists working with computer networks in the 1990s and early 2000s interrogated the proposal that the internet is a digital public sphere. Through a series of case studies by artists such as Mendi + Keith Obadike and *or.org*, it finds three main models through which internet art has articulated the publicness of the network: as an interpersonal network that connects or unites strangers into publics/counterpublics; as a virtual space akin to physical spaces of public gathering, discourse, and visibility; and as a unique platform for public speech, a new mass medium potentially accessible to all.

Giovanni Bellini, *Saint Francis in the Desert*, c. 1476–1478. The Frick Collection, New York, Henry Clay Frick Bequest



Eric R. Hupe, *Bellini's Light: Art, Optical Science, and Religion in Fifteenth-Century Venice*

I am currently working on a book manuscript that provides the first concentrated study of pictorial light in the paintings of Giovanni Bellini (c. 1435–1516).

Specifically, I explore Bellini's relationship with the Franciscan communities of Venice, for whom he painted many of his most luminous works. The Franciscans were responsible for reintroducing to Western Europe the study of optical science, from which they developed a "theology of light." Scholars have yet to acknowledge the impact this optical theology had on Bellini's art. I argue that Bellini found God in nature's brilliance, using his "resplendent brushes" to inscribe the divine into his sacred pictures.

Attributed to the Ariadne Painter, Apulian bell krater, c. 400–390 BCE. Cleveland Museum of Art, John L. Severance Fund 1989.73



Veronica Ikeshoji-Orlati, *Visual Harmonies: Music, Art, and Identity in the Western Greek Colonies*

I am working on "Visual Harmonies: Music, Art, and Identity in the Western Greek Colonies," a monograph that examines the interaction of performative and visual culture in fourth-century BCE South Italy and Sicily. The project,

based on a custom-built database of red-figure vases, brings together iconographic, archaeological, and literary evidence for the region's vibrant performance and visual culture to explore vase painters' agency in the creation and proliferation of a visual vocabulary for music and performance. In the past year, I have presented on this project and the ceramics from the San Giuliano Archaeological Research Project (SGARP) at conferences of organizations including the Archaeological Institute of America, the Classical Association of the Midwest and South, and the International Society for the Study of Greek and Roman Music and Its Cultural Heritage.

Luca Giordano, *Crucifixion of Saint Peter* (detail), 1692. Gallerie dell'Accademia, Venice



Tiffany A. Racco, *Luca Giordano: Speed, Imitation, and the Art of Fame*

My project presents a case study of the economic and artistic life of Luca Giordano, an exemplar of a savvy artist who engaged in a widespread enterprise of painting. Analyzing how Giordano's legendary speed, imitative abilities, and vast workshop functioned as strategic tools that drove his rise to fame, this study examines the mechanics of how artists achieved their celebrity, with particular attention to the marketability of difficult and uncommon technical skills. I am also preparing an essay for publication that examines the ways in which theorists and patrons sought out artists who worked quickly for their ability to dramatically enact the artistic process and transform the act of painting into a performative spectacle.

Pompilio Totti, *Ritratto di Roma moderna* (Rome, 1638), 210. National Gallery of Art Library, Washington, David K. E. Bruce Fund



Silvia Tita, *Visualizing States, Borders, and Ethnic Identity in the Early Modern Period*

I completed the process for the publication of my upcoming article in *Artibus & Historiae*: "The Spada Swords and the Barberini Bees Define the Borders of the Papal States: The Frescoes by Colonna and Mitelli in the Salone of the Palazzo Spada." At the same time, I opened a new avenue of research into the presence of foreigners labeled as "exotic" or "Orientals" in Rome in the early modern period. I presented a conference paper on the topic, focusing on the Assyrian woman Sitti Maani Gioerida (the Italianized form of her original name). Although she reached Rome only posthumously, her remains transported by her husband, Pietro della Valle, her existence was a factor in the formation of abstract notions of the Other.

# RESEARCH REPORTS OF MEMBERS



MARYAN W. AINSWORTH

## THE ART OF DISCOVERY: EARLY NETHERLANDISH PAINTING AT THE METROPOLITAN MUSEUM OF ART

As museums struggle to find the right balance between exhibitions that bring in the crowds and more scholarly shows that strive to contribute something new to our knowledge of art history, curators often find themselves in a professional quandary. The curator's principal responsibilities—to research and interpret the permanent collections through scholarly publications and catalogues—have been minimized by the overwhelming necessity to keep up with the exhibition mill. Decrying this developing dilemma as early as 1964, when Michelangelo's *Pietà* attracted 27 million visitors at the World's Fair in New York City, Ernst Gombrich opined: “[T]he decisive argument against all the techniques that play with works of art as if they were objects of salesmanship is that there is no substitute for the pleasures of discovery. . . . Let the museum return to its proper function, which was and is to preserve, protect, and make accessible the relics of the past which have unfortunately lost their original context.”

How do we engage the interest of our visitors in the permanent collection? What strategies can be used to encourage these visitors to linger in front of the work of art rather than to take a quick glance and a selfie? Considering Gombrich's plea to return to “the pleasures of discovery,” there are still many such discoveries to be made about permanent collections, especially when the research method is interdisciplinary, involving the in-depth technical examination of the work of art.

Hans Memling, *The Annunciation*, c. 1470.  
The Metropolitan  
Museum of Art, New  
York, Gift of J. Pierpont  
Morgan, 1917



Detail of *The Annunciation* under infrared reflectography showing underdrawing of the Virgin

My CASVA project involves the ongoing reexamination of the Early Netherlandish paintings collection at the Metropolitan Museum of Art in close collaboration with Met paintings conservator Sophie Scully. Our study is presented in two integrated forms: an online entry for each painting and a book that deals with issues raised by this collection. Our online entries include complete references, provenance, and full art-historical as well as technical discussion of each work, all of which can be updated in a timely manner as needed. These individual entries demonstrate how the technical study of a painting informs art-historical discussion, particularly in regard to the work's original format, context, and meaning in

its own time. The book that I am preparing presents topics in Early Netherlandish painting generated by the Met's collection, the largest and most diverse of its type in the United States. The intention is to make the online entries and the book work together in a symbiotic fashion.

A number of fine general histories of Early Netherlandish painting have recently been published. My book departs from these in that the examples chosen to illustrate the topics discussed are all in the Met's collections (medieval art, including the Cloisters collection; the Jack and Belle Linsky and Robert Lehman collections; and the main European paintings department collection). Thus we are dealing with objects that can be viewed first hand and revisited repeatedly for study. The issues generated by the strengths of the Met's collections include how connoisseurship judgments are made, questions of originality, and state and condition of paintings. The book discusses standard working procedures in a Netherlandish workshop using examples of drawings at the Met and results from technical examinations of Netherlandish paintings, in particular the underdrawings of paintings. It also points out clues to the relationship between the patron and the painter, or the impetus

for changes and adaptations in artists' working procedures due to the development of open art market sales in locations like Antwerp.

Broader topics, such as devotional practices at the time, are explained by myriad examples that reveal the diversity of Early Netherlandish religious paintings. Also investigated is the production of portraits: their facture, attention to verisimilitude, and memorializing aspects as well as disguised or historiated portraits and professional and devotional portraits. Finally, the development of landscape painting, from its origins in the early fifteenth century to Pieter Bruegel the Elder's great achievement in *The Harvesters*, is charted through each artist's working methods, as is the changing focus of the genre from a backdrop for religious subjects to a new individual art form. In sum, the aims of this research are to rediscover the painter's intentions and the impact of the work of art in its own time and to convey these revelations to a wider viewing audience.

The opportunity to work on this project at CASVA has been extremely helpful. Frequent visits to compare the National Gallery collections with those at the Met have sparked new ideas concerning the salient issues of Early Netherlandish painting. It has been a special pleasure to work with the CASVA predoctoral fellows and to interact with them through a seminar I initiated on issues of museum practice.

The Metropolitan Museum of Art  
Kress-Beinecke Professor, 2018–2019

*Maryan Ainsworth is curator of Early Netherlandish, French, and German paintings at the Metropolitan Museum of Art. She returns there in May, to continue, among other duties, her work on the Early Netherlandish painting online entries and the book of topics that accompanies them.*



Εὐδὲ πάλιν Ἰαγόρηνος Λούκρου ἄρχοντος τοῦ σφραγίστου λέγει  
περὶ τοῦ σ. ἡμ.



ἡμὲν βραχὺ ἀπὸ τοῦ σφραγίστου λέγει

BENJAMIN ANDERSON

## THE TRAGIC IMAGE: FATE AND FORM FROM BYZANTIUM TO THE BAROQUE

An oracular image is a figured artifact made in the past whose interpretation in the present promises knowledge of future events. Two kinds of oracular image emerged in Constantinople around 800. First, public monuments became records of prophecy. These include the city's spiral relief columns, which, like their Roman models, originally depicted the emperors' military triumphs. The Constantinopolitan columns, however, were, soon after their creation, reimagined as records of the city's future fall.

The second kind of oracular image appeared in books that foretold the characters and fates of future emperors. These are mentioned first in stories about a ninth-century emperor, Leo the Armenian. An anonymous historian relates that Leo found in the imperial library a book in which a lion appeared with an X inscribed across its flank, through which a hunter delivered a mortal blow. And indeed, Leo was killed in Hagia Sophia on the day of Christ's birth in 820, vainly seeking to fend off the assassins' swords with the wood of the cross.

Perhaps this particular book is a historian's invention, but similar volumes do survive, whose images, accompanied by verses, reveal future sovereigns. The earliest surviving Greek copies date from the sixteenth century. These are the Oracles of Leo, which take their name from another Emperor Leo ("the Wise"), who reigned on either side of the year 900. Although these manuscripts are late, the same images and verses were already in circulation in twelfth-century Constantinople.

Codex of Georgios  
Klontzas, c. 1592.  
Biblioteca Nazionale  
Marciana, Venice,  
MS Gr. VII, 22 (coll.  
1466), fol. 140r

The Oracles of Leo soon moved west, likely in the aftermath of the Fourth Crusade—a catastrophe that had itself been predicted by the spiral columns. The earliest Latin manuscripts, which date from the early fourteenth century, show versions of the same images alongside prose translations of the verses, which are attributed, not to Emperor Leo, but to the Calabrian visionary Joachim of Fiore (c. 1135–1202).

The papal prophecies first entered print in Bologna in 1515. As the oracles' descendants proliferated, some among the learned must have recognized their identity: that the Greek books foretelling the emperors or the sultans contained the same images as the Latin books foretelling the popes. To those of a critical cast, the identity might prove their imposture; indeed, Michel de Montaigne wrote of his desire to see the Oracles of Leo and of Joachim side by side.

A different conclusion was reached around 1592 in Cretan Chandax, in the workshop of the artist Georgios Klontzas. Here multiple hands produced a world history in text and image, in which the Oracles of Leo are consistently paired with the sultans. For example, the text on a drawing from the work explains: “Here is fulfilled the oracle of King Leo the Wise, which says about Selim: ‘For you will enjoy the power but a short while.’” The following pages depict the victory of the Holy League over the Ottoman navy at Naupaktos (Lepanto) in 1571.

This drawing directly engages at least three prototypes, all of which are oracular images. The composition, with a column and two groups of three in the foreground, closely follows a plate in *Prophetiae seu vaticinia XIII. tabellis expressa* of Gregorio Giordano, printed in Cologne in 1591. The decoration of the column in the drawing (five registers, of which the first and last show Byzantine emperors, the middle three Ottoman sultans) follows a painting in a manuscript of the Oracles of Leo produced in the 1570s and owned by the Cretan scholar Francesco Barozzi (Oxford, Bodleian Library, MS Barocci 145). The city in the background, finally, is copied directly from a version of the Oracles of Joachim printed in Venice in 1589. In Klontzas's workshop, artists worked with copies both of the Oracles of Leo and of Joachim. Their kinship did not debunk them but instead encouraged the juxtaposition of multiple oracles on a single page.

In 1650 Andreas Gryphius published his tragedy on the death of Leo the Armenian, based on the Byzantine historians' accounts. The

old book from the imperial library appears in the first scene of the first act. As in the histories, so too in the tragedy: events transpire as foretold, with the emperor struck down in the Great Church. In his preface, Gryphius pauses to reflect that the story should be taken seriously, since he has seen in his own day a similar book filled with strange paintings of future events. His conclusion is the same as the Cretans': both the images' persistence through centuries and their shifting referents demonstrate their veracity. Thus the oracular image enters tragedy, and leaves for us the question, whether it had been tragic all along.

Cornell University  
Ailsa Mellon Bruce Senior Fellow, spring 2019

*Benjamin Anderson will return to his position as associate professor of the history of art and classics at Cornell University.*



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ΟΙ ΑΓΙΟΙ ΤΩΣΤΑ ΡΑΚΟΝΤΑ

RAVINDER S. BINNING

## THE BODY AFTER ICONOCLASM

An ivory plaque, today in Berlin's Bode Museum though probably carved in Constantinople in the mid-tenth century, presents a special case of how Byzantine Iconoclasm negotiated realism and the aesthetics of suffering. The miniature object depicts the martyrdom of the Forty at Sebaste (today Sivas, Turkey). The earliest testimony of their martyrdom survives in a homily likely delivered on March 9, 373, by Saint Basil (330–379). The men were soldiers in a Roman legion under Emperor Licinius (reigned 313–324), the final rival of Constantine I (272–337). In March 313, the soldiers refused to honor pagan customs, making evident their allegiance to Christ. When their Christianity was revealed, they faced execution by exposure on a lake frozen so hard it became a “plain for chariots.” The Forty survived overnight and eventually were delivered to a pyre. Basil's ambition was to convey the role of the body in the struggle for spiritual purification before the Last Judgment.

If one were unfamiliar with the martyrdom narrative, the image could open various scenarios. For example, the men under Christ the Judge could be the damned at the Last Judgment. Or, with their crest-fallen expressions and gestures of appeal to God above, they could exemplify humanity in a barren landscape, expelled from Eden. Basil weaves all these scenarios, from Genesis to Judgment, into his homily. The Byzantine carver, however, chose to depict the most lurid moment in Basil's sermon, concerning the physiology of freezing bodies: their

*The Forty Martyrs of  
Sebaste, c. 950. Bode  
Museum, Berlin*

blood congealed and pain filled every bit of their marrow; they jumped in a frenzy as all their vital heat rushed out of their limbs.

The carved figures' fidelity to this moment in Basil's narrative is astonishing. The carver evoked transitory heat by carving small spaces of melted snow under the men's feet in the plaque's foreground. This minute effect suspends the gaze not only on the men's corporeality, their earthly deteriorating bodies, but also the material ground of the image itself. Here, high relief intensifies the tension between form and matter. A paradox emerges. An object so material, so obviously man made, possesses every attribute offensive to the iconoclasts. Indeed, the preceding centuries had witnessed fiery polemics over the very possibility of depicting not only the anthropomorphic form of Christ but also the embodied trials of saints. Iconoclasts wanted the symbolic and aniconic, certainly not the image of the near-nude body rendered with such realistic detail, to be the means of accessing the divine. The iconoclast emperor Constantine V (r. 741–775), for example, characterized lifelike representation as a "strand of abominable paganism." The grounds for condemning lifelike imagery came not simply from the deceptive recreation of nature but also from art's capacity to seduce the viewer, evoking the bodily heat of idolatry.

The Bode ivory's provocative realism reflects the afterlife of Basil's sermon in other ways, however. The patristic source was central to iconophile thought not just as a commemoration of the Forty but as an authoritative commentary on the nature of vividness (*enargeia*) itself. Before describing the martyrdom, Basil compared his work as an orator to that of an artist: speeches commemorate with words as images convey through imitation of visible forms. Image-defending theologians repeated this statement to defend visual mimesis. Yet this mimesis was not simply an object of aesthetic appreciation. The realistic effects of martyrdom scenes reflected the image's ability to stir arousal, specifically, compunction or painful contrition (*katanyxis*). Mimesis in the Byzantine aesthetics, therefore, had a dual meaning: the image reflected the imitation of life but also invited viewers to imitate the depicted action. Basil's sermon on the Forty Martyrs transformed these pagan rhetorical effects with an urgency defined by the Last Judgment itself.

This urgency would appear when, on March 20, 867, the patriarch Photius (810–891) raised Basil's lesson to new heights during the inau-

guration of the mosaic of the Virgin and Child in Hagia Sophia. The event marked the end of Iconoclasm. Photius vanquished the iconoclasts through *damnatio memoriae* and revealed their error by exposing how scenes of martyrdom prove the power of sight. Speech may convey the reality of holy sacrifice, but images, he claimed, do so “more vividly.”

The ivory plaque reflects the survival of iconophile ambition to depict suffering with a force more immediate than words. The sight of the suffering body, in turn, teaches a lesson about martyrdom and the conversion through sensation by challenging the viewer to consider how freezing cold could lead to salvation. My time at CASVA has allowed me to research the aesthetic strategies behind Byzantine art’s mediation of intensely embodied experiences after Iconoclasm.

[Stanford University]  
Paul Mellon Fellow, 2016–2019

*Ravinder Binning will continue at CASVA for the 2019–2020 year as a postdoctoral research associate. He will continue work on his book, “The Medieval Art of Fear: 500–1200.”*





MATTHEW BIRO

## ROBERT HEINECKEN: PHOTOGRAPHY, IDENTITY, AND CONSUMPTION

My project is the first book-length study of this important American photographer, who was active in Los Angeles and Chicago from the late 1950s to the late 1990s. Although he is most closely associated with the photogram technique and photography in general, Robert Heinecken (1931–2006) worked in a variety of media from (photo-based) painting and sculpture to collage, installation, and time-based works incorporating TVs and slide projectors. As a result, his art speaks to central issues in the evolution of American art since the 1960s, most notably its increasing hybridization and conceptual character as well as its focus on spectatorship and identity. A contemporary of West Coast artists Wallace Berman, Edward Kienholz, and John Baldessari, Heinecken is today commonly recognized as having anticipated many of the strategies of postmodern photography associated with Richard Prince, Barbara Kruger, Cindy Sherman, and others in the 1980s. He most often appropriated images rather than shooting them himself, and his work was concerned with consumer ideologies and how a sense of self was constructed through the mass media.

By examining Heinecken's artistic development, this book articulates a new genealogy in twentieth-century art linking Dada and surrealism, the assemblage and montage practices of West Coast artists in the 1960s and 1970s, and the strategies of postmodern photography associated with the group known as the Pictures Generation. Heinecken was a key figure from the 1960s to the 1990s; and his significance results from his

Robert Heinecken,  
*Inaugural Excerpt*  
*Videogram / Ronald*  
*Reagan*, 1981, three  
silver dye bleach prints.  
Private collection.  
© 2019 The Robert  
Heinecken Trust

formal and conceptual engagement with the medium of photography, which he explored in its relations to both mass media and everyday life.

Like us and European conceptual artists of the 1960s and 1970s, Heinecken used photographs to explore ideas. He handled the physical, perceptible materials that he used to make his art in such a way as to indicate immaterial concepts and larger systems that governed and organized both art and life. Whereas conceptual artists such as Joseph Kosuth, Douglas Huebler, or Jan Dibbets used photographs in a fairly transparent manner to document things, beings, processes, and systems in the world, Heinecken was suspicious of photography's documentary functions, and his art reflected his understanding of the photograph's ability to transform its subjects.

Like members of the Pictures Generation, such as Prince and Kruger, Heinecken appropriated photographic images circulating in the press and visual culture in order to explore the ideologies that supported capitalist consumer society in the United States in the second half of the twentieth century. And, like Sherman and Yasumasa Morimura, he was interested in examining the social construction of identity through the images that he and the people around him consumed, as well as the public personalities with which they found affinities. Unlike the work of the Pictures Generation, however, his was not surrounded by a theoretical system that circumscribed the significance of different practices of rephotography. The postmodernist discourse that supported the Pictures Generation was powerful; and its circulation since the 1980s helps to explain why these artists' work caught the interest of the art world at large, while Heinecken's, produced earlier, did so to a lesser extent. Postmodernist concepts, however, were also limiting—particularly because they tended to dismiss human subjectivity to such a degree that many questions about individual agency and particularity were eliminated from the discussion. Heinecken's work, in comparison, more strongly preserves aspects of individual biography and agency in the face of the ideologies imposed by commercial consumer imagery, and, for these reasons, it delves more deeply into the contradictions of American identity during the period in which it was made.

The significance of Heinecken's art lies in its consistent linkage of the personal with the collective, the individual with the mass-produced stereotype constructed and circulated by television, the movies, and

magazines. Thus, during the four decades it traverses, his oeuvre provides insight into an American society that was rapidly transforming itself through consumption and the pursuit of individual fulfillment. As a pilot, professor, and family man who divorced in his early forties and later remarried, Heineken experienced many of the conflicts and contradictions that wracked US society from the 1950s to the 1990s: shifting attitudes about violence and sexuality, youth and adulthood, and business and government as well as the family, gender, race, and class. As an artist, he reflected on these conflicts, using the products of the mass media to expose the relationship between his own desires and his conformity to social imperatives and stereotypes. As a result, his work may be read for its insights into the crises faced by male identity as it developed in the United States during these years.

University of Michigan  
Ailsa Mellon Bruce Senior Fellow, fall 2018

*For the winter semester 2019 Matthew Biro will return to his position as professor of modern and contemporary art at the University of Michigan, where he will complete this book project while on sabbatical leave.*



C. JEAN CAMPBELL

## PISANELLO'S PARERGA: IMITATIVE PRACTICE AND PICTORIAL INVENTION IN FIFTEENTH-CENTURY ITALY

Nearly four decades after Michael Baxandall pronounced the “disconcerting fact,” it remains the case that the works of the most celebrated painters of fifteenth-century Italy fit uneasily into the principal narratives of Renaissance art history. While Gentile da Fabriano (c. 1370–1427) and Pisanello (c. 1395–c. 1455) are generally accommodated under the rubric “International Gothic,” that designation only masks an unresolved issue of evaluation. In the case of Pisanello, a painter who worked in the major court centers of the Italian peninsula, coming to grips with his art remains an open challenge, despite major contributions to the scholarship by Joanna Woods-Marsden and Dominique Cordellier, among others.

Answering the challenge involves a larger question in art history, having to do with the expectation of historical objectivity and the problem of how to describe a way of working, like Pisanello's, wherein any theory remains inseparable from the practice within which it is born. This problem is by no means unique to the study of Pisanello, but his art is distinctive in the way in which it openly rehearses—as if in the perpetual present of its making—a cycle of origins, evolution, and devolution. The pattern is most apparent in the drawings, for instance, in a folio from the 1330s where a Virgin and Child in black chalk has been rubbed away and replaced by a visually suggestive formation made up of a stockinged leg, a scattering of flowers, and a squid laid out at the head of the page

Antonio Pisanello,  
details of squid, leg,  
flowers, and Virgin and  
Child. Musée du  
Louvre, Paris. © RMN-  
Grand Palais/Art  
Resource, NY

as if it were instrumental in a way that has yet to be determined. The practice recorded in this drawing seeks not just to prepare the ground for a finished work but also to know something about the created world and its workings, both constructive and destructive.

Remarkably, the rehearsals that take place in the workshop—and are recorded in the drawings—frequently surface in otherwise inexplicable details of Pisanello’s finished paintings, for instance, a tiny ship pictured in the background of the fresco *Saint George and the Princess* in the church of Sant’Anastasia in Verona (c. 1433–1438). Here the billowing sail of the vessel appears to carve away at the very substance of a looming cliff. While they are in some sense marginal, such details are far from insignificant. They belong to a category of ornament that the Roman author Pliny the Elder (23–79 CE) called *parerga*, or “aside works.” In the modern era Immanuel Kant (1724–1804) fatefully employed the same term to designate those things that are not proper to disinterested aesthetic experience.

As we know, Kant’s use of the term “*parerga*” did not simply reflect Pliny’s. Nor was it innocently conveyed into the pages of institutional art history, where it became the tacit underpinning of a critical enterprise that sought to distinguish between “art” and “not art.” For his part, Pliny employed the term (borrowed from the technical vocabulary of painters) not as a means of distinguishing between those things that do and do not belong to the realm of art but, rather more specifically, to describe the place of the little warships that Protogenes added to the margins of a famous painting on the Athenian Acropolis. Far from being beside the point, Protogenes’ *parerga* are presented by Pliny as positive evidence of the artist’s former vocation as a ship painter. For Pliny, the *parerga* open a window onto a life in process, a process that belongs to the wider world of artisanal activity and moves from relatively obscure beginnings in quotidian work to the “pinnacle of glorious display.”

Rather than suggesting a new way to accommodate Pisanello’s work within the established narratives of art history, my project develops an alternative model based, in part, on the long tradition of natural history inaugurated by Pliny. My time at CASVA has been devoted to writing the chapters of a book that builds that model from the ground up, beginning with a definition of invention as manifested in Pisanello’s drawings

and their physical/corporeal/temporal grounds. Beyond providing an account of Pisanello's art, my book proposes new foundations upon which to discuss imitative practice and its social and sacramental functions in fifteenth-century Italy.

Samuel H. Kress Senior Fellow, 2018–2019  
Emory University

*C. Jean Campbell will return to her position as professor of art history at Emory University for the 2019–2020 academic year. In 2020 she will hold a John Simon Guggenheim Foundation Fellowship.*





ADRIENNE L. CHILDS

## RIFFS AND RELATIONS: AFRICAN AMERICAN ARTISTS AND THE EUROPEAN MODERNIST TRADITION

*Riffs and Relations: African American Artists and the European Modernist Tradition*, an exhibition I am curating for the Phillips Collection in Washington, DC, grew out of my interest in the ways in which black artists globally have engaged European art history in imagining new and complex black identities. Although this practice has gained visibility and traction in the twenty-first century through the work of artists such as Titus Kaphar, Kerry James Marshall, Mickalene Thomas, and Kehinde Wiley, the relationship to mainstream European art movements and aesthetics has generated a complex cultural dynamic for African American artists since the nineteenth century. I contend that the artistry engendered by the tensions inherent in this relationship has become a distinct tradition in black diasporic practice. *Riffs and Relations* will bring together African American and European artists to examine the aesthetic and ideological crosscurrents at work in these fascinating international and intergenerational exchanges.

As the dialogues and diatribes that emerge from this tradition are too wide reaching and expansive for one exhibition to address, *Riffs and Relations* focuses on the way in which black American artists have responded to European modernism, its power, its aesthetics, and its misadventures. Black artists have interrogated—and entangled, immersed, or annihilated themselves in—the ethos of European modernist art since the early twentieth century. The artists included in the exhibition mine the master narratives of modernism to find inspiration, pose questions,

David C. Driskell, *Still Life with Sunset*, 1966.  
Courtesy of the artist  
and DC Moore Gallery,  
New York

mount a critique, or claim a place of their own. The exhibition features more than fifty artists from the early twentieth century to the present day, including Emma Amos, Romare Bearden, Sanford Biggers, Constantin Brancusi, Robert Colescott, David Driskell, William H. Johnson, Henri Matisse, Wangetchi Mutu, Pablo Picasso, Martin Puryear, and Alma Thomas.

In the early twentieth century, when a critical mass of African Americans entered the professional art world and claimed the power to represent themselves, their histories, and their cultures, European art remained an important yet fraught influence. Modernism was a language of resistance and rejection of authoritative tradition in Europe, and in many cases it dovetailed with the formal and social aims of black artists, who also strove to reject tradition and at the same time distinguish themselves. Yet as modernism coalesced in Europe in the first part of the twentieth century, it was adopted by white American artists, whose practices and institutions often marginalized African Americans. For African American artists, modernism might be considered the language of the oppressor. African American feminist artists often voiced concerns about the treatment of the female body, a site of contention in the history of art, particularly at the hands of European modernists. At the same time, many aspects of modernism, such as new languages of form, liberated use of color, contemporary subject matter, and affinity with jazz music were compelling to African American artists.

I spent my fellowship at CASVA researching and writing the exhibition catalog essay “African Art and the Modern.” Of particular importance to this story is the modernist engagement with the arts of Africa and the profound impact of this dialogue on the form and content of modern art. For some black artists, European modernists’ uses of African arts were inspirational source materials in developing a visual language of black modernity. For others they were an invasion requiring fiery resistance.

The European modernists who had encounters with African objects stimulated the passion for *l’art nègre*, or “Negro art,” in Paris and beyond. The interconnected proponents of *l’art nègre* who were artists, gallery owners, and collectors of African art were responsible for the importation of these objects and ideas about the “primitive” into the United States. Important figures such as Alain Locke and Albert Barnes engaged directly with the European cultural community around the

*art nègre* phenomenon in real time. They brought the arts and ideas to black cultural communities in the United States with the express goal of engendering new ways of thinking about the “Negro’s” connections to African culture. The borders that were assumed to separate black American artists from European and white American artists were in fact porous.

Even though the European passion for African art qualitatively informed African American practice in the early twentieth century, black artists soon cultivated their ancestral connections in ways that charted new territory. Yet the racial dynamics of the European absorption of African art would be contentious for later artists. The sense that European artists colonized African art as their nations had colonized Africa and African bodies became entangled with cubism and abstraction, developing into a consistent theme in the aesthetic resistance to modernism as the twentieth century came to a close.

Ailsa Bruce Mellon Visiting Senior Fellow, November 1–December 31, 2018  
The Phillips Collection and The Hutchins Center for African and African American Research, Harvard University

*Adrienne L. Childs will continue as guest curator for Riffs and Relations at the Phillips Collection and associate of the Hutchins Center. In fall 2019 she will hold a curatorial fellowship at the Clark Art Institute to develop the exhibition Black Baroque: Exuberant Presence in Contemporary Art, a follow-up to Riffs and Relations.*



ASHLEY DIMMIG

## MAKING MODERNITY IN FABRIC ARCHITECTURE: IMPERIAL TENTS IN THE LATE OTTOMAN PERIOD

Over the course of the Ottoman Empire (1299–1923), extravagantly decorated tents functioned as a form of monumental yet portable imperial architecture. In addition to providing transportable residences for the sultan while he was on the move, pitching appliquéd and embroidered fabric edifices marked special occasions, on which tents promoted the power and might of the empire for both local and international audiences. In the last centuries of Ottoman rule, as sultans confronted shrinking territories, promising new technologies, challenging political movements, and an otherwise changing world, they continued to employ lavishly decorated tents. Far from unconsciously continuing the practice as a vestige of their nomadic origins in late thirteenth-century Anatolia, however, Ottoman sultans were strategically deploying the longstanding Islamic tradition of princely tentage in an era of modernization. Rulers' tents made in a “new style” aided in the manifestation of their vision of a cosmopolitan and modernized empire. To that end, tents also became a vehicle for crafting a shared national history, thus anchoring the empire's future in its storied past.

By recasting tents as imperial fabric architecture, the first chapter of my dissertation explores the stylistic innovations and international tastes that characterize architecture of various media in the eighteenth and nineteenth centuries. Reexamination of the so-called Ottoman baroque as manifest in small-scale buildings like the Sublime Porte (Bab-ı Ali) in conjunction with tents reveals a subgenre of Ottoman imperial archi-

Sublime Porte (Bab-ı Ali), gate of the grand vizier's office, adjacent to Topkapı Palace, first half of the nineteenth century, Istanbul.  
Author photograph

ture that may be treated as a “tented baroque.” In addition to analysis of the intersections between fabric and permanent architecture, the second chapter situates tents in the royal gardens and suburban zones around Istanbul. While tents’ floral decoration reflected their natural surroundings, their architectonic motifs and mutable structures served to mediate between nature and the built environment. In these zones, tents framed the landscape as a kind of living panorama, which in turn was represented in silk and metallic embroidery in tents’ interior decoration.

The subsequent two chapters describe the functions of imperial tents on myriad occasions. Building on centuries of tentage conventions, in the late Ottoman period tents continued to serve as theatrical stage settings for royal ceremonial, including festivals, feasts, sporting events, diplomatic receptions, international royal visits, and accession rites. The deep history embedded in princely fabric architecture thereby was relayed into the construction of an Ottoman national history through the performance of tradition. At the same time, imperial fabric architecture played a key role in the celebration and propagation of the sultan’s modernization efforts, including infrastructure development. For example, imperial tents were deployed to inaugurate the Hijaz Railway, which was captured by and commemorated through modern methods of image making—that is, photography.

The final chapter traces the afterlives of Ottoman tents beyond the empire’s borders—whether they were given as gifts to Louis xv or Catherine the Great, were lost in the Battle of Vienna to Polish king Jan III Sobieski, or were sold to collectors in Europe, such as the naval captain Enrico Alberto d’Albertis, based in Genoa. From Polish-made imitations to tentlike pavilions in elite gardens and exotic tent rooms in Prussian palaces, the image of the “Turkish” tent was reflected and refracted in various ways in European cultures. This chapter briefly concludes with a discussion of tents as collected artifacts and accessioned objects in museums, wherein their histories were written and rewritten as they passed from hand to hand, across borders, and through time.

As the first major study dedicated exclusively to Ottoman imperial tents dating from the last two hundred years of Ottoman rule, my dissertation illustrates rarely seen textile artifacts and situates them in their historical contexts. In addition to presenting new scholarship on an understudied corpus of material, my dissertation contributes to broader

discourses on Ottoman architecture and court life by assessing these fabric structures in conjunction with myriad visual sources, including illustrated manuscripts, photography, and printed commodities such as newspapers and postcards. This study of late Ottoman imperial tents also engages with the highly fraught and complicated notion of modernity and its development outside Europe. In the case of the Ottoman Empire, traditions of princely tentage were called upon to demonstrate both the empire's longevity and its adaptability in an era marked by change.

[University of Michigan]  
Ittleson Fellow, 2017–2019

*Ashley Dimmig has taken up the position of Wieler-Mellon Postdoctoral Curatorial Fellow in Islamic Art at the Walters Art Museum in Baltimore.*





ILIA DORONCHENKOV

## WESTERN ART EXHIBITIONS IN 1890S RUSSIA RECONSTRUCTED

The last decade of the nineteenth century is generally overlooked by scholars of Russian art, but it is nearly impossible to understand how and why early twentieth-century Russian painting was propelled from the periphery to the cutting edge of the art world without analyzing the period of Russian modernism's advent. During these crucial years the younger generation of Russian artists discovered contemporary European art and adopted the new visual idioms from the West. This decade proved to be unique in terms of international cultural transfer: between 1891 and 1901 St. Petersburg and Moscow hosted more than a dozen extensive exhibitions of foreign art, each displaying several hundred items: French (1891, 1896, 1899, 1901), Dutch, Japanese (both 1896), Scandinavian (1897), Belgian, British, Finnish, Italian (all 1898), Austro-Hungarian (1899–1900), German, and Spanish (both 1900), as well as others, including *International Exhibition of Posters* (1897) and *First International Art Exhibition* (1899).

Usually these exhibitions represented a mainstream view of a national school. Some reflected a political agenda (Franco-Russian alliance), and others resulted from private initiatives, such as several shows curated by Serge Diaghilev (1872–1929). But some of them were devoted to the most advanced trends of the time, for instance, *First International Art Exhibition* (1899), the only exhibition in Russia based on the model of a Secession show. In 1896–1897 the exhibition of Claude Monet's (1840–1926) *Grainstack in Sunshine* (1890–1891; now Kunsthau, Zurich) pro-

French art exhibition, Society for the Encouragement of Arts, St. Petersburg, November–December 1896, *Petersburgskii Listok*, no. 213 (1896): 1802. Photograph: Aleksandr Chernik

voked heated debate in the press and became a starting point for the abstraction of Wassily Kandinsky (1866–1944).

These exhibitions gradually changed the perspective of a generally conservative Russian audience, helped the artistic community open up to Europe, and reinforced attempts of younger generations to incorporate contemporary Russian art into the international modernist movement. Regrettably, almost all these events are poorly documented and remain understudied. The objective of my project was to reconstruct to the extent possible the major foreign exhibitions in Russia in the 1890s to determine what works of art were on public view and how viewers comprehended these new visual experiences.

In the months before my fellowship I studied archives and press coverage of the 1890s. Taking into account the almost total absence of visual information, these materials provided important sources for tracing artifacts exhibited in Russia. During the term of the fellowship I worked on two major tasks. With the help of the unique resources of the National Gallery of Art Library, the Library of Congress, and the Frick Reference Library, I reconstructed the content of major foreign shows in 1890s Russia. In many cases I was able to match information in unillustrated catalogues of the 1890s with works of art in present-day public and private collections. Simultaneously, I reconsidered different contexts of Western art exhibitions in Russia: public discussions of the time related to Western art exhibitions and their political and ideological implications. This process allowed me to link the aspect of my research devoted to exhibition content with the broader issues of Russian modernism, including its pivotal dichotomy of nationalism and internationalism.

Some of the conclusions of my CASVA project considerably alter existing interpretations of cultural events and actors central to the 1890s. To give just one example: the established view of Serge Diaghilev as a politically disinterested aesthete is seriously challenged by the analysis of the organization and selection of his innovative show of Scandinavian modernism. As curator he had to deal with Russian diplomats, the Swedish royal court, and Norwegian nationalists. The politically and artistically provocative *May 17* (private collection), Christian Krohg's (1852–1925) painted manifesto of Norwegian independence, was presented in St. Petersburg several years earlier than in Christiania. Now the 1897 Scandinavian exhibition has to be interpreted not as a

manifestation of *l'art pour l'art* but in the complex context of Russian political, economic, and symbolic expansion to the north stimulated by the short-lived alliance of two major actors: the Russian minister of finance Sergei Witte (1849–1915) and Savva Mamontov (1841–1918), an influential industrialist and dedicated patron of Russian modernism. At the same time, this project was used by the supporters of Norwegian independence for whom symbolic connections with Russia provided by the exhibition could be employed in their troubled relations with the Stockholm government.

When I applied for my fellowship, I planned to use the results of my research for the first chapter of a projected book on modern Western art in Russia in the turn of the twentieth century. Now it seems to me that the subject of foreign exhibitions in 1890s Russia is a study in itself.

European University at St. Petersburg

Ailsa Mellon Bruce Visiting Senior Fellow, January 2–February 28, 2019

*In April 2019 Ilia Doronchenkov was appointed deputy director for research of the Pushkin State Museum of Fine Arts, Moscow.*



SUZANNE T. DUFF

## THE ANTWERP SAINT LUKE'S GUILD: ITS IMPACT ON ARTISTIC PRODUCTION AND IDENTITY, 1556–1663

In the Painters' Hall of Saint Luke's Guild in Antwerp, a personification of the city welcomed visitors to the room: a regal woman enthroned at the center of an oil painting titled *Antwerp, Nurse to the Arts* (1664–1665). The artist was Theodoor Boeijermans (1620–1678), who donated the five-foot-by fifteen-foot painting to commemorate the founding of the city's Academy of Painting and Sculpture in 1663. The Painters' Hall was located in the space above the Antwerp exchange granted by the city to house both guild and academy. In this composition Boeijermans praises Antwerp's role in supporting the success of its artists.

My dissertation explores how the Saint Luke's Guild fostered this success during the years when Antwerp stood at the center of artistic production in Europe (1556–1663). I investigate how its adaptability and efforts to elevate the status of artists shaped production and enabled the guild to withstand periods of change.

During my CASVA fellowship, I focused on the end point of my study, that is, the mid-seventeenth century. The guild launched multiple initiatives in these years to help restore the city's reputation for quality in artistic production and counter threats from growing luxury markets in Brussels, Paris, and Amsterdam. I investigated documents in guild, city, and royal archives, including regulations, legal cases, correspondence, and account records, as well as visual studies of the guild's art collection. Analyzing these varied sources, I concluded that the initiatives of guild leaders were inextricable from the city's ambitions to revitalize Antwerp's

Theodoor Boeijermans,  
*Antwerp, Nurse to  
the Arts*, 1664–1665.  
Royal Museum of  
Fine Arts Antwerp.  
© KMSKA. Photo:  
Hugo Maertens

market and strengthen local authority against the efforts of Habsburg king Philip IV to centralize power at the Spanish court in Brussels.

The guild's most ambitious tactic was founding the academy. By contextualizing its formation with concurrent projects, including the installation of a gallery to display and sell works by the guild's members, I illuminated a multifaceted approach to both the restoration of the city's luxury market and institutional preservation. The guild requested several ordinance revisions from the city to add proficiency tests and raise penalties for working outside the guild system. Their subsequent lack of enforcement suggests a political rather than administrative motivation, namely the pursuit of equal, albeit informal, status with privileged guilds that held seats on the city council.

The incorporation of the elite Olijftak rhetoricians in 1662 further supports an interest among Saint Luke's Guild leaders in gaining indirect engagement with the political sphere. A related lawsuit initiated by the civic militia protested benefits gained by the guild from the merger. The outcome in the guild's favor reinforced its influence in the city, evidenced by the powerful civic militia's invitation of the guild's deans to a feast celebrating the end of their fourteen-year dispute.

These activities show how the guild aimed to form an authoritative identity through powerful networks, which were essential amid rising resistance to guilds from both craftsmen and kings. It makes the guild's establishment of the academy especially noteworthy when nearly every other art academy in northern Europe was founded in opposition to, or at least outside of, guild organization. I believe the success of this unusual model speaks to the close relationship between guild and city leaders while also illustrating the guild's ability to act creatively in response to changing social and political climates.

Despite the guild's efforts, the quality of painting production and local demand changed little. Even after the formation of the academy, artists continued to produce high quantities of fashionable, but often lower-quality, goods for export. However, through the academy's inclusive structure, a range of artists not working in the fine arts of painting, sculpture and architecture could enroll to study the intellectual ideals that had elevated the status of these three crafts. Despite the decline in quality and local demand for paintings, diversity in the academy helped to maintain Antwerp's place as a center for luxury goods.

I have also begun drafting the outcomes of my research on the end of the Twelve Years' Truce (1609–1621). I argue that at this time, instead of pursuing major projects in alliance with the city, the guild focused on maintaining the momentum its artists had gained during the period of peace. Prominent artists, including Peter Paul Rubens (1577–1640), developed innovative styles, products, and workshop practices that ushered Antwerp into its next phase of artistic production. Painters still dominated the guild's numbers, but the rising influence of dealers and book publishers and the emergent voices of smaller groups like the panel makers show an organization flexible enough to accommodate shifting sources of power.

[Brown University]

Robert H. and Clarice Smith Fellow, 2018–2019

*Suzanne Duff will complete her dissertation in Antwerp during the 2019–2020 academic year through a Brown University writing fellowship.*





MICHELLE FOA

## THE MATTER OF DEGAS: ART AND MATERIALITY IN LATER NINETEENTH-CENTURY PARIS

Among certain friends, colleagues, and critics, Edgar Degas's propensity for technical experimentation—using an especially wide range of materials and processes, manipulating his media in unusual ways, and combining multiple media in a single work—was well known. A close friend, for example, characterized him as an “artisan passionate about all the means of his art, who handled turpentines and powders, composed colors, devised processes of reproduction and layerings of gouache and lithographs that amazed the connoisseurs. To make one's way in the work of this half-blind alchemist requires all the wisdom of the specialists of his art.” Such remarks continue to challenge us to grapple with Degas's persistent urge to employ a diverse array of media and techniques and to test the behaviors and capacities of his materials. In the century since the artist's death, various aspects of his material and technical practices have been analyzed. Nevertheless, there is still a great deal left for us to understand about his unconventional approach to materials and the role that his fascination with process plays in the conceptual significance of his body of work as a whole.

My time at CASVA was devoted to working on my book on Degas, in which I situate the artist's attitudes toward materials as central to the meaning of many of his pictures and sculptures. I argue that the artist's experimentation with different media and techniques should be seen in the context of his sustained investigation into the physical and material qualities of the world around him, including those that shaped

Edgar Degas, *The  
Dance Lesson*, c. 1879.  
National Gallery of Art,  
Washington, Collection  
of Mr. and Mrs. Paul  
Mellon



Edgar Degas, *The Dance Lesson*, c. 1879, x-radiograph showing an earlier stage of the composition

the spaces, activities, and motifs that he depicted repeatedly. The fellowship afforded me the opportunity to undertake a careful study of the Gallery's outstanding collection of the artist's work, including his earliest monotype print, complex mixed-media works on paper, many of his original wax sculptures, and some of his most renowned pastel drawings and oil paintings, to name just some of the highlights. Consulting with conservators and curators at the Gallery was also extremely helpful in deciphering Degas's distinct use of materials and methods of production. These discussions in the galleries and conservation labs, where I could scrutinize his work under a microscope or flashlight, yielded many insights into the artist's esoteric ways of working.

My research has revealed numerous intersections among making, materials, and motif in pictures and sculptures that depict a range of subjects and that were produced over a period of more than thirty years. There are remarkable similarities and overlaps, for example, between some of Degas's most characteristic subjects—ballet dancers, bathers, and horse races—and the media and processes involved in the making of his works. The same holds true for his quite extensive landscape production, which has long been overshadowed by his celebrated images of Parisian subjects. These landscapes are not only closely connected to the pictures for which he is far better known; they also demonstrate in especially clear ways some of the main concerns that underpin his body

of work. Degas, it turns out, had a marked tendency to choose motifs that evoked the conditions of his pictures' making. What emerged during my fellowship is a clearer sense of his varied methods of picture- and object-making; his consistent intertwining of techniques, materials, and subject matter; and his interest in the possibilities and limits of representation. It is Degas's fixation on the life of matter and the matter of art, expressed over the course of a long career through an array of subjects and media, that I worked to uncover during my time at CASVA.

Tulane University  
Samuel H. Kress Senior Fellow, 2018–2019

*Michelle Foa has returned to her position as associate professor of art history at Tulane University.*



MICHELE L. FREDERICK

**SHAPING THE ROYAL IMAGE:  
GERRIT VAN HONTHORST AND  
THE STUART COURTS IN LONDON  
AND THE HAGUE (1620 – 1649)**

In the first half of the seventeenth century, the Dutch painter Gerrit van Honthorst (1592–1656) developed a new method of picturing the courtly body. My dissertation, completed while I was at CASVA, analyzes Honthorst's contact with and commissions from Charles I of England and his sister Elizabeth Stuart, the exiled queen of Bohemia in The Hague, to reformulate our understanding of the display and reception of early modern portraits as part of the enterprise of self-making. Previous literature has emphasized Honthorst's early, Caravaggesque work, which has overshadowed the importance of his later, courtly paintings. Situating Honthorst as a player within and product of the larger European system, this study insists on the transnationality of court culture and painters, further developing the international turn in scholarship on the history of Netherlandish art. In four chapters, the dissertation follows Honthorst's contact with and production for various courts from his return to Utrecht from Italy in 1620 to Charles's execution in 1649, which temporarily ended English royal patronage. By thinking critically across Honthorst's body of work, we may better understand how he positioned himself in relation to his patrons and how his patrons related to one another.

Chapter 1 lays the foundation for Honthorst's development of a style combining classical refinement and Caravaggesque dynamism together with the accoutrements of the pastoral or the antique between 1620 and his invitation to London in 1628. Paintings like *The Concert* in the

Gerrit van Honthorst,  
*The Concert*, 1623.  
National Gallery of Art,  
Washington, Patrons'  
Permanent Fund and  
Florian Carr Fund

National Gallery of Art embody this system of experimentation and Honthorst's navigation of courtly networks. It is one of his boldest and most ambitious paintings, transforming and translating the nocturnal, Caravaggesque half-length into a brilliantly colored and decorous courtly concert that was a gift from Elizabeth Stuart to her host, the Dutch stadtholder. Working against the notion of Honthorst's style as either evolving or deteriorating, as some near-contemporaries and many later scholars would characterize it, this chapter examines a range of works to problematize our understanding of this period of Honthorst's self-fashioning to appeal to new patrons.

Chapter 2 explores the use of art as political, social, and sometimes actual currency at the court of Charles I, where Honthorst produced seven paintings that both served Charles's appetite for continental painters and fostered relations within Charles's circle and abroad. Drawing on early modern notions of the virtues of collecting and the potency of the court portrait, this chapter is anchored by the three paintings that are still extant among those that Honthorst produced in London. This analysis incorporates close examination to understand Honthorst's working method and the characteristics of these court paintings as well as the broader contexts of the display and reception of the pictures at Charles's court.

Chapter 3 turns to Honthorst's time at Elizabeth's court, where he remained a vital link between Elizabeth and Charles through the gifting of paintings and crafted a unique courtly identity that promoted the legitimacy of the Bohemian monarchs across Europe. This chapter examines Elizabeth's court in exile, where Honthorst and his studio produced more than one hundred works throughout almost three decades in her service. It considers Elizabeth's strategic use of imagery, particularly portraits, in international exchanges and in her own displays, to suggest how she marshaled limited resources to augment her destitute circumstances and construct a simulacrum of monarchy in exile.

Chapter 4 addresses the question of Honthorst's self-fashioning in relation to Peter Paul Rubens and Anthony van Dyck. By reconstructing instances of contact with these artists and their paintings, this conclusion applies an additional perspective to lines of questioning present throughout the dissertation, including the display, reception, and conception of court paintings and portraits. The chapter seeks to clarify

the influence of Rubens and Van Dyck on Honthorst's practice, with the qualification—somewhat counterintuitive given the enduring supremacy of Van Dyck's portraiture—that it was Rubens who more strongly influenced Honthorst's production in The Hague.

By seeking out and combining pictorial devices from both his production and that of other artists, Honthorst was able to position himself successfully at the intersection of several courtly networks, in return crafting an image of enduring majesty for his patrons. In working to restore agency to Honthorst, his paintings, and his patrons, this project explores the production and afterlives of his works within a courtly context. My research thus interrogates the dynamics of the courtly enterprise in the early seventeenth century, revealing Honthorst's search for the ideal formula through which to achieve everlasting fame.

[University of Delaware]  
Samuel H. Kress Fellow, 2017–2019

*Michele L. Frederick will join the North Carolina Museum of Art in August 2019 as associate curator of European art.*





Paul Gauguin, peintre et sculpteur, né à Paris le 7 Juin 1848.



Gauguin.—Bois sculpté.

encore de l'état de nature, ou le drame humain se déroule dans un cadre plus somptueux, sous une lumière plus intense. Chez Baudelaire déjà — embarqué l'âge de jeunesse à peine atteint, comme Gauguin — s'était rencontrée cette nostalgie des pays de rêve à peine entrevus, inoubliablement aimés. Relisez le sonnet *A une créole*, les vers d'une *Malabraise*, et, parmi les *Petits poèmes en prose*, celui-ci : *Les Projets*, annonceur fidèle des hantises de Gauguin : « Au bord de la mer, une belle case en bois enveloppée  
« de tous ces arbres bizarres et luisants  
« dont j'ai oublié les noms... ; dans l'atmosphère une odeur envoi-  
« sante, un parfum de rose et de musc... ; plus loin, derrière notre petit domaine, des bords  
« de mâts balancés par la houle... ; autour  
« de nous, au delà de la chambre éclairée  
« d'une lumière rose fanée par les storts,  
« décorée de nattes fraîches et de fleurs  
« capitieuses, avec de rares sièges, au delà  
« de la varangue le tapage des oiseaux ivres  
« de lumière et le jacassement des pottées  
« négresses... et, la nuit, pour servir d'ac-  
« compagne à nos songs, le chant  
« plaintif des arbres à musique, des mélancoliques *flaos* ! Oui, en vérité, c'est  
« bien là le décor que je cherchais. Qu'ai-je  
« à faire de palais ? »  
Tel est le décor dans *Les cases*...

Plusieurs sentinelles...  
rangées contre la mur.  
Au dessus sur la chaux  
blanche se détache en noir  
l'inscription  
Liberté, égalité, Fraternité.  
Liberté : Oui -



Egalité Pas beaucoup  
Fraternité Pas du tout -  
Esprit naturaliste -

La joie des souffrances  
la douleur

Finement, malicieusement, mais aussi, Autoritairement, le critique. (celui qui ne coupe pas dans le pont, qui attend les consécration de la postérité avant de ... hurler) - ceux là hurlent l'admiration comme l'impie : ne craignez rien, ne tremblez pas - le fauve n'a point d'ongles, n'a point de dents, même point de cervelle : il est empaille) ... Le critique me demande : (Vous êtes symboliste ? je suis bon enfant et je voudrais m'instruire, expliquer - moi donc le symbolisme) - Timidement, je ne hurle pas, je lui réponds - Que vous seriez aimable de me parler en hébreu, une langue que, ni vous, ni moi nous ne comprenons pas - La situation deviendrait de ce fait <sup>un peu</sup> analogue à ...

A quoi donc m'inspire le symboliste ? toujours fureusement malicieusement...  
Timidement, sans finesse sans malice - mais... mes tableaux parlent probablement hébreu que vous ne comprenez pas, inutile donc de continuer la conversation.

Agreez cher critique adieu

P. Gauguin

LINDA GODDARD

## SAVAGE TALES: THE WRITINGS OF PAUL GAUGUIN

“This is not a book,” Paul Gauguin (1848–1903) declared in the opening words of his unconventional memoir *Avant et après*, completed a few months before his death in the Marquesas Islands in 1903, and “I am not a writer. I should like to write as I paint my pictures—that is to say, following my fancy, following the moon, and finding the title long afterwards.” But, despite his denials of literary aptitude, Gauguin was a committed and engaging writer. Over the course of his career in France and Polynesia, he produced seven extant manuscripts (thirteen in total were recorded in his estate sale), a substantial correspondence, articles in French and Tahitian newspapers, and his own satirical broadsheet.

These writings are rarely analyzed in either literary or visual terms. Pocket editions obscure the material complexity of the original manuscripts, making it easier to read them as unmediated guides to the artist’s inner thoughts than as carefully constructed documents. I counter this tendency to interpret Gauguin’s writings merely as a source of information about his life and instead take them seriously both as a literary endeavor and as part of an artistic practice that ranged experimentally across media, as well as a crucial dimension of his primitivist self-fashioning. During my time at CASVA, I concentrated on the still unpublished manuscript “Diverses choses” (1896–1898; Musée du Louvre, Paris). I benefited enormously from stimulating conversation with members of the Center and National Gallery of Art curators, and

Paul Gauguin,  
“Diverses choses,”  
1896–1898, fol. 119  
(p. 229). Musée  
d’Orsay, Paris (held  
at Musée du Louvre).  
© RMN-Grand Palais/  
Art Resource, NY

my two-month fellowship enabled me to complete a book chapter entitled “Scattered Notes,” focused on Gauguin’s manuscript.

In this section of the book, I make the case that the seemingly haphazard, collagelike structure of Gauguin’s texts and their accompanying illustrations was a deliberate strategy. It is in his illustrated manuscripts that his well-known tendency to rework existing subjects—whether of his own invention or copied from others—is most explicit. “Diverses choses” includes multiple textual borrowings, whose sources are not always acknowledged, as well as scrapbook-style sequences in which pasted-in reproductions, photographs, and fragments of woodcuts abut original watercolors. In this and other manuscripts, Gauguin recycles both words and images, combining them on the page, and often reflects on his own cross-disciplinary activity as an artist-writer. The apparently crude techniques of his visual art have long been recognized as an avant-garde rejection of academic conventions, and his deliberately antiliterary writing style needs to be understood in similar terms. It enabled him both to deflect accusations of authorial pretension and to evoke the “primitive” culture that he celebrated; that is, to write in a manner that suited his self-image as both artist and “savage.”

Gauguin used the collaged sequences of “Diverses choses” to construct a visual and verbal self-portrait, showing himself through the eyes of others or in the guise of various alter egos. For instance, on one double-page spread, he sketched a caricature of his own “savage” visage at top left and misleadingly labeled it “my portrait by my *vahine* Pahura,” thus depicting himself as if through the eyes of a young girl. On the right-hand page, clippings from a review of an exhibition of his work held in Paris in 1893 include a portrait photograph that positions Gauguin in front of one of his paintings as well as reproductions of several of his other works and a fragment of the text in which the reviewer compares Gauguin to Charles Baudelaire (1821–1867). Consolidating this affiliation with his literary counterparts, Gauguin implicitly aligns himself with another of his heroes, Paul Verlaine (1844–1896), by placing his self-portrait sketch directly above his transcription of one of the poet’s sonnets. Through this arrangement of clippings, sketch, and borrowed words, Gauguin visually projected an affinity both with the Tahitian subjects of his own works of art and with European poetry.

In its uneasy confrontation of roles that he sought to distinguish, Gauguin's dual identity as an artist-writer complements his liminal status as a reluctant colonizer, on the margins of both the indigenous and settler communities. He aligned the visual artist with the "savage" and the writer with the "civilized," contrasting the intuitive sensibility of the former with the rote learning of the latter; but he was ambivalently suspended between the two. While he lamented the encroachment of "civilization" on Polynesian society, he remained implicated in the very imperialist culture that he denounced. Similarly, he could assert his autonomy as a visual artist only by adopting, while trying to deny, the privileged voice of the writer.

University of St Andrews

Paul Mellon Visiting Senior Fellow, September 1–October 31, 2018

*Linda Goddard has returned to her position as senior lecturer in art history at the University of St Andrews. Savage Tales: The Writings of Paul Gauguin will be published by Yale University Press in fall 2019.*



XIMENA A. GÓMEZ

## **NUESTRA SEÑORA: CONFRATERNAL ART AND IDENTITY IN EARLY COLONIAL LIMA**

In the sixteenth and seventeenth centuries, Lima, the capital of the viceroyalty of Peru, conceived of and presented itself as a Spanish city. In reality, its population of Spanish invaders was small, vastly outnumbered by Afro-descendants, who by themselves represented more than half of the city, and barely surpassing the indigenous population, composed of people from the coast and distant highlands. This demographic landscape made Lima one of the most racially and ethnically diverse cities in the early modern world, and yet this reality remains obscured. In part because of a lack of surviving visual evidence, art historians have overlooked indigenous and black Limeños, focusing instead on extant elite images and objects and thereby unintentionally perpetuating the outdated narrative of Lima as a Spanish city.

Taking advantage of Lima's rich documentary record, my dissertation uses two Marian images and the confraternities devoted to them as case studies for how we might counteract the colonial erasure of indigenous and black people from Lima's art history. Considering the city's multiracial population through the lens of decolonial theory, I contend that understanding the particularities of religious and social ritual in colonial Lima necessarily requires a shift in perspective, in which we consider the cultural lenses of the city's black and indigenous majority.

With a limited corpus of extant objects, the first chapter uses extensive archival evidence to reconstruct confraternal practices in Lima involving sacred art and visual culture, relying on documents from black and

Unknown Cusqueño artist, *Our Lady of Guápulo*, eighteenth century. The Metropolitan Museum of Art, New York, Gift of Loretta Hines Howard, 1964

indigenous confraternities. By commissioning sacred images, and especially by ritually adorning them with clothing, as seen in statue paintings from Cusco, Lima's black and indigenous people used confraternal possessions to curate their own religious experiences. Moreover, since processions provided these groups with public platforms for displaying corporate identity through their decorative goods, I conclude that these black and indigenous sodalities actively defined many of the visual aspects of the wider religious and municipal landscape of colonial Lima.

The second chapter addresses Lima's *Virgin of Copacabana*. This Marian sculpture was commissioned by a small indigenous confraternity in 1588 and became one of the city's most popular images of the Virgin after a miracle was ascribed to it in 1591. The confraternal community was led by a group of people who self-identified as Chachapoya, an ethnic group from the northern cloud forests of Peru. Following the statue and the confraternity as they were relocated within the city, I place the *Virgin of Copacabana* in visual dialogue with Chachapoya art, architecture, and cultural practices to suggest ways in which these confraternity members may have interacted with their sacred image. Considering the image primarily in terms of its devotees reveals that Lima's *Virgin of Copacabana* operated as a nexus for Spanish and Andean traditions, drawing a richly diverse group of people into a new collectivity through their shared devotion.

The third chapter examines the *Virgin of the Antigua*, a Sevillian devotion venerated by a black confraternity founded in Lima's cathedral around 1560. The founding group was multiethnic and mobilized its confraternal goods to demonstrate piety and superiority over rival Afro-confraternities. In the seventeenth century the composition of the sodality began to split between members who were born in Lima and those who identified as Caboverde, an ethnonym generated by the colonial world and mobilized by this group to bring together diverse peoples from the Greater Senegambia region of West Africa. I analyze the Antigua confraternity's inventoried possessions alongside visual art and rituals from modern Greater Senegambia. In so doing, I propose the possible cultural connections the Caboverdes may have formed through their interactions with their sculpted devotional image.

During my time at CASVA, I came to the conclusion that, because colonialism is responsible for a lack of "visible hybridity" in Lima's extant

art objects as well as the physical loss of black and indigenous material culture, an art-historical rejection of the force and legacy of colonialism in Lima should involve looking at that which has been rendered invisible. By prioritizing confraternity members' self-identifications over colonial administrative categories like *negro* and *indio*, my research demonstrates that black and indigenous people in colonial Lima were active patrons, defined visual culture through religious and social engagement, and applied their own understandings to images that appear to be, or are read as, European.

[University of Michigan]  
Twenty-Four-Month Chester Dale Fellow, 2017–2019

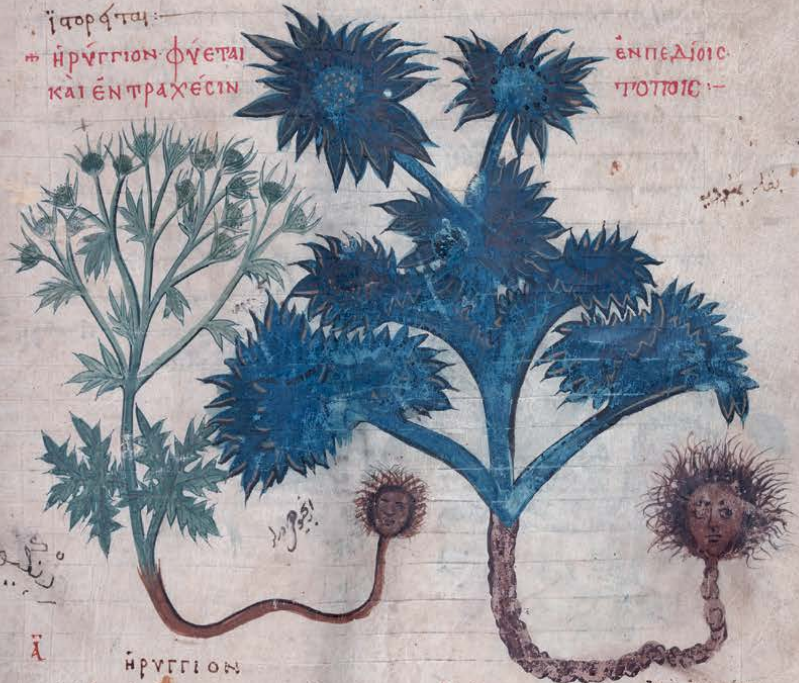
*In the coming year, Ximena A. Gómez will begin a position as assistant professor of American art at the University of Massachusetts Amherst.*



τού του ολιανθός. μηδ' αρουριμίου παμόμβροσ τριουλον  
αυγλιώρ θιατβρου. ποιζέ θυάμια πολλά και ταρχόδη ορχ  
ϊσοράται:

ἩΡΥΓΓΙΟΝ ΦΥΕΤΑΙ  
ΚΑΙ ΕΝ ΤΡΑΧΕΣΙΝ

ἐν πεδίοις  
τοποίσι



شبه

شبه

شبه

Α

ἩΡΥΓΓΙΟΝ

οἰδέ· ὀρνγγιον· οἰδέ· ἡρυγγιον· οἰδέ· τουργονιον· οἰδέ· ἐρυνήριε·  
οἰδέ· κάρνον· οἰδέ· ὀργανον· χλονιον· οἰδέ· ἐρμιον· οἰδέ· μυρακανός·  
οἰδέ· μολύ· αἰγυπτιοί· κροβίος· προφίται· σικαερτις·  
οἰδέ· τραχυσίωνα· ῥωμαιοί· καπιτον· κονικάρδον· οἰδέ· καρτερε·  
οἰδέ· μολυε· ἰεπικαρδιον· οἰδέ· ἱερονδικιμα· κάρδον· οἰδέ·  
κάρδον· εὐλβον· δάκοι· σικοντινονξ· σπαροι· κιστον· κατήτα·  
οἰδέ· σικιαρ· οἰδέ· λεβεννατα· ἀφροι· χερδάν· οἰδέ· χιτα·  
Πυρ· αἰκαρ· θουράτμ· ἰσοβραρχί· ταφύλλα· λαχαρό· αἰθέρ· αἰθέρ·

ANDREW P. GRIEBELER

## THE CRITICAL TRADITION OF BYZANTINE BOTANICAL ILLUSTRATION IN THE ALPHABETICAL DIOSCORIDES

The Mediterranean Basin is home to about ten percent of the known plant species in the world. Some sixty percent of the plant species native there are unique to the region. Coming to terms with this staggering botanical diversity is no easy task. Ancient peoples living within this hot spot of plant endemism and diversity developed a vast, complicated botanical lore. They named plants and interwove them into their myths and legends. They ate, cultivated, venerated, and used them medicinally. They collected, compared, described, and depicted them. During my time at CASVA, I completed my dissertation on a central part of this larger history: the role that pictures played in the creation of botanical knowledge in the Greek-speaking Mediterranean between antiquity and the early modern period.

In about 70 CE, the pharmacologist Pedanius Dioscorides of Anazarbus (active 40–80 CE) compiled what was then the most comprehensive treatise in Greek to make sense of these diverse ancient accounts of the botanical world. The result, his *On Medicinal Matter* (Περὶ ὕλης ἰατρικῆς), is today often called by its Latin name, *De materia medica*. Although *De materia medica* did not originally have illustrations, other ancient works on medical botany did. In time Dioscorides's text, too, was illustrated with pictures drawn from these other earlier works. It was also abridged—made to focus just on herbs—and rearranged alphabetically. *De materia medica* in various versions served as the basis for the study of botany and pharmacology in Greek and Arabic throughout the

Two depictions of *ēryngion*, likely field eryngo (*Eryngium campestre* L.) and sea holly (*Eryngium maritimum* L.) in Dioscorides, *De materia medica*, Constantinople, late ninth or early tenth century. Morgan Library, New York, MS M 652, fol. 57r

Middle Ages. Greek, Arabic, and later, Latin, scholars not only copied the text but rearranged, edited, glossed, and commented on it.

The illustrated version known as the *Alphabetical Dioscorides* served as the focus of my dissertation research. This version of the text, now found in manuscripts dispersed in libraries across Europe and North America, played an especially important role in the transmission and transformation of botanical knowledge in the premodern Mediterranean. The tradition of illustration in the *Alphabetical Dioscorides* was based in the critical comparison and compilation of pictures from multiple manuscripts. When earlier manuscripts lacked illustrations, Byzantine artists made original pictures either through the direct observation of nature or through a close reading of the text. Byzantine artists also improved upon earlier illustrations when copying them, and they sometimes chose to replace them entirely. This dynamic and critical tradition of botanical illustration spans the Middle Ages, thereby bridging the gap between Hellenistic and early modern modes of botanical illustration.

On one level, this study challenges standard narratives about the emergence of “from life” nature depiction. Existing narratives of botanical illustration place its emergence in the Hellenistic world among Dioscorides’s immediate predecessors. Over the course of the Middle Ages, this tradition of descriptive nature depiction putatively degenerated as a result of the successive, uncritical, and mechanical copying of pictures. According to this narrative, illustrations true to nature reemerged in Italy only with the invention of novel illustrative cycles for new botanical texts in the thirteenth and fourteenth centuries. My dissertation research, however, unsettles such narratives by pointing to a long history of critical copying, experimentation, and observation in the Byzantine botanical tradition. In doing so, this study upsets two common scholarly views of Byzantine art and science: that they were unconcerned with direct observation of the natural world and that Byzantine botanical pictures were copied mechanically and uncritically only for decoration. I instead show that pictures played a central role in the practice of Byzantine botany as a means of transmitting visual knowledge.

On another level, the study reconsiders the place of nature in Byzantine visual culture. The art of the Byzantine Empire after the iconoclastic debates of the eighth and ninth centuries appears drained of natural forms. Researchers have routinely typified Byzantine art by its lack of

naturalism and its artists' seeming unwillingness to depict the natural world through direct observation. But evidence for detailed, "from life" depictions of plants in post-iconoclastic botanical manuscripts shows that Byzantine artists continued to look to nature. It follows that Byzantine conceptions of the natural world were based not solely on received classical texts and images but also in direct experience of the natural environments within which Byzantine people worked and lived. Their study of and appreciation for nature, however, coexisted with a broader and more anthropocentric visual culture.

[University of California, Berkeley]  
David E. Finley Fellow, 2016–2019

*Andrew Griebeler will join the USC Society of Fellows in the Humanities at the Dana and David Dornsife College of Letters, Arts and Sciences, University of Southern California, as a postdoctoral scholar and teaching fellow.*



ANNIKA K. JOHNSON

## AGENCY AT THE CONFLUENCE OF DAKHÓTA AND EURO-AMERICAN ART, 1835–1912

My dissertation, completed as a CASVA fellow, is the first to consider Dakhóta–United States relationships from a cross-cultural, art-historical perspective. The dearth of scholarship on Eastern Dakhóta art (that of the Bdewakantonwan, Waḥpekute, Waḥpetonwan, and Sisitonwan) belies the central role these artists played in mediating us–Native American relationships. My research focuses on the turbulent decades of the us settlement of Mnísota Makhóċhe, “the place where the water reflects the clouds in the sky,” Dakhóta ancestral homeland that today we call Minnesota.

The constellation of materials I examined depicted or were made on and even *of* Dakhóta homelands. They range widely across media such as prints, paintings, *ĉhaḡnúḡpa* (tobacco pipes), porcupine quill embroidery, and ethnological books. The bulk of the objects were created in the nineteenth century, in the period that witnessed a growth of political, scientific, and settler interests in the region and the proliferation of visual documentation of encounters with the Dakhóta people. The increased circulation of Dakhóta-made objects evidences a global interest in Dakhóta culture. I punctuate this history with contemporary works of art and archival interventions by indigenous artists and scholars.

The concept of confluence provides a metaphor and method for tracing cross-cultural art histories in Mnísota Makhóċhe, a place where two rivers collide and merge. The word aptly describes the sometimes peace-

Unidentified Dakhóta artist, *ĉhaḡnúḡpa* with lead inlay, c. 1820s–1830s. Smithsonian Institution, National Museum of Natural History, Department of Anthropology, catalog number E2622. Photo by Donald E. Hurlbert

ful and sometimes violent cultural relationships in this region as well as the porousness of indigenous and Euro-American cultures in the Upper Midwest. It also resonates with the region's geography: the Mississippi and the Minnesota converge at the Bdote, a sacred district and Dakhóta origin site. In the 1820s the United States built a military fort atop this site to manage US-Indian relations and trade. It was from this elevated vantage point that George Catlin (1796–1872), Seth Eastman (1808–1875), and others documented their encounters with Dakhóta people through texts and images and collected Dakhóta works of art.

Each chapter unravels a history of the encounter between Dakhóta and settler communities. In chapter 1, my first case study examines Dakhóta verbal and artistic responses to colonizers' irreverent extraction of *inyan ša* (pipestone), a vibrant blood-red stone that represents ancestral bodies. For this chapter I worked with a Dakhóta language advisor to recover the names of the Dakhóta men documented by Catlin in the 1830s who protested the artist's presence at the sacred *inyan ša* quarry. Shifts in *čhannúnpa* carving from this era illuminate indigenous responses to Catlin's ethnogeological materials.

Contemporary works of art that address the ongoing nature of Mníšota Makhóče's colonial history are incorporated throughout the dissertation, as are historical examples of creativity's essential role in the survival of indigenous peoples. The forced removal of the Dakhóta from their homelands following the US-Dakota War of 1862 scattered families in a diaspora stretching into what would become Saskatchewan, North and South Dakota, and Nebraska and to cities across the country. The second chapter discusses the florescence of *inyan ša* carvings to consider how artists used traditional art forms to adapt to circumstances of forced removal and assimilation that characterized the early reservation era. A crucifix carved from *inyan ša* demonstrates how carvers asserted a connection to homeland and lifeways despite the prohibition of indigenous religious practices on reservations.

My shoptalk shared findings from my dissertation's final chapter, which broadly considers the ethics of curating indigenous art and researching its history. The case study concerns the visual and commemorative legacy of the largest gallows constructed in American history, designed by the US military to publicly and simultaneously execute thirty-eight Dakhóta men for their alleged participation in the

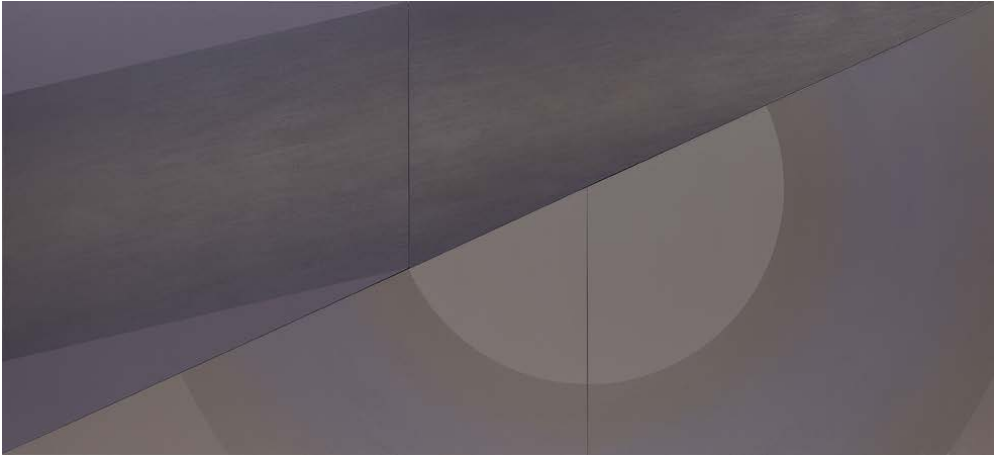
us-Dakota War of 1862. I trace its representation in reportorial and historical accounts and the evocation of its memory through place markers and ceremony. By weaving in Dakhóta perspectives on the legacy of traumatic imagery, I explore how activist, commemorative, and artistic practices, past and present, address erasures in the Eurocentric historical record. This account includes the Dakhóta community's opposition to Sam Durant's *Scaffold* (2014), a life-size re-creation of the wooden gallows (re)erected by the Walker Art Center in 2017. Through this controversy I excavate the execution's long history in white visual culture and Dakhóta memory.

My research argues that acknowledging indigenous homelands can reorient art history in place. Agency—that of humans and nonhumans—provides the conceptual framework to examine Dakhóta works of art and recognize ongoing colonization. Consulting with communities in Minnesota, Nebraska, and South Dakota has been a major component of my research, which is indebted to Dakhóta people past and present who have shared their understanding of their homelands and history with me.

[University of Pittsburgh]  
Wyeth Fellow, 2017–2019

*Annika K. Johnson will begin her position as associate curator of Native American art at the Joslyn Art Museum, Omaha, Nebraska. Her article on George Catlin and Dakhóta art will appear in Archives of American Art Journal in 2020.*





BRANDEN W. JOSEPH

## FORMS OF LIFE: KATHY ACKER, JACK SMITH, LEE LOZANO, AND CAROLEE SCHNEEMANN

In an essay simply titled “Paragraphs,” experimental author Kathy Acker invoked Carlo Ginzburg’s *Ecstasies*, “a text purportedly about the Black Sabbath, but actually about a great deal else.” “Reading this book,” she stated, “led me to realize that a history I had taken to be minor, a history of witchcraft, could be viewed as an alternative major history.” Acker’s insight deftly links the idea of a “minor” history (the implications of which I examined in the book *Beyond the Dream Syndicate*) to that of “microhistory,” developed by Ginzburg. To an extent that remains surprisingly unexamined, Ginzburg’s microhistorical analyses, as in *The Cheese and the Worms*, evolved in a sometimes contentious dialogue with the work of Michel Foucault, particularly around the dossier *I, Pierre Rivière*. The crux of the two historians’ dialogue revolved around “the obscure and contradictory relationship” of “deviant” individuals—whether Ginzburg’s Menocchio or Foucault’s Rivière—to the “dominant culture.” Although looking to sources as distinct as Gramsci and Nietzsche, both writers’ thoughts developed within a context informed by political events in Italy in the 1970s. Throughout a series of struggles known as *Autonomia*, the locus of political resistance shifted from factory-based proletarians to a range of subjectivities associated not only with identity politics but also with new segments of the underclass, what Félix Guattari called a “new marginal proletariat.” No longer the lowest rung of the working class, these new subjects frequently rejected the primacy of work, solicited criminality, and explored new modes of

Lee Lozano, *Breach*,  
1966. National Gallery  
of Art, Washington,  
Corcoran Collection  
(Museum Purchase  
through the Director’s  
Discretionary Fund).  
© The Estate of Lee  
Lozano. Courtesy  
Hauser & Wirth

(often criminalized) desire. Throughout *The Cheese and the Worms, I, Pierre Rivière*, and elsewhere, Ginzburg's and Foucault's projects may be understood as attempts to grapple with these emerging political subjects, who encountered—and were excluded from—dominant culture through what Foucault termed a “redistribution of illegalities.”

My current research explores issues of history, subjectivity, resistance, and illegality brought up by Ginzburg and Foucault in the work of four artists: Kathy Acker, Jack Smith, Lee Lozano, and Carolee Schneemann. Acker, who had connections to the three others, provides something of a through line. In addition to Ginzburg and Foucault, the project's theoretical references include Georges Bataille and Colette Peignot (both appear in Acker's novel *My Mother: Demonology*), as well as Giorgio Agamben, Judith Butler, and the collective Tiqqun, all of whom drew on Foucault's writings of the 1970s. Uniting them, whether directly or at a remove, is the notion of “form of life.” Elaborated most explicitly by Agamben and Tiqqun, form of life indicates a political project that cannot be separated from a mode of existence, the manner in which subjective transformation coincides with resistance to contemporary modes of power. The aim of my research is to see what light the theoretical discourse surrounding form of life might shed on the practices of the artists discussed. Since, in many ways, the Italian political developments of the 1970s represented a reception of North American counterculture, the ideas that emerged from that context reflect back on the subject of my investigation. I aim to make use of this analytical chiasmus between the US and Italian contexts not only to theorize the art-historical developments I outline but also to historicize the theory that engages them.

Part of my project focuses on painter and conceptual artist Lee Lozano. Lozano's active refusal of work and, particularly, the work of art is well known through the reception of *Dropout Piece* (c. 1970), in which she permanently left the art world behind. My focus is instead on the lesser-researched period of Lozano's career devoted to abstract painting in the late 1960s and 1970s. Following a phase of energetic and explicitly sexual figuration, Lozano's more staid, nearly monochromatic canvases depicted enlarged tools and seemingly high-modernist abstractions. This chapter will examine the links between such work and Lozano's conceptual art, which often aimed either to discipline or to derange the self (through drugs). During my time at CASVA, I was able to

work through the papers of Lucy Lippard—whose writings and exhibitions proved crucial to the legibility of Lozano’s career—at the Archives of American Art, as well as to examine in detail Lozano’s important transitional painting *Breach* (1966), from the National Gallery of Art collection. Developed at a time when the role of the viewer’s body was being contested by both modernist critics and minimalist sculptors, the form of life modeled by Lozano’s paintings and conceptual practices both invoked and opposed certain relations and regimes of power that function on what Foucault termed an anatomopolitical register.

Columbia University  
Paul Mellon Visiting Senior Fellow, March 1–April 30, 2019

*Following his CASVA fellowship, Branden W. Joseph finished his term as a 2018–2019 John Simon Guggenheim Foundation Fellow. He will return to Columbia University as the Frank Gallipoli Professor of Modern and Contemporary Art in fall 2019.*



JULIE L. MCGEE

## SAM MIDDLETON: AN AMERICAN ARTIST IN HOLLAND, A TRANSNATIONAL EXISTENCE

Born in Harlem, artist Sam Middleton (1927–2015) began traveling internationally as a merchant seaman in 1954. Between sailings he resided in New York City, where Greenwich Village and the Cedar Tavern became his base. His signature collage aesthetic developed between 1956 and 1962, while he lived in Mexico, Spain, Sweden, and the Netherlands—where he settled permanently. Tracing Middleton’s career as a black American artist in Europe gives rise to a disconcerting parallax: viewpoints matter considerably. Contextualizing his simultaneous yet distinctive associations with the United States and Europe, and as a black artist who embraced the Netherlands, is central to my monograph.

Middleton’s personal papers, housed in the Netherlands, are indelibly marked by his American connections. They exhibit anxiety and ambivalence about his professional relationship to the United States: career satisfaction in Europe, on the one hand, and desire for American recognition, on the other. CASVA afforded me time to consult materials in the Archives of American Art, the Smithsonian Institution, the David C. Driskell Center at the University of Maryland, and the National Gallery of Art Library. Archival materials that pertain to the artist, widely dispersed and inchoately generated, provide nonetheless critical mechanisms for understanding Middleton’s transnational existence.

Between 1958 and 1962 Middleton was well represented by Contemporary Arts, Inc., a New York gallery founded by Emily A. Francis, whose papers are held by the Archives of American Art. In their cor-

Sam Middleton,  
*Social Realism*, 1964.  
Arkansas Arts Center  
Foundation Collection,  
Purchase, William H.  
Bowen Foundation  
Fund, 2018.027. Photo-  
graphy courtesy of  
Spanierman Modern,  
NY, © Sam Middleton  
Estate

respondence, matters concerning Middleton's imminent homecoming, which Francis favored, were a frequent topic. Writing to her on June 25, 1961, Middleton noted: "Continually these days plotting feelings about a New York return—Everything seems hazy—yet I know the fog will lift when I see the liberty torch from a boat deck." The reasons for Middleton's deferred return were complex and influenced by fluctuations in his financial stability and professional success as an artist in Europe. He returned stateside in late October 1962 for his third solo exhibition with Contemporary Arts, Inc., but he did not linger. A feature article in the November 1962 issue of *Hilton Holland Magazine* places him back in Amsterdam, living at 117 Leidsegracht and actively working on a collaboration with Colombian American choreographer Eleo Pomare (1937–2008), Japanese American sculptor Shinkichi Tajiri (1923–2009), and Ton Bruynèl (1934–1998), a Dutch composer best known for introducing electronic music to Dutch audiences. Their collaborative performance, *Resonance*, opened in Rotterdam on November 14, 1962.

In the Netherlands, Middleton settled quickly into an international avant-garde circle of artists, poets, and dancers. Even Emily Francis prized his success abroad: announcements for his 1962 exhibition described Middleton as "almost better known in Europe than his own country." This held true throughout his career. While Middleton's work remained in the consciousness of select black collectors and institutions, largely because of the support of influential artists and curators such as David C. Driskell (b. 1931), broader American awareness dwindled over the time he remained outside the United States.

Driskell arranged for an exhibition of Middleton's art at Fisk University in Nashville, which he then circulated to other venues, including Howard University in Washington, DC. Thereafter, Middleton received an angry missive (dated February 24, 1969) from a "black observer": "Darling Brother, you have been 'away' from home too long! Maybe the continental set can dig your transcendent commentaries, but I feel that they are unworthy of display at black universities here in the States where youngsters are experiencing such an active and thoughtful awareness of inner black beauty and power that your comfortable exercises are almost totally irrelevant and insulting to them."

A sequence of letters between Driskell and Middleton followed. Their exchange sought to assuage this painful assault on freedom of expres-

sion. Writing to Middleton from Fisk on April 28, 1969, Driskell noted, “I think one’s commitment to being black has nothing to do with the content of his work and for this reason I am very often in conflict with those who feel that they have already developed a philosophy or an ethos as to what blackness is in art and in ways of life.” Middleton’s letters to Driskell note the disturbing effects of the caustic review and his mitigation thereof through collage, “for this is the way I must express those things most meaningful to me” (May 1969).

Collage was more than Middleton’s *métier*. It represented both the artist’s legacy and a methodology for anchoring the disparate and competing narratives of his career in a vibrant ensemble. Middleton’s life and oeuvre supersede art-historical accounts wedded to national discourses and ontologies and with an exceptional, if messy, coherence. This is the work my project undertakes vis-à-vis Middleton’s transnationalism and his reception at home and away.

University of Delaware  
Paul Mellon Visiting Senior Fellow, January 2–February 28, 2019

*Julie L. McGee returned to her position as associate professor of Africana studies and art history and director of the Interdisciplinary Humanities Research Center at the University of Delaware.*





**Ran away,** Glenn,  
a black man - early 30's, very short  
cropped hair, small oval wire-rimmed  
glasses. Wearing large black linen shirt  
with white buttons, dark navy shorts,  
black socks and shoes. Black-and-white  
bead bracelet and silver watch on left  
wrist. No other jewelry. He has a sweet  
voice, is quiet. Appears somewhat timid.

v1/x

h. h. h. '93

STEVEN NELSON

## ON THE UNDERGROUND RAILROAD / THE BLACK MODERNISMS SEMINARS

During my first year as the Andrew W. Mellon Professor I have been engaged with two projects.

The first, titled *On the Underground Railroad*, is a book based on my nearly three-thousand-mile road trip from Mobile, Alabama, to St. Catharines, Ontario, during summer 2009. It explores Underground Railroad locales and lore, extant escape narratives, archives, and interviews. Sometimes with intellectual distance, often without it, this book, intended for both an academic and a popular audience, is a personal meditation that is part art-historical treatise, part historical study, part literary work, part travelogue, and part memoir. Residing in the murkiness of fact, fiction, and the making of myth, my project considers the ongoing import of the Underground Railroad in the narratives we create about ourselves and in the stories we tell others. In undertaking such a project, my goal is neither to correct the record nor to perpetuate fantasy. It is rather to explore how we continue to ascribe meaning to the Underground Railroad and how it serves as a lens through which we can better understand the historic and contemporary complexities of race, race relations, and racism in the United States.

Since my arrival, this project has been greatly enhanced through conversations with and suggestions by fellow CASVA members as well as National Gallery of Art curators and staff. In addition to presenting some of this work at the Archives of American Art, I have completed the

Glenn Ligon, *Untitled*  
(*Runaways*), 1993.  
National Gallery of Art,  
Washington, Gift of the  
Collectors Committee  
and Luhring Augustine  
Gallery

second and third drafts of the manuscript. In January, I sent the finished work to my editor at the University of Chicago Press.

In addition to completing *On the Underground Railroad*, I have worked with Huey Copeland, associate professor of art history at Northwestern University and chair of the CASVA Board of Advisors, to organize the Black Modernisms Seminars, fall and spring meetings on topics in African, African American, and African diaspora art, with distinguished participants Adrienne Edwards, Simon Gikandi, Michael Gillespie, Kellie Jones, Kobena Mercer, Sylvester Ogbechie, Matthew Rarey, Claire Tancons, and Mabel Wilson. At the conclusion of the spring seminar Copeland and I had a public conversation with Erin Gilbert, curator of African American manuscripts at the Smithsonian's Archives of American art, titled "Blackness, Modernism, and the Future of the Archive." The seminars will result in a volume of essays to be published by the National Gallery of Art in CASVA's Seminar Papers series.

Since the late nineteenth century, black artists have actively engaged with modernism and modernity. Whether the experiments with European painting engendered by Henry Ossawa Tanner, Lois Mailou Jones, and William H. Johnson; the forays into abstraction typified by Jack Whitten, Sam Gilliam, and Alma Thomas; the recasting of the black body through language exemplified by Pat Ward Williams, Lorna Simpson, and Glenn Ligon; or the recasting of Western art history epitomized by Faith Ringgold, Mickalene Thomas, and Kehinde Wiley, black artists have long made use of the splitting, separation, and experimentation that defines modernist activity. Moreover, their work, based not only in Western modernism but also in experiences of being black, opens channels to consider the roles of Afro-Atlantic discourses as a fundamental part of the formation of black modernisms. In addition to inserting themselves into modernist discourses, black artists have also intervened in Western modernism itself, rupturing its paradigms both formally and conceptually. In so doing, they have attempted to expand what we understand as modernism.

The seminars and the public conversation aim to explore myriad encounters with an eye toward the multiple artistic, cultural, and political forces within and without black cultures that have produced various modernisms. They also ask how black production forces a reassessment of the history of Western modernism. Finally, they attempt to trouble

the very category of black modernism as it has been defined in Afro-Atlantic intellectual circles.

Over the summer Copeland and I will edit the contributors' essays and write the volume introduction. We expect that publication work on the book will begin soon thereafter. This project would be unthinkable without the support of the CASVA deans and staff.

University of California, Los Angeles  
Andrew W. Mellon Professor, 2018–2020

*In the coming year, Steven Nelson will continue his work on the Black Modernisms Seminars at CASVA. He will also complete a second manuscript titled "Structural Adjustment: Mapping, Geography, and the Visual Cultures of Blackness," currently under advance contract with Yale University Press.*



RACHEL GRACE NEWMAN

## WILLIAM BERRYMAN AND HIS WORLDS: ART PRODUCTION AND PATRONAGE IN NINETEENTH-CENTURY JAMAICA

At the turn of the nineteenth century, Jamaica could be summed up in one word: sugar. In 1805 the colony was exporting more sugar than any other place in the world. Slavery, on which sugar production depended, dominated all facets of life; nine out of every ten people on the island were enslaved. Over the course of the eighteenth and early nineteenth centuries, there were few better examples of modern industrial labor systems than those found on Caribbean plantations, the nexus of the slave, sugar, and rum trades. The plantation was also a site where new cultures were created through the process of what has at different times been called creolization, hybridization, and cultural syncretism. The history of sugar plantation slavery thus was crucial to the history of modernity.

This was the Jamaica encountered by British artists like George Robertson and James Hakewill, who came to the island with commissions from absentee plantation owners residing in Europe to depict their Caribbean landholdings. These artists deployed the aesthetic language of the picturesque as a lens to obscure the brutality of plantation slavery and naturalize the massive agricultural regimentation of the landscape necessary for the growth of sugarcane. These images created an impression of sugar plantations as pastoral sites, which, like the pastoral and georgic images of rural British estates, situated these oppressive places in a distant, idyllic past, extracting them from their modern reality.

William Berryman, *Plantain Walk (Bookkeeper - Watchman and Hut - man with casks of water / great toe in stirrup)*, c. 1808–1816. Library of Congress, Prints and Photographs Division

Countering this tradition was the work of William Berryman, who adopted an entirely different approach to depicting the island. A wood-block printmaker and watercolorist based in London, he traveled to Jamaica in 1808 to accompany his sister on her way to marry William Sells, a doctor who worked on plantations in the parish of Clarendon. Berryman remained in Jamaica for eight years, during which time he produced more than three hundred drawings and watercolors that are now housed in the Library of Congress. Berryman's finished images demonstrate a very distinctive view of the Jamaican landscape. Several of his scenes are composed of broad horizontal bands, with low horizon lines. Many were created on the spot and contain detailed notes of place, time, sky coloration, and cloud formation. This concern with accurate notation of time and its impact on the environment in Jamaica acknowledges the existence of the place and the plantation in the present moment, not in an imagined distant past. Unlike the work of most artists who traveled to Jamaica at the time, Berryman's images focused on peripheral spaces of the plantation and the lives of the enslaved and free black community around him. Berryman eschewed the picturesque style and chose to focus not on spaces dominated by sugar cultivation but on the areas where enslaved people predominated, including their homes and provision grounds. In *Plantain Walk*, Berryman gives the viewer a rare look at the area where enslaved people had their provision grounds, a part of the plantation that allowed them some freedom outside of planter control. Over the past year, I have mapped Berryman's movements during his stay on the island and worked to paint a more detailed picture of the communities in which he circulated. While Berryman primarily resided on the Four Paths plantation, living with his sister and her family, he spent much of his time working as an itinerant artist making portraits for the families he stayed with around the island. Berryman's work illuminates different networks of patronage and art production that functioned outside the realm of ultrawealthy absentee planters. In particular, it provides us with a window into the world of Jamaica's large community of free people of color, many of whom became members of the plantocracy as they inherited plantations and the enslaved people who worked on them. Created at a pivotal moment in the history of Jamaica, just after the British abolition of the slave trade, these images

are singular documents that grant us rare insight into the history of the Jamaican people and the sugar plantation.

A. W. Mellon Postdoctoral Fellow, 2018–2020

*During the 2019–2020 academic year, Rachel Grace Newman will continue her research at CASVA as A. W. Mellon Postdoctoral Fellow. She has accepted a tenure-track appointment beginning September 2020 as assistant professor in the department of art history at the Tyler School of Art and Architecture at Temple University.*





*L'abbé de Galiani, Paris, 1812*

C'est la garde reçue  
Qu'aux Champs-Élysées.

A l'heure de Minuit,  
Tient César décidé!

*(Sottis, Paris, allemand)*

*Reproduction de l'œuvre, 1812*

DAVID O'BRIEN

## THE CULT OF NAPOLEON IN FRENCH VISUAL CULTURE, 1815–1848

While at CASVA I conducted research for a book about images of Napoleon and the Napoleonic wars in French visual culture of the Restoration (1815–1830) and the July Monarchy (1830–1848). Napoleon personified, more than anyone else, the dramatic and disputed significance of France's recent past. Yet the image of Napoleon that emerged in this period was also the product of new technologies, new markets, and new practices of viewing, collecting, and using images and objects. Napoleonic iconography, common in long-established, highly esteemed media such as painting and sculpture, also dominated new visual forms such as lithography and panorama. Napoleonic images offered an account of recent history but were of course equally instances of memory and politics. My book focuses on five aspects of the new Napoleonic iconography produced in this period.

First, Restoration censorship of Napoleonic imagery was applied most severely to images and objects intended for the rural population and the middle and lower orders. This surveillance spawned a market for hidden images of Napoleon in objects such as canes, tobacco boxes, furniture, clothing, accessories, and printed media as various as wine labels and handbills. Such objects implied that one's politics were not what they might appear on the surface, but also that they were ultimately reflected in one's possessions, a continuation of the Revolutionary practice of introducing politics into every aspect of daily life. On the other hand, the regime tolerated images produced by elite artists affiliated with

Auguste Raffet,  
*Nocturnal Review*,  
lithograph, 1836.  
National Gallery of Art,  
Washington, Rosen-  
wald Collection

the liberal opposition. This leniency allowed Napoleon to reemerge as a defender of the principles of the Revolution, a surprising result when we consider his assumption of dictatorial powers as emperor.

Second, despite the July Monarchy's stated purpose of honoring Napoleon, official images often cut him down to size, making him appear human and even vulnerable. Intriguingly, the fallible Napoleon—depicted as haggard, portly, dispirited, or in any number of other deficient emotional and physical states—appealed broadly across the political spectrum, in official as well as unofficial images and in paintings as well as prints. Perhaps Napoleon had to be humanized in order to fit into a modern vision of history as contingent and imperfect. Perhaps, too, the new emphasis on his abilities, weaknesses, emotions, personality, values, and ambitions appealed to a liberal and romantic ethos that prized individual struggle and achievement in an often hostile world. What is certain is that this humanized Napoleon fit perfectly into a new genre of picture that blended the heroic and the world-historical with the everyday and the anecdotal.

Two other aspects of Napoleonic iconography pertain specifically to images of war. The Napoleonic wars had been a staple subject during the Empire, when they were depicted primarily through an iconography of Napoleon and his generals preparing troops, leading them in battle, making peace, and lamenting the cost of war. After Napoleon, an iconography appeared that focused far more on either the experience of ordinary soldiers or the larger battle. New visual technologies seemed custom made for military subjects but transformed their appearance: dioramas allowed viewers to survey the battlefield and work through its details, and lithographs provided vignettes of soldiers in the midst of combat. These images associated national achievement ever more tightly with military conquest, masculinity with martial prowess, and political leadership with success on the battlefield. Yet image makers working after the Empire also grappled with traumatic memories of revolutionary and Napoleonic violence. Reactions to the augmented horrors of war found outlets in recently established types of entertainment, such as the wax museum, and in illustrations for the newly risen genre of horror, as well as in older formats. A wide variety of approaches to trauma emerged, from denial and repression, to protests against the

government's policies regarding veterans, to obsessive depictions of acts of violence and mutilated bodies.

Finally, politics were not only aestheticized in Napoleonic visual culture but sacralized as well, in the sense that creators of images and objects attempted to provide experiences normally expected of religious art. Much Napoleonic visual culture appropriated sacred forms from past art, depicting Napoleon, for example, in triptychs (a format frequently used for altarpieces) or as a saint. Rather than dismiss the sacred and monarchical images as atavistic or residual forms of expression, I argue that they arose from a modern attempt to relocate spiritual experience.

University of Illinois at Urbana-Champaign  
Paul Mellon Senior Fellow, 2018–2019

*David O'Brien will return to teach at the University of Illinois at Urbana-Champaign in the fall of 2019.*



FREEBORN O. ODIBOH

## THE MYSTERIOUS REALIST PAINTINGS OF ANDREW WYETH AND ABAYOMI BARBER: A CROSS-CULTURAL DIALOGUE

This study contributes to a broader understanding of the nexus of art and culture between the United States and Nigeria. The focus of this project is Andrew Wyeth and Abayomi Barber, whose realist works, despite the critical indifference of art elites in their homelands, occupy central positions in the artistic panoramas of the United States and Nigeria, respectively. Barber, one of Nigeria's foremost modern painters and sculptors, and his commune of artists based in Lagos, assert Andrew Wyeth's influence as an important factor in their stylistic development. Wyeth's style, related to American realism and regionalism, developed approaches that register it among the high points of American modern art.

Although Wyeth and Barber never met, the striking resemblance in their art and their life situations, on different continents separated by the Atlantic Ocean, is intriguing. Both were possessed by their love of nature, rural landscapes, and portraiture and by their sense of romance and artistic traditions. They both developed an abiding intimacy with land and water. Both articulated with detailed clarity images couched in metaphor and aura.

Both began drawing at a young age, being largely self-tutored, although Wyeth's father was a highly accomplished painter and illustrator, and Barber was brought up in the Yoruba artistic environment in the vicinity of the palace of the Ooni of Ife in Ile-Ife, Nigeria. Nevertheless, their works are similar in form and style and in the commonplaceness of their subject matter. Andrew Wyeth's influence on Barber has inspired

Andrew Wyeth, *Wind from the Sea*. National Gallery of Art, Washington. Gift of Charles H. Morgan © Andrew Wyeth



Abayomi Barber, *Landscape*, n.d. Courtesy of the artist

a cohort of younger artists that has developed into a school of artistic practice. They all idolize Andrew Wyeth as one of the major influences on their artistic style and attitude.

My study explores the significance and characteristics of these two remarkable careers, which developed outside the artistic mainstream of their times and environments. The work is of immense importance to the continued cross-cultural dialogue between the United States and Nigeria, which started in the 1920s with the Harmon Foundation (1922–1967), a private, nonprofit, US-based organization. The Harmon Foundation gained its now well-known focus in 1925 when it began presenting cash awards to black professionals for distinguished achievements in business, education, fine arts, literature, music, race relations, religious service, and science. In Nigeria, it supported newly developing modern art, especially some of the earliest documentation and publications on art. The official beginning of modern Nigerian art is considered to be 1922, the year Aina Onabolu (1882–1963), Nigeria's pioneer modern artist, introduced drawing classes in some Nigerian secondary schools in Lagos, with the permission of the colonial education department. Onabolu trained in England and Paris in 1920–1922. He then returned to Nigeria and obtained permission to teach drawing in the schools, as a volunteer.

He was the first Nigerian known to have painted in a Western academic realist or naturalist style, taught in the twentieth-century Western colonial education system in Nigeria and other former British colonies.

From the 1940s, European and American art dealers and scholars as well as American artists in Nigeria and most other parts of Africa encouraged the practice of abstraction, in conflict with the realist or naturalist style in which many artists had recently been trained. My research demonstrates the transmission of these two realist non-mainstream artistic genres beyond the borders of America and Nigeria.

My CASVA fellowship helped in the pursuit of this research. It provided the environment for a comprehensive study of Wyeth. I interviewed Nancy Anderson and Charles Brock, curators of the National Gallery of Art exhibition *Andrew Wyeth: Looking Out, Looking In* (2014). Their contributions to the exhibition catalogue and the perspectives of others, published in works consulted in the National Gallery of Art Library, were quite useful for this research. Unstructured interviews with authorities on Wyeth's paintings, including Mary Landa, curator at the Brandywine River Museum of Art, and J. Robinson West, president of the Wyeth Foundation in American Art, as well as books on Andrew Wyeth made available to me by the Brandywine River Museum, have invigorated this research.

My visit and access to the Brandywine River Museum collection of Andrew Wyeth's paintings and visits to the studios of N. C. Wyeth and Andrew Wyeth, including Karl Kuerner's farm, humanized the subject matter of this study. Support for the Brandywine trip provided by CASVA and the National Gallery tremendously facilitated writing from an in-depth experiential perspective, as opposed to relying simply on libraries and secondary sources. These visits enabled thorough investigation of Andrew Wyeth's work, life, and career. Such opportunities for study were not available to me in Nigeria.

University of Benin

Ailsa Mellon Bruce Visiting Senior Fellow, March 1–April 30, 2019

*Freborn Odiboh plans to pursue an academic administrative position in environmental sciences or a directorship in the arts and culture sectors in government in Nigeria. As founder of the International Research Centre for African Art and Culture in Benin City, he will devote time to developing its programs in research, journal publications, art exhibitions, symposia, workshops, and international exchange.*



四朝寶繪錄

東吳張爰評纂

藏板金匱書屋

寶繪錄序

從來博古不如彙明珍異諸物皆可按質而索揣象  
而得也每法書名畫疑似相善昭代名碑源流難究  
雖其書不免魚目之混茲難言之矣余為童時酷  
嗜此道稍能別識一二以後承乏上堂茲地在漢唐  
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Chang Tai-chieh  
Ssu-ch'iao pan-hui lu.

8712

Freer Gallery of Art  
Washington, D. C.

J.P. PARK

## REINVENTING ART HISTORY: FORGERY AND COUNTERFORGERY IN EARLY MODERN CHINESE ART

In 1633, Zhang Taijie (b. 1588), a highly educated scholar-official from Songjiang (modern-day Shanghai), published a woodblock edition titled *Baohuilu* (A record of treasured paintings), an extensive record of his private painting collection. Over its nine hundred pages, the book registers approximately three hundred thirty paintings by ninety master artists accompanied by painstakingly transcribed colophons left on those works by numerous celebrity artists, critics, and connoisseurs. This book could be a very useful resource for historians of Chinese art, as it provides accounts of paintings by artists whose works are no longer extant. There is one major problem: the book is a forgery. The entire roster of paintings, along with their textual records, is a fabrication that Zhang Taijie ingeniously and meticulously created. By means of this monumental project — forging and circulating his well-documented grand collection — Zhang promoted himself as one of the most successful art collectors of the time. But he did not stop there: Zhang also forged paintings to match the records in the volume so that he could profit from trading in those fakes.

I begin by asking just how he was able to pull off this bold chicanery and what impact this practice may have had in the history of Chinese art. My focus is not to highlight the artistic frauds of tricksters or the credulity of the public in early modern China but to examine the historical and analytical irregularities that have now been institutionalized in the study of Chinese art. Forgeries — not just as artistic deceptions but

Zhang Taijie, frontispiece from *Baohuilu* (A record of treasured paintings; 1633), eighteenth-century reprint. Author photo

as imaginative fiction and/or historical aberration—ask us to rethink the conventional reading of historical narratives. Forgery can also be a form of symbolic opposition to an existing system or hierarchy and thus pose itself as an activity in which the history of cultural struggle consists of repeated attempts to control significant sites of discourse.

What is truly interesting about Zhang's forged book is its legacy. Accepted as a legitimate source of knowledge by later generations, it was even consulted and copied by a number of later forgers. Furthermore, its contents were disseminated in multiple later publications, some of which have been quoted by modern art historians. In sum, this book offers a unique case in art history wherein a forgery becomes an original and, as Umberto Eco noted in *Foucault's Pendulum*, art history has unintentionally made a conscious effort "to arrive at the truth through the painstaking reconstruction of a false text."

Another important realm of discourse deserves attention in line with Zhang Taijie's book. Just before the turn of the seventeenth century, Dong Qichang (1555–1636), the arbiter of artistic taste at the time, propounded the "Theory of Southern and Northern Schools," which would become a nearly indisputable artistic norm not only during his time but also for the remainder of the imperial period. Dong claimed to have traced the lineage and analyzed the practices of both artistic traditions. He maintained that artists associated with the Southern School were "literati gentlemen," sensitive poets, and ingenious scholars who painted intuitively and as a form of expression tied to leisure. In contrast, the Northern School painters were characterized as unimaginative copyists who excelled in naturalistic rendering. Thus, Dong's proposal was an extremely class-conscious theory that tied the merit of a work of art to its creator's social status and background yet remained relatively disconnected from intrinsic quality, pictorial style, or creative expression in a painting. To support this rather arbitrary argument, Dong even made a series of spurious art-historical claims, which are not always consistent and thus inevitably show certain contradictions with his other writings.

If we understand forgeries in early modern China as a site of conflict and negotiation in the production and consumption of art invisibly shared among different social groups, the establishment of a refined and elegant public sphere under the rubric of legitimate lineage as in Dong's theory can be understood as an attempt by elites to "regulate"

public discourse on art. By this means, they could create conditions favorable to their exclusive control of the artistic sphere, and in this regard Dong's theory was hardly an incidental or purely personal act of artistic and cultural hygiene. Therefore, if Zhang Taijie's book was a literary invention that produced "fictional history," then Dong Qichang's theory opened the door to a reconfiguration of the past and ushered in a legitimizing "historical fiction."

Ailsa Mellon Bruce Senior Fellow, 2018–2019  
University of California, Riverside

*In summer 2019 J.P. Park will leave his current post at the University of California, Riverside, to take up the position of June and Simon Li Associate Professor of Chinese Art at the University of Oxford.*



**ISAAC and ROSA, Emancipated slave Children, from the Free Schools of Louisiana.**

Photographed by KIMBALL, 477 Broadway, N. Y.

Entered according to Act of Congress, in the year 1863 by  
GEO. H. HANKS, in the Clerk's Office of the United States,  
for the Southern District of New York.

RICHARD J. POWELL

## **EMANCIPATION AND THE FREED REVISITED: RESEARCH, EXHIBITION, INTERPRETATION**

The theme of the spring 2019 Edmond J. Safra Colloquy took its inspiration from the little-known but ground-breaking art history text *Emancipation and the Freed in American Sculpture: A Study in Interpretation* (1916), a highly original work that surveyed sculptural depictions of peoples of African descent in the nineteenth and early twentieth centuries. The author of *Emancipation and the Freed in American Sculpture*, the Washington, DC–based publisher, amateur historian, and political activist Freeman Henry Morris Murray (1859–1950), is not well known in art history, but Murray’s self-published book—which documents, analyzes, and thematically frames the black subject in art in relation to what he termed the “Sun of Emancipation” and its radical reorganization of American society—was a pioneering endeavor, visionary in terms of articulating what art historians and literary critics would decades later describe as the probative function and social impact of art.

Like Murray’s book, the Safra Colloquy considered representations of racial blackness and notions of servitude and freedom, primarily in the form of museum-based art and artifacts that present research challenges, interpretive concerns, and new exhibition opportunities. The program was conceived as a critical exercise for better understanding freedom as a historical phenomenon, a visual conception, and a lived reality, privileging both the American paradigms and the global permutations of transatlantic slavery and its assorted instances of “universal emancipation.” Utilizing the important art collections and scholarly resources

Myron H. Kimball,  
*Isaac and Rosa, Emancipated Slave Children, from the Free Schools of Louisiana*, 1863.  
National Gallery of Art,  
Washington, Pepita  
Milmore Memorial  
Fund

of the National Gallery of Art, the Howard University Gallery of Art, and the Smithsonian Institution's American Art Museum and National Museum of African American History and Culture, "*Emancipation and the Freed Revisited: Research, Exhibition, Interpretation*" examined the lives and afterlives of slavery and emancipation in the Americas, linking these accounts to modern works of art and current theoretical conceptions of freedom.

A serious engagement with art about black freedom, especially with works of art created before 1950, poses a particular challenge for twenty-first-century audiences. Historically significant works of art that refer to black enslavement and liberation are too often misunderstood, viewed anachronistically, or ignored, especially when competing in an art museum context with more recent creations. The lack of a historical framework, not to mention the complexities and contradictions in what freedom meant to the recently enslaved and their descendants, all conspire to make these works of art virtual abstractions. And yet many modern and contemporary artists have found in the distant era of black enslavement and in the immediate postslavery past a rich source of imagery and a constructive, visual counternarrative.

The colloquy's introductory lecture, "Resurrection and Respiration: Sculptures by Edmonia Lewis and Francesco Pezzicar," focused on the creation, exhibition, and reception of two works of nineteenth-century sculpture that, in their respective ways, contended with notions of black freedom. In the eyes of many art critics who attended the 1876 Centennial Exposition in Philadelphia, two of the most noteworthy and controversial works on display were *The Death of Cleopatra* (1875) by the African American sculptor Edmonia Lewis (c. 1844–1907) and *The Abolition of Slavery* (1873) by the Italo-Austrian sculptor Francesco Pezzicar (1831–1890). Both were created in an atmosphere of lingering doubts about the greater nationalist project that was then under way on the Italian peninsula, and both rendered their subjects with an idiosyncratic physicality that, in tandem with their inferred narratives about the end of slavery and nobility in death, broached psychological and spiritual concerns as well.

Following the introductory lecture, in a series of local museum excursions the group studied selected works of art with the charge of evaluating how each institution employed its exhibition and educational strategies to

address the histories of slavery and freedom. Participants were asked to consider the questions that historical images of enslaved and oppressed peoples raise for contemporary viewers. For example, how do contemporary curatorial strategies, especially those committed to an accurate picture and spirit of the past, grapple with an earlier era's overtures to racial debasements and stereotypes? Can contemporary audiences be sufficiently instructed in the historical record to set aside personal and psychological barriers and recognize the social value and pedagogic importance of, say, an explicit antislavery pictorial exposé, an uninhabited but racially redolent landscape, a sentimental, interracial *mise en scène*, or an aesthetically rich but caricatured image of black culture?

The colloquy concluded with a keynote presentation of — and a group discussion about — *APEX* (2013), a short film by the contemporary artist Arthur Jafa (b. 1960), who won the Leone d'Oro for the best film submission in this year's Venice Biennale. Through its use of a huge still image archive focusing on artistry and mortality in the African diaspora, *APEX* addressed many of the issues with which the colloquy was concerned and, with its cinematic emphasis on the corporeal “languages” of subjugation, loss, and ecstasy, provided a fitting conclusion to the two-day gathering.

Duke University  
Edmond J. Safra Visiting Professor, spring 2019

*Richard J. Powell will return to his position as John Spencer Bassett Professor of Art and Art History at Duke University.*





CORONA AD EFIGIEM EX. MA. DOMINE, MARGHERITE  
FACTAM PER PICTOREM ABSSO. COSTE

CERNERE LAVRIGERO QVERERIS SINE CRINE POETAM, 2.  
EACTVM QVOD DECIMA HEC VISA CAMENA FORET  
per Don Alfon. de Oviedo Spinosa

COURTNEY QUAINANCE

## WOMEN, MUSIC, AND REPRESENTATION IN SEVENTEENTH-CENTURY ITALY

As opera emerged as a new form of entertainment during the seventeenth century, female singers moved increasingly into the limelight. Because these early prima donnas were public performers, they embodied self-display and self-expression, qualities that early modern audiences had long associated with promiscuity. In 1646 the Jesuit theater and art critic Giovanni Domenico Ottonelli (1584–1670) reminded his readers of Saint Augustine’s warning that while the hiss of a basilisk might destroy a man’s body, the song of a woman had the power to destroy his soul. And yet alongside the shadow of the earthly siren there coexisted the heavenly siren of Platonic origin, whose song was seen as an instrument of spiritual elevation.

The influence of both these archetypes can be discerned in the rich variety of images of singing and otherwise musical women produced in seventeenth-century Italy. These include identified and unidentified singers, mythological women such as Venus and the Cumaean Sibyl as singers, allegories of music, and musical saints. This project asks what these images can tell us about the larger cultural forces that shaped the careers of female singers during the first century of opera, a period that saw major shifts in norms and prescriptions regarding women’s speech and song.

This question emerged from a book I am preparing entitled “Performing Women: Opera, Literature, and the Female Voice in Baroque Italy.” The book reconstructs and analyzes the career trajectories, per-

Stefano della Bella,  
*Portrait of Margherita  
Costa*, 1638. The British  
Museum. © Trustees of the British  
Museum

formance histories, and patronage strategies of the first generation of female opera singers. My time at CASVA, and especially the opportunity to discuss my work with specialists in early modern visual culture, helped me take my musical and historical analysis of the careers of seventeenth-century singers in a new, visually oriented direction. In addition to the emergence of opera, the turn of the seventeenth century saw another development that would influence the ways in which musical women were represented both visually and textually as well as the ways in which their voices were heard and interpreted. In 1599 the body of the early Christian martyr Saint Cecilia (flourished 200–230) was rediscovered in Rome during a rebuilding and redecoration of the church dedicated to her, triggering a new flurry of texts and images representing the saint.

Despite the vast bibliography on Cecilia's iconography and her association with music, scholars have yet to address adequately the issue of how changes in women's performance practices during the seventeenth century may have influenced representations of her. Moreover, there has been scant consideration of the related question of how women singers may have appropriated aspects of Cecilia's identity as a musical saint in their own self-presentation. This project, then, explores the ways in which the development of opera, the subsequent increase in women's prominence on the public stage, and the flourishing of Cecilia's cult may have been interrelated and how these cultural undercurrents may have influenced visual and textual representations of singing women.

One example of these interrelations can be found in a portrait of the celebrated singer and prolific writer Margherita Costa (c. 1600–after 1657), included in several of her major publications. Enclosed within an elaborate cartouche, Costa is composed in her expression as in her posture, her hands folded demurely in the manner of an aristocratic matron. And yet, scattered beneath the frame are musical instruments and partbooks, a discreet reminder of her singing career. The composition and imagery of Costa's portrait, to my eye, recall *The Ecstasy of Saint Cecilia* by Raphael (1483–1520), in which the saint's instruments lie broken and scattered at her feet while she directs her gaze toward the choir of angels at the top of the painting. Although most modern scholars agree that Raphael's Saint Cecilia rejects earthly music in favor of the heavenly sort, at least one seventeenth-century observer, the organist Andrea Banchieri (1568–1634), was unsettled by the picture's

representation of a musical Cecilia. His solution was to put words in her mouth, imagining that Raphael's protagonist was verbally renouncing the "worldly music and instruments" at her feet. For her part, Costa would reinforce her visual self-presentation as a virtuous matron who had cast aside her musical ambitions to focus on spiritual salvation in several of her published writings, including a narrative poem on the life of Saint Cecilia published in 1644. For Costa and for other seventeenth-century singers, I argue, Saint Cecilia was a particularly useful model, since in part through aligning themselves with her, they could fashion their public images and their very careers against the seismic shifts in women's music making that were taking place during the first century of opera.

Palo Alto, California

Ailsa Mellon Bruce Visiting Senior Fellow, May 28–July 27, 2018

*Courtney Quaintance is an international doctoral fellow in the department of art history and performing arts at the University of Rome–La Sapienza for 2018–2021.*



COLE ROSKAM

## DESIGNING REFORM: ARCHITECTURE IN THE PEOPLE'S REPUBLIC OF CHINA, 1969–1989

Architecture was vital to the project of reform in the People's Republic of China. As both an art and a science, as a form of economic production and cultural expression, architecture mitigated the ideological complexities and contradictions while reifying the material benefits of economic liberalization. Before the official beginning of the reform era (1978–1992), diplomatic projects such as the American Liaison Office in Beijing (1973) anticipated the transformations to come. After 1978 architecture helped to launch a dramatic restructuring that continues to reverberate through the culture and industry of architecture in China today. New ways of practice, terminology, building materials, spatial experiences, and mechanisms for intellectual and professional exchange—each contributed to transforming the discipline in China and, by extension, the country's built environment. More than simply responding to post-Mao China's successful modernization, early reform-era architecture actively conditioned China's dramatic shift from one economic and social reality to another.

My book-length manuscript, which I completed during my two-month residency at CASVA, contextualizes architecture within broader sets of political, economic, and cultural conditions in an effort to understand the discipline as an intrinsic force in mediating both the expectations and the uncertainties presented by reform. Although scholars have acknowledged the contributions made by other forms of cultural production during the early reform era, including art, film, and literature,

Beijing Number One  
Construction Company,  
American Liaison Office,  
1973, Beijing. National  
Archives and Records  
Administration, 59-OBO-  
168-HIS\_1456.jpg

architecture's role in this history remains largely overlooked. Examining architecture as a multitude of objects, discourses, people, and practices brings into focus its manifold contributions to the state project of liberalization. For example, the construction of the east addition to the Beijing Hotel, completed in 1974, and the launching of a little-known campaign referred to as the Block and Wall Reform Movement that same year may be understood as harbingers of more substantial economic and architectural changes. Networks of interpersonal and institutional connections established through late and post-Mao-era intellectual and professional exchanges formed the basis of design and business partnerships that proved essential to China's physical development. The introduction of new concepts such as postmodernism triggered new ways of defining and articulating architecture's value to China among members of the country's design community. The proliferation of international hotels in all of China's major cities facilitated the rapid expansion of the tourism industry, an early and important conduit for foreign currency. Changes in the practices of the state-run architectural design institute propelled the consequences of liberalization directly into people's lives and China's physical environments.

Time spent at CASVA allowed me to complete my study of a range of visual and textual evidence from the era, particularly in relation to the book's final three chapters. These address the role of architectural history in China after Mao, the first architectural structures that composed the Shenzhen special economic zone, and China's architectural exportation to the African continent between 1969 and 1989, respectively. The African newspaper collection at the Library of Congress was remarkably helpful for my work, as it enabled me to understand more clearly the reception of several sports stadiums and political edifices designed by Chinese architects for construction in Benin, Cameroon, Kenya, and Zaire (now the Democratic Republic of the Congo). These materials also provided a glimpse of the international contours and consequences of China's expanded diplomatic and cultural spheres through shifting debates, practices, and aesthetics related to Chinese architectural production abroad.

One aim of the book is to challenge prevailing depictions of early reform-era architectural works as merely symbolic representations of change. Another objective is to reassess the era as a significant moment

in recent Chinese architectural history that repositioned China as a contributor to the critical architectural ideas and trends in international circulation at the time. Reconsidering architecture's agency in late and post-Mao China has exciting potential to reshape our understanding of what buildings have meant and how they have functioned in China, with respect not only to the culture and industry of architecture but also to architecture's broader relationship to Chinese society. In a world still undergoing large-scale reconfiguration in part through China's economic ascent, architecture's relationship to forward planning and prefigurative potential also make it a valuable instrument through which we can better assess China's recent development and its future trajectory.

University of Hong Kong

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2018

*Cole Roskam has returned to his position as associate professor of architectural history in the department of architecture at the University of Hong Kong.*





FILIPPO BALDINUCCI.

*Petr. Rotari Veron. incidit 1726*

MASSIMILIANO ROSSI

## FILIPPO BALDINUCCI'S *NOTIZIE DE' PROFESSORI DEL DISEGNO* IN LATE BAROQUE FLORENCE

During my two-month stay at CASVA I focused on a complete and consecutive rereading of the six volumes of Filippo Baldinucci's *Notizie de' professori del disegno da Cimabue in qua* (1681–1728), with the added advantage that I had access to the *editio princeps*, in the magnificent National Gallery of Art Library. As is widely known, Baldinucci (1625–1697) was indeed not only the renowned art adviser to Leopoldo de' Medici (1617–1675) but also a connoisseur of drawing and engraving, a collector, a historian and theorist of art, a lexicographer, and the author of the first Italian biography of Gian Lorenzo Bernini. Even though half of the work was published posthumously and Baldinucci had to give up early on the initial plan of adopting an encyclopedic approach, *Notizie* represents, when considered impartially, the most advanced point in seventeenth-century Italian art criticism.

The original plan for the work was to bring together an exceptionally broad panorama of the European artistic scene—an *opera universale*—with a painstaking reconstruction of the biographies of artists from Cimabue to the present, organized into decades. Its abandonment was, in my opinion, a result of the author's personal predilections. Baldinucci the connoisseur and cataloguer for Leopoldo could not be reconciled with Baldinucci the man of letters, capable of excellent narrative solutions in a peculiar *barocco moderato* mode yet unable to represent his genealogical-analytical criteria of master-pupil relationships through the mnemonic device of a tree diagram. A critical disdain for Michelangelo's

Pietro Rotari, portrait of Filippo Baldinucci, *Notizie de' professori del disegno da Cimabue in qua*... (Florence, 1681–1728), frontispiece. National Gallery of Art Library, Washington

epigones, Vasari included, who were obsessed by faith in *disegno*, led Baldinucci to reemploy the same terms, albeit updated—*stento*, *crudezza*, and so on—originally used by Vasari himself to criticize Florentine artists of the late fifteenth century and their imitators in the sixteenth century, first and foremost Pontormo (1494–1557).

Baldinucci broke almost eighty years of total silence regarding Florentine art history and criticism, giving them a new voice, one rich in Roman, Emilian, Venetian, Neapolitan, and northern inflections. In Baldinucci's work, however, his native code remained very strong (*disegno* = *lingua toscana*), and as a member of the Accademia della Crusca he was skilled in dominating the paradoxical rhetoric characteristic of academic proceedings and writings. In doing so, he combined into a highly original synthesis the naturalism of both Gian Lorenzo Bernini (1598–1680) and the Carracci family (active sixteenth and seventeenth centuries) and even the humble repertory of the *bamboccianti* (the genre painters active in Rome). Just as *disegno*—long the father of the arts—no longer had an absolute theoretical value, neither could there be complete adherence to classicism, of which Baldinucci strongly rejected the criterion of *electio*, ridiculing the accounts by Pliny and Cicero of the episode of the painter Zeuxis and his efforts in capturing the most beautiful aspects of the Maidens of Croton. As Eva Struhal rightly argues, such an antidogmatic stance sprang both from the empiricism of the Accademia del Cimento (with whose members the author was very much in tune) and from the Galilean cult, which Baldinucci supported notwithstanding his own religious scruples. In fact, I contend that it was this very religious zeal, which reflected a Jesuit model marked by obsessive soul searching and a tendency to privilege intensely penitential acts of piety, that allowed Baldinucci to overturn the essentially classicist categories of nobility and decorum. At least three cultural currents therefore flow through and merge in Baldinuccian aesthetic theory and art criticism—post-Galilean empiricism and the paradoxical rhetoric of the Accademia della Crusca, and, along with those, the Augustinian tradition of *sermo humilis*, or stylistic simplicity—creating a totally unprecedented and original aesthetic theory, unique in the panorama of seventeenth-century art criticism.

A good candidate to serve as a reference point for Baldinucci's criticism would be the author Carlo Roberto Dati, one of the Crusca milieu

and writer of *Vite de' pittori antichi*, who was skillful in reevaluating, in both poetry and the visual arts, the mixture of styles peculiar to Dante's *Divina Commedia*. It is therefore not by chance that around 1670 an artist very dear to Baldinucci, namely Baldassare Franceschini (1611–1690), known as Volterrano, received the commission to carry out *Saint Louis Healing the Sick* for the church of Sant'Egidio in Santa Maria Nuova hospital in Florence. There, Volterrano's precise citation of the humble characters in Caravaggio's *Madonna of the Pilgrims* in Sant'Agostino in Rome is included in the ennobling and distinguished context of Palazzo Pitti, the seat of the grand duke, which forms a backdrop to the episode in the scene depicted.

The considerations I present here are to be gathered in a more deeply argued essay, which will constitute the first step toward an edition of the *Notizie*, with commentary, covering only seventeenth-century Tuscan artists. My coeditors will be my colleagues Elena Fumagalli and Eva Struhal, both of whom are specialists in seventeenth-century Italian visual arts and criticism.

Università del Salento  
Paul Mellon Visiting Senior Fellow, May 1–June 30, 2018

*Massimiliano Rossi returned to both his position as professor of history of art criticism at Università del Salento for the spring semester 2019 and his role as president of the Società Italiana di Storia della Critica d'Arte.*



JORDANA MOORE SAGGESE

## GAME ON: THE BLACK MALE ATHLETE IN AMERICAN VISUAL CULTURE

Two bodies—one black and one white—violently collide at the center of *Both Members of This Club*, painted by George Bellows (1882–1925) in October 1909. They are elevated above the audience. The faces of the unruly crowd, illuminated by a pale glow of light, grimace as the fighters above them lock their bodies in opposition to one another. We can almost hear their shouting at the action inside the ring, which would have been set up temporarily in the back room of a bar in order to bypass the prohibition against bare-knuckle prizefights like this one.

Bellows's painting is, on the one hand, a reflection of its artistic moment. Its violent, loose brushwork, its muddy coloration, and its gritty subject certainly align with the style of the group of painters later called the Ashcan School. But what interests me about this painting is its clear depiction of racial violence. Out of more than six hundred paintings, drawings, and lithographs Bellows made over his career, fewer than two dozen include nonwhite figures. In every instance, those figures are black, and, as Martin Berger maintains, in the majority of cases the black figures are illustrated in conflict with white figures. In *Both Members of This Club* (according to Bellows's own notebooks, originally titled *A Nigger and a White Man*), the violence is underscored by the traces of red paint along the torso, the elbow, and across the neck and chin of the white boxer on the left. The white fighter appears weakened, knees buckling beneath him as his opponent raises his left leg aggressively in a strike aimed toward the groin. This black figure, therefore, threatens

George Bellows, *Both Members of This Club*, 1909. National Gallery of Art, Washington, Chester Dale Collection

not only the general physical well-being of his white opponent but also his manhood.

My book project, *Game On: The Black Male Athlete in American Visual Culture*, considers how representations of black male athletes have historically been used to position black men as objects of fear and fantasy. More specifically, I examine the ways in which black masculinity is constructed in the visual realm and how the black athletic body can shape the moral, physical, and social position of African American men more broadly. While in residence at CASVA, I conducted research related to the second chapter of the book, which considers representations of interracial matches at the turn of the twentieth century and their intersections with contemporary political debates about gender and race. My anchoring point in this chapter is *Both Members of This Club*, which hangs in a ground-floor gallery of the National Gallery of Art East Building, but I also consider mainstream media in this study. For example, cartoons published in the time around Jack Johnson's fight against Tommy Burns, on December 26, 1908, recirculate stereotypes that link blackness to primitivism. This was a specific, public critique of blackness that reinforced the hierarchy of white supremacy by denigrating black figures.

My fellowship at CASVA also allowed me the time to read deeply on boxing and manhood at the turn of the twentieth century—crucial subjects for this chapter. This historical moment promoted the idea of manhood as something one could attain through the physical formation of a sturdy and muscular frame. Men of Bellows's era, in particular, sought to develop muscled physiques that would communicate their inner virility and hopefully reclaim some of the social or personal power they had lost during the rapid industrialization of the early twentieth century through an increase in sheer physical strength. Early representations of white boxers such as John L. Sullivan (1858–1918), for example, clearly emphasize his physical prowess and help to define a hegemonic notion of (white) masculinity in a time of economic and social turmoil.

Using sport as a lens through which to explore both the social ideology around race and the political agency of black men in the United States is especially timely, given the recent explosion of national debates around black athletes kneeling during the national anthem at sporting events. These acts highlight the historical role of the black athlete as a

political subject, but for wider audiences they also illuminate the connections between sports and racial politics. Most important, the public consumption (and disciplining) of the black athlete through representation forces us to reconsider the paradox of hypervisibility in popular culture and invisibility in political culture that all bodies outside of the white, heteronormative model must negotiate.

California College of the Arts

Alisa Mellon Bruce Senior Visiting Fellow, June 25 – August 15, 2018

*Jordana Moore Saggese joined the faculty at the University of Maryland, College Park, in fall 2018. She is currently editor in chief of the Art Journal, and her second book, The Basquiat Reader: A Critical Anthology, will be published by the University of California Press in 2020.*





NINO SIMONISHVILI

## WÖLFFLIN'S ART HISTORY IN STALIN'S HOME

In 1952 *Literatura da xelovneba* (Literature and art), a newspaper of the Socialist Republic of Georgia, published “Velflinis formalisturi sqemis tkveobashi” (Captive of Wölfflin’s formalist scheme), an article criticizing the research methodology of the Institute of Georgian Art History and especially that of its director, Giorgi Chubinashvili (1885–1973), who, according to the author of the article, Giorgi Natroshvili, “had transplanted to Georgian soil the antiscientific, bourgeois formalism” of Heinrich Wölfflin (1864–1945).

The article appeared at a time when the undeniable link between scholarship and politics had begun to deprive many leading researchers of their scholarly legacies. The case of the Soviet scholar Nikolay Marr (1864–1934), of Georgian-Scottish parentage, is but one example: his linguistic theory was well suited to the political designs of the Soviet regime at its inception but was proclaimed by Stalin, in “Marksizm i voprosyazykoznaninya” (Marxism and problems of linguistics), published in *Pravda* in 1950, to be “not only wrong from a scholarly point of view but also politically incorrect.” To explore the complexity of the Georgian reception and appropriation of Wölfflin’s methodology, I concentrated my research at CASVA on the intellectual and political landscape in Georgia and Russia during the period 1923–1930, which saw the silencing of formalism as a heresy in the Soviet Union.

St. Petersburg–born Chubinashvili left imperial Russia in 1907 to obtain his doctorate in Germany. After studying psychology, philoso-

Giorgi Chubinashvili,  
1921. National Archives  
of Georgia, Central  
Archive of Audiovisual  
and Film Documents,  
Q-24916

phy, and art history at the universities of Leipzig, Halle-Wittenberg, and Munich, in 1912 he returned to Russia and enrolled at the Institute of Art History in St. Petersburg. During his student days, he seems to have met the institute's founder, Valentin Zubov (1884–1969), who had studied art history at Heidelberg, Berlin, and Leipzig universities (1905–1908). Zubov, amazed by the very existence of art history as an academic discipline in Germany, opened this specialized private institute, generally known by his name, for the pursuit of art studies as an independent discipline.

In Russia, interest in the work of Wölfflin emerged in the early 1910s and persisted beyond the revolution. During these two decades almost all his writing was translated into Russian and was highly appreciated. At the Zubov Institute, Wölfflin's methodology was preeminent during the years 1916–1920, when it began to be adapted to literary criticism. The controversies surrounding and arguments against formalism were signaled in a debate between Leon Trotsky and a member of the Russian formalist school, Victor Shklovsky, as evidenced in Trotsky's essay "Formal'naya shkola poezii i marksizm" ("The formalist school of poetry and Marxism," chapter 5 of *Literatura i revolyutsiya* (Literature and revolution; 1924). The first attack on the Zubov Institute was undertaken in 1923 by a commission on scientific institutions under the leadership of Marr, who was famous at this time for developing a Marxist doctrine of language, opposing bourgeois theories with a postulate that language is a class phenomenon.

It was in this intellectual climate that Chubinashvili launched his career as an art historian. After his time at the Zubov Institute he enrolled in 1914 in the Georgian-Armenian-Iranian section of the faculty of Oriental studies at the University of St. Petersburg, where he was invited by Marr in 1915 to work on archaeological excavation at the medieval Armenian city of Ani. The collapse of imperial Russia in 1917 and the abolition of the tsarist administration in the Caucasus were the necessary conditions for the founding of the National University of Georgia in February 1918, just before the establishment of the Democratic Republic of Georgia in May of that year. This was the moment when art history was inextricably bound to the larger project of national identity. The study of Georgian medieval art was of special importance, since Georgian medieval history was not connected to the Russian empire's colonial politics in the Caucasus.

Appointed professor of art history in Tbilisi in December 1918, Chubinashvili had the task of inscribing medieval Georgian architecture into the framework of Eastern Christian architecture and especially of responding to the Austrian Josef Strzygowski's *Die Baukunst der Armenier und Europa* (1918), which alleged the superiority of Armenian architecture over Georgian. Chubinashvili began to use Wölfflin's methodology and in 1922 published in the German periodical *Monatsheft für Kunstwissenschaft* his review of Strzygowski's work.

Facing internal and external problems, the young Georgian state was unable to withstand the invasion of the Red Army. By March 1921 it collapsed and became the Soviet Republic of Georgia. The end of the New Economic Policy in the Soviet Union in 1928 and revival of the communist advance resulted in a radical change in the official attitude toward scholarship. At the time of the Stalinist purge in Georgia (1937–1938) Chubinashvili was forced to resign from his teaching position at the university; however, he continued his scholarly activities at cultural institutions and kept up his contacts with scholars from the Zubov Institute.

The Georgian Academy of Sciences was founded in 1941, during the celebration of the twentieth anniversary of Soviet Georgia. Chubinashvili, among the first sixteen elected members, was able to establish the Institute of Georgian Art History as a section of the academy. Georgia's first art-historical journal, *Ars Georgica*, was founded in 1942.

Chubinashvili's main works illustrating the influence of Wölfflinian methodology appeared in Russian in 1948, and from 1942 to 1948 the first three volumes of *Ars Georgica* included work by the first generation of Georgian art historians. These publications received critical notice in the press. However, Stalin's *Pravda* article, which upended Marr's scholarly legacy, served perfectly to attack the founder of Georgian art history because of his personal relationship to Marr and his foundational reliance on Wölfflin rather than a viewpoint closer to Soviet Marxism.

Tbilisi, Georgia

Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2018

*Following her CASVA fellowship Nino Simonishvili will continue her research as a scientific member of an international research project, Democratic Republic of Georgia (1918–1921): In Search of Form and Content, at the Institute for Social and Cultural Research, School of Arts and Sciences, Ilia State University, in Tbilisi.*



LAUREN TAYLOR

## THE ART OF DIPLOMACY IN DAKAR: THE INTERNATIONAL POLITICS OF DISPLAY AT THE 1966 PREMIER FESTIVAL MONDIAL DES ARTS NÈGRES

In April 1966 thousands of enthusiasts, artists, and intellectuals from around the world convened in the newly independent nation of Senegal to attend the Premier Festival Mondial des Arts Nègres, or First World Festival of Negro Arts. In addition to performances of dance and music, film screenings, poetry readings, and a scholarly colloquium, the state-sponsored event included two major art exhibitions, which are the subjects of my dissertation. The first, titled *L'Art Nègre: Sources, Évolution, Expansion*, brought together more than five hundred works of African art loaned from collections in nineteen countries. The other, called *Tendances et Confrontations*, was composed of contemporary art by African and African-descended artists working on the continent and throughout the countries of the diaspora.

The travel support and scholarly residency offered by my fellowship allowed for me to complete my dissertation, the first scholarly monograph to be written on the festival, by drawing upon archival documents and photography in Senegal, France, Switzerland, and the United States. Using these materials, my project examines the various diplomatic roles played by the visual arts at the event. On one hand, the arts reinforced symbolic or spiritual ties assumed to be shared by all humankind. For example, both Senegalese president Léopold Sédar Senghor and UNESCO, a major financial and intellectual contributor to the festival, considered intercultural exchange to be essential to achieving postwar and postcolonial peace. On the other hand, the arts acted as useful bartering chips; they

Viewer with life sculpture, *L'Art Nègre: Sources, Évolution, Expansion*, exhibition at the Musée Dynamique, Premier Festival Mondial des Arts Nègres, Dakar, 1966. Photo by Tony Saulnier for *Paris Match*, April 1966

were offered, withheld, rejected, or praised in efforts to manipulate international politics amid the Cold War and alongside burgeoning nationalist movements accompanying African independence. By considering the relationship of the arts to international conceptualizations of black identity, continental African diplomacy, postcolonial Senegalese relations with France, and Cold War rivalries, my project unsettles an art-historical tendency to portray the artistic programming accompanying African independence as reflective of nationalist domestic politics.

My first chapter focuses upon the construction of the Musée Dynamique, a state-of-the-art museum built to host *L'Art Nègre*. The museum was programmed not only to provide a well-equipped space in which to view art but also to impress upon its local and international audience a conceptualization of the places that art, Africa, and the nation of Senegal occupied amid the fragile and shifting diplomatic landscape of the 1960s. I argue that by invoking the formal influences of Greco-Roman antiquity, International Style modernism, and, most slyly, one particular Swiss institution—the Neuchâtel Museum of Ethnography—the museum's architecture simultaneously expressed Senghor's theory of black consciousness, called *negritude*, and the humanist aspirations of UNESCO. This chapter thus adds an understudied dimension to literature dealing with postcolonial architecture in newly independent African nations, a corpus that, to date, has focused largely upon the domestic impact of state-sanctioned buildings rather than their relationship to international audiences.

My second chapter reconstructs the layout and composition of *L'Art Nègre*, illuminating the international negotiations affecting its realization and the multiple theories of intercultural relations that it engaged. I argue that the arts on display supported multiple and sometimes conflicting models through which people and nations conceptualized their relationships to one another, and to a broader humanity, amid the contexts of African decolonization and the Cold War. Politically and symbolically, the exhibition nurtured ties between Senegal and its former colonizer, France, while also proclaiming African unity in the independence era. It also generated a portrayal of the human family as an entity united by both the networked essentialism of *negritude* and the universalizing humanism of UNESCO.

My third chapter examines *Tendances et Confrontations*, an exhibition of works of contemporary art that had been submitted on behalf of official national delegations from throughout Africa and the African diaspora. I argue that the arts of *Tendances et Confrontations* often exploited or manipulated the international tensions that the spiritual rhetoric of *L'Art Nègre* had attempted to transcend—or, more cynically, mask. Nationalist movements throughout the newly decolonizing world and East-West tensions of the Cold War shaped the content and reception of *Tendances et Confrontations*. The Senegalese organizers were influenced by these geopolitical concerns and leveraged them to incentivize international support for the exhibition.

Together, these chapters reveal that the festival's exhibitions of visual arts were constellated amid a complex network of motivations that often crossed or transcended national borders. Especially given the multiple geographies and histories that situate my project, I am grateful to have been granted the opportunity to learn from the diverse viewpoints and specializations represented among the supportive community of scholars at CASVA.

[University of California, Los Angeles]  
Andrew W. Mellon Fellow, 2017–2019

*Lauren Taylor will return to UCLA as a lecturer in the department of art history during the 2019–2020 academic year.*





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Gustave Courbet

STEPHANIE E. TRIPLETT

## THE RISE OF NARRATIVE ANIMAL PAINTING IN FRANCE AND GERMANY, 1790–1880

During a research trip to the Minneapolis Institute of Art in December 2018, I was able to examine materials related to Gustave Courbet's little-discussed painting *Deer in the Forest* (1868). Purchased by American railroad magnate James J. Hill (1838–1916) and donated to the museum as part of the initial core of its nineteenth-century collection, the tableau is representative of the artist's commercially popular series of wildlife paintings and hunt scenes. The crisp outlining and textural immediacy of the velvet-furred roe deer emphasize their three-dimensional solidity in relation to the flattened mosaic of tree trunks and leaves behind them. Preoccupied with their feeding and thoroughly embedded in their habitat, the animals are not mere species exemplars of the kind found in natural history illustration, nor are they participants in a hunt scene. Any trace of human presence has been evacuated from the canvas. I contend that Courbet's wildlife paintings speak to the impulse, then developing in the midcentury, to access an animal world that was seen to exist at a fundamental remove from an increasingly urbanized and industrialized humanity. Utilizing dead roe deer and taxidermy specimens as models and with his hunter's experience of the forest terrain, the artist produced a composite of animals and landscape with an appearance of organic unity.

Gustave Courbet,  
*Deer in the Forest*,  
1868. Minneapolis  
Institute of Art, Image  
courtesy of Minneapo-  
lis Institute of Art

In the fourth chapter of my dissertation, which I have researched during my fellowship term, I discuss how the deer paintings of Courbet and the animal-themed gouaches of Adolph Menzel's (1815–1905)

*Kinderalbum* (1863–1883) engaged in a positivistic, objective form of animal picturing. They often presented creaturely figures as existing outside the purview of human vision, thoroughly ensconced in their environments. Menzel's tableaux of forest floors, barnyards, and other scenes of animal life, both wild and domestic, portray a profusion of flora and fauna. Like Courbet's deer, the titular animals appear not as isolated objects of observation but as participants in a complex network of biological life processes. In this respect, both artists broke with earlier traditions of Western European animal picturing exemplified by George Stubbs (1724–1806) and Jean-Baptiste Oudry (1686–1755) that focused on posing individual species for maximal visual clarity to human eyes, without particular regard to the creatures' surroundings. Instead, the animals in Menzel's and Courbet's paintings exist as components of an ecosystem, of a national landscape. They resemble the elaborate habitat dioramas developed in the nineteenth century, which combined three-dimensional animal specimens and painted backdrops, often with other "real" props like leaves, rocks, and branches supplementing the foreground. The paintings also conformed to the shift in natural history from a taxonomic, systematic classification of animal species toward an ecological, symbiotic view of nature advocated by figures like Alexander von Humboldt (1769–1859) and Charles Darwin (1809–1882), who were concerned with the situation of species within their environment as connected with their ability to thrive and reproduce. However, despite these recent developments in the sciences, natural historians in German and French museums were often reluctant to incorporate the landscape diorama format into their preserved specimen displays.

As noted by Lynn K. Nyhart and Karen Wonders in their writing on European habitat dioramas, the format was initially developed in the nineteenth century by private taxidermy practices for shop windows and international expositions. Natural historians, conversely, rejected painted backdrops and dramatically posed taxidermy models as taking artistic liberties with the raw materials of scientific research. They insisted that animal remains be catalogued by species in vitrines and drawers, not representationally revived in aestheticized spectacles. Later, at the turn of the twentieth century, museums began to reverse course and adopted the habitat diorama as amenable to a more ecological, holistic understanding of interconnected species life. Many biologists felt

that the animal needed to be viewed within a re-creation of its natural surroundings and in interaction with other regional species in order to be fully understood by the viewer. A once “nonscientific” mode of display thus entered the realm of the science museum. My most recent research has been dedicated to demonstrating how the parameters of acceptably scientific representation were malleable and subject to the influence of the fine arts, a concern not fully addressed in existing literature on the history of zoology and its visual representations. Much as animal painters incorporated the study of animal anatomy and behavior into their practices, natural history illustrations and museum displays imitated the tropes of the animal paintings and sculptures exhibited at that time in salons and academies throughout Europe. The artists indulged a fantasy of objectively recording nature, of depicting the habitat-in-itself, much as the natural scientist strove to research aspects of “wild” creaturely life not directly subordinated to human uses.

[University of Michigan]  
Twelve-Month Chester Dale Fellow, 2018–2019

*Stephanie Triplett will complete her dissertation on nineteenth-century French and German animal painting at the University of Michigan in April 2019.*



JENNIFER VAN HORN

## RESISTING THE ART OF ENSLAVEMENT: SLAVERY AND PORTRAITURE IN AMERICAN ART, 1720–1890

Displayed prominently in the National Gallery of Art West Building, American artist Edward Savage's monumental group portrait *The Washington Family* (1789–1796) offers a view of the first president, his wife, and their adopted grandchildren, clustered around a plan of Washington, DC, spread out on a table. While the Washington family members occupy central positions, an enslaved man—recently reidentified as Christopher Sheels—stands alertly in the background ready to wait upon them. When a print, made after the painting, was hung over the dining room mantel at George Washington's Virginia plantation, Mount Vernon, the enslaved Sheels encountered this representation of himself as he waited upon the family at table, wearing the same livery in which he is depicted in the image. The message for the Washingtons and their dinner guests is evident: Washington's slaves were as loyal and subservient in person as they were in art. Yet Sheels, and other enslaved spectators, also saw this work. As one former slave remarked, "No one could prevent us making good use of our eyes." During my residency at CASVA I have been writing a book manuscript that traces the ways in which bondpeople like Sheels denied owners' authority and reversed dehumanization by gazing on white elites' portraits, an act of rebellion that remains understudied. My book uses the painted portrait to tell an alternative history of American art: how enslaved people mobilized portraiture in acts of artistic defiance.

Edward Savage, *The Washington Family*, 1789–1796. National Gallery of Art, Washington, Andrew W. Mellon Collection

Certainly, bondpeople's relationship with portraiture was highly constrained; slave assistants ground pigment for canvases they did not complete, and slave subjects had their images appropriated for fantasies in paint. These involuntary makers, sitters, and spectators fall outside art historians' usual focus on voluntary acts of creation, patronage, posing, and viewership and encourage us to reconsider the portrait as a vehicle of identity-making for all people who interacted with an image, not just those who commissioned, owned, or sat for it. My book project recovers enslaved African Americans' actions on both sides of the canvas, as viewers but also as producers and subjects, preservers and destroyers of painted depictions in the plantation South. Even as planters used portraits to position themselves imaginatively as civil people and successful enslavers, African Americans asserted their agency through creative acts of viewership, and, during the Civil War, as iconoclasts—when, in the words of a Charleston planter, they “scratched, — tore — & defaced” portraits, then displayed them in their own dwellings. As Anglo-American artists and slaveholders attempted to racialize aesthetic agency, they intentionally overlooked and suppressed enslaved viewership, an omission that art historians have perpetuated. Reclaiming the portrait's function within slaveholding communities enables us to consider the complex operation of the portrait in new ways (what happened when “property” viewed property) and to recapture its affective presence beyond the realm of white elites. Far from peripheral to enslaved people, masters' portraits produced emotions that were often powerful and profoundly personal.

My fellowship at CASVA was dedicated primarily to researching and writing the portion of the book that investigates the portraits of enslaved people made in the nineteenth-century “Cotton South.” As Anglo-American planters moved west to Tennessee, Alabama, Louisiana, and Mississippi, they encountered creolized French and Spanish artistic traditions. Their cultivation of cotton and sugarcane yielded economic success that reinvigorated planters' support of slavery, spurring the domestic slave trade and the forced migration of enslaved people. Some antebellum patrons revived the earlier enslaved-attendant portrait format of Savage's *Washington Family*. Others—perhaps inspired by local portraits of free people of color—commissioned depictions of individual bondpeople. Plantation ledgers illuminate slaveholders' commitment to representing enslaved people through meticulous accounting:

the number of pounds of cotton picked in a day or a yearly reckoning of a bondperson's value. Whereas accounting found everyone, family letters and wills reveal that planters selected favored bondpeople as subjects for individual representations. Slaveholders used portraiture to perpetuate emotional bonds: for their part, ties of paternalism; for enslaved sitters, relationships that required deference. After the Civil War and emancipation, these paintings of enslaved people remained with white families, contributing to fantasies of slavery's benevolence. Yet, hidden within these portraits are also hard-won negotiations. In their wills, planters promised to manumit the paintings' enslaved subjects. Their portraits, then, are also records of bondpeople's successful negotiations for freedom, achieved through their physical and emotional labor. I argue that even as white slaveholding southerners used portraits to make public statements about "progress" and to assert fixed racial categories in a multiethnic environment, enslaved sitters agreed to sit for these images as part of their bargaining for freedom.

University of Delaware  
William C. Seitz Senior Fellow, 2018–2019

*Jennifer Van Horn will return to her position as assistant professor in art history and history at the University of Delaware.*





CÉCILE WHITING

## GLOBAL WAR AND THE NEW AMERICAN LANDSCAPE, 1939–1948

My book in preparation examines how the geographic scope of World War II challenged the regional focus of landscape painting in the United States, especially as it had been practiced in the 1930s. Many artists struggled to acknowledge a political and cultural scene newly understood to be global and interconnected and felt compelled to address the sheer scale of carnage caused by the war. Together, these artists broadened the scope of landscape painting from the local to the international and from the pastoral to the antipastoral. At CASVA, I concentrated on two aspects of the project: first, I researched artists conscripted by the government to represent the war; second, I examined a pair of Japanese-American artists detained at the Topaz Internment Camp in Utah.

After the United States entered World War II, President Roosevelt asked George Biddle (1885–1973) to organize a corps of artists to work for the War Department. When government funding for this program was cut in 1943, *Life* magazine added a number of the commissioned artists to its roster of war correspondents. Paintings by these artists appeared in the pages of *Life* and were exhibited in various museums, including the National Gallery of Art. Over the summer I read Biddle's papers at the Library of Congress and examined his book of war drawings, published in 1944, to gain insight into how artists such as Biddle coped with the pressure to prove the relevance of painting in the face of photography's seemingly greater ability to document the war. To resolve this dilemma, Biddle and others proposed that painting could

Gladys Rockmore  
Davis, *La Madeleine*,  
1944. Courtesy of the  
Army Artifact Collection,  
US Army Center of  
Military History

go beyond the eyewitness account of the camera to offer an emotional, psychological, and reflective interpretation of war, extending the tradition of artists such as Francisco Goya (1746–1828), Eugène Delacroix (1798–1863), and Winslow Homer (1836–1910).

The drawings by Biddle that I examined, however, proved not so much an echo of earlier artists as a redefinition of the genre of landscape according to a cartographic and military perspective. During the war the military adopted new modes of mapmaking in an effort to represent landscape for the purposes of reconnaissance, tactical bombing, and assessment of damage. At the same time, the explosion of bombs, variability of weather, and the use of camouflage by the enemy obfuscated the terrain. I considered the modes the military adopted for making landscape comprehensible to combatants and public alike. These visual models included maps, models, diagrams, and aerial photographs. I have explored how landscape imagery by artists commissioned by the War Department intersected with and differed from these practices.

During my fellowship I also completed research on the landscapes of George Matsusaburo Hibi (1886–1947) and Hisako Hibi (1907–1991), husband and wife. Both artists were born in Japan, immigrated to the United States at the beginning of the twentieth century, and studied at the California School of Fine Arts. When President Roosevelt signed Executive Order 9066 in 1942, the Hibis were incarcerated with their two children at the Topaz Internment Camp. There they helped run an art school, and both also painted many scenes of the barracks, guard towers, and barbed wire as well as the surrounding desert and mountains. While at CASVA I compared their paintings to the photographs taken by official photographers of Topaz, housed at the National Archives. I also examined their work in relation to both traditional landscape paintings—Japanese and Euro-American—and, perhaps more important, the photographs taken by Ansel Adams (1902–1984) of Manzanar, another internment camp in California.

Finally, in reading through Biddle's papers, I expanded my project to focus on the women artists employed by the War Department and *Life* magazine. I discovered that a group of women artists wrote Biddle in 1943 to ask to participate in the government's war program. As far as I can determine, only a handful of women were tapped, and they remained on the home front, assigned to document hospitals for injured

soldiers or the war industries that employed women (think Rosie the Riveter). Only one woman artist, Gladys Rockmore Davis (1901–1967), was sent abroad, with her husband, Floyd Macmillan Davis (1896–1966), to visit Paris after the liberation. A selection of her paintings of the city subsequently appeared in *Life*. I read Davis’s papers at the Archives of American Art and conducted research to contextualize her among other women war correspondents, including Janet Flanner (1892–1978), Lee Miller (1907–1977), and Margaret Bourke-White (1904–1971).

University of California, Irvine  
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2018

*Cécile Whiting will continue to work on her book while on sabbatical leave in 2018–2019. For two months in winter 2019 she will be affiliated with Université Paris Diderot. In fall 2019 she will resume her position as Chancellor’s Professor in the department of art history and the PhD program in visual culture at the University of California, Irvine.*



MARTHA WOLFF

## LUXURY AND DEVOTION: THE EMBROIDERED ALTARPIECE OF PEDRO DE MONTOYA, BISHOP OF OSMA

My project focused on the rare embroidered altarpiece, now in the collection of the Art Institute of Chicago and made for Pedro de Montoya, who was bishop of Osma in Castile from 1454 to 1474. When it was displayed above an altar, this densely worked assemblage of silk and gilt and silvered metal-wrapped threads, spangles, and seed pearls, all mounted on a linen support more than six feet wide, provided a shimmering portable version of the combination of architecture and sacred figures that was typical of altarpieces in the kingdoms of Spain in the fifteenth century.

It is now widely recognized that luxury textiles, especially tapestries and embroideries rich in gold and silk, were highly valued expressions of status in early modern Europe, a view supported by their documented cost and the way their precious materials are itemized in early inventories. More fragile than tapestries, ecclesiastical embroideries were used and reworked over centuries so that surviving examples in church treasuries or museums represent only a fraction of their original number. Pedro de Montoya's embroidered altarpiece is the only surviving example of its type from fifteenth-century Spain.

This project is a collaborative one, to be published by the Abegg-Stiftung as a book in its series *Riggisberger Berichte*, with its starting point in the physical examination, restoration, and remounting undertaken at this Swiss foundation in 2016. One part of my contribution is to link the physical evidence of this thorough examination with the history

Spanish, *Altarpiece of the Virgin and Child*, 1460/1470. Art Institute of Chicago, Gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson, 1927.1779a-b



Detail of *Altarpiece of the Virgin and Child*

of two previous restorations in the twentieth century and with earlier interventions during the centuries when the altarpiece was preserved in the cathedral of El Burgo de Osma. There, about 1700, it was cut and framed as four separate sections that were then reunited by the twentieth-century restorations, a sequence of interventions that distorted its format. My focus on its physical history and what we can retrieve of the altarpiece's original format will address questions of its portability and flexibility for use by a prelate active in the political intrigues of mid-fifteenth-century Castile and its peripatetic court. However, it is the larger question of the connection to painted imagery and the degree of collaboration in the process of design and execution that presents the great-

est challenge in studying this unique survival. These questions were my focus for two months at CASVA.

The altarpiece is personalized by Montoya's coat of arms and bishop's hat (familiar also from his rich library and other commissions still preserved at the cathedral of El Burgo de Osma). His arms fill the border framing the upper section and decorate the tiny bosses of the architectural canopies framing the central enthroned Virgin and Child and scenes of the Nativity and the Adoration of the Magi. Nevertheless, the images under these canopies as well as the apostles in niches on the base are rather conventional. Furthermore, the repetition of some motifs in reverse—the athletic putti playing with whirligigs as they cavort around the Virgin's throne, the small angels with instruments of the Passion at the Virgin's feet and on the base, the angels' heads on the frame—shows the use of patterns, flipped over and repeated as an economical design expedient. The overall process of making, through the assembling of separately embroidered elements, both large and small, to be applied to a linen support on which some background patterns had been embroidered directly, points to a well-coordinated collaborative project involving many hands. What part did a designer or pattern maker play? Did a painter provide designs or were various elements combined

from designs on hand in a master embroiderer's workshop—or was the object produced through a combination of these two scenarios? How far removed are the compositions from those used in painted retables, themselves complex projects involving stock compositions and shifting working arrangements between painters?

For insight into these questions I gathered published inventories; compared documents recording the connections among embroiderers, painters, and patrons (more abundant for the Crown of Aragon than for the kingdom of Castile); and looked for parallels in surviving fifteenth-century ecclesiastic embroideries (largely limited to altar frontals and vestments), as well as in paintings and illuminated manuscripts. The library resources that CASVA made available and the stimulation of the community of fellows, curators, and conservators at the National Gallery of Art were invaluable; they enabled me to make substantial progress in bringing together and interpreting quite fragmentary information.

This process will yield both a broad overview of a neglected medium and the suggestion that, costly and ostentatious though it was because of the precious materials and labor required, Montoya's altarpiece was likely part of a process of serial production: a unique survival, but not a unique creation in response to the bishop's command.

Formerly The Art Institute of Chicago

Paul Mellon Visiting Senior Fellow, November 1–December 31, 2018

*In 2019 Martha Wolff returned to Chicago to continue work on a volume of essays centering on Pedro de Montoya's embroidered altarpiece, which she will coedit with Evelin Wetter, curator at the Abegg-Stiftung, Riggisberg, Switzerland.*

*Following page:*  
Andrew P. Griebeler  
and Annika K. Johnson





## 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

### *Kress-Beinecke Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select annually a distinguished art historian as Kress-Beinecke Professor. In addition to pursuing independent research, the Kress-Beinecke Professor is the senior member of the Center and counsels predoctoral fellows. This position was created by the Gallery, with the support of the Samuel H. Kress Foundation, in 1965. In 2018 this appointment, newly endowed by the Samuel H. Kress Foundation in response to a challenge grant from The Andrew W. Mellon Foundation in honor of its retiring board chair and National Gallery president Frederick W. Beinecke, was renamed the Kress-Beinecke Professorship.

Board of Advisors of the Center: William E. Wallace, Emily Braun, Ronni Baer, Huey Copeland, Lothar von Falkenhausen (not pictured: Betsy M. Bryan, Aden Kumler, Chika Okeke-Agulu)

### *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.

### *Edmond J. Safra Visiting Professor*

The Edmond J. Safra Visiting Professorship was established in 2002 through grants from the Edmond J. Safra Foundation. In 2017 the foundation endowed the professorship in perpetuity in connection with a challenge grant from The Andrew Mellon Foundation. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of three 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.

Richard J. Powell with Archibald Motley's *Portrait of My Grandmother*, gallery talk, May 5, 2019



CASVA curatorial/  
conservation/  
education colloquy,  
September 20, 2018



## 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.

*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. For appointment to visiting senior fellowships in 2020–2021, the Center encourages applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora. 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.



Tour of the exhibition  
*Oliver Lee Jackson:  
Recent Paintings* with  
curator Harry Cooper,  
April 23, 2019

### *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, in addition to directing the predoctoral seminar, which may repeat the one designed and directed in the first academic year. Postdoctoral fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability. The next application deadline is October 15, 2019. For appointment to a postdoctoral fellowship in 2020–2022, the Center encourages applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora. Each candidate must submit an online application, including a brief proposal for the topic of the predoctoral seminar and the university course,





Research staff and deans of the Center, left to right: Peter M. Lukehart, Veronica Ikeshoji-Orlati, Eric R. Hupe, Kathleen Lee, Stefan Albl, Elizabeth Cropper, Tiffany A. Racco, Megan Driscoll, Elise Ferone, Alexander Brey, Therese O'Malley

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 resi-

dent 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 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 about 500,000 volumes is available to members. The Gallery's collections, as well as the library's image collections of almost 15 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](http://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 postdoctoral and 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 colloquies, 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, conservation, and education departments of the National Gallery of Art, and weekly luncheon and tea, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2018–2019 may be found on pages 26–40.

### *Research*

Each of the deans directs a project designed to be of value to the wider scholarly community. For current research projects, please see pages 42–50. Reports by members of the Center are published annually. An index of reports written by members in 2018–2019 begins on page 199.

### *Publications and Web Presentations*

A complete list of CASVA publications can be found by following links from [www.nga.gov/research/casva/publications.html](http://www.nga.gov/research/casva/publications.html). 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/audio-video.html](http://www.nga.gov/audio-video.html).

## RECENT PUBLICATIONS

*The Artist in Edo*, edited by Yukio Lippit, *Studies in the History of Art*, vol. 80, Symposium Papers LVII, 2018

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

*Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters*, vol. 2, *Life of Marcantonio Raimondi and Critical Catalogue of Prints by or after Bolognese Masters*. 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

*Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters*, vol. 9, *Life of Guido Reni*, 2 vols. Critical edition, translation, and essay by Lorenzo Pericolo; historical notes by Lorenzo Pericolo with the support of Elizabeth Cropper, Stefan Albl, Mattia Biffis, and Elise Ferone; corpus of illustrations established by Lorenzo Pericolo with the assistance of Mattia Biffis and Elise Ferone, 2019

## PUBLICATIONS IN PREPARATION

*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

*Boundary Trouble: The Self-Taught Artist and American Avant-Gardes*, edited by Lynne Cooke, *Studies in the History of Art*, vol. 84, Symposium Papers LXI

*The Black Modernisms Seminars*, edited by Steven Nelson and Huey Copeland, Seminar Papers, vol. 4

## **NEW VIDEO PRESENTATIONS**

Sixty-Eighth A. W. Mellon Lectures in the Fine Arts, 2019

*End as Beginning: Chinese Art and Dynastic Time*

Wu Hung, University of Chicago

<https://www.nga.gov/audio-video/mellon.html>, released

May–July 2019

Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art

Annibale Caracci, *River Landscapes* (c. 1590/1595), Carel van Tuyll van Serooskerken, Edmond J. Safra Visiting Professor, 2004

Bartolomé Esteban Murillo, *Two Women at a Window* (c. 1655/1660), Victor Stoichita, Edmond J. Safra Visiting Professor, 2011

Piet Mondrian, *Tableau No. 1v: Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, Nancy J. Troy, Edmond J. Safra Visiting Professor, 2008

<https://www.nga.gov/research/casva/publications/reflections-on-the-collection-safra.html>, released November 2018, January 2019, and May 2019

Sydney J. Freedberg Lecture on Italian Art

*Against Titian*

Stephen J. Campbell, Johns Hopkins University

<https://www.nga.gov/audio-video/freedberg.html>, released

February 2019



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