

CENTER35



CENTER 35

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

Record of Activities and Research Reports
June 2014–May 2015

Washington, 2015

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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

ISSN 1557-198X (print)

ISSN 1557-1998 (online)

Editor in Chief, Judy Metro

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Designed by Patricia Inglis, typeset in Monotype Sabon and Helvetica Neue by BW&A Books, Inc., and printed on McCoy Silk by C&R Printing, Chantilly, Virginia

Frontispiece: Lihong Liu, Hannah J. Friedman, and Kari Rayner

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

**REPORT ON THE ACADEMIC YEAR
JUNE 2014 – MAY 2015**

BOARD OF ADVISORS

Celeste Brusati
September 2012–August 2015
University of Michigan

Sheila R. Canby
September 2012–August 2015
The Metropolitan Museum of Art

John R. Clarke
September 2013–August 2016
The University of Texas

Michael W. Cole
September 2014–August 2017
Columbia University

Jeffrey F. Hamburger
September 2014–August 2017
Harvard University

Steven D. Nelson
September 2013–August 2016
University of California, Los Angeles

Cécile Whiting
September 2013–August 2016
University of California, Irvine

CURATORIAL LIAISON

Mary Morton
September 2012–August 2015
Curator and Head of the Department
of French Paintings
National Gallery of Art

SPECIAL SELECTION COMMITTEES

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

Carmenita Higginbotham
February 2015–March 2017
University of Virginia

Joshua Shannon
February 2015–March 2017
University of Maryland

Howard Singerman
February 2014–March 2016
Hunter College

*A. W. Mellon Postdoctoral
Fellowship*

Stephen Campbell
October 2012–February 2015
Johns Hopkins University

Rachael DeLue
October 2014–February 2017
Princeton University

Finbarr Barry Flood
October 2013–February 2016
Institute of Fine Arts, New York
University

STAFF

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

RESEARCH

Robyn Asleson, Research Associate
Mattia Biffis, Research Associate
Joseph Hammond, Research Associate
(to August 2014)
Sally Mills, Edmond J. Safra Research
Assistant
Lorenzo Pericolo, Robert H. Smith
Senior Research Associate
Emily Pugh, Robert H. Smith Research
Associate (to August 2014)
Guendalina Serafinelli, Research
Associate (to December 2014)
Silvia Tita, Research Associate (from
January 2015)
Ivo van der Graaff, Research Associate
(from August 2014)
Benjamin Zweig, Robert H. Smith
Research Associate (from August 2014)

PROGRAMS

Susan Cohn, Fellowship Officer
Elizabeth Kielpinski, Regular
Meetings Coordinator
Hayley Plack, Assistant to the
Program of Research/Center Report
Coordinator
Catherine Southwick, Special
Meetings and Publications Coordinator
Courtney Tompkins, Assistant to
the Program of Research
Sarah Williams, Assistant to the
Program of Meetings and Publications
(to April 2015)



REPORT OF THE DEAN JUNE 2014 – MAY 2015

This year the Center for Advanced Study in the Visual Arts welcomed fellows from Australia, Austria, China, Spain, the United Kingdom, and the United States. The topics of their research ranged from the architectural revolution of circa 1500 to painting and place in China during the mid-Ming period, from amatory tenderness in the early Roman Empire to fashion and costume in nineteenth-century art, from the art of Jusepe de Ribera to that of Albert Pinkham Ryder, and from visual culture in socialist Ethiopia to the origin and function of mirrors in ancient Greece.

In the program of special meetings, the Center cosponsored, with the University of Maryland, the forty-fifth Middle Atlantic Symposium in the History of Art. This year's biennial Wyeth Conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic "Andrew Wyeth in Context: Contemporary Art and Scholarship." The conference was followed by a study day at the Brandywine River Museum of Art. Examining the state of online research and communication, the Center hosted a conference on the topic "New Projects in Digital Art History." CASVA also sponsored two concentrated study days for invited specialists in connection with exhibitions at the National Gallery of Art. A Robert H. Smith study day in association with *Piero di Cosimo: The Poetry of Painting in Renaissance Florence* was preceded by a lecture by Alessandro Nova, director of the Kunsthistorisches Institut in Florence, entitled "Vasari's Lives of Piero di Cosimo and the Limits of a Teleological System." The study day on the topic "The Relation-

ship of Function and Technique in Metalpoint Drawing,” supported by the International Exhibitions Fund, was held in connection with the exhibition *Drawing in Silver and Gold: Leonardo to Jasper Johns*. A two-day international symposium dedicated to the work of Heinrich Wölfflin celebrated the centenary of the publication of *Kunstgeschichtliche Grundbegriffe*.

Robert S. Nelson, Samuel H. Kress Professor, gave a public lecture at the Gallery entitled “The Light of Icons.” Throughout the year he provided constructive criticism to the predoctoral fellows. Paul Jaskot, Andrew W. Mellon Professor, advanced his work on the vernacular architecture of the SS concentration camp at Auschwitz. This important study involves a combination of detailed archival research and digital reconstruction of the processes of construction. Just before his residency at CASVA, in connection with his work in digital art history, Professor Jaskot was invited to codirect with his colleague Anne Knowles a summer institute in digital mapping at Middlebury College funded by the Samuel H. Kress Foundation.

Kathleen A. Foster, the Center’s thirteenth Edmond J. Safra Visiting Professor, initiated two events during her residency this spring. She led a two-day Edmond J. Safra Colloquy on the subject “American Watercolor Painting, 1850–1950.” The colloquy began with a lecture presented by Dr. Foster for the scholarly public and Gallery staff entitled “Discovering the ‘American Medium.’”

The newest volume in the series *Studies in the History of Art* is volume 78, *Modernism and Landscape Architecture, 1890–1940*, edited by Therese O’Malley and Joachim Wolschke-Bulmahn. It includes papers presented at a two-part symposium held in Washington and Hannover in 2008.

The sixty-fourth A. W. Mellon Lectures in the Fine Arts were delivered by Thomas Crow of the Institute of Fine Arts, New York University, on the topic “Restoration as Event and Idea: Art in Europe, 1814–1820.” Professor Crow also met informally with members of the Center and members of the Gallery staff for discussion of his lectures. In consideration of the closing of the East Building auditorium during renovations, these Mellon lectures were made available for the first time via live stream on the Gallery website, and audio and closed-captioned video podcasts soon followed.

The Center's three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 45–50. 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 13 was copublished in 2013 by the National Gallery of Art and Harvey Miller Publishers/Brepols Publishers and was presented at two colloquies in Italy in the summer of 2014 at the Musei Capitolini, Rome, and the Pinacoteca Nazionale, Bologna. The project is under the direction of the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator. Associate Dean Therese O'Malley is directing the design of a digital database for the History of Early American Landscape Design project. This archive of images, people, places, texts, and terms expands upon the published volume *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart and his team have been developing a geotagging feature that will allow place names mentioned in documents in the Accademia di San Luca database (www.nga.gov/casva/accademia) to link to their respective locations on interactive, historic maps of Rome dating from the sixteenth and seventeenth centuries. The Accademia database is also being migrated to the Gallery's new web platform, which will allow for increased extensibility of the data and the addition of new documents to the site.

A full description of CASVA's fellowship program may be found in the concluding section of this volume. A complete list of publications appears on the National Gallery of Art website at www.nga.gov/content/ngaweb/research/casva/publications.html. In addition to the contents of *Center 35*, the entire archive of Center reports is now accessible and searchable online at www.nga.gov/content/ngaweb/research/casva.html. This initiative, like the research programs mentioned above, represents a commitment to the exploration of digital resources for research and scholarly communication. A grant from the Robert H. Smith Family Foundation continues to make possible the appointment of a research associate specializing in digital technologies, enabling us to explore their uses and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper
Dean

Robert S. Nelson



Paul B. Jaskot



MEMBERS

Robert S. Nelson, Yale University
Samuel H. Kress Professor, 2014–2015

Paul B. Jaskot, DePaul University
Andrew W. Mellon Professor, 2014–2016

Kathleen A. Foster, Philadelphia Museum of Art
Edmond J. Safra Visiting Professor, spring 2015

Thomas Crow, Institute of Fine Arts, New York University
Sixty-Fourth A. W. Mellon Lecturer in the Fine Arts,
spring 2015

SENIOR FELLOWS

Robert Bork, University of Iowa
Samuel H. Kress Senior Fellow, 2014–2015
*The Anti-Gothic Turn: Explaining the Architectural
Revolution of circa 1500*

Christopher P. Heuer, Princeton University
Samuel H. Kress Senior Fellow, 2014–2015
*The Iceberg and the Acrobat: Time and the Printed Image in
the Northern Renaissance*

Stephen Houston,
Sarah Blake McHam,
and Robert Bork





Mary Roberts

Susan L. Siegfried and
Miri Kim



Stephen Houston, Brown University

Ailsa Mellon Bruce Senior Fellow, 2014–2015

A Splendid Predicament: Young Men in Maya Imagery and Text

Sarah Blake McHam, Rutgers, The State University of New Jersey

Ailsa Mellon Bruce Senior Fellow, 2014–2015

“Gaude, Felix Padua, Quae Thesaurum Possides”: How Lucky Padua’s Treasures Shaped Her Cultural Heritage

Mary Roberts, University of Sydney

William C. Seitz Senior Fellow, 2014–2015

Islamic Art, Museology, and Transcultural Artist-Dealer Networks, 1850–1910

Susan L. Siegfried, University of Michigan

Paul Mellon Senior Fellow, 2014–2015

Fashion and Costume in the Visual Culture of Nineteenth-Century Europe

AILSAM MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW

Harry Cooper, National Gallery of Art, Department of Modern Art

Mondrian’s Diamond Paintings

VISITING SENIOR FELLOWS

Lynn Catterson, New York City

Ailsa Mellon Bruce Visiting Senior Fellow, January 5–

February 28, 2015

Stefano Bardini: Forming the Canon of Fifteenth-Century Italian Sculpture

C. D. Dickerson III, Kimbell Art Museum

Ailsa Mellon Bruce Visiting Senior Fellow, June 1–

August 8, 2014

The Le Nain Brothers: Peasants and Piety in Seventeenth-Century France

Caroline Jordan, La Trobe University

Ailsa Mellon Bruce Visiting Senior Fellow, September 22–

October 24, 2014

Cultural Change or Cultural Diplomacy? The Carnegie Corporation of New York’s British Dominions Exhibitions, 1934–1941



Alla Rosenfeld, Maite Jover de Celis, Hérica Valladares, C. D. Dickerson III, and Mireille Lee

Maite Jover de Celis, Museo Nacional del Prado
 Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
 August 15, 2014
*Wooden Supports in Seventeenth-Century Flemish Paintings
 in the Museo del Prado: Dating and Panel Manufacturing
 Technology*

Stefan Krause, Kunsthistorisches Museum, Vienna
 Paul Mellon Visiting Senior Fellow, November 4–
 December 19, 2014
*Freydal, The Tournament Book of Emperor Maximilian I
 (1459–1519): The Washington Manuscript*

Mireille Lee, Vanderbilt University
 Paul Mellon Visiting Senior Fellow, June 15–August 1, 2014
Origin and Functions of Ancient Greek Mirrors

Stephanie C. Leone, Boston College
 Paul Mellon Visiting Senior Fellow, November 4–
 December 31, 2014
*The Arts in Baroque Rome during the Pontificate of
 Innocent X Pamphilj (1644–1655)*

Alla Rosenfeld, Rutgers, The State University of New Jersey
 Ailsa Mellon Bruce Visiting Senior Fellow, June 15–
 August 15, 2014
*Images for the New Generation: Russian Illustrated
 Children's Books, 1918–1936*

Lynn Catterson and
Xin Wu



Hérica Valladares, Baltimore

Paul Mellon Visiting Senior Fellow, April 28–June 30, 2014

On Tenderness: Painting and Poetry in the Early Roman Empire

Oscar E. Vázquez, University of Illinois at Urbana-Champaign

Paul Mellon Visiting Senior Fellow, September 1–
October 31, 2014

Learning to Draw in Spanish: Copying the Body in Latin American Academies of Art, 1781–1910

Xin Wu, The College of William and Mary

Ailsa Mellon Bruce Visiting Senior Fellow, January 5–
February 28, 2015

*Gardens and Landscapes as Neo-Confucian Metaphors:
Vision and Place-Making in Song Academies*

POSTDOCTORAL FELLOWS

Caroline O. Fowler

A. W. Mellon Postdoctoral Fellow, 2013–2015

*Between the Heart and the Mind: Ways of Drawing in the
Seventeenth Century*

Lihong Liu

A. W. Mellon Postdoctoral Fellow, 2014–2016

The Real Scene: Painting and Place in China, 1450–1550

PREDOCTORAL FELLOWS (IN RESIDENCE)

Kate Cowcher [Stanford University]

Andrew W. Mellon Fellow, 2013–2015

*Between Revolutionary Motherland and Death: Art and
Visual Culture in Socialist Ethiopia*

Nikolas Drosos [The Graduate Center, City University of New York]

Twenty-Four-Month Chester Dale Fellow, 2013–2015

*Modernism with a Human Face: Synthesis of Art and
Architecture in Eastern Europe, 1954–1958*

Samuel H. Kress
Professor Robert S.
Nelson (center) with
predoctoral fellows
in residence: Adam
Jasienski, Hannah
J. Friedman, Rachel
Saunders, Kate
Cowcher, Miri Kim,
David Pullins, Nikolas
Drosos



- Hannah J. Friedman [Johns Hopkins University]
 Paul Mellon Fellow, 2012–2015
Taste and Prudence in the Art of Jusepe de Ribera
- Adam Jasienski [Harvard University]
 Samuel H. Kress Fellow, 2013–2015
In the Guise of Holiness: Portraiture, Dynastic Politics, and Sanctity under the Spanish Habsburgs
- Miri Kim [Princeton University]
 Wyeth Fellow, 2013–2015
“Right Matter in the Right Place”: The Paintings of Albert Pinkham Ryder
- David Pullins [Harvard University]
 David E. Finley Fellow, 2012–2015
Cut and Paste: The Mobile Image from Watteau to Robert
- Rachel Saunders [Harvard University]
 Ittleson Fellow, 2013–2015
The “Illustrated Life of Xuanzang”: Poetry, Painting, and Pilgrimage in Medieval Japan

PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

- John R. Blakinger [Stanford University]
 Twenty-Four-Month Chester Dale Fellow, 2014–2016
Artist under Technocracy: György Kepes and the Cold War Avant-Garde
- Monica Bravo [Brown University]
 Wyeth Fellow, 2014–2016
Picturing Greater America: US Modernist Photography and the Mexican Cultural Renaissance, 1920–1945
- Esther Chadwick [Yale University]
 Paul Mellon Fellow, 2013–2016
The Radical Print: Experiments in Liberty, 1760–1830
- Seth Estrin [University of California, Berkeley]
 Paul Mellon Fellow, 2014–2017
Objects of Pity: Art and Emotion in Archaic and Classical Greece, 520–380 BCE
- Robert Fucci [Columbia University]
 David E. Finley Fellow, 2013–2016
Jan van de Velde II (c. 1593–1641): The Printmaker as Creative Artist in the Early Dutch Republic

Brendan C. McMahon [The University of Southern California]
Andrew W. Mellon Fellow, 2014–2016
Colors of Deceit: The Arts of Iridescence in Viceregal Mexico

Eiren L. Shea [University of Pennsylvania]
Ittleson Fellow, 2014–2016
Fashioning Mongol Identity in China (1250–1400)

Zachary Stewart [Columbia University]
Robert H. and Clarice Smith Fellow, 2014–2015
The Integrated Interior: Parish Church Architecture in Eastern England, c. 1350–c. 1550

Nicole Paxton Sullo [Yale University]
Twelve-Month Chester Dale Fellow, 2014–2015
The Art of Memory in Byzantium during the Later Middle Ages

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

Kelli Wood [University of Chicago]
Samuel H. Kress Fellow, 2014–2016
The Space of Play: Games in Early Modern Italy

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

Alisa Alexander
[University of California, Santa Barbara]

Jenevieve De Los Santos
[Rutgers, The State University of New Jersey]

Mary Thomas
[University of California, Santa Cruz]

MEETINGS

SYMPOSIA

March 7, 2015

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

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

Saturday, March 7, 2015
National Gallery of Art

Morning session

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

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

Miriam Grotte-Jacobs
[The George Washington University]
*The Last Paintings: Precision and Accident in Morris Louis's
Stripes*
Professor Alexander Dumbadze: *introduction*

Whitney Kruckenberg
[Temple University]
*Degas's Etchings of Mary Cassatt at the Louvre and the Vaunting
of le non fini*
Professor Therese Dolan: *introduction*

Ji Eun You
[University of North Carolina at Chapel Hill]
*Luxury amid Revolution: Furnishing Interiors during the French
Revolution*
Professor Mary Sheriff: *introduction*

Afternoon session

Maryl B. Gensheimer, University of Maryland
Moderator

Steven J. Cody
[University of Maryland]
Paradigms of Reform in Andrea del Sarto's Disputation on the Trinity
Professor Meredith J. Gill: *introduction*

Joshua Kamins
[American University]
Among the Prophets: Michelangelo's David
Professor Kim Butler Wingfield: *introduction*

Edward Triplett
[University of Virginia]
The Influence of Visibility and Accessibility Networks on the Choice of Site for Two New Fortress-Monasteries in Medieval Iberia
Professor Daniel Ehnbohm: *introduction*

Shannon Steiner
[Bryn Mawr College]
"An Offering of God-Made Matter": Material Power and the Virgin Mary in Byzantine Enamel
Professor Alicia Walker: *introduction*

May 8–9, 2015

THE GLOBAL RECEPTION OF HEINRICH WÖLFFLIN'S
PRINCIPLES OF ART HISTORY (1915 – 2015)

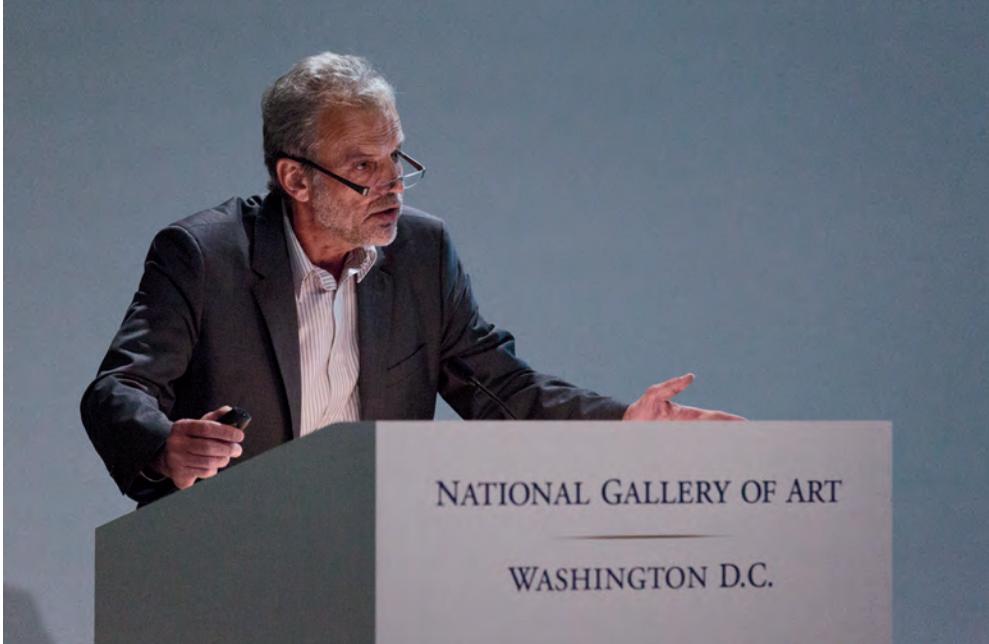
Friday, May 8, 2015

Session 1: Germany, Austria, Switzerland

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

Evonne Levy, University of Toronto
Tristan Weddigen, Universität Zürich
Introduction

Horst Bredekamp, Humboldt-Universität zu Berlin
Wölfflin in Germany



Horst Bredekamp,
"The Global Reception
of Heinrich Wölfflin's
Principles of Art History
(1915–2015)," symposium,
May 8–9, 2015

Hans Aurenhammer, Goethe-Universität Frankfurt am Main
*Formalist Dissent: Why Did the Vienna School Ignore Wölfflin's
Grundbegriffe?*

Oskar Bätschmann, Universität Bern/SIK-ISEA Zürich
Heinrich Wölfflin's Swiss Legacy

Session 2: France, Italy, Poland, Spain

Oskar Bätschmann, Universität Bern/SIK-ISEA Zürich
Moderator

Eric Michaud, École des hautes études en sciences sociales, Paris
Wölfflin in France

Andrea Pinotti, Università degli Studi di Milano
*Could a Kunstwissenschaft Ever Take Root in Italy? Wölfflin's
Grundbegriffe and Italian Art Historiography*

Wojciech Bałus, Jagiellonian University, Kraków
*In the Shadow of Vienna—In the Glow of a Classic: Some
Remarks on the Reception of Heinrich Wölfflin in Poland*

Tristan Weddigen, Universität Zürich
The Reception of Wölfflin in the Hispanic World

Saturday, May 9, 2015

Session 3: Mexico, Japan, China, Brazil

Paul B. Jaskot, DePaul University / Center for Advanced Study in
the Visual Arts

Moderator

Peter Krieger, Instituto de Investigaciones Estéticas, Universidad
Nacional Autónoma de México

*Baroque and Neo-Baroque: Long-Term Effects of the
Kunstgeschichtliche Grundbegriffe in Mexico*

Yukiko Shirahara, Nezu Museum, Tokyo

*The 1936 Japanese Version of Kunstgeschichtliche Grundbegriffe
and the Study of Japanese Art*

Zhang Ping, East China Normal University, Shanghai

*From Ku Teng to Fan Jingzhong: Heinrich Wölfflin and Chinese
Art History*

Jens Baumgarten, Universidade Federal de São Paulo

Wölfflin in Brazil: Between Translation and Comparison

Session 4: England, United States, Israel, India

Horst Bredekamp, Humboldt-Universität zu Berlin

Moderator

Paul Binski, Cambridge University

Wölfflin and the Wölfflinians in England

Evonne Levy, University of Toronto

Wölfflin's Principles in the United States: Crucible of a Discipline

Adi Eyal, a.r.t.e.s. Graduate School for the Humanities Cologne
Universität zu Köln

*The Hebrew Translation of the Grundbegriffe and the
Establishment of the Israeli Humanities Canon*

Monica Juneja, Universität Heidelberg

*Universal Principles and Intransigent Contexts: Creating a Canon
to Incorporate South Asian Art*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts

Concluding remarks



James Welling, "Andrew Wyeth in Context: Contemporary Art and Scholarship," Wyeth Foundation for American Art Conference, October 17, 2014

CONFERENCE

October 17, 2014

ANDREW WYETH IN CONTEXT: CONTEMPORARY ART AND SCHOLARSHIP

Wyeth Foundation for American Art Conference
Cosponsored with the Brandywine River Museum of Art
Friday, October 17, 2014
National Gallery of Art

Morning session

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

Wanda M. Corn, Stanford University, emerita
Moderator

David Cateforis, The University of Kansas
Notes on the State of Andrew Wyeth Studies

Edwin R. Harvey, Miami University
Loose Threads: The Production of Space in Andrew Wyeth's Hay Ledge

Abbie N. Sprague, Menlo Park, California
Cookery and Craft: Tempera on Both Sides of the Atlantic

Afternoon session

Kathleen A. Foster, Philadelphia Museum of Art
Moderator

Anne Classen Knutson, Atlanta
World War 1 in the Art of Georgia O’Keeffe, John Marin, and Charles Burchfield

Leo G. Mazow, University of Arkansas
Hopper’s Hotels: Windows, Walls, and Other Prospects

James Welling, Princeton University / University of California, Los Angeles
The Perception of Andrew Wyeth: Birds, Wind, Water

November 21, 2014

NEW PROJECTS IN DIGITAL ART HISTORY

Morning session

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

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

Paul B. Jaskot, DePaul University / Center for Advanced Study in the Visual Arts
Putting the Research Question First: Digital Mapping and the Reconsideration of the Vernacular Architecture of Auschwitz

James T. Tice, University of Oregon
The GIS Forma Urbis Romae Project: Creating a Layered History of Rome

Christian Huemer, Getty Research Institute
Provenance on Steroids: Or, the Promise of Big Data

Martyna Urbaniak, Scuola Normale Superiore
Looking at Words through Images: Ariosto’s Orlando Furioso and Its Influence in the Age of the Printing Press

Afternoon session

Paul B. Jaskot, DePaul University / Center for Advanced Study in the Visual Arts

Moderator

Ivo van der Graaff, Center for Advanced Study in the Visual Arts
Developing Interactive Publication Strategies: The Oplontis Project and Digital Art History

Caroline Bruzelius, Duke University
Modeling Time and Change in Venice: The Visualizing Venice Project

WORKSHOP

November 21, 2014

DIGITAL ART HISTORY: POSITIVISM AND AMBIGUITY

Participants

Christian Huemer,
Chris Gist, Sarah
Werner, Trevor Owens,
and Caroline Bruzelius,
"Digital Art History:
Positivism and
Ambiguity," workshop,
November 21, 2014

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

Giulio Andreini, *Scuola Normale Superiore*

Robyn Asleson, *Center for Advanced Study in the Visual Arts*

Mattia Biffis, *Center for Advanced Study in the Visual Arts*



Caroline Bruzelius, *Duke University*
Karen Cassedy, *National Gallery of Art*
Jodi Cranston, *Boston University*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Neil Fraistat, *Maryland Institute for Technology in the
Humanities*
Meredith J. Gill, *University of Maryland*
Chris Gist, *University of Virginia Library*
Michael Haley Goldman, *United States Holocaust Memorial
Museum*
Anne Collins Goodyear, *Bowdoin College Museum of Art*
Anne Helmreich, *The Getty Foundation*
Jennifer Henel, *National Gallery of Art*
Christian Huemer, *Getty Research Institute*
Yuriko Jackall, *National Gallery of Art*
Paul B. Jaskot, *DePaul University/Center for Advanced Study in
the Visual Arts*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Trevor Owens, *Library of Congress*
Michael Poston, *Folger Shakespeare Library*
Mervin Richard, *National Gallery of Art*
Lynn Russell, *National Gallery of Art*
David Seaman, *Dartmouth College*
Guendalina Serafinelli, *Center for Advanced Study in the Visual
Arts*
James T. Tice, *University of Oregon*
Martyna Urbaniak, *Scuola Normale Superiore*
Ivo van der Graaff, *Center for Advanced Study in the Visual Arts*
Sarah Werner, *Folger Shakespeare Library*
Lain Wilson, *Dumbarton Oaks Research Library and Collection*
Benjamin Zweig, *Center for Advanced Study in the Visual Arts*

COLLOQUIES

June 11, 2014

Program celebrating the publication of *Carlo Cesare Malvasia's
Felsina pittrice (1678): Lives of the Bolognese Painters*, Volume 13:
Lives of Domenichino and Francesco Gessi

Musei Capitolini, Rome

Cosponsored with the Musei Capitolini

Supported by the International Exhibitions Fund and the Robert H. Smith Family Foundation

Presentation of the book

Claudio Parisi Presicce, Musei Capitolini
Welcome

Sergio Guarino, Musei Capitolini
Moderator

Lucia Simonato, Scuola Normale Superiore di Pisa

Tomaso Montanari, Università degli Studi di Napoli Federico II

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Concluding remarks

June 17, 2014

Program celebrating the publication of *Carlo Cesare Malvasia's Felsina pittrice (1678): Lives of the Bolognese Painters* Volume 13: *Lives of Domenichino and Francesco Gessi*

Pinacoteca Nazionale di Bologna

Cosponsored with the Pinacoteca Nazionale di Bologna; Centro Studi sul Rinascimento, Fondazione Carisbo; and Fondazione Cassa di Risparmio in Bologna

Supported by the International Exhibitions Fund and the Robert H. Smith Family Foundation

Presentation of the book

Luigi Ficacci, Pinacoteca Nazionale di Bologna
Welcome

Gian Mario Anselmi, Università di Bologna
Moderator

Anna Ottani Cavina, Fondazione Federico Zeri, Università di Bologna

Elisabeth Oy-Marra, Institut für Kunstgeschichte, Johannes Gutenberg-Universität Mainz

Andrea Bacchi, Università di Bologna

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Concluding remarks

May 12–13, 2015

AMERICAN WATERCOLOR PAINTING, 1850 – 1950

Edmond J. Safra Colloquy

Co-organized with Kathleen A. Foster, Edmond J. Safra Visiting Professor, spring 2015

Participants

Margaret C. Adler, *Amon Carter Museum of American Art*
Elizabeth Athens, *Worcester Art Museum*

Katelyn D. Crawford, *The Nelson-Atkins Museum of Art*
James Glisson, *Huntington Library, Art Collections, and Botanical Gardens*

Amy E. Hughes, *The Sherman Fairchild Center for Conservation of Works on Paper and Photographs, The Metropolitan Museum of Art*

Elisabetta Polidori, *The Walters Art Museum*

Margaret R. Laster, *New-York Historical Society*

"American Watercolor Painting, 1850–1950,"
Edmond J. Safra Colloquy, May 12–13, 2015



Vanja Malloy, *Mead Art Museum, Amherst College*
Christopher Oliver, *Virginia Museum of Fine Arts*
Jessica Silverman, *Conservation Center for Art & Historic
Artifacts*
Eliza Spaulding, *Worcester Art Museum*
Judith C. Walsh, *SUNY Buffalo State*

INCONTRI

April 13, 2015

Thomas Crow, Institute of Fine Arts, New York University
Sixty-Fourth A. W. Mellon Lecturer in the Fine Arts

A discussion of the 2015 Mellon Lectures

April 20, 2015

Robert Bork, University of Iowa/Center for Advanced Study in the
Visual Arts

Samuel H. Kress Senior Fellow, 2014–2015

A discussion of the geometrical composition of Renaissance paintings,
with particular attention to Piero di Cosimo

April 28, 2015

Stephen Houston, Brown University/Center for Advanced Study in
the Visual Arts

Ailsa Mellon Bruce Senior Fellow, 2014–2015

Gary Urton, Harvard University/Dumbarton Oaks

*Paths to the Pre-Columbian: Encoding, Imagery, and Meaning in
Ancient America*

A conversation on the challenges of understanding visual culture in
the ancient Americas, with reference to two very different traditions,
Andean and Mesoamerican

SEMINAR

May 27–30, 2014

SENSE, SENSIBILITIES, AND AESTHETICS:
THE SENSES IN ART HISTORY

A. W. Mellon Predoctoral Seminar

The 2014 A. W. Mellon Predoctoral Seminar, organized by A. W. Mellon Postdoctoral Fellow Caroline O. Fowler, reflected on how changing ideas of sensory knowledge have shaped the ways in which artists and philosophers have articulated the practices of making and perceiving art. To track a history of these shifting notions of sense, the participants read and discussed works ranging from Aristotle's *De anima* to Étienne Bonnot Condillac's *Traité des sensations*. Several of the fellows presented chapters of their dissertations: Susan Wager considered the "sight of touch" in Boucher's reproductions of porcelain; Emmelyn Butterfield-Rosen discussed questions of movement and senses in Vaslav Nijinsky's *Afternoon of a Faun*; Elaine Yau argued for the importance of sound aesthetics in the work of Sister Gertrude Morgan. The seminar also considered the immediate relevance of the senses in museums when Martina Bagnoli, the Andrew W. Mellon Curator of Medieval Art at the Walters Museum, led a discussion on developing an exhibition on the senses in medieval art, to be held at the Walters. Finally, the week concluded with a trip to the National Library of Medicine to learn about the history of printed anatomical illustration of the inner and outer senses.

Participants

Caroline O. Fowler, A. W. Mellon Postdoctoral Fellow, 2013–2015,
organizer

Martina Bagnoli, Walters Art Museum, guest participant

Emmelyn Butterfield-Rosen, David E. Finley Fellow, 2011–2014

Subhashini Kaligotla, Ittleson Fellow, 2012–2014

Kristopher W. Kersey, Andrew W. Mellon Fellow, 2012–2014

Joshua O'Driscoll, Paul Mellon Fellow, 2011–2014

James M. Thomas, Twenty-Four-Month Chester Dale Fellow,
2012–2014

Susan M. Wager, Samuel H. Kress Fellow, 2012–2014

Elaine Y. Yau, Wyeth Fellow, 2012–2014

STUDY DAYS

ANDREW WYETH IN CONTEXT: CONTEMPORARY ART
AND SCHOLARSHIP

Saturday, October 18, 2014
Brandywine River Museum of Art

Participants

Henry Adams, *Case Western Reserve University*
Nancy Anderson, *National Gallery of Art*
Charles Brock, *National Gallery of Art*
Amanda Burdan, *Brandywine River Museum of Art*
Sarah Cash, *National Gallery of Art*
David Cateforis, *The University of Kansas*
Mark Cole, *Cleveland Museum of Art*
Margaret Conrads, *Amon Carter Museum of American Art*
Wanda M. Corn, *Stanford University, emerita*
Mary Cronin, *Brandywine River Museum of Art*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Kathleen A. Foster, *Philadelphia Museum of Art*
Edwin R. Harvey, *Miami University*
Patricia Junker, *Seattle Art Museum*
Philipp Kaiser, *Los Angeles*
Anne Classen Knutson, *Atlanta*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Leo G. Mazow, *University of Arkansas*
Erin Monroe, *Wadsworth Atheneum Museum of Art*
Virginia O'Hara, *Brandywine River Museum of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Thomas Padon, *Brandywine River Museum of Art*
Christine Podmaniczky, *Brandywine River Museum of Art*
Abbie N. Sprague, *Menlo Park, California*
Joyce Hill Stoner, *University of Delaware/Winterthur Museum*
James Welling, *Princeton University/University of California,
Los Angeles*



"Piero di Cosimo Study Day," Robert H. Smith Program, February 19, 2015

February 19, 2015

PIERO DI COSIMO STUDY DAY

A Robert H. Smith Program

Participants

Dina Anchin, *National Gallery of Art*
Karen Barbosa, *Museu de Arte de São Paulo Assis Chateaubriand*
Andrea Bayer, *The Metropolitan Museum of Art*
Mattia Biffis, *Center for Advanced Study in the Visual Arts*
Virginia Brilliant, *John and Mable Ringling Museum of Art*
David Alan Brown, *National Gallery of Art*
Stephen Campbell, *Johns Hopkins University*
Elena Capretti, *Florence*
Anthony Colantuono, *University of Maryland*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Charles Dempsey, *Johns Hopkins University, emeritus*
Everett Fahy, *New York, New York*

Carlo Falciani, *Accademia di Belle Arti di Firenze*
Giancarlo Fiorenza, *California Polytechnic State University*
Ulrike Fischer, *Doerner Institut, Munich*
David Franklin, *Archive of Modern Conflict, Toronto and London*
Dennis Geronimus, *New York University*
Gretchen Hirschauer, *National Gallery of Art*
Laurence Kanter, *Yale University Art Gallery*
Alessandra Galizzi Kroegel, *Università degli Studi di Trento*
Alison Luchs, *National Gallery of Art*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Sarah Blake McHam, *Rutgers, The State University of New Jersey/ Center for Advanced Study in the Visual Arts*
Alessandro Nova, *Kunsthistorisches Institut in Florenz, Max-Planck-Institut*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Daniela Parenti, *Galleria degli Uffizi*
Irma Passeri, *Yale University Art Gallery*
Mervin Richard, *National Gallery of Art*
Susannah Rutherglen, *National Gallery of Art*
Paola Sannucci, *SPSAEPM della Città di Roma*
Michael Swicklik, *National Gallery of Art*
Elizabeth Walmsley, *National Gallery of Art*

May 4, 2015

THE RELATIONSHIP OF FUNCTION AND TECHNIQUE
IN METALPOINT DRAWING

A study day supported by the International Exhibitions Fund

Participants

Maryan Ainsworth, *The Metropolitan Museum of Art*
Carmen Bambach, *The Metropolitan Museum of Art*
Stephanie Buck, *The Courtauld Gallery*
Thea Burns, *Kingston, Ontario*
Hugo Chapman, *The British Museum*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Kristi Dahm, *The Art Institute of Chicago*
Caroline O. Fowler, *Center for Advanced Study in the Visual Arts*
Margaret Morgan Grasselli, *National Gallery of Art*
John Hand, *National Gallery of Art*

Christopher P. Heuer, *Princeton University/ Center for Advanced Study in the Visual Arts*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Andrew Robison, *National Gallery of Art*
Kimberly Schenck, *National Gallery of Art*
Stacey Sell, *National Gallery of Art*
Marjorie Shelley, *The Metropolitan Museum of Art*
Peter Stallybrass, *University of Pennsylvania*
Innis Howe Shoemaker, *Philadelphia Museum of Art*
Arthur K. Wheelock Jr., *National Gallery of Art*

MEETING

December 18–19, 2015

NATIONAL COMMITTEE FOR THE HISTORY OF ART

Participants

Maxwell L. Anderson, *Dallas Museum of Art*
Nicola M. Courtright, *Amherst College*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Marc Gotlieb, *Williams College*
Paul Jaskot, *De Paul University*
Pamela Lee, *Stanford University*
Mary Miller, *Yale University*
Steven Nelson, *University of California, Los Angeles*
David Roxburgh, *Harvard University*
Joan Weinstein, *Getty Foundation*

COLLOQUIA CCLXXI–CCLXXVII

October 23, 2014

Robert S. Nelson, Samuel H. Kress Professor
Gifts of Presence: The Communities Condensed in a Medieval Manuscript from Medieval Constantinople to Renaissance Florence

November 13, 2014

Robert Bork, Samuel H. Kress Senior Fellow
The Anti-Gothic Turn: Explaining the Architectural Revolution of circa 1500



National Committee
for the History of Art,
meeting at the National
Gallery of Art, Decem-
ber 18–19, 2014

December 4, 2014

Susan L. Siegfried, Paul Mellon Senior Fellow

Temporalities and Geographies of Fashion in the Romantic Period

January 15, 2015

Sarah Blake McHam, Ailsa Mellon Bruce Senior Fellow

Would a Florentine Take on Paduan Ideas? Donatello's High Altar in the Santo

February 26, 2015

Mary Roberts, William C. Seitz Senior Fellow

"An Upside-Down World": Toward a Transcultural History of Islamic Art Collecting in the Nineteenth Century

March 19, 2015

Christopher P. Heuer, Samuel H. Kress Senior Fellow

Kinesis and Death in the German Renaissance

April 2, 2015

Stephen Houston, Ailsa Mellon Bruce Senior Fellow

Growing Men: On Shaping Masculinity in Classic Maya Civilization

SHOPTALKS 196 – 203

October 30, 2014

Caroline O. Fowler, A. W. Mellon Postdoctoral Fellow

Is It I? Love and Betrayal in Early Modern Theories of the Passions

December 1, 2014

David Pullins, David E. Finley Fellow, 2012–2015

“To adjust so well his subjects to his ornaments, and his ornaments to his subjects”: Painting and Decoration in Eighteenth-Century France

December 11, 2014

Hannah J. Friedman, Paul Mellon Fellow, 2012–2015

Picturing Evaluation in Ribera’s Five Senses

January 8, 2015

Rachel Saunders, Ittleson Fellow, 2013–2015

Rolling Analogy: Time, Space, and Textuality in a Medieval Japanese Handscroll

January 22, 2015

Nikolas Drosos, Twenty-Four-Month Chester Dale Fellow, 2013–2015

A Socialist Renaissance: Warsaw, 1952–1958

March 9, 2015

Miri Kim, Wyeth Fellow, 2013–2015

Obsolescence and Albert Pinkham Ryder’s The Race Track (Death on a Pale Horse)

March 12, 2015

Adam Jasienski, Samuel H. Kress Fellow, 2013–2015

An Affront to God and to the King: Sanctity and the Mutability of Portraiture in the Early Modern Hispanic World

April 9, 2015

Kate Cowcher, A. W. Mellon Fellow, 2013–2015

This Is Lenin! Demystifying Revolution in Postimperial Ethiopia

LECTURES

LECTURE

February 18, 2015

Alessandro Nova, Kunsthistorisches Institut in Florenz, Max-Planck-Institut

Vasari's Lives of Piero di Cosimo and the Limits of a Teleological System

Giorgio Vasari wrote two biographies of the Florentine painter Piero di Cosimo; the text published in the second edition of his *Lives of the Most Eminent Painters, Sculptors, and Architects* in 1568 is a much-revised version of the first, printed in 1550. Vasari and his collaborators introduced many changes in the second edition of the book, but both works are profoundly teleological, since they are both based on a misleading notion of artistic progress: the first culminating in the figure of Michelangelo, who mastered all three major arts, and the second ending with the eulogy of the Accademia del Disegno, recently founded (1563) under the political auspices of Duke Cosimo I de' Medici.

This teleological narrative, however, is continually interrupted by biographies that, for different reasons, do not fit Vasari's theoretical model. Piero's lives belong to this group, and their meaning can be fully appreciated only when they are embedded in a network that connects Vasari's *récit* of Paolo Uccello's biography with his fictional life of Jacopo Pontormo. All three were represented as improper intellectual figures deeply absorbed in their creative process, and their behavior allegedly endangered Vasari's efforts to promote a new figure of the artist perfectly integrated into the courtly society of his time.



Thomas Crow,
April 12, 2015

THE SIXTY-FOURTH A. W. MELLON LECTURES IN THE FINE ARTS, 2015

Thomas Crow, Institute of Fine Arts, New York University

Restoration as Event and Idea: Art in Europe, 1814–1820

- March 15 Moscow Burns/The Pope Comes Home, 1812–1814:
David, Gros, and Ingres Test Empire’s Facade
- March 22 At the Service of Kings, Madrid and Paris, 1814: Aging
Goya and Upstart Géricault Face Their Restorations
- March 29 Cut Loose, 1815–1817: Napoleon Returns, David
Crosses Borders, and Géricault Wanders Outcast Rome
- April 12 The Religion of Ancient Art from London to Paris to
Rome, 1815–1819: Canova and Lawrence Replenish
Papal Splendor
- April 19 The Laboratory of Brussels, 1816–1819: The Apprentice
Navez and the Master David Redraw the Language of
Art

April 26 Redemption in Rome and Paris, 1818–1820: Ingres
Revives the Chivalric while Géricault Recovers the
Dispossessed

LECTURE

May 11, 2015

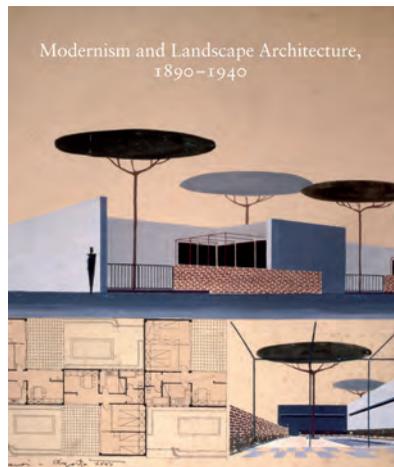
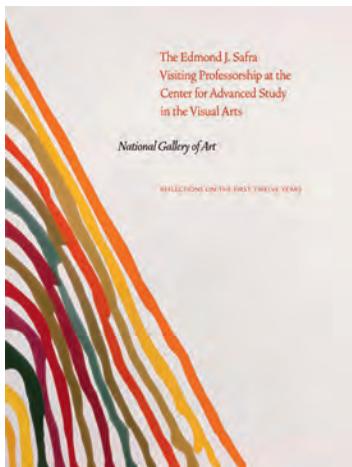
Kathleen A. Foster, Philadelphia Museum of Art
Edmond J. Safra Visiting Professor, spring 2015
Discovering the “American Medium”

The status of watercolor in the United States was transformed after 1866, when the American Society of Painters in Water Colors (later the American Watercolor Society) was formed to promote the medium. Once widely dismissed as a medium for amateurs, ladies, and commercial artists and almost completely ignored by the painters of the Hudson River School, by the 1920s watercolor had become a favorite of many of America’s greatest modernists. The rising interest in watercolor in the 1870s drew talents such as Winslow Homer, Thomas Eakins, John La Farge, William Trost Richards, and Thomas Moran into the galleries of the American Watercolor Society; their accomplishments drew other painters in turn, uniting a broad cross section of the American art world while attracting an enthusiastic new class of patrons. What happened to change the practice of artists and collectors in this period? Was it unique to the United States? A forthcoming special exhibition at the Philadelphia Museum of Art in 2017 will explore the sources and masterworks of the American watercolor movement.

PUBLICATIONS AND WEB PRESENTATIONS

Two publications appeared in 2014–2015. *The Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts, National Gallery of Art: Reflections on the First Twelve Years*, celebrates the history of the Edmond J. Safra Visiting Professorship at the National Gallery of Art. *Modernism and Landscape Architecture, 1890–1940*, edited by Therese O’Malley and Joachim Wolschke-Bulmahn, volume 78 in the series *Studies in the History of Art*, includes twelve papers presented at a two-part international symposium held in 2008.

The sixty-third A. W. Mellon Lectures in the Fine Arts, given by Anthony Grafton, Princeton University, are now available as National Gallery of Art video presentations, and Thomas Crow’s, the sixty-fourth in the series, are available as audio and video presentations. The 2005 Wyeth Lecture in American Art, by Kathleen A. Foster, “Thomas Eakins and the ‘Grand Manner’ Portrait”; the 2011 Wyeth Lecture, by Bryan J. Wolf, “Between the Lines: Philip Guston and ‘Bad Painting’”; the 2013 Wyeth Lecture, by Jennifer L. Roberts, “Reversing American Art”; and a lecture by Alessandro Nova, “Vasari’s Lives of Piero di Cosimo and the Limits of a Teleological System,” were also released this year as video presentations. A complete list of CASVA publications can be found online at www.nga.gov/content/ngaweb/research/casva/publications.html.



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, *Drinking Bacchus*, 1637–1638. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden. Photograph: Staatliche Kunstsammlungen Dresden (Hans-Peter Klut)

Directed by Dean Elizabeth Cropper, this project will result in a critical edition and annotated translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), one of the most important early modern texts on Italian art. 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 (University of Warwick) of the relevant manuscript notes made by Malvasia in preparation for his book and now in the Biblioteca dell'Archiginnasio, Bologna. Professor Pericolo will also provide a new critical edition of the Italian text. The series is published for the Center for Advanced Study in the Visual Arts and the National Gallery of Art by Harvey Miller Publishers/Brepols Publishers.

Volume 13, *Lives of Domenichino and Francesco Gessi*, appeared in 2013. In addition to the translation by Anne Summerscale, it includes an essay by Elizabeth Cropper and historical notes to the texts by Anne Summerscale, Alexandra Hoare, Lorenzo Pericolo, and Elizabeth Cropper. This new volume offers access to the life and work of two great masters of seventeenth-century Bolognese painting. Domenichino's life plays a seminal role in Malvasia's definition of the "fourth age" of painting in Italy, which emerged from the Carracci reform.

Volume 13, *Lives of Domenichino and Francesco Gessi*, appeared in 2013. In addition to the translation by Anne Summerscale, it includes an essay by Elizabeth Cropper and historical notes to the texts by Anne Summerscale, Alexandra Hoare, Lorenzo Pericolo, and Elizabeth Cropper. This new volume offers access to the life and work of two great masters of seventeenth-century Bolognese painting. Domenichino's life plays a seminal role in Malvasia's definition of the "fourth age" of painting in Italy, which emerged from the Carracci reform.

Presentations of the volume in Rome and Bologna (see pp. 30–31) evoked enthusiastic responses from scholars in Europe, especially those curators with works by Domenichino and Gessi in their care. At the Musei Capitolini, director Sergio Guarini encouraged participants to enjoy a view over Rome that encompassed the churches and palaces where so many of the works in question are to be found. In Bologna, Franco Feranda, director of the Pinacoteca Nazionale, arranged to open the presentation with a performance of music from Seicento Bologna. The hope is that these events will contribute to the further study and enjoyment of Bolognese painting, to which the published volumes are dedicated.

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

Volume 2 (Francesco Francia, Lorenzo Costa, and the Bolognese printmakers) may also become two volumes, one on Francia and Costa with essays and notes by Alessandra Galizzi (University of Trento) and the other on the printmakers by Naoko Takahatake (Los Angeles County Museum of Art). In each case Lorenzo Pericolo will provide the critical edition of the texts, in addition to his editorial work.

Editor in Chief and Project Manager: Elizabeth Cropper

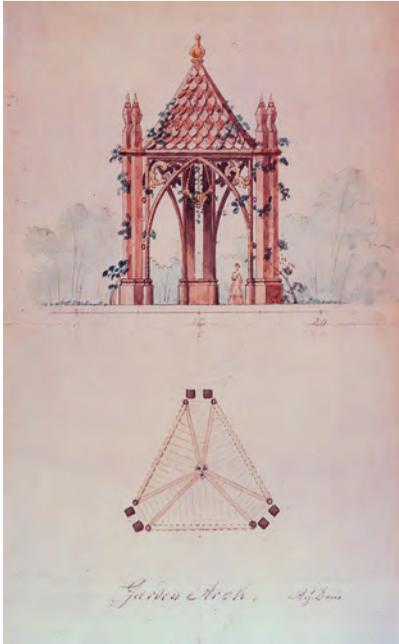
Critical Edition and Project Coordinator: Lorenzo Pericolo

Research Associate: Mattia Biffis

Assistant to the Program of Research: Hayley Plack

PROJECTS IN AMERICAN LANDSCAPE DESIGN HISTORY

During the past year work has focused on the online archive History of Early American Landscape Design (HEALD), which is a comprehensive digital repository of primary source materials (both visual and



Alexander Jackson Davis, *Garden Arch at Montgomery Place*, c. 1850. Historic Hudson Valley

textual) documenting the history of American garden and landscape design, description, and image-making from the early colonial period through the mid-nineteenth century. Users will access this unique repository through an extensively cross-referenced and fully searchable relational database that provides a powerful research tool for historians of American art, architecture, history, literature, cultural geography, and environmental studies.

This digital media project expands on the scholarly contribution of the CASVA publication *Keywords in American Landscape Design* (National Gallery of Art and Yale University Press, 2010), which traced the changing meaning of landscape and garden terminology as it was adapted from European sources and transformed into an American landscape vocabulary. The HEALD online archive surpasses *Keywords* in size, scope, and function, providing an interdisciplinary

research tool and a greatly expanded research corpus.

Under the direction of Associate Dean Therese O'Malley, the project team is building digital entries for one hundred keywords, approximately eight hundred sites, and eight hundred people (artists, designers, site owners, and contemporary witnesses) relevant to the design and depiction of early American landscapes and gardens. The entry for each keyword, site, and person includes an authoritative essay and a bibliography, with primary source materials drawn from a corpus of over two thousand digitized images (prints, drawings, and paintings from collections throughout the United States) and several thousand texts (including poetry, travel literature, legal documents, and correspondence).

In consultation with the Gallery's Digital Media Hub, the HEALD project team is engaged in a pilot phase of the HEALD archive. The site uses MediaWiki open-source software and is being designed in conformity with the appearance, quality, and standards of the National Gallery of Art website. Recent upgrading of the server has resulted in greater speed, which helps the team to continue expanding content, adding previously unknown images and primary texts to the archive as they come to light. New research on historic figures and sites and links

to bibliography, maps, and relevant websites have greatly enhanced the social, cultural, and historical value of the archive. By providing scholars worldwide with open access to an extensive body of historically significant images and primary texts (many of them little known or previously unpublished), the HEALD online archive will contribute significantly to scholarly research on the role and meaning of gardens and designed landscapes in colonial and antebellum America.

Research Associate: Robyn Asleson

Robert H. Smith Research Associate: Emily Pugh (to August 2014)

Robert H. Smith Research Associate: Benjamin Zweig (from August 2014)

Assistant to the Program of Research: Courtney Tompkins

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



Étienne Dupérac, *Map of Rome*, 1577, detail of the area around the basilica of Santa Maria Maggiore with the original church of San Luca. The British Library

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

late sixteenth century to its consolidation as a teaching institution with its own important church designed by Pietro da Cortona in the 1630s.

The searchable database on the website “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” (www.nga.gov/casva/accademia) provides access to complete diplomatic transcriptions of extant notarial records related

to the Accademia in the Archivio di Stato, each with a digital image of the original document, the two viewable side by side. Transcriptions of the documents are tagged in Extensible Markup Language (XML) following the guidelines of the Text-Encoding Initiative (www.tei-c.org). Thus the user can select from multiple search parameters that link to all related documents, which are scalable for line-by-line comparisons. Summaries in English and Italian of the original documents are also provided. Search results for artists yield bibliographies and a growing database of related images, the majority of which are works in the collection of the National Gallery of Art.

During the current academic year, members of the Accademia team, together with the Gallery's web and information technology staffs, have been working on the migration of the database from an autonomous website hosted by the Gallery to one that will be fully compatible with the Gallery's new web platform. In addition to providing long-term sustainability and ease of linking to and integration with data and images already on the Gallery's website, the new site allows team members to update and edit material independently. As a result, it will now be possible to add new documents, bibliography, and images on a regular basis as well as to introduce added extensibility with interactive historic maps to the Accademia website.

The project team is pleased to announce the discovery of another cache of documentation for the early history of the Accademia, which will be incorporated into the existing data. Among the materials stored in the Galla Placidia annex of the Archivio di Stato di Roma are the *manuali actorum*, or volumes of notes for documents to be written up by notaries. Most of the notaries who served the Accademia, including Antonio Moschino, Erasto Spannocchia, and Tommaso Salvatore, left *minute* (notes) that shed additional light on the transactions of the members and officers of the institution. Guendalina Serafinelli and Peter Lukehart have been searching for and transcribing these unpublished documents dating from the 1580s through the 1640s. Thus the searchable transcriptions of documents on the present website will soon be augmented by new documentary and visual content to share with researchers.

Research Associate: Guendalina Serafinelli (to December 2014)

Research Associate: Silvia Tita (from January 2015)

Robert H. Smith Research Associate: Emily Pugh (to August 2014)

Robert H. Smith Research Associate: Benjamin Zweig (from August 2014)

Assistant to the Program of Research: Courtney Tompkins

Text-encoding (TEI) Consultant: David Seaman

RESEARCH ASSOCIATES' REPORTS

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

James McNeill Whistler,
*The White Symphony:
Three Girls*, c. 1868.
Freer Gallery of Art,
Washington, DC



Robyn Asleson, *The Art Collections and Patronage of Frederick Leyland*

My research explores the origins of the Aesthetic Movement in England and focuses on artists in the orbit of the patron and collector Frederick

R. Leyland (1832–1892), whose dining room James McNeill Whistler (1834–1903) notoriously transformed into the Peacock Room (1876–1877). Whistler’s decade-long struggle to create a pictorial manifesto in *The Three Girls* (his fourth “Symphony in White,” commissioned by Leyland in 1868 and never completed) is the subject of *The Lost Symphony*, an exhibition I am co-curating for the Freer Gallery of Art. In a separate project, I am reconstructing Leyland’s old master painting collection in order to investigate the reciprocity of influence between the ideals of the nascent Aesthetic Movement and Leyland’s taste for a particular version of “Renaissance” subject matter and style.

Mattia Biffis, *The Artist as Cittadino: Giuseppe Salviati and Venetian Mannerism, 1540–1575*

My work on Giuseppe Salviati (1520–1575) aims to produce a comprehensive study on this painter, Tuscan by birth but mainly active in Venice, who was known especially for his classicizing style and his scholarly

Giuseppe Salviati,
*Allegory of Venice as
Justice*, c. 1559, lunette
formerly in the Zecca,
Venice. National Gallery,
London. Photograph
© National Gallery, Lon-
don / Art Resource, NY



interests in astrology and mathematics. This year my research has focused on his identity as a transplanted artist and on the stylistic consequences of his residence in Venice in the 1540s. I presented a paper at the annual meeting of the Renaissance Society of America in which I showed how the idea of citizenship affected Salviati's artistic practice and social recognition. I discussed other aspects of the painter's oeuvre in two more articles published this year, one of which included a hitherto unknown poem in praise of Salviati's pictorial language.

Carolyn Gassan,
Displaced Persons,
c. 1949. Archives of
American Art, Smith-
sonian Institution.
Image: Thesis Gallery,
School of Art and Art
History, University of
Iowa



Sally Mills, *The Early Work of
Carolyn Gassan Plochmann*

I am researching the artist Carolyn Plochmann, née Gassan (b. 1926), focusing on her painting *Displaced Persons* (1949). Having demonstrated precocious talent, Gassan entered the MFA program at the University of Iowa in 1947. In a postwar environment and a department that had recently melded the study of art history with studio art practice, Gassan grappled with the implications of European modernism and with ideas informed by the international students she befriended. *Displaced Persons* suggests that Gassan sought a space between social realism and abstract formalism to express humanistic ideals, a quest that she pursued and refined throughout her long career.

Guendalina Serafinelli, *Art and Conversion in Early Modern Rome:
The Boncompagni Corcos Family*

My research project focuses on the Boncompagni Corcos family's history of conversion from Judaism to Catholicism in Rome during the early modern period. It explores, through a multidisciplinary approach, the relationship between art and conversion, particularly as concerns neo-

Guido Reni, *Saint Francis Receiving the Stigmata*, Museo di Roma, MR 1831, commissioned by the Boncompagni Corcos family. Archivio Fotografico del Museo di Roma



phytes who adopted patronage as a means to legitimize their new status and religious identity. At a conference at the University of Malta I presented the results of my preliminary research on the Boncompagni Corcos' affiliation with the family of the Bolognese Pope Gregory XIII Boncompagni and their taste for Emilian art. In addition, I produced an article on the Bolognese painter Giovan Giacomo Sementi and took part in an international conference organized by the Scuola Normale Superiore di Pisa with a paper entitled "From Documents to Maps: New Digital Perspectives on the Early History of the Accademia di San Luca."

Guendalina Serafinelli has relocated to Rome, where she will continue research and writing on the Boncompagni Corcos family. She is a lecturer in the Boston College summer program in Rome and an external review examiner for theses submitted to the department of history of art, University of Malta.

Francesco Angeloni, *L'istoria augusta da Giulio Cesare a Costantino il Magno*, 2nd ed. (Rome, 1685), detail of page 305 showing coins from the Constantinian period. National Gallery of Art Library, Washington



Silvia Tita, *The Visual Politics of Constantinian Imagery*

My project focuses on the renewed interest in Constantinian imagery in the early modern period, paying special attention to the visual representation of the concocted and controversial event known as the Donation of Constantine. Although the document of the donation was traditionally associated with the papal court, Constantine's legacy was cultivated by other European political and religious factions in this period dominated by various versions of ecclesiastical history. Consequently, this project concerns works of art in various media produced over almost two centuries within the papal milieu as well as within the larger European context, questioning the proliferation of Constantinian imagery and the strategies employed in creating it.

Street-level view of the remains of the Nocera Gate, Pompeii. Author photograph



Ivo van der Graaff, *Architecture and Urbanism on the Ancient Bay of Naples*

As field director of the Oplontis Project—a study of a villa and an emporium buried by Vesuvius—I have published an article detailing the rediscovery of a lost fresco from the villa. I am also writing up the results of our excavations for the final publication of the project. At the same time, I am developing a manuscript that traces the social and architectural context of the fortifications at Pompeii. In addition, I am collaborating with the Pompeii Archaeological Research Project: Porta Stabia to publish a chapter on a city gate and an article on the religious aspects of the Pompeian fortifications.

Suicide of Pyramus and Thisbe, detail from an ivory casket. Museo Nazionale del Bargello, Florence. Scala/Art Resource, NY



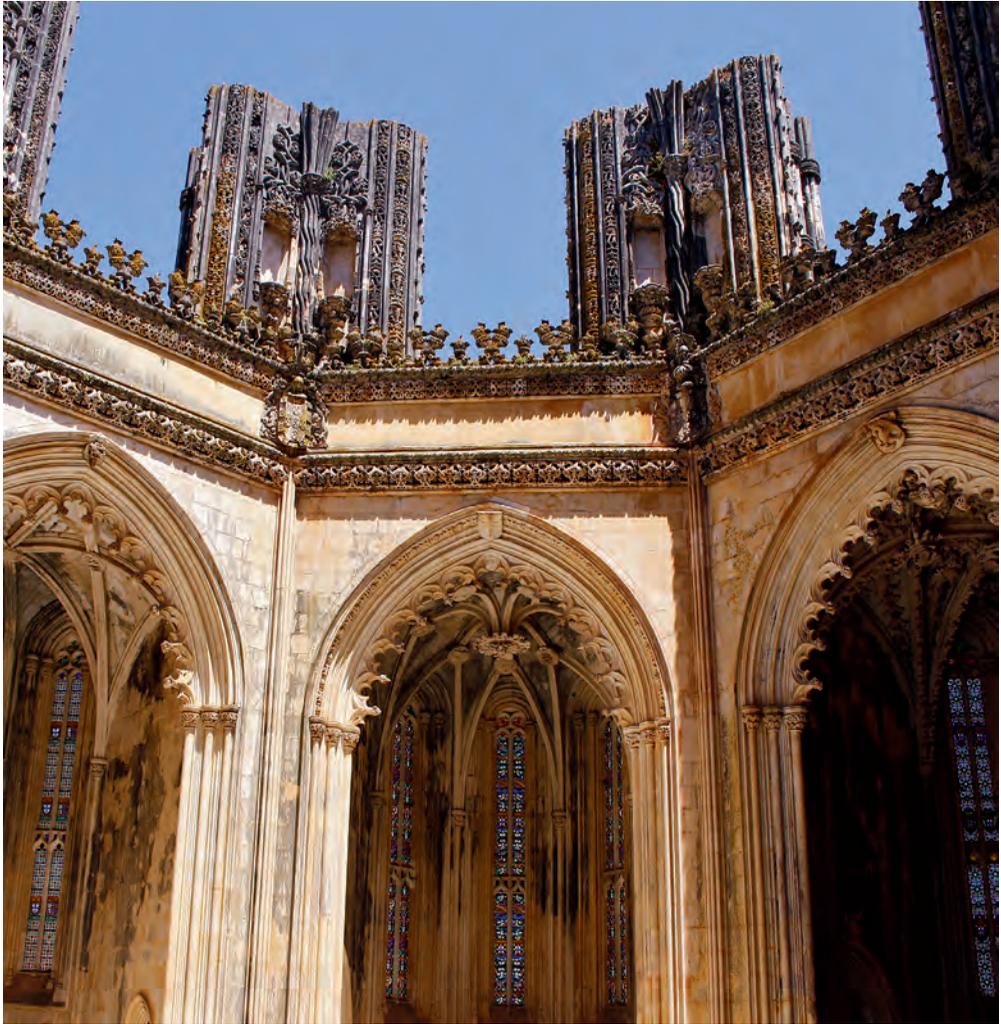
Benjamin Zweig, *Depicting the Unforgivable Sin: Suicide in Medieval Art*

This year my research focused on the representation of suicide in late antique and medieval visual and intellectual culture. Expanding on my dissertation (Boston University, 2014), I am examining the iconography of suicide in sculpture and illuminated manuscripts in relation to theological discourses and ritual, the reception of antiquity, courtly love, and medieval theories of emotions. I also continued my work in the digital humanities and research on the art of the medieval Baltic. I published two articles on digital art history, one as single author and one as coauthor, and a book review, and I presented papers in Cortona, Italy, and Reykjavík, Iceland.

Following page:
Kathleen A. Foster and
Nikolas Drosos



RESEARCH REPORTS OF MEMBERS



ROBERT BORK

THE ANTI-GOTHIC TURN: EXPLAINING THE ARCHITECTURAL REVOLUTION OF CIRCA 1500

The displacement of the Gothic tradition by Renaissance classicism in the decades after 1500 ranks as one of the most consequential shifts in the history of European architecture, but the social and artistic dynamics of this transition remain poorly understood and little appreciated. Two contrasting tendencies have dominated discussion of this pivotal era. On the one hand, there have been broad theories of periodization that seem at first to have explanatory power, many of which turn out to be problematic upon closer inspection. In the influential model popularized by Johan Huizinga (1872–1945), for example, the demise of Gothic architecture appeared as the natural consequence of cultural exhaustion at the end of the Middle Ages. On the other hand, there have been rigorous case studies of individual buildings, architects, and patrons, many of which have taken their larger historical context for granted.

The book that I have been writing at CASVA charts a middle course between those extremes by treating the eclipse of the Gothic architectural tradition across the whole of Europe as a problem that deserves careful study in itself. It argues that this tradition remained inherently vital from the twelfth century into the sixteenth, with no autumnal waning of creative energy even in the decades around 1500, which produced fantastic monuments including the richly articulated but suddenly abandoned eastern chapels of Batalha Abbey in Portugal. It suggests, instead, that the extinction of the Gothic tradition reflected the impact of three largely exogenous factors: the rise of a rival architectural culture that

Unfinished eastern chapels, Batalha Abbey, Portugal, lower portion designed by Master Huguet, 1434–1438, upper portion designed by Master Mateus Fernandes, 1500–1515. Author photograph

championed the use of classical forms with a new theoretical sophistication; the appropriation of that architectural language by patrons eager to associate themselves with papal and imperial Rome; and the chaos of the Reformation, which disrupted the circumstances of church construction on which the Gothic tradition had formerly depended.

In my colloquium, I argued that the framing of this transition as an extinction event brought on by cultural climate change rather than as the natural consequence of artistic exhaustion offers important advantages. It allows the achievements of late Gothic builders to be appreciated in a nonjudgmental way, demonstrating that their geometrical design methods were sophisticated on their own terms, but that they translated poorly from the visual to the verbal sphere. By calling attention to the ways in which the story of late Gothic architecture has been told—and left untold, in many accounts of the northern Renaissance—this discussion can also reveal a great deal about the metaphors, models, and categorization schemes that continue to shape the discipline of art history even in the twenty-first century.

In the months following my colloquium, conversation with CASVA colleagues has helped me to develop my work in several valuable respects. First, it has given me a new sense of how my project relates to ongoing discussions about fashion, periodization, temporality, and the social history of art. Second, this interchange has allowed me to sharpen my argument, especially on the historiographical front. Most importantly, perhaps, the encouragement of expert colleagues from many subfields has helped to keep my morale high as I tackle this sprawling project.

To make the revisionist argument in my book, I have adopted an essentially chronological approach with a very broad temporal horizon. Having drafted my introductory chapter in the summer before my arrival at CASVA, I began in the fall by writing a sweeping survey chapter covering the period from antiquity to 1300, in which I traced the interplay between the classical architectural legacy and the innovative impulses that eventually gave rise to the Gothic. Over the course of the fellowship I have drafted four more narrowly focused chapters, each one considering a half-century within the period 1300–1500, in which I briefly attempt to situate the most important developments in European architectural culture within their political and social contexts. In this way I aim to create a series of dramatic juxtapositions that will reveal both the enduring

creative vitality of the Gothic tradition and the crucial role of political associations in motivating the adoption of Renaissance classicism.

I hope in the coming months to complete three more chapters, dealing respectively with the first and second thirds of the sixteenth century and with the postmedieval development of historiography on the character of late Gothic architecture. With luck, I will be able to complete the book in time for its publication to mark the fiftieth anniversary of the publication of an article that helped to inspire it, Jan Białostocki's "Late Gothic: Disagreements about the Concept" (1966).

University of Iowa
Samuel H. Kress Senior Fellow, 2014–2015

Robert Bork will return to his position as professor of art history at the University of Iowa.

Mr. SAMUEL HENRY KRESS

1020 Fifth Avenue New York Mrs.



24 September 27

see 30 figs

e. J. Girard 1015-19

Si conclude:

2 Green chairs (Piccolomini coat-of-arms) -	16
2 red velvet small chairs - gilt decoration	12
Small Coat-of-arms - 16 x 10 Lion	6
" " " " (Bridge) 14 x 12	10
" " " " (Crossed eschurons) 18 x 15	6
" " " " (Lion) 14 x 14 Dated 1326	7
" " " " (3 roses on a band)	7
" " " " (9 balls) 1306	7

in the depot:

N° 3 in basement: Very small marble coat-of-arms (Castellani)	1
4 " " - Small ^{marble} coat-of-arms	4
5 " " - " " "	4
6 " " - " " "	4

Small marble tabernacle - six angels supporting candelabra (in the wall) 15

For the Mausoleum of Mr. Kress (Anguis)

N° 283 of Catalogue: Marble vase - capital - base	16
N° 291 " " - " " " "	14

A base extra charge	
2 capitals and bases	12
1 " " "	8

Awful "composition" in the courtyard:

A marble mask and bowl	5
2 round marble coat-of-arms circular (medici an?)	5

Total 159

LYNN CATTERSON

STEFANO BARDINI: FORMING THE CANON OF FIFTEENTH-CENTURY ITALIAN SCULPTURE

At three o'clock on a Saturday afternoon in September 1927, Samuel Henry Kress, with his "Mrs" [*sic*] and a certain "Sig. Girard," paid a visit to the Florentine dealer Ugo Bardini, who had very recently taken over the business of his father, Stefano Bardini (1836–1922). The group spent four hours looking at the hundreds of objects of fine and decorative art, furniture, and rugs on display in Bardini's gallery showrooms. They also toured the dealer's vast storage facilities, located across the street in Palazzo Mozzi. Among the things Kress purchased and eventually shipped across the Atlantic were two green chairs bearing the coat of arms of the Piccolomini family and two red velvet chairs with gilt decoration. Kress also selected six small coats of arms bearing pictograms of a bridge, a crossed escutcheon, roses on a band, nine balls, and lions. He chose four more coats of arms, in marble, one from the Castellani family, from storage rooms in the basement.

Stefano Bardini's sizable fortune meant that Ugo had spent his youth in good schools, training as an artist and earnestly investing in his equestrian skills. When Kress visited, Ugo was thirty-five years old and still relatively new to the actual transactional aspects of art dealing, since he had probably just begun to learn the business when his father died. Until his own death in 1965, Ugo kept diaries recording the visits of scores of foreigners and Italians who came to shop for art and decorative arts, either for their own collections or for resale. To prepare for return visits, Ugo wrote detailed remarks about each shopper's taste, noting who ac-

"Mr. Samuel Henry Kress," entry dated September 24, 1927, *Diario Ugo Bardini*, vol. 53: 1925 09 18–1928 10 25 con suppl. Archivio Storico Eredità Bardini, Florence; reproduced by permission of the Soprintendente Polo Museale Toscano (See transcription on page 62.)

accompanied the visitor (either in the role of advisor or as someone acting on commission to bring clients in to visit). Ugo animated his entries by sketching little portrait caricatures of his (largely male) buyers, his pen expressing their faces as well as details of their hats, cravats, eyeglasses, cigars, and other accessories.

24 Settembre 27		See 30 Giugno
Mr. Samuel Henry KRESS [portrait in profile]		
1020 Fifth Avenue	viene con Mrs.	e Sg. Girard
		ore 15-19
Si conclude:		
2 Green chairs (Piccolomini coat-of-arms)		16
2 red velvet small chairs—gilt decoration		12
small Coat of arms 16 × 10 Lion		6
" " " " (Bridge) 19 × 12		10
" " " " (Crossed escution [<i>sic</i>] 18 × 15		6
" " " " (Lion) 19 × 14 Dated 1326		7
" " " " (3 roses on a band)		7
" " " " (9 balls) 1306		7
in the depôt:		
N° 3 in basement: Very small marble coat-of-arms (Castellani)		1
4 " " - Small marble coat-of-arms		4
5 " " - " " "		4
6 " " - " " "		4
Small marble tabernacle—six angels supporting candelabra (in the wall)		15
For the Mausoleum of Mr. Kress (auguri)		
N° 283 of Catalogue: Marble vase—capital base		16
N° 291 " " - " " " "		14
A base extra charge		—
2 capitals and bases		12
1 " " "		8
Awful "composition" in the courtyard:		
A marble mask and bowl		5
2 round marble coat-of arms circular (Medici an? [<i>sic</i>])		5
Total		159

Transcription of reproduction on page 60, "Mr. Samuel Henry Kress," entry dated September 24, 1927, Diario Ugo Bardini, vol. 53: 1925 09 18–1928 10 25 con suppl. Archivio Storico Eredità Bardini, Soprintendente Polo Museale Toscano, Florence

Prices in righthand column are in thousands of lire (approximately 17.8 lire to 1 U.S. dollar).

Indeed, at the top of the entry describing Kress's visit is a little portrait of him drawn in profile. Very different from the other portraits in the diaries, that of Kress directly confronts his name, and the face is completely filled in with black ink. At the bottom of the page, Ugo provides a clue to explain his graphic comment. Though the Samuel H. Kress Foundation would be established in 1929, here is tangible evidence that already in 1927 Kress was planning for his legacy. Thus, while shopping primarily for heraldic devices, he also bought the materials for his mausoleum, today in Woodlawn Cemetery in the Bronx. To this line in the diary entry Ugo parenthetically added "auguri," a superstitious gesture to protect himself from the evil eye, and blackened Kress's portrait as a further repellent.

Around the turn of the twentieth century, desire among wealthy American and European collectors for Italian Renaissance art was exorbitant. Operating out of Florence, the dealer Stefano Bardini succeeded in matching that demand by stocking collections with ample quantities of supply. Moreover, Bardini deftly cultivated a taste for certain kinds of objects that have since moved into public view in museums around the world. These objects represent the Italian Renaissance for much of Europe and America, and, figuratively speaking, Bardini built the bridge upon which this culture crossed the Alps as well as the Atlantic. The Kress vignette is but one of thousands that have emerged within my larger project concerning Stefano and Ugo Bardini, whose archive I have recently processed. During my residency at CASVA I accomplished the goal of uniting unpublished Bardini archival material (photographic and documentary) with individual objects in the National Gallery of Art, especially the Samuel H. Kress Collection, and, in doing so, contributing updated provenance information. In addition, my immensely fruitful collaboration with members of CASVA and Gallery staff indicates there is more relevant material to be synthesized. This in turn confirms the overall goal, a digital project mounted on a collaborative research platform.

New York City

Ailsa Mellon Bruce Visiting Senior Fellow, January 5–February 28, 2015

With support from the American Philosophical Society, Lynn Catterson has returned to the Archivio Storico Eredità Bardini in Florence. In addition, she is preparing several publications, including that of Ugo Bardini's diaries, while she continues to build the digital project.



KATE COWCHER

BETWEEN REVOLUTIONARY MOTHERLAND AND DEATH: ART AND VISUAL CULTURE IN SOCIALIST ETHIOPIA

Histories of the Cold War in Africa typically position the continent as a site of proxy conflict between superpowers, East and West. They are tales of guns and tanks, not paint, pencils, and photographs; they are rarely tales of African agency. Yet in 1974 the revolution that put Ethiopia firmly on the global map of the Cold War was enacted by domestic agents and driven by images. On September 11 Ethiopian television screens showed a doctored documentary about the unfolding famine in Wollo, north of Addis Ababa. The original film, shot by journalist Jonathan Dimbleby for UK audiences, had been reedited in Addis to include footage of Emperor Haile Selassie's perceived excesses, from vast state banquets to grossly pampered pets. Watched by thousands throughout the Ethiopian capital, the screening put suffering into jarring juxtaposition with excess as the ultimate indictment of imperial negligence. As journalist Colin Legum reported, that night all were "invited to watch [a] TV spectacle in which the bones of feudal rule were . . . exposed with ruthless professionalism." The following morning a military delegation arrested the emperor at his palace; his rule had lost all legitimacy.

Accounts of the Ethiopian revolution typically make only brief mention of the screening, characterizing it as a simple final gesture at a point when regime change already appeared inevitable. If histories of the Ethiopian revolution have been written without images, histories of Ethiopian art have similarly neglected the revolutionary period, tending to dismiss it as one of creative dearth and conformism. Certainly the

Getachew Yosef,
Revolutionary Motherland or Death, 1979/
1980, wood relief with
pigment. National
Museum of Ethiopia,
Addis Ababa

revolution, which quickly devolved into a violent military dictatorship, brought suffering to many, yet stories of survival and innovation abound. My research exposes the revolution's intensely visual nature. Images were at the crux of political change, and artists were essential to, yet often in a strained relationship with, the military regime, the Derg, which assumed power after the emperor's downfall.

I position the documentary screening as the culmination of prolonged pressure from Ethiopia's students to make "feudalism" visible. At the revolution's heart was a push to reveal, to lay bare, to demystify. A long-standing accusation that the emperor actively concealed Addis Ababa's destitute population whenever foreign dignitaries came to town resurfaced in 1973, when starving people from the countryside were prevented from entering by cordons on the city limits. In response students photographed the desperate crowds and organized clandestine exhibitions at Haile Selassie I University.

At Addis Ababa's School of Fine Arts, several months before the screening and coup, student Eshetu Tiruneh painted a mural based on sketches of those amassed on the capital's outskirts. Entitled *Victims of the Famine*, it was a defiant gesture, depicting the starving as if they were marching into the school. Although the most explicit, Eshetu's was not the only such action. Many young artists were engaged in using paint and printmaking to question authority and to make visible that which the emperor appeared to conceal. As my research shows, artists were bound to the movement for change and subsequently became invaluable to the military leaders, who demanded that they visually translate the new official ideology, Marxism-Leninism, for a largely illiterate population.

Across four chapters I examine the fates of photography and film, graphic art, painting, and cultural heritage through the revolutionary years of 1974–1991. Emphasis falls particularly on the first decade, when efforts to reeducate the population and rearticulate national mythology to new ideological ends were most acute. During my residency at CASVA I complemented my earlier fieldwork with research at the Library of Congress, looking particularly at graphic magazines from the anti-Derg Ethiopian People's Revolutionary Party. These publications confirm my assertion that we cannot speak of the art of the revolution solely in terms of derivative propaganda.

Seemingly clear, didactic posters, for example, reveal ideological inconsistencies dogging the regime and its detractors, slippages in translation from the greater Communist world, and conspicuous mobilizations of local iconographies. Soviet-trained Ethiopian artist and critic Seyoum Wolde, who had insisted in 1980 that all professional Ethiopian painters should pursue socialist realism, admitted in a 1991 university report that his efforts had failed. More than half of artists surveyed claimed to have no understanding of the term. That senior artists such as Tibebe Terffa, Zerihun Yetmgeta, and Worku Goshu continued to hold solo shows bespeaks the persistence of a plurality of visual languages, while the testimony of those who trained during these years reveals ongoing discussions about art's role in society. These were years not of conformism but of immense complexity and international entanglement. Ethiopia's artists experienced the rise and fall of leftist aspirations, produced creative work even under duress, and were players in Cold War dramas extending far beyond the Horn of Africa.

[Stanford University]
Andrew W. Mellon Fellow, 2013–2015

During the 2015–2016 academic year, Kate Cowcher will complete her dissertation in the department of art and art history at Stanford University.



C. D. DICKERSON III

MYSTERY AND REALITY: THE BROTHERS LE NAIN

Antoine (c. 1600–1648), Louis (c. 1600/1603–1648), and Mathieu (1607–1677) Le Nain remain among the most mysterious painters in art history. Active in Paris during the 1630s and 1640s, they are famous chiefly for their images of the poor and of rural life. An excellent example, entitled *Peasant Interior*, is in the collection of the National Gallery of Art. The painting shows three figures in ragged dress sitting around a barrel that serves as a table. A white tablecloth covers the barrel, which is set with a full plate of food and a spoon. At center is a woman holding a spindle. Her companions are a boy with a pitcher and a bearded man who rests a wide-brimmed hat on his knee. In the background, a girl tends to a fire. The immediate question is what is going on in the scene. Has one of the Le Nains simply erected his easel before a group of peasant friends and painted the reality he saw before him? Among the reasons to think not are the figures' lost gazes, which introduce a strange note of quietude into the scene. Is there not a more complex, even spiritual, message at play?

During my residency at CASVA I thought about these questions as part of preparations for an international exhibition on the Le Nains that I am helping to curate. The exhibition, which is scheduled for 2016–2017, will open at the Kimbell Art Museum in Fort Worth before traveling to the Fine Arts Museums of San Francisco and the Musée du Louvre-Lens. At CASVA I concentrated on drafting my catalog essay, a biographical introduction to the artists. I chose the subject because the extensive literature on the Le Nains includes no synthetic biography of the three

Antoine or Louis Le
Nain, *Peasant Interior*,
c. 1645. National Gal-
lery of Art, Washington,
Samuel H. Kress
Collection

brothers. By integrating the known documents with the visual record, I have shown that it is possible to construct a seamless narrative of their lives in which their enigmatic paintings of the poor and rural life can be more logically situated. In the course of my research it has become increasingly apparent that the Le Nains harbored high social aspirations and were closely connected to members of the royal court as well as to other elite circles. These discoveries led me to reevaluate the importance formerly placed on the artists' rural origins in Picardy. Their social network in Paris seems in fact a more fertile field for research.

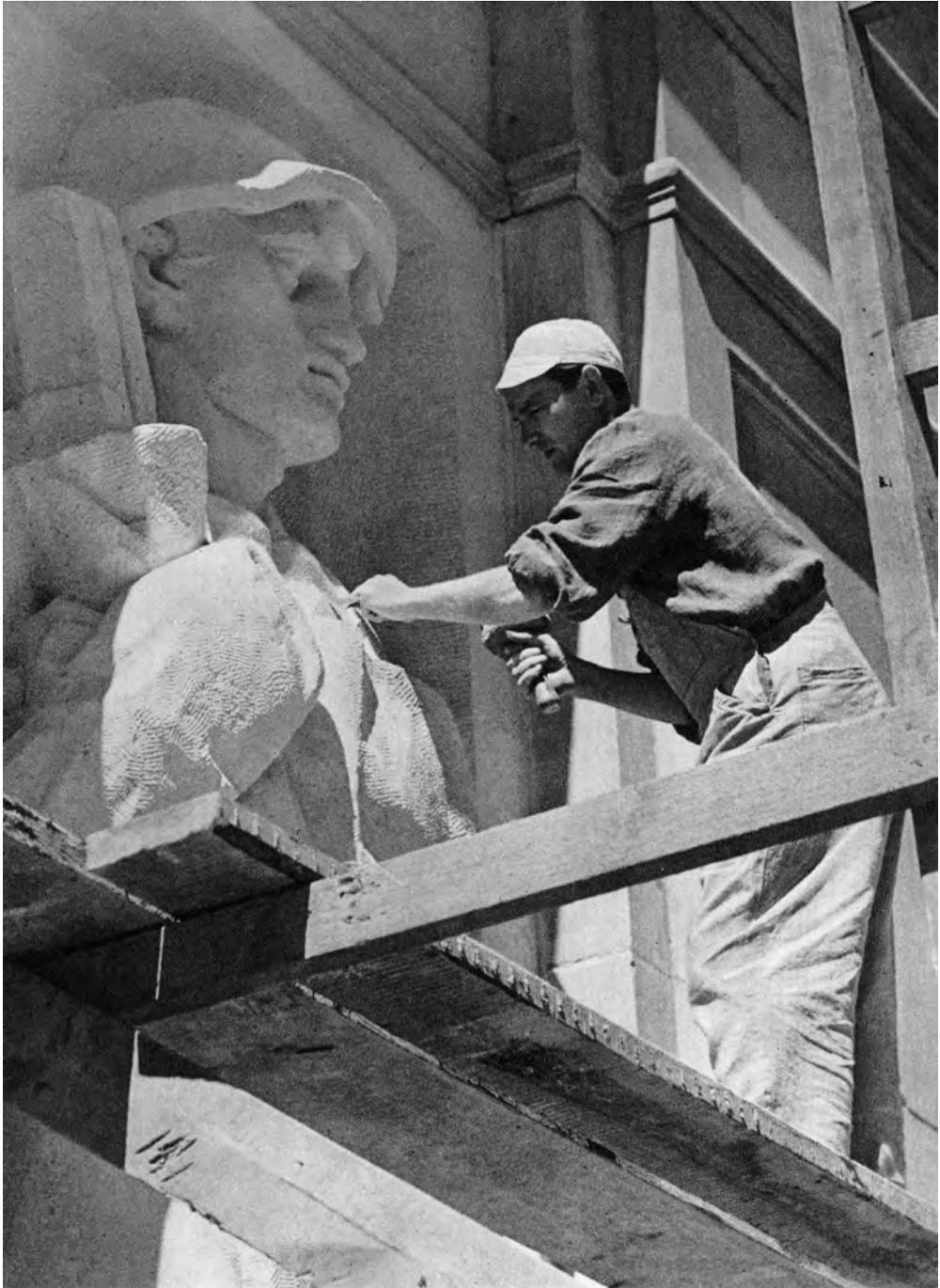
One member of that network was Gaston de Renty (1611–1649), a wealthy and fanatical Catholic who may have been one of the people responsible for encouraging the Le Nains to undertake their genre paintings. My residency at CASVA afforded me the time to read de Renty's vast correspondence, which makes clear his deep concern for the poor and his strong belief in charity. His letters also reveal an admiration for the peasants who maintained his several estates in Brittany and near Paris. Through the lens of de Renty, who inspired numerous followers, paintings such as *Peasant Interior* come into sharper focus. This is almost certainly a painting about charity, which helps explain why the man at left bears some of the traditional attributes of a pilgrim, such as the staff by his legs, the wide-brimmed hat on his knee, and the beggar's bowl tucked inside his mantle. The woman and boy, even though they themselves have little, must be offering him food—just as de Renty, with his much greater resources, is known to have fed the poor of Paris.

The mystery of the Le Nains also extends to attribution. We still cannot be certain which of the brothers executed which of their paintings. They did not use their first names when signing, and no document or contemporary source has yet to come to light that identifies a known work as being by a specific brother. A goal of the exhibition is to make progress on solving the problem through a campaign of technical study. While at CASVA, I was joined by the two conservators who are directing the research, Claire Barry of the Kimbell and Elise Effmann Clifford of San Francisco. Working with Elizabeth Walmsley, senior painting conservator at the National Gallery of Art, we were able to spend precious time examining the two Le Nains in the Gallery's collection. Beyond close looking with magnifying glasses and microscopes, we were able to study the paintings with the aid of x-radiography and infrared reflectography.

The resulting observations have become part of a growing database of technical information. We hope that it will reveal patterns in technique that may help resolve issues of attribution and chronology.

Kimbell Art Museum
Ailsa Mellon Bruce Visiting Senior Fellow, June 1–August 8, 2014

C.D. Dickerson will take up an appointment as curator and head of sculpture and decorative arts at the National Gallery of Art beginning in July 2015.



NIKOLAS DROSOS

MODERNISM WITH A HUMAN FACE: SYNTHESIS OF ART AND ARCHITECTURE IN EASTERN EUROPE, 1954 – 1958

In February 1956 Nikita Khrushchev delivered his famous “secret speech,” a trenchant denunciation of Stalin that initiated the process of de-Stalinization throughout the Eastern Bloc. Yet already, in 1954, the emergent Soviet leader had articulated his first public criticism of Stalinism by focusing on the regime’s historicist architecture, whose excessive ornamentation he regarded as a symptom of a greater pathology. Khrushchev’s ensuing directives abolished architectural ornament and mandated rationalized, efficient construction, thus paving the way for the re-espousal of modernism in the Soviet Union and its European satellites. This marked shift in Soviet architecture thus became one of the first and most visible signs of de-Stalinization, which was thus tested out in official aesthetics before its appearance in politics.

During this period of transition, architecture’s status as an art and its ability to communicate political ideals, which had been undisputed under Stalin, were suddenly questioned, as “construction” (*stroitel'stvo*) displaced “architecture” (*arkhitektura*) in official discourse. Yet it was still expected that buildings would somehow be “socialist in content” and thus distinct from those of Western capitalist countries. This paradox was negotiated by the integration of ideologically charged painting and sculpture into the new architecture, in what was referred to as the “synthesis of the arts.” Although the concept was also widespread in the West at the time, promoted by such prominent figures as Le Corbusier

Henryk Lisowski, *Now Just a Few Last Strikes of the Chisel...*, 1952, showing an unidentified sculptor working on the monumental reliefs of the Marszałkowska Housing District, Warsaw. From Stanisław Jankowski, *MDM: Marszałkowska, 1730–1954* (Warsaw, 1955)

and discussed in journals such as *L'Architecture d'aujourd'hui*, it took on a particularly politicized, utopian character under state socialism.

My dissertation examines the synthesis of the arts as both a theoretical construct and a practical application in post-Stalinist Eastern Europe, as it operated at the intersection of aesthetics and politics. The discourse on synthesis articulated the place to which art aspired in socialist society: by abandoning galleries and joining permanent architectural contexts, it would be able to exercise a social function that it had lost under the pressures of the free market. In addition, art would help mitigate anxieties surrounding the mechanization of construction and the expansion of architectural modernism in societies other than Western liberal democracies.

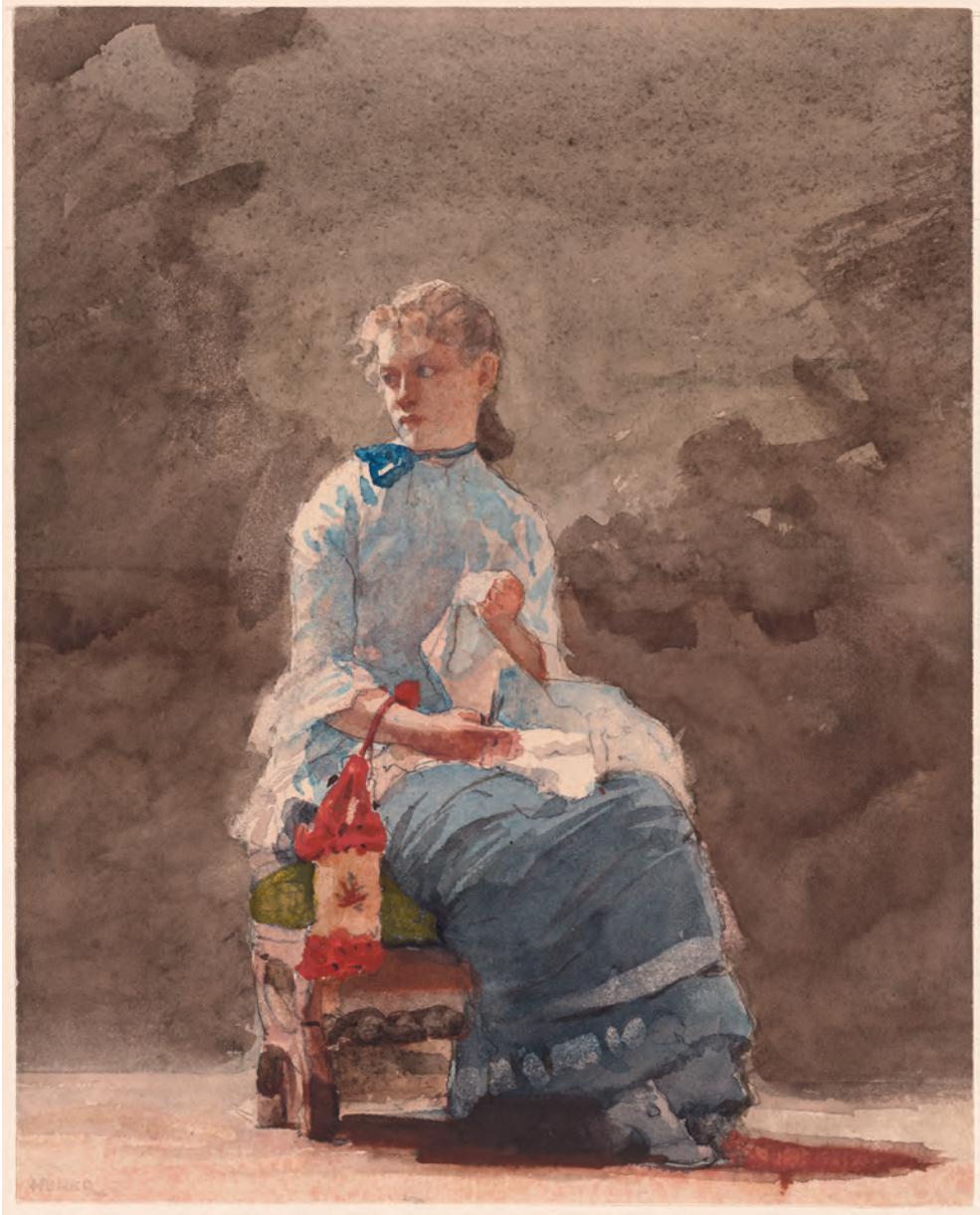
As an elusive and malleable concept with universally positive connotations, the synthesis of the arts provided a rare point of consensus at a time of intense transformations in the art and architecture of the Eastern Bloc. The search for new models of combining art and architecture formed part of the intellectual climate of the time, most notably the new, reformist strands of Marxism-Leninism that emerged after 1956. These reforms sought a “Communism with a human face”: a nontotalitarian, post-Stalinist vision that aimed at salvaging the earlier utopian dreams of an egalitarian society from the Stalinist catastrophe. At its core, the problem of the synthesis of the arts was a sociopolitical one: the purportedly nonhierarchical, harmonious community of architects, artists, craftspeople, and workers from which it would emerge was often envisioned as a microcosm of the new, classless society that was yet to come.

Stalin's death in 1953 accelerated a process of splintering among the socialist countries of Europe that had already begun with the Yugoslav-Soviet split of 1948. As these countries embarked on their own “paths to Communism,” diverse visions of synthesis took shape in their differing political contexts. This project focuses on public buildings and exhibition pavilions as well as theoretical texts and unrealized projects from three countries: the Soviet Union, the undisputed political center of the bloc; the People's Republic of Poland, its largest satellite, which became a center for reformist thought; and nonaligned Yugoslavia, which sought to develop its own brand of socialism while retaining close contact with both the West and the Third World.

The broad geographical span is counterbalanced by a sharply focused chronology that allows for a close examination of this paradigm shift. Beginning in 1954 with the first signs of aesthetic change, it concludes in 1958, when the new socialist-modern mode of synthesis reached its apogee with the Eastern Bloc pavilions at the Brussels World's Fair. These five years correspond to a brief phase of renewed faith in mass utopia when the practices examined in my dissertation were still firmly inscribed within official state culture, before the constitution of a separate, dissident Eastern European sphere during the 1960s and 1970s. At a moment of precipitous aesthetic and political change in a multipolar world of superpowers, satellites, and nonaligned states, this was a distinct time and place in which it was still possible, perhaps for one last time, to be both avant-garde and Communist.

[The Graduate Center, City University of New York]
Twenty-Four-Month Chester Dale Fellow, 2013–2015

During the 2015–2016 academic year, Nikolas Drosos will be a postdoctoral fellow at the Harriman Institute, Columbia University.



KATHLEEN A. FOSTER

THE AMERICAN WATERCOLOR MOVEMENT, 1860 – 1925

In the decades after the Civil War, American artists suddenly took up watercolor painting, largely spurred by the energetic members of the new American Society of Painters in Water Colors (later known as the American Watercolor Society), formed in 1866. In the 1870s the rising popularity of the society and its annual exhibitions established a reputation and a collector base for many young artists—among them William Trost Richards, Winslow Homer, Edwin Austin Abbey, Thomas Moran, and Thomas Eakins—and launched a taste for watercolor that would transform the importance of the medium in the United States. Neglected and disparaged in the United States before the Civil War, by the turn of the century watercolor would become the favorite of American painters and collectors (as seen in the work of Homer, John Singer Sargent, and Maurice Prendergast) and a natural choice for the moderns of the next generation, including Charles Demuth, John Marin, Georgia O’Keeffe, and Edward Hopper. The transformation in the medium wrought by the so-called American Watercolor Movement—with an examination of its sources, motives, and principal artists—will be the central narrative of a special exhibition at the Philadelphia Museum of Art in 2017; preparing the checklist and catalog for that exhibition has been my project at CASVA this spring.

Winslow Homer, *Young Woman Sewing*, 1876.
National Gallery of Art,
Washington, Corcoran
Collection, Bequest of
James Parnellee

As the Edmond J. Safra Visiting Professor, I also was charged with leading a colloquy on the topic “American Watercolor Painting, 1850–1950” for emerging scholars and conservators, using the splendid water-

color collection at the National Gallery of Art, recently enriched by the transfer of the fabled American collections of the Corcoran Gallery of Art. I spent many pleasant hours with CASVA's Edmond J. Safra research assistant, Sally Mills, and with colleagues in the National Gallery's department of modern prints and drawings, surveying the collection with a view to my research and exhibition preparation as well as to the Edmond J. Safra Colloquy. I owe special thanks to curators Judith Brodie, Carlotta Owens, and Charlie Ritchie for their patience and enthusiasm and to Kimberly Schenck, the head of paper conservation and my partner in planning the session in the conservation lab.

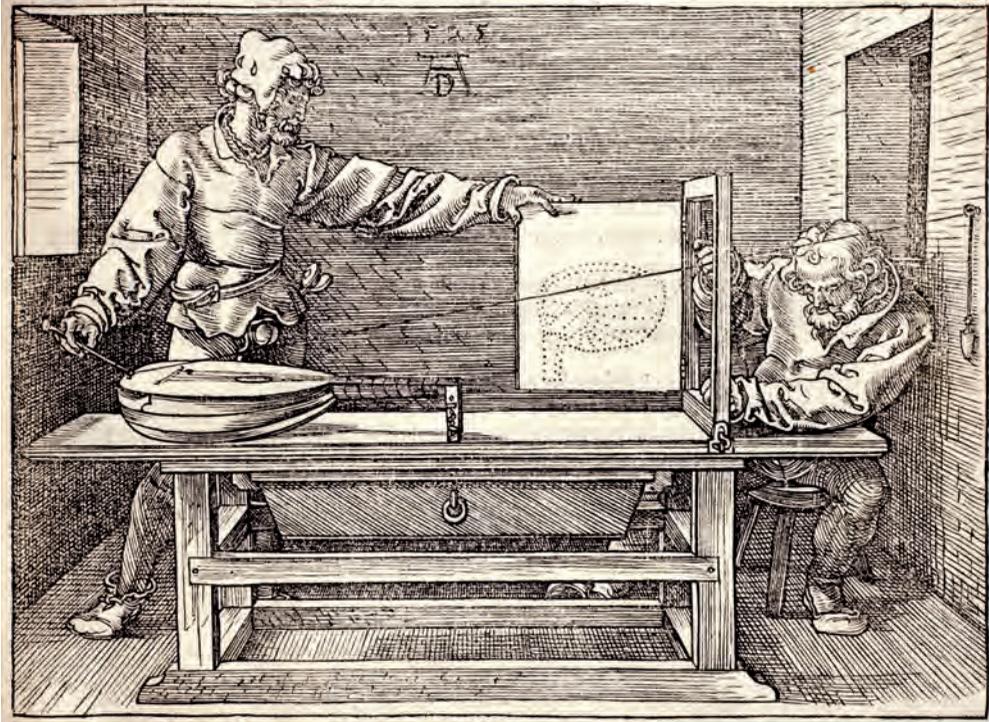
The colloquy was launched with a lecture introducing the story of the watercolor movement, followed by two days of sessions that gave a historical and technical survey of American practice from the mid-nineteenth century to the modern period. Before the organization of the American Watercolor Society in 1866, the inherited strands of British watercolor painting, including sketching from nature and the tradition of the "exhibition watercolor," were maintained by a small band of British immigrants, and many of the society's founding members were British-born. Most of the landscape painters of the Hudson River School (such as Frederic Church and Albert Bierstadt) were, however, uninterested in watercolor, preferring to sketch in oils or draw with a schematic system of line, ink wash, and white gouache, demonstrated in numerous drawings in the National Gallery's collection. The new society succeeded only by recruiting younger landscape artists (such as Richards and Moran) and the circle of American painters swayed by John Ruskin's teaching or the example of J. M. W. Turner. The membership was also bolstered by the ever-growing community of engravers and illustrators who used wash and watercolor professionally, including the likes of Homer and Abbey. Homer abandoned illustration after realizing that he could find a market for his watercolors, and his launch in the society's exhibitions in the 1870s would transform his career.

The National Gallery's superb collection of Homer's watercolors, seen alongside the sparkling work of Sargent and Prendergast, offered the basis for an afternoon's session in the conservation lab, led by former National Gallery conservator Judith Walsh, now professor at SUNY Buffalo State, which offers one of the country's premier paper conservation programs. Her knowledge of Homer's techniques, illuminated

by the opportunity to apply the examination tools of the conservation lab, was supplemented by a hands-on sharing of paper and watercolor materials by Kimberly Schenck. The discussion, ranging from watercolor techniques to typical condition problems and framing issues, gave the scholars a chance to examine these watercolors closely and also to understand the power of scholarly collaboration between art historians and conservators. The third day's sessions continued these conversations with a focus on the twentieth century, anchored by the National Gallery's extraordinary John Marin collection, set in the midst of key watercolors by John Burchfield, Demuth, Hopper, Stanton MacDonald-Wright, and O'Keeffe. The startling confidence of these artists and the variety of effects they achieved in watercolor illustrated the transformation of the medium, which had by 1925 become a natural choice for American artists and a field for progressive, experimental, and widely admired painting. Capping off these days of exploration, the group was treated to a lecture-demonstration (with class participation) in watercolor techniques by associate curator and accomplished watercolorist Charlie Ritchie, who proved—if the lesson had not already been learned—that watercolor is both easy and dauntingly difficult, simple and infinitely complex.

Philadelphia Museum of Art
Edmond J. Safra Visiting Professor, spring 2015

Kathleen A. Foster returns to her post as Robert L. McNeil, Jr., Senior Curator of American Art and director of the Center for American Art at the Philadelphia Museum of Art, where her exhibition on the American Watercolor Movement will appear in 2017.



CAROLINE O. FOWLER

ABSENCE MADE PRESENT: AN EARLY MODERN HISTORY OF DRAWING AND THE SENSES

In his work on old master drawings, Charles de Tolnay describes drawing as “the vacillation between spirit and matter, artistic illusion and natural object.” And yet the definition of these binaries changed in philosophical and theological discourses throughout the early modern period, the time of old master drawings. My book “Absence Made Present: An Early Modern History of Drawing and the Senses” examines these interactions between the sensory world of appearances (matter) and the suprasensory, metaphysical domain of self, soul, and God (spirit) in the pedagogy and theory of early modern drawing.

Through draftsmanship, artists learned to use the sensible world of objects and bodies to construct images that activated in the viewer knowledge of metaphysical domains beyond sensory knowledge, from God to the intellect. Nevertheless, the realms of perception and of sensible objects were highly charged in the wake of the Reformation, as the European continent was wracked by wars over the perception of the Eucharist, the presence or absence of God on the altar, and the possibility of attaining knowledge of the divine through material mediation. In looking at drawing through the cross-confessional debates of the early modern period, I seek to disentangle it from mysticism, religion, and romanticism while acknowledging it as a mediator between the sensory and the suprasensory.

In early modern artistic pedagogy, artists first learned to draw from present objects: prints, drawings, sculptures, and bodies. Draftsmen be-

Albrecht Dürer, *The Draftsman and the Lute*, from *Vnderweysung der Messung mit dem Zirckel vn[d] Richtscheyt in Linien, Ebenen vnnd gantzen Corporationen* (Nuremberg, 1525). National Gallery of Art Library, Washington

came masters only once they could draw from the intellect with no object or body present. Although recent studies in art history have focused on the “visible” (particularly life drawing, or drawing *ad vivum*), my book argues that drawing pedagogy did not seek to teach the imitation of present objects. Instead an artist’s virtuosity manifested itself when he worked in the absence of an object, bringing forth histories and images that stimulated in the viewer the sensation of being present before the historical moment, the person, or the still life. Artists studied present objects and bodies to impress “images” into their inner cognitive faculties of memory, imagination, understanding, and intellect. Drawing taught the cultivation of these inner faculties so that artists could draw without the object present. The manifestation of presence remained not only in the sensation of sight but also in the artist’s sense of being before an extended body in all the perceptions of touch, taste, smell, and the sixth sense of sensing, the experience of existence. Moreover, this pedagogy aimed to teach artists to draw that which perhaps had never been present, or whose presence proved elusive, namely, God and the invisible movements of the soul (passions and affects).

My book examines early modern drawing through a study of artists’ treatises, theology, and natural philosophy. To delineate the contours of draftsmanship in early modern pedagogy, my research focuses on drawing manuals, works written by major artists to teach drawing. Famous examples include Albrecht Dürer’s *Underweysung der Messung* (1525), Luca Ciamberlano’s *Scuola perfetta* (1610/1620), Crispijn van de Passe’s *Licht der teken en schilderkonst* (1643), and Abraham Bloemaert’s *Artis Apellae liber* (1650–1656). I argue that these represent two pedagogical trajectories. Treatises such as Dürer’s *Underweysung der Messung* begin with the geometric forms of the point and the line. Other manuals, such as Ciamberlano’s *Scuola perfetta*, initiate draftsmanship in copying sensory organs (eyes, ears, noses) and include no geometric images. In the trajectory instantiated by Dürer, instruction proceeds from geometric universals to “the particular.” In the pedagogy exemplified by Ciamberlano, knowledge unfolds from the particular world of sensory experience to the universal domain of metaphysical truths. Through examining early modern artistic pedagogy from printed drawing books to theoretical works, my book surveys a period in artistic practice when the physical and the metaphysical were interwoven, from eyes, ears, and

noses to Euclidean points and lines. “Absence Made Present” confronts the relationship between knowledge and sensory perception: How do I know not only God but also myself? How can I grasp intellectual truths that remain beyond the sphere of the eyes, ears, and nose?

A. W. Mellon Postdoctoral Fellow, 2013–2015

During the 2015–2016 academic year, Caroline O. Fowler will be a postdoctoral fellow at the Getty Research Institute.



HANNAH J. FRIEDMAN

TASTE AND PRUDENCE IN THE ART OF JUSEPE DE RIBERA

Throughout his long career in southern Italy, the Spanish artist Jusepe de Ribera (1591–1652) showed a vested interest in the shifting practices and expectations of looking at pictures. My research shows that the artist's evident preoccupation with sensory experience is inseparable from his attention to the activities and discussions that looking at art entailed. In works such as *The Five Senses* (c. 1615), Ribera forged a new approach to this subject, departing from allegory in favor of physically immediate figures that confront the viewer. His prints of facial features from around 1622 depict the sensory organs (eyes, ears, noses, and mouths) with great animation and awareness, producing the illusion that the etched features both express an inner feeling and receive feeling from the world outside the page. The biblical and hagiographic subjects that account for most of his oeuvre also manifest Ribera's preoccupation with sensory experience, nowhere more clearly than in his painting *Isaac and Jacob* (1637). In all of these works, Ribera emphasizes the weighing of sensory information and the potential for pictures to articulate the mechanics as well as the contents of knowledge.

These works of art exemplify Ribera's participation in the broad discussions of his generation about the role of pictures in negotiating the connections between the sensible world of bodies and things and the knowledge of the invisible and/or intangible. I have found that Ribera probed art's ability to mediate between seeing and knowing by emphasizing and anticipating the ways in which his viewers could probe

Jusepe de Ribera,
Isaac and Jacob, 1637.
Museo Nacional del
Prado, Madrid / Art
Resource, NY

his paintings. In previous studies, connoisseurship, understood in its contemporary sense as a preoccupation with attribution and stylistic chronology, has been the dominant approach to Ribera's art; by contrast, I have traced its hitherto unexplored relevance to the artist and his contemporaries as a set of interpretive practices. Ribera cared about how people looked at paintings, and his works both anticipate and creatively redirect the discussions that could take place in front of them.

This emphasis on the phenomenon of looking is evident in the dynamic overlap between Ribera's early activity as a producer of easel paintings and new practices of exhibiting and discussing works of art that were developing in Rome in the first two decades of the seventeenth century. Ribera participated in this culture of connoisseurship by cultivating an aptitude and a reputation as an interlocutor in matters of art: early documentary sources describe him as an adept and knowledgeable participant in the spoken art criticism that was flourishing in Rome at the start of his career. In writings from this period, including Giulio Mancini's unpublished *Considerazioni sulla pittura* (c. 1620), the notion of taste, *gusto*, appears as an arena of critical overlap between the qualities of a good picture and those of an *intenditore*, a patron or connoisseur. Less frequently studied manuscripts by Mancini, such as his treatise on honor and dishonor, cast new light on his extensive biography of Ribera, in which Mancini tacitly solidifies his prerogative as a nonartist to judge works of art.

The conversational practice of considering paintings was relevant to Ribera not only because it was the way his patrons "used" their art collections; spoken art criticism was also intellectually potent, an active ingredient in Ribera's approach to his pictures. In *Isaac and Jacob*, for instance, the crux of the scene is not the blessing or even the deception of Isaac but his consideration of the evidence that is offered to him as he touches the goat's hair covering Jacob's arm. Alberto Frigo's suggestive remark that blind Isaac would make the best patron saint for connoisseurship finds ample support in the careful scrutinies invited and carried out by Ribera's blind patriarch. Far from asserting a triumphalist equivalency of image-making with the production of knowledge, Ribera's painting explores the capacity of sensory experience, first and foremost that of looking at paintings, both to lie and to tell the truth, or

to tell a truth that is concealed rather than exposed by the information conveyed by the senses.

The case studies in my project demonstrate Ribera's awareness of art's potential to package and present different sorts of knowledge for examination. His insistence in these images on the act of evaluation rather than on surrender to sensory experience runs counter to the received wisdom that positions the Catholic culture of southern Italy and Spain (and, by extension, most of Ribera's oeuvre) as propagandistic and anti-intellectual. What I found instead was the immense relevance and originality of Ribera's participation in his generation's vigorous questioning of what pictures are, what it means to look at them, and what they have authority to do and communicate.

[Johns Hopkins University]
Paul Mellon Fellow, 2012–2015

During the fall semester of 2015, Hannah Friedman will return to Johns Hopkins University, where she has been awarded a Dean's Teaching Fellowship to offer a seminar entitled "Theft, Theory, and Telescopes: Rome and Naples in the Age of Caravaggio."



Griest hiestu hailiges antlit vnlers behalters. In de
da schiner die gestalt des götlichen glanczes. Bedru
ket in ain schne wiffes diechlin Vñ gegebē veronice
czü ainem zaichen der liebe. Griest hiestu geezier d der
voelte ain spiegel der hailigen. Den da begerend czü
schowen die hymelschē gaste. Rünige vns von allē
sündē. Vnd sieg vns zü der seligē gesellschaft. Griest
hiestu vnser glori in disem hertten hinitliesserden vnd
schwachem leben. Fier vns czü dem vatterland o du
selige figure. Zü sehend das wöneuglich antlit cristi
vnlers herren. Bis vns ain sichere hilff ain hiesse erkie
long trost vnd ain schirme. Das vns nit schadē müg
die beschwoerong vnser fünde Sonder das wir niel
send die ewige rüo amen

So sil sind gegeben tag applas vnd karen disem
gebet das ich sy hie nit künd wol begriffen

CHRISTOPHER P. HEUER

PURGATORIES OF LINE: TIME AND THE PRINTED IMAGE IN THE NORTHERN RENAISSANCE

In 1568 Giorgio Vasari described how “copper engravings” had provided “the means of seeing various inventions [*invenzioni*] . . . and conveying to the ultramontanes a knowledge [*cognizione*] of many things.” Today we still often associate Renaissance image printing with communication, with broadened access to visual information, and with a collapse of space and, above all, of time. It is a cliché, but an enduring one: in the fifteenth and sixteenth centuries, historians of technology and art tell us, print quickened image dispersal and expanded the forms and places in which art could *be*, as Vasari’s statement suggests. Art in print, in such accounts, became equatable with expansion, “conveyance,” and speed.

But what if there were another side to this story? The book I have been completing at CASVA argues for a darker but more nuanced portrayal of Renaissance print’s relation to movement and time. For certain artists working in northern Europe between 1400 and 1700—for some of Vasari’s “ultramontanes”—a new kind of temporality emerged in art’s production and reception. In works by Pieter Bruegel the Elder (1525–1569), Hieronymus Cock (c. 1510–1570), Hercules Segers (c. 1590–c. 1638), and others, as well as in their interpretation, conditions appeared in which time was staggered and stretched and moments, epochs, and instants were reassembled.

Although time had always been a concern of philosophy, what was novel in the fifteenth and sixteenth centuries—the era, we might recall, of naturalists such as Conrad Gesner (1516–1565), astronomers such

German (Ulm), *The Holy Face on a Cloth*, woodcut printed by Konrad Dincckmut, c. 1492. Germanisches Nationalmuseum, Nuremberg, H 96

as Johannes Kepler (1571–1630), and, on the horizon, early geologists such as Nils Stensen (1638–1686)—was the complexity of the study of time (and motion), which became vaster in scale and, in many cases, uncoupled from a focus on purely human existence. Urban capitalism was just beginning to erode agrarian relations between work, seasons, and time. Human motion, to be sure, held a continued fascination for printmakers, as my book’s second chapter (on “filmic” fighting manuals from Germany) shows. And yet, after 1500 time became not just a narrative of gods, wars, and miracles but also a story of continents, icebergs, fossils, and volcanoes—the story of the earth itself. Hercules Segers’s printed landscapes of rugged, craggy structures, for example, evoke a realization that human time and (say) meteorological time follow very different rhythms. Etchings, made by erosive processes themselves, allegorize these very concepts. Visualized in such works seem to be the murky temporal modes of season, epoch, and even geological era.

Much of the focus of my book is on landscape—both a famed northern speciality and a subject in which nature’s own dynamics of water, light, and earth visually and conceptually tussled with the Italian tradition of the *istoria*, the narrated staging of the human. On the one hand, replication technologies disseminated (and illustrated) new theories of architecture, matter, and temporality at an unarguably massive scale. On the other, printed works of art allegorized the vision of a world transcending a lone human viewpoint. Prints, circulating haphazardly around the globe, remained forever beyond the contained focus of a solitary viewer.

Recent interest in the temporality of the Renaissance artifact and in image-time itself has shown us that chronological time, the time of clocks, calendars, annals, and art-historical monographs, is a relatively recent idea. The “date” of creation was always but one time among several in the life of the early modern object. Reference, figuration, augury, and legend still could converge in a work of art to conjure pasts, portend futures, and compress instants for the beholder. And yet in today’s scholarship, the print medium lingers as a “standardizer” of these diverse processes, as a rupture of clarity rather than dissimulation in the story of the image. Few would still contend that the print medium “scientized” the world, as William Ivens once put it. My argument is more specific and is focused on particular works and processes. The swirling,

multiple temporal registers that uneasily cohabited within certain prints both allegorized a new mobility of the image and revealed a productive grappling with new uncertainties of interpretation and meaning surrounding reproductive works of art themselves. Renaissance print's spread has heretofore been seen largely as an issue of geography—of space. My argument is that new understandings of a printed work's *times* surfaced as well—times of making, times of address, times of beholding, times possibly beyond representation itself.

Princeton University
Samuel H. Kress Senior Fellow, 2014–2015

Christopher P. Heuer is a writer and critic who lives in Massachusetts.



STEPHEN HOUSTON

A SPLENDID PREDICAMENT: YOUNG MEN IN MAYA IMAGERY AND TEXT

The human arc traverses from birth to death and, depending on one's view, to states well beyond. What is made of that journey—a travail, a delight—constitutes a welcome opportunity for visual culture, in themes taken up around the world. So too for the Classic Maya, who flourished in Mexico and Central America circa 250–850 CE. A literate people, they left inscriptions now open to scrutiny. Recent decipherments reveal the makers, meanings, and motives behind Classic Maya images and buildings and the dynastic personages who commissioned them.

In the book I prepared at CASVA, I propose that a central concern in Maya imagery and texts was the task of “growing men.” Boys and teenagers, always elites in surviving evidence, were conceived as vegetal sprouts (*ch'ok*), a decipherment made some decades ago but left partly in fallow. For rulers of the Classic period, the hope was that youths would grow to become kings and nobles, ready to govern, maraud, game, feast, and reproduce. The resemblance to plants was more than simile. Ancient Maya consumed maize as kernels on the cob or ground into meal for tamales and porridge. But they also understood human flesh to be maizelike, the intended food of deities. Use of the *ch'ok* title spanned the Classic period. As it applied to young lords, however, it first came into use as a martial title linked to the central Mexican empire of Teotihuacan. Teenage years carried another feature: although profoundly personal, they were often focused on joint residence and group activity.

Slate mirror back from Guatemala with a carving of two royal youths, c. 650 CE. Photograph © John Taylor

A rich vocabulary of Maya glyphs, often serving to caption images, moor several themes in my book. One is “liquid passage,” in which painters identified the finest ceramics as the possessions of young men. Made to hold chocolate drinks, a large percentage of such vases belonged to particular youths, their names recorded in rim-band texts; others, pertaining to generic youths, had more elastic, even impersonal, use. In either case, the pots likely celebrated rites of passage. Production of such ceramics was episodic but copious, with some princes receiving large numbers of pots for further distribution to other nobles. Through acts of spirit possession, gods, too, might own vessels or “drink” from them. Scenes painted or engraved on the ceramics probably served a didactic or hortatory purpose. They did not so much detail specific lives—that is, the biographies of owners—as extol gods and praise-worthy courts.

A second theme pairs the act of “setting apart,” a physical and social segregation, with the assembling of young lords. Key images in painting and sculpture illustrated—and buildings housed—sundry acts of virile initiation, some with homoerotic properties. Younger males endured painful ordeals that introduced them to the duties of fasting and blood-letting. Under supervision by adults, older youths gathered for raucous feasts, as depicted in tableaux of excess and abandon. Or, arriving as pilgrims and working as painters, they stepped with care into caves for journeys of self-discovery in the company of older males. Mythic images modeled homoerotic couplings, including liaisons between youths and men of more advanced age. The cave of Naj Tunich, Guatemala, and an edifice at Rancho San Diego, Yucatán, appear to have been used largely as single-sex spaces. After emergence, youths would reenter a world of two genders and expected marriage.

A third and final theme addresses the tale of a “good prince,” an interpretation, secured by infrared imaging, of the celebrated murals at Bonampak, Mexico. According to glyphic texts, these paintings offer an elaborate, chaptered narrative of an heir to a kingdom just before the Maya collapse in the ninth century CE. Probably one of three brothers, a prince known as Kooj (Puma) is highlighted throughout. In two of the three chambers, he performs as a ritual dancer, embodying dynastic tribute and solar sacrifice. Murals in the central room, in which Kooj fights with his father and grandfather, feature his prowess in battle and

reinforces the youth's qualifications for rule. A final section of my book raises a (chocolate) cup to the old men that young men would become; works were created for them, tagged with glyphs for *mam* (grandfather), a term equally denoting "grandson." Withered by age, bony and gap-toothed, older males mirrored some of the ambivalence directed at young men. When shown as gods, some were oversexed or materially acquisitive, warning of masculine life that ended, not in honored wisdom, but in cuckoldry and ridicule.

Brown University
Ailsa Mellon Bruce Senior Fellow, 2014–2015

Stephen Houston will return to his position as Paul Dupee Family Professor of Social Science at Brown University.



S. HERMENEGILDVS

ADAM JASIENSKI

IN THE GUISE OF HOLINESS: PORTRAITURE, DYNASTIC POLITICS, AND SANCTITY UNDER THE SPANISH HABSBURGS

Typical of seventeenth-century Habsburg court portraits is a painting of a well-groomed, self-assured young aristocrat believed to be Juan José de Austria, an illegitimate son of Spanish king Philip IV. In the painting's lower right corner is a thread of blocky letters that reads "S. Hermenegildus." This line of text identifies the sitter as Saint Hermenegild, a sixth-century Iberian prince, and at the same time complicates the painting's seemingly straightforward visual message. Scholars disagree as to whether the text was added to the portrait at a later date or the painting was commissioned as a *retrato a lo divino* (divinizing portrait), in which a secular sitter is purposefully identified with a holy figure. This work, one of many like it, and the disagreement around the stages of its making and potential remaking are emblematic of the main questions that my dissertation aims to answer: how was portraiture used to articulate sanctity in the early modern period, and in the Hispanic world in particular? How could such images, positioned on a scale between sacred and ostensibly profane, thrive under the Spanish monarchy, for which a uniform visual culture was key to enforcing cohesion across many colonial holdings? And finally, how were such images perceived by their viewers, from the Nahuatl-speaking towns of central Mexico, to Mexico City, to Madrid, and what were the preconceptions about privileged images that their beholders brought to the table?

My time at CASVA has thus far been devoted to analyzing a mid-seventeenth-century Mexican inquisitorial trial that engages with pre-

Attributed to Eugenio de las Cuevas, presumed portrait of Juan José de Austria as Saint Hermenegild, c. 1642. Convento de las Descalzas Reales, Madrid. © Patrimonio Nacional

cisely these issues. The inquisitors were concerned that a number of portraits of Bishop Juan de Palafox y Mendoza depicted the controversial, still-living ecclesiastic as a saint. Some of these had been expressly commissioned to present the bishop as a holy figure, in explicit violation of various ecclesiastical decrees. Others had been repainted by their owners, who added angelic wings to finished works. Still others were not physically altered but were simply treated as if they depicted a saint, with their viewers lighting candles in front of them. Finally, some of the depictions of the bishop were hung under ceremonial baldachins, displacing the portraits of the king and queen, thereby usurping the prestige of those archetypal images of state. These mutations of formulaic portraits of a single sitter have led me to see portraiture as an active, changing, and endlessly manipulable, rather than static, artistic genre.

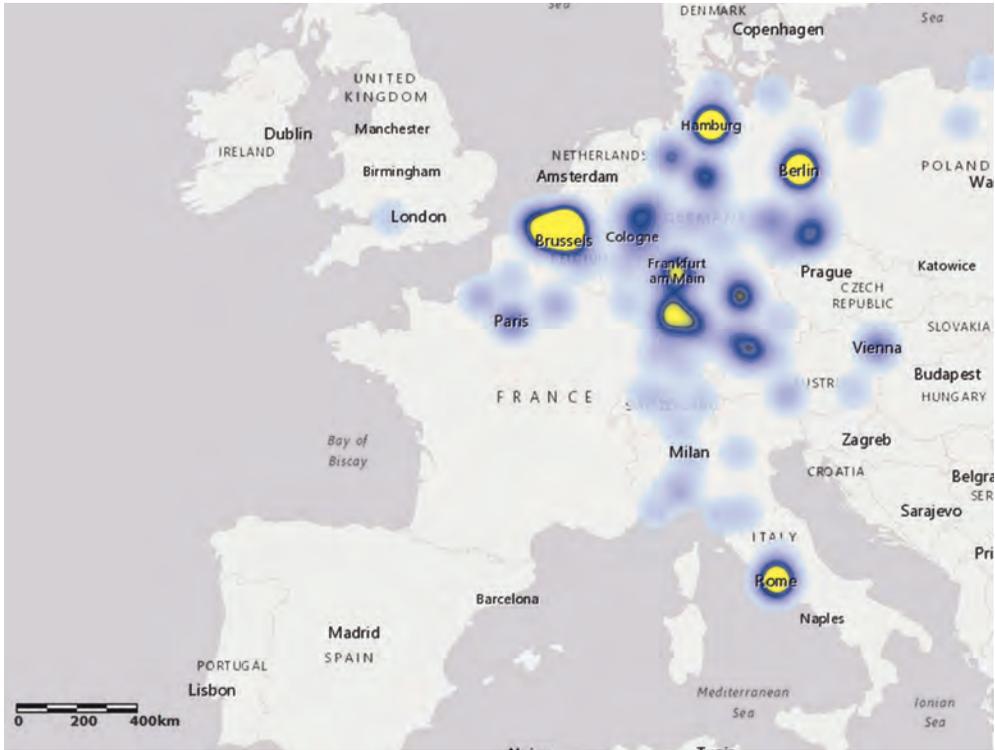
It was the multiplicity of ways in which Palafox's portraits could be seen that especially concerned the inquisitors — after all, official images were supposed to adhere to a predetermined type. The inquisitors' focus on the portraits' sliding signification reveals a deep-seated anxiety about the impossibility of controlling popular engagement with pictures. This was part and parcel of real concerns about maintaining the social contract and political stability: attempts to curtail the bishop's depictions had resulted in riots. At the trial's conclusion the bishop's portraits — by some accounts, nearly six thousand of them — were destroyed in a wide-reaching, officially mandated iconoclasm.

The desire to sanctify Palafox's portraits, that is, to change the type of image they were and the category of individual they depicted, did not arise *ex nihilo*. Rather, I contend that their treatment emulated a number of other types of official images and accepted pictorial practices that united portraiture and devotional imagery. These included paintings of saints that emulated the "look" of portraits; portraits whose sitters had been forgotten and that were recycled as devotional pictures as a matter of expediency; and *a lo divino* portraits, which were permitted as long as their audience was strictly limited, such as the portrait of Juan José as Saint Hermenegild, which was likely a royal commission intended for a privileged, monastic audience. These precedents led people to engage with other official images, such as Palafox's portraits, in unorthodox ways, precisely because their actions did not appear to differ from officially sanctioned forms of interacting with pictures.

This, and other episodes like it, were not without their consequences. From the early seventeenth century the anxiety surrounding difficult-to-categorize images and their potential misreadings motivated artists such as Diego Velázquez and theorists such as Bernardino de Villegas, both associated with the court in Madrid, to begin to define the boundaries of artistic genres and types. Their efforts suggest that official imagery could be misconstrued just as easily in the metropole as in the colonial “periphery,” which calls for a wide-reaching comparative study of images and documents from across the Hispanic monarchy.

[Harvard University]
Samuel H. Kress Fellow, 2013–2015

Adam Jasienski will return to the department of history of art and architecture at Harvard University for the academic year 2015–2016 with the support of a Graduate School of Arts and Sciences Dissertation Completion Fellowship.



PAUL B. JASKOT

BUILDING, *TROTZ ALLEDEM!* MAPPING CONSTRUCTION IN GERMANY, 1914 – 1924

Most art histories include, to some degree, discussion of the production of works of art. Gathering materials, managing the conditions of the studio, employing or refining specific techniques, relying on others to help complete the work, and other factors of process are commonplace subjects in art histories of all periods and regions. In the labor- and resource-intensive study of architecture, production history takes on an even greater role, from the slaves of the pyramids to the steel frame of the Chicago skyscraper. And yet, few art histories question what an analysis of the production of a work tells us apart from an explanation of an artist's (in this case, an architect's) design interests or the reception of the audience. What conclusions can we draw, if any, when we separate a history of architectural production from design and reception?

Isolating architectural production as a distinct art-historical subject brings into focus basic questions foundational to the social history of art. Above all, it asks how we can mediate between works of art and structural conditions of society. By looking at large numbers of buildings and patterns in the building industry, such a focus also calls on evidence best suited to digital methods of analysis. My project thus explores the premises of both social art history and digital mapping through an investigation of construction activity in Germany between the world wars, one of the most dynamic phases in the history of modern architecture. In this long view of construction, I examine when buildings were built, their functions, and their locations at a much greater scale than previous

Heat map showing the intensity of building activity in and around German and other European urban centers as indicated by mapping historical structures referenced in *Deutsche Bauzeitung*, 1914. Author's map, 2015. Sources for base map: ArcGIS Online, hosted by Esri; HERE, DeLorme, National Geospatial-Intelligence Agency, US Geographical Survey. © 2014 Esri and its licensors; all rights reserved

art-historical scholarship. Locating and categorizing thousands of structures, from modest vernacular industrial sites to the most monumental of forms, provides a basis for investigating how construction engages with the broader political economy and social conditions of Germany from the Weimar Republic through the demise of the Nazi state. Such an approach also refocuses art-historical questions on a much larger swath of “dark matter” (to use Gregory Sholette’s formulation) surrounding the few stars of modernist architecture that all too often form the limit of what we analyze as building in the period.

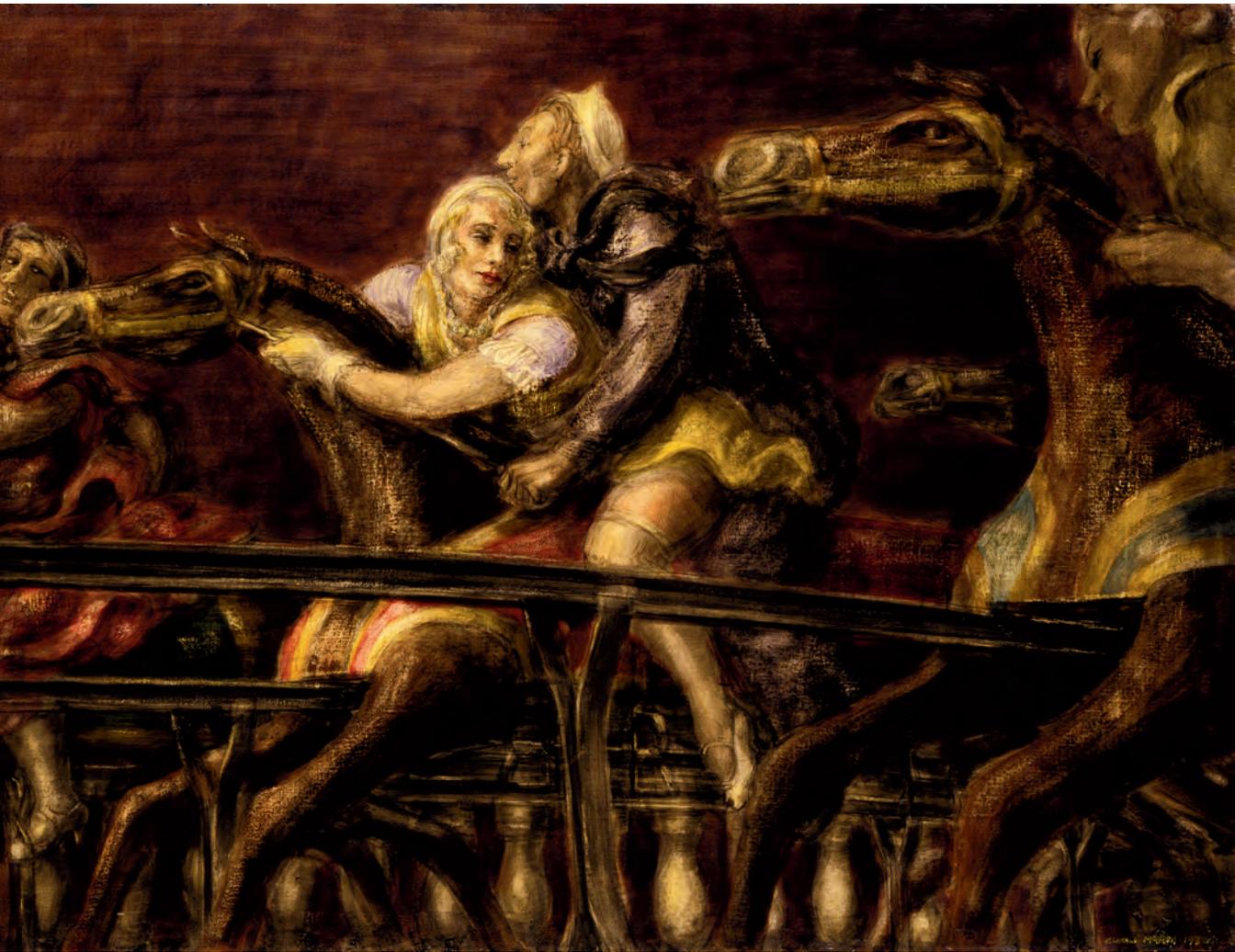
To get at this question, I have spent my first year as the Andrew W. Mellon Professor constructing a database of building activity, focusing on World War I and its immediate aftermath, up to economic stabilization in 1924. In collaboration with my colleague, CASVA research associate Ivo van der Graaff, I have developed a database to extract information from contemporary sources, starting with the professional architectural journals of the period such as *Deutsche Bauzeitung* and *Baumeister*. Compiling this information allows us to begin mapping the results, using geographic information system (GIS) technology. GIS enables queries of the database that show us otherwise invisible patterns of development. For example, the spread of building activity in rural areas well beyond the major urban centers and the emergence of typological clusters of structures both become more perceptible. Such activity is indicated in a draft map that shows, as concentrations of yellow nodes, areas of particular interest to the editors of the *Deutsche Bauzeitung* but also indicates, in the blue expanses in between, sporadic reference to other geographies of building activity completely invisible in standard art histories that focus on such known locations as Berlin and Munich. The mapping project in this case is part of the research process, not a final representation of results. Rather, we will use the database and subsequent maps to see what patterns arise in the temporal and spatial distribution of construction in Germany. Such patterns will then form the basis for further research, for instance, in municipal records of particular locations marked by intense activity.

Over the summer, we will continue work on the database and explore archival source material that can be layered onto the map (for example, voting patterns or labor demographics). In addition, I will begin to identify case studies in both construction histories and architectural

careers that can be employed to highlight aspects of the larger questions. I will, for example, be working in the Siemens-Archiv in Munich, since the Siemens Bauunion was one of the largest construction firms of the interwar period. Bringing these strands together into a final manuscript next year will form the first part of the much larger study of the construction industry through the end of World War II. Ultimately, this project seeks to provide a rich and deep political-economic context for major monuments and figures in interwar German architecture. More important, it models the way in which digital methods instantiate social art-historical questions that in turn critically challenge a potentially limited and canonically driven analysis of this crucial cultural and political period in modern Germany.

DePaul University
Andrew W. Mellon Professor, 2014–2016

In the coming year, Paul B. Jaskot will continue his work on this project at CASVA. In fall 2015 he will deliver the Joseph and Rebecca Meyerhoff Annual Lecture at the United States Holocaust Memorial Museum.



CAROLINE JORDAN

CULTURAL CHANGE OR CULTURAL DIPLOMACY? THE CARNEGIE CORPORATION OF NEW YORK'S BRITISH DOMINIONS EXHIBITIONS, 1934 – 1941

Between 1934 and 1941 the Carnegie Corporation of New York developed four nation-themed traveling art exhibitions representing the United States and the British dominions of Canada, South Africa, Australia, and New Zealand. One of these, *Art of Australia, 1788–1941*, was among the first exhibitions to be shown at the new National Gallery of Art in Washington (October 2–26, 1941) and the first exposure of American audiences to Australian aboriginal art. Having recently completed articles on the Australian and New Zealand exhibitions of 1941, at CASVA I moved backward chronologically to research the first two: *Contemporary Painting by Artists of the United States*, which was sent to Canada in 1934 and then withdrawn, and the successful *Exhibition of Contemporary Canadian Painting*, which toured South Africa, Australia, and New Zealand in 1937–1939. My aim is to write the final article in a trilogy documenting the complete cycle of Carnegie dominions exhibitions.

For the Australian and New Zealand governments, which cosponsored the exhibitions, they were a relatively straightforward exercise in cultural diplomacy, designed to familiarize the American public with its Pacific allies at a time of dire emergency. Their wartime aims are easy to grasp, as is the Cold War rationale behind postwar exhibitions to promote American art and culture in Europe. What motivated the Carnegie Corporation to mount exchange exhibitions with the British dominions during the 1930s, however, is not so clear. The transformed

Reginald Marsh,
*George Tilyou's
Steeplechase*, 1932.
Smithsonian American
Art Museum, Gift of the
Sara Roby Foundation

global politics of the postwar world have obscured the nested national and transnational identities of the prewar dominions and their former significance to the Anglo-American alliance.

The self-governing, white, anglophone dominions held a peculiar status within the British Empire: they were seen as superior to the dependent colonies, yet as still immature in their cultural identities. Art had a key role to play in demonstrating their maturity, which the Carnegie Corporation recognized and encouraged. In the 1930s it was commonly articulated in catalogs of exhibitions such as *A Century of Canadian Art* (Tate Gallery, London, 1938) that the destiny of a dominion was to forge a path toward an independent national art arising from the land rather than reliant on European influences, an idea fostered by the corporation through periphery-to-periphery, interdominion exchange of these exhibitions. However, the corporation was not content to be a mere facilitator of dominions-led artistic developments. Instead it sought to be a catalyst for change and to position the United States to challenge Britain's traditional cultural leadership.

This push for change can be seen in the corporation's deliberate shake-up of the prevailing conservatism in dominion artistic circles. Its insistence on heavy representation of modernist contemporary art in its exhibitions prompted varying degrees of controversy that reached their apogee in Australia. At CASVA I was keen to explore the antimodernist reaction to the U.S. exhibition in Canada in 1934, which caused the corporation to cancel its dominions tour. With little evidence of the exhibition to hand, my aim was to trace its genesis, reconstruct its content (ninety-nine works by ninety-nine artists), and research its impact through news and reviews. My key discoveries were the identity of the curator, Perry B. Cott, associate curator at the Worcester Art Museum, and the exhibition's close relationship to a successful 1934 biennial of American painting held at that museum. Rare catalogs, journals, and monographs from the National Gallery of Art Library allowed a close comparison with similar shows organized by the Worcester Art Museum, the Carnegie Institute, the Whitney Museum of American Art, and the Public Works Administration. At the Smithsonian Archives of American Art I examined the records of the New York commercial galleries that were the sources of the works shown as well as the personal papers of participating artists, the majority of whom are now relatively obscure.

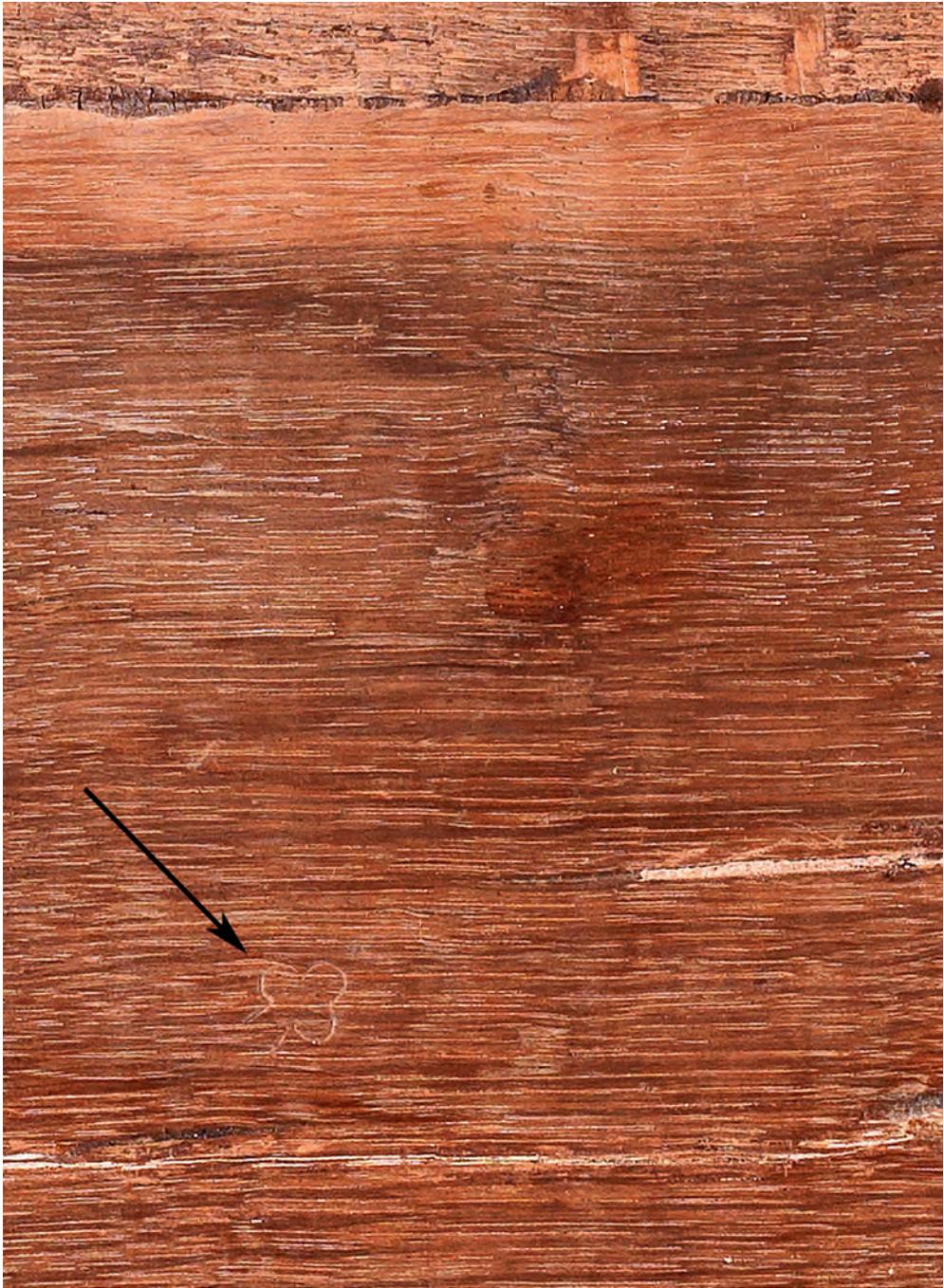
Their papers spoke to their contemporary reputations rather than to their present ones and affirmed that many works in the exhibition were then considered distinguished.

My conclusion is that the exhibition was not canceled because it was of inferior quality, as the corporation claimed. Indeed, it was comparable to other respected surveys of contemporary American painting. Although abstraction and political statements were carefully weeded out, what remained was a vital and representative range of nudes, portraits, landscapes, seascapes, and depictions of the rural and urban American scene. Ironically, it was precisely this variety—deriving partly from the inherently diverse nature of American regionalism and partly from a curatorial tolerance for stylistic diversity expressive of modern European influences—that Canadian critics felt detracted from any sense of a cohesive or original national art in the United States. Although the Carnegie Corporation did not renege on its commitment to modernism, it would not risk jeopardizing the reputation of the United States abroad in this way again. Despite repeated entreaties from the dominions for the American exhibition to tour, the corporation would never revive it.

La Trobe University

Ailsa Mellon Bruce Visiting Senior Fellow, September 22–October 24, 2014

Caroline Jordan returned to her position as honorary associate in the school of humanities at La Trobe University, Melbourne.



MAITE JOVER DE CELIS

WOODEN SUPPORTS IN SEVENTEENTH-CENTURY FLEMISH PAINTINGS IN THE MUSEO DEL PRADO: DATING AND PANEL MANUFACTURING TECHNOLOGY

The study of materials and techniques in art is a discipline of increasing interest to art history and conservation. Researchers have gradually adapted techniques of analysis and examination developed in other scientific fields to the study of works of art, optimizing protocols and working methods to deal with unique and exceptionally valuable artifacts. One of the many fields in which scientific analysis has proved very useful is the study of supports, whether wood, canvas, paper, metal, stone, ceramic, or any of the other materials used by artists throughout the centuries. Identification of the material used and its origin assists us in associating a work with the historical and geographical environment where it may have originated. The Flemish paintings collection of the Museo del Prado includes a large number of paintings on wooden supports, several of which are panels by Flemish painters active in Antwerp in the first half of the seventeenth century. Wood was one of the preferred materials in this school for the construction of painting supports, which were manufactured according to a rigorous procedure by professional specialists.

Antwerp panel makers were members of the Guild of Saint Luke, as were other professionals whose work related to the production of art. Guild regulations were quite explicit regarding panel manufacture, establishing mandatory practices in an attempt to guarantee the quality of the final product. For instance, regulations published in 1617 compelled panel makers to mark finished panels with their personal brands. Guild

Frans Snyder, *Fruit Bowl*, oil on panel, c. 1619, detail of the back of the panel showing cracks and a wide area of sapwood rings near the horizontal joint in the upper portion, as well as the panel maker Michael Claessens's cloverleaf mark (indicated by the black arrow). Museo Nacional del Prado; author photograph



Frans Snyders, *Fruit Bowl*, oil on panel, c. 1619. Museo Nacional del Prado; author photograph

inspectors then checked the quality of the product, adding the mark of the Antwerp coat of arms (two hands and a castle) on the back of the panel as a control brand. The guild statutes also standardized sizes and formats and specified prices that panel makers could ask for these.

Starting in 2009 I surveyed a group of panels attributed to different artists with a focus on wood technology: that is, species and quality of the wood, provenance of the timber, characteristics of manufacture, and most probable date of use according to dendrochronological analysis, in addition to other general information. Although more panels will be surveyed throughout next year, at present the amount of information generated is sufficient to start the evaluation of results. My two months' stay at CASVA provided an important opportunity to review and organize all this information and start drawing preliminary conclusions.

The group of paintings I studied shows homogeneous characteristics related to the species of wood. Oak was the species most commonly used in northern European works because of its abundance, its appropriateness for carving and general woodworking, and its relative resistance to

insect damage. Only a few examples of other woods were found in the Prado collection. Regarding provenance, it was possible to establish two main places of origin: the oak was either local or was imported from the Baltic region, probably depending on the availability of high-quality raw material in Antwerp throughout the period under consideration. Differences in the sawing pattern (radial, semiradial, tangential) and wood density, both of which can significantly affect the future conservation of the panel, were also detected.

Several panel makers' marks were found on the backs of the panels, sometimes accompanied by the Saint Luke quality control brand. In these cases, comparison of the panel maker's and the painter's life dates with dendrochronological results will improve the chronological accuracy of current attributions.

Furthermore, the study of panel characteristics allows interesting comparisons between the craftsmen's actual practices and the theoretically mandatory standards of quality control exercised by the guild inspectors. Surprisingly, my research identified some examples of approved (marked) panels showing wood defects; for instance, the outer, most perishable wood of the tree (called sapwood), which should have been removed before the panel was made, is sometimes still partially present in the board's edge, contradicting the regulations of the guild.

I spent the first half of the fellowship period organizing and analyzing data, after which I carried out a thorough bibliographical review related to general historical aspects of seventeenth-century Antwerp's artistic culture and workshop organization and to documentation of the Guild of Saint Luke. The National Gallery's excellent library and its staff greatly facilitated my work. In addition, the library's interlibrary loan service obtained publications related to other subjects, such as forestry science and archaeometry.

Museo Nacional del Prado
Ailsa Mellon Visiting Senior Fellow, June 15–August 15, 2014

Maite Jover de Celis has returned to her position as a scientist in the conservation department, Museo Nacional del Prado.



MIRI KIM

“RIGHT MATTER IN THE RIGHT PLACE”: THE PAINTINGS OF ALBERT PINKHAM RYDER

In an 1883 issue of *Art Journal*, the writer W. M. Conway proposed that “the history of Art, in its widest sense, is the work appointed for the artists of our day.” My dissertation contends that the concerns behind such a directive formed a key preoccupation and problem for the influential late nineteenth-century American artist Albert Pinkham Ryder (1847–1917), and I turn to his paintings to consider what the conceptual contours and formal trajectories of this endeavor might have looked like. In 1890 the *New York Times* described Ryder as an artist set on “carry[ing] out the later styles of Rembrandt and Franz Hals after his own fashion” (giving eighteenth-century art “a modern look” in comparison), and other late nineteenth-century criticism often cast Ryder’s moonlit marines and religious scenes as untimely interlopers in the present, as if they had emerged centuries earlier. By the early twentieth century, however, these works also came to be viewed as protomodernist prefigurations of early abstraction, often serving as genealogical and narrative placeholders. Rather than flatten this tension, I situate both readings in relation to the working processes that gave Ryder’s paintings—with their heterogeneous appropriation and revision of outmoded formal and technical features—their peculiar retrospective and prospective force.

This study thus engages Ryder as a figure known for his unusual use of his media so as to address the overlooked question of the works’ motivations and their implications. By doing so, I account for the paintings in a way that neither ignores their material trajectories nor lets

Albert Pinkham Ryder,
*The Race Track (Death
on a Pale Horse)*,
c. 1896–1908. The
Cleveland Museum of
Art, Purchase from the
J. H. Wade Fund

their current deteriorating conditions foreclose interpretive possibilities. For what is most striking about Ryder's practices also, paradoxically, marked these "freaks" (as his paintings were once called) as representative of the cultural and intellectual environments of New York City. Once described by scholars as the "Century of History," the nineteenth century was defined by a shifting consciousness of history as an issue of representation, an understanding that in turn attended the rise of the modern museum, the construction of distinct period styles, the flourishing of the photographic art album, and the popularity of historical novels. Given Ryder's heterogeneous selection and revision of Barbizon pastorals, Shakespearean passages, biblical narratives, and seventeenth-century Dutch art, I contend that such works model and give rise to an altogether different order of "history" painting.

In this light, the dissertation's central chapter reconsiders enigmatic works such as Ryder's *The Race Track*, which features the allegorical subject of death on a pale horse suspended in mid-gallop on an empty path within an airless landscape. According to an anecdote once attributed to Ryder, a friend who worked as a hotel waiter in New York City bet his money on a racehorse in the Brooklyn Handicap. As the story goes, the horse lost, the bet fell through, and the waiter took his life shortly thereafter, prompting Ryder to embark on one of his largest and most unusual paintings. Overwrought yet deadpan in its effects, the painting simultaneously evokes and undoes the pictorial and rhetorical structure of another late nineteenth-century project that allegedly arose within the context of a widespread bet and debate concerning the particulars of equine locomotion—the acclaimed motion studies of the English photographer Eadweard Muybridge (1830–1904). By recasting the formal conventions of these ubiquitous photographs and the popular lectures that framed them, *The Race Track* locates and questions the visual and historical distance Muybridge's lectures sought to obtain from earlier art-historical representations of the horse in motion. Indeed, the dense facture of *The Race Track* centers on what could be considered its most immaterial figures, those of the horse and rider, as if the duo's overloaded weight of references—the "flying gallop," death on a pale horse—could not help but be built up to the point of encrustation.

The remaining chapters reevaluate Ryder's paintings as test cases for the task of periodization. To this end, the first chapter takes as its

starting point Ryder's claim that "Nature isn't clean," as he argued in 1911, criticizing a dealer who sought to remove the aging varnish from one of his paintings, "but it is the right matter in the right place, to paraphrase [Michael] Faraday." I address the challenges these paintings continue to pose, given that Ryder repainted many over decades, ultimately confounding a strict linear chronology of his oeuvre. The final chapter investigates Ryder's revisions of old master paintings and prints within the context of late nineteenth-century adaptations and constructions of past "styles," demonstrating that such strategies cannot be designated as entirely antimodern in character. By doing so, I demonstrate the long-standing historiographical efficacy of Ryder's paintings as they began to query the possibility of ever being fully available to one's present.

[Princeton University]
Wyeth Fellow, 2013–2015

During the 2015–2016 academic year, Miri Kim will defend her dissertation in the department of art and archaeology at Princeton University.



STEFAN KRAUSE

FREYDAL, THE TOURNAMENT BOOK OF EMPEROR MAXIMILIAN I: THE WASHINGTON MANUSCRIPT

In late medieval and early modern Europe, tournament books formed—and recorded—a seminal element of courtly pomp and circumstance. In particular during the late Middle Ages and the Renaissance, tournaments were lavishly orchestrated festivities with both social and political significance. Coronations and weddings, diplomatic meetings, and military triumphs were all occasions to mark with tournaments. Frequently involving immense expense, the contests were set in programs of events of an allegorical character. Within this romantic and heroic framework, the tournament offered participants an opportunity to display chivalrous ideals of bravery and honor.

One of the greatest patrons of the tournament was Emperor Maximilian I (1459–1519). For Maximilian the tournament was more than a sport for the elite; it was an important element in the web of power relationships that bound the imperial court and empire. The emperor himself took part in tournaments with nobility from all parts of his sphere of influence. The power relationships that he established through these events were of decisive political importance. Furthermore, Maximilian took a personal interest in the technical development of tournament armor and endeavored to enhance the tournaments he staged with the addition of spectacular effects.

Tournament books document in detail—and often in sumptuously illustrated form—sequences of tournaments hosted by courts and aspiring merchant cities. Among those who commissioned tournament books

Freydal, the tournament book of Emperor Maximilian I, c. 1512–1515, fol. 212. Kunsthistorisches Museum Vienna, Kunstkammer, 5073

are René d'Anjou (1409–1480), the electors of Saxony, and especially the rulers of the Holy Roman Empire, to name only a few. These books bear witness to the culture of late medieval and Renaissance jousting. The Kunsthistorisches Museum in Vienna owns one of the most important of all tournament books: known as *Freydal*, it was made for Emperor Maximilian I in Germany in 1512–1515. It consists of 255 (originally 256) colored and richly gilded and silvered drawings that depict 64 tournaments. Each of the tournaments comprises a *Rennen* (joust of war), a *Stechen* (joust of peace), and a foot combat. Every round concluded with a so-called *Mummerey*, a courtly masquerade held on the evening after the competition. Initially the emperor had planned to publish a printed version of *Freydal* similar to *Theuerdank* and *Weisskunig*, his other autobiographical tales. But only five of the illustrations were actually cut in wood, and, like many of Maximilian's self-promoting works, *Freydal* remained unfinished.

The National Gallery of Art owns an almost unknown yet highly significant manuscript that is closely related to the Viennese *Freydal*. It appears to represent an early draft of this tournament book and features annotations, most probably by the emperor himself, that in many cases include proposed compositional alterations implemented in the Viennese illustrations. The Washington manuscript consists of 203 colored drawings. Campbell Dodgson briefly examined this collection of drawings when they first appeared on the art market in the 1920s. He recognized the connection to the Viennese *Freydal*, which he knew from the annotated facsimile of the latter by Quirin von Leitner, dating from the 1880s. Despite their importance the drawings were not well known and remained unstudied for a long time, leaving many unanswered questions about them and their relationship to the *Freydal* in Vienna.

Von Leitner's facsimile is still the most comprehensive study and remains in many respects a valuable source. Nevertheless, the work deserves new investigation and publication, particularly with regard to its genesis. My stay at CASVA offered a unique possibility to study the Washington manuscript. It belonged to an unknown French noble family in the late eighteenth and early nineteenth centuries, and in the mid-nineteenth century the drawings formed part of the collection of Frédéric de Pourtalès (1771–1861). During World War I the art dealer E. P. Goldschmidt acquired the majority of the works (175) from an

unknown source (Pourtalès?) in Paris and had them bound in brown leather by the London bookbinding company Sangorski and Sutcliffe. Another group of 28 drawings that had been owned by the Pourtalès family was auctioned in Leipzig (by C. G. Boerner) in 1929. Subsequently, both parts of the manuscript were reunited in the collection of Lessing J. Rosenwald in Philadelphia, who in turn donated them to the National Gallery of Art as part of his entire collection of prints and drawings.

This research is an important step in the project on *Freydal*, which will result in a new and comprehensive publication. This book will include essays by various scholars, each focusing on a part of the compelling story of *Freydal*.

Kunsthistorisches Museum, Vienna
Paul Mellon Visiting Senior Fellow, November 4–December 19, 2014

Stefan Krause has returned to his position as curator of the collection of arms and armor at the Kunsthistorisches Museum in Vienna.



MIREILLE LEE

THE LIFE OF AN ANCIENT GREEK MIRROR

An ancient Greek bronze mirror formerly in the Herzogliches Museum Gotha was among the thousands of objects that went missing from German collections in the wake of World War II. Although many were later recovered, the fate of the Gotha mirror was unknown until 2005, when it reappeared in Moscow at the Pushkin Museum. My study takes the form of an object biography in which I trace the “life history” of the mirror from its production in the fifth century BCE through its discovery in the nineteenth century—and its disappearance in 1945 and rediscovery in the twenty-first century. Such a holistic approach to the analysis of a single object elucidates important information about ancient Greek technology and trade, the social functions of mirrors and ideologies of gender, and issues surrounding modern historiography and cultural heritage.

The life of the Gotha mirror began with the mining of ores, which required extensive human and natural resources. The copper, tin, and lead were likely smelted in close proximity to the mining site and formed into ingots. These would have been transported via extensive trade networks to the individual workshops where they were melted down and combined to create bronze alloys. Caryatid mirrors like the Gotha example are complex objects that required multiple metallurgical techniques in their construction. The individual elements would have been cast separately using the lost-wax process and assembled by means of various mechanical and metallurgical joins, including the use of rivets and soldering. The

Bronze mirror, purportedly found at Corinth, Greece, fifth century BCE, Wilhelm Fröhner, *Collection J. Gréau: Catalogue des bronzes antiques et des objets d'art du moyen âge et de la Renaissance* (Paris, 1885), plate 12, cat. 609

reflective surface was likely achieved using scraping and burnishing tools followed by increasingly fine abrasives. Clearly ancient Greek mirrors embody an exceptional degree of technical knowledge, passed down through generations of anonymous workers.

The Gotha mirror, made by low-status male metalworkers, was likely purchased by an elite man who in turn presented it as a gift to a woman. Metal objects were typically gendered masculine in Greek society; hence, the exchange and consumption of ancient Greek mirrors resulted in a “regendering” of this unique type of metal object. During its use-life, the mirror was essential for the performance of the feminine toilette, especially hairstyling. As valuable symbols of ideal femininity and wealth, mirrors were frequently dedicated in sanctuaries and buried with the dead.

Although we do not know the depositional context of the Gotha mirror, we can say that its “afterlife” began in the nineteenth century when it appeared on the antiquities market. The mirror was part of the esteemed collection of bronzes sold by the French antiquarian Julien Gréau (1810–1895) at the Hôtel Drouot in Paris in 1885. The catalog for the sale, produced by Wilhelm Fröhner (1834–1925), a former curator of antiquities at the Louvre, constitutes the earliest documentation for the object. Number 609 in the catalog, identified as a “miroir grec d’ancien style—trouvé à Corinthe,” it was purchased for the newly complete neo-Renaissance museum commissioned by Duke Ernst II of Saxe-Coburg-Gotha (1818–1893). Over the next fifty years, the ducal collection of antiquities expanded tremendously, and in 1934 the ground floor of the Herzogliches Museum was given over to their display.

With the increasing instability of the war years, the Herzogliches Museum was closed, and the most important objects were placed in storage for safekeeping. Despite such precautions, the Gotha collections were devastated during the war and the Soviet and American occupations. The Gotha mirror was declared lost. Although thousands of objects were returned by the Soviet Union in 1958, the mirror was not among them.

In the course of my research at CASVA, I discovered that the Gotha mirror had survived in the Pushkin Museum in Moscow. In 2005 the museum mounted an exhibition entitled *The Archaeology of War: Return from Nonbeing*, in which antiquities “rescued” by Soviet soldiers in 1945 were displayed for the first time. Number 53 in the exhibition catalog is clearly the caryatid of the Gotha mirror, though without the miniature

mirror in her hand; the Erotes are listed separately, as numbers 168 and 169. The reflective disk and attachments are not included in the catalog. Perhaps in the course of conservation the Gotha mirror was found to have been assembled from disparate parts, both ancient and modern, and only those considered original were included in the exhibition. Alternatively, it is possible that the Pushkin deliberately displayed the mirror in pieces in order to conceal its identity from the Gotha museum officials. In the next phase of this project I plan to travel to Moscow to study the mirror *in corpore*.

Vanderbilt University
Paul Mellon Visiting Senior Fellow, June 15–August 1, 2014

Mireille M. Lee returned to her position as an assistant professor of history of art and classical studies at Vanderbilt University. Her book Body, Dress, and Identity in Ancient Greece was published this year by Cambridge University Press.



STEPHANIE C. LEONE

THE ARTS IN BAROQUE ROME UNDER POPE INNOCENT X PAMPHILJ AND HIS FAMILY (1644 – 1672)

The history of art and architecture in baroque Rome has essentially been told through singular relationships between powerful patrons and great artists, with Pope Urban VIII Barberini (1568–1644) and Gianlorenzo Bernini (1598–1680) best exemplifying this model. The patronage of Urban VIII's successor, Innocent X Pamphilj (1574–1655), has traditionally been perceived as paling in comparison, largely, I argue, because it fails to fit the pattern. In the book I am writing, I propose a new paradigm for understanding the collective contribution of Innocent X, his sister-in-law Donna Olimpia Maidalchini (1592–1657), and his nephew Camillo Pamphilj (1622–1666) to the arts in Rome, from the start of the Pamphilj pontificate in 1644, through the consecration of the family's church of Sant'Agnese in Agone in 1672. The Pamphilj did not privilege a single artist but rather made use of all available creative resources to realize multiple projects throughout the city, from sacred to secular, public to private, and monumental to miniature. Offering the most comprehensive study of Pamphilj patronage to date, my book approaches the topic by considering a wide-ranging selection of commissions, such as the nave decoration of St. Peter's, the new nave of San Giovanni in Laterano, the Palazzo Nuovo on the Campidoglio, the Villa Pamphilj, the Four Rivers Fountain, Sant'Agnese in Agone, San Nicola da Tolentino, and the chapel of San Tommaso di Villanova, as well as the restoration of antiquities and the decorative arts. In addition, I focus on the processes—the very me-

Diego Velázquez,
Portrait of Innocent X,
1649–1650. Galleria
Doria Pamphilj, Rome
(fr. 289). Arti Doria
Pamphilj srl

chanics of patronage and the enterprise of artistic production—through which these works of art and architecture were realized.

The focus on process has led me to investigate the network of individuals, from artists and artisans to advisors and administrators, employed in Pamphilj projects, many of which were complex and involved multiple forms of art and numerous specialists. For instance, the Villa Pamphilj, whose design is attributed to Alessandro Algardi (1598–1654), involved architects, sculptors, restorers, painters, stucco workers, excavators, masons, stone carvers, carpenters, iron workers, and others to realize the architecture, the decorative work of sculpture and paintings, the display of art, gardens, fountains, and more. My study of the individuals employed on Pamphilj projects shows that names reoccur among the sites. Fundamental questions include the following: How and why were individuals chosen for these commissions? What types of relationships—artist-artist, artist-artisan, patron-artist, patron-artisan, artisan-artisan, and so on—governed circulation among sites? Were artists, artisans, and others able to make a career of Pamphilj projects? From this broad perspective on the network, my research narrows to investigate the untold stories of individual artisans and the nature and practices of the various *arti* (crafts) in seventeenth-century Rome.

To reconstruct the mechanics of patronage and artistic production, I am studying visual and written documentation of projects and persons, including plans, drawings, payment records, construction documents, contracts, wills, papal briefs, letters, and finished works of art. Before coming to CASVA, I conducted two archival campaigns in Rome, where I studied, transcribed, and photographed documents and works of art. My residency provided a welcome and productive period in which to analyze my primary source research and synthesize and develop my ideas while utilizing the exceptional resources of the National Gallery of Art Library. Two key accomplishments were writing a chapter outline for my book and writing part of the chapter on the *muratori* (masons), which features an artisan named Ludovico Bossi. In seeking to determine Bossi's contribution to the design and realization of several projects, including the Villa Pamphilj and the Four Rivers Fountain, I delved into secondary sources on the intersection of learned individuals and skilled practitioners in early modern art and science, building workshops as sites of knowledge transfer, and engineering and hydraulic projects in

late sixteenth- and seventeenth-century Rome. I am developing a thesis that Bossi was instrumental in overcoming the technical difficulties of the creation of Bernini's Four Rivers Fountain, whose obelisk rests perilously over a four-legged rocky base with a void in the center.

Besides making full use of the library, I benefited tremendously from conversations with colleagues both within and outside CASVA. This stimulating research period has undoubtedly advanced my progress both toward producing a revisionist study of the Pamphilj and the arts in mid-seventeenth-century Rome and toward providing a new model for papal patronage studies. This new approach sets aside the search for programmatic themes, symbolic meanings, and singular relationships in order to account for the full range of agency in the realization of complex projects.

Boston College

Paul Mellon Visiting Senior Fellow, November 4–December 31, 2014

After her fellowship, Stephanie C. Leone remained on sabbatical in spring 2015, during which she continued to pursue her research both in Rome and at home. In fall 2015 she returns to her position as associate professor of art history at Boston College.

道必亭



LIHONG LIU

THE REAL SCENE: PAINTING AND PLACE IN CHINA, 1450 – 1550

“Real scene” (*shijing*) denotes a process of mutual evocation of painting and place. As the mid-Ming critic Yang Shen (1488–1559) stated: “With an understanding of the landscape in mind, a real scene looks like a painting; created by dexterous hands, a painting looks like a real scene.” Since the fifteenth century, this notion has had abiding significance for painting practice and image theory, as well as for travel, sightseeing, and landscape design in China.

My book explores the foundational moment of pictorial articulation of, and critical thinking about, this important cultural concept. The mid-Ming period (c. 1450–1550) of the Ming dynasty (1368–1644) heralded the “silver century” (1550–1650) of a monetary economy in China, when political power and fiscal and economic resources were redistributed between the imperial court in Beijing and the provinces. Focusing on the area around the southeastern city of Suzhou, the book opens with a discussion of a widespread intellectual trend of close investigation of the observable world. It argues that artists constructed space and time with acute awareness of the embodied here and now and that they consciously reacted to and acted upon their surroundings. Going beyond the accepted historiographical understanding of Chinese painting in terms of an internal art-historical sequence arranged by stylistic changes, the book revises the common view of a “posthistorical” phase of Chinese art after the fourteenth century when, according to the traditional narrative, scholar artists developed a backward-looking and formalist art.

Qian Gu, *Dao Hill Pavilion*, in *Zhu Mingxian shou Wen Zhengming bashi shihua ce* (Various Ming Talents Celebrating Wen Zhengming's Eightieth Birthday: An Album of Poetry and Painting), 1549, album leaf (1 of 15). Chen Chi-te Collection, Taipei. Photograph courtesy of Chen Chi-te

Designers and builders of the mid-Ming period created courtyards, gardens, and public sites by seeing or constructing place through pictorial conceits, and, through a concern for a sense of place, painters ardently correlated their pictorial themes with specific places in their actual surroundings. I argue that these intertwined processes of place-making and picture-making aligned the concept of “real scene” with an ecological aesthetic that acknowledged the visual and material clues and active forces of objects in spaces and afforded bodily and experiential engagement with the environment.

The reassessment of “real scene” practices forces a revision of the conventional view that Chinese ink painting was nonrealist and spontaneous. I argue instead that mid-Ming literati artists showed a determined pursuit of technical mastery and engagement in a prolonged process of skillful labor at their works. The sense of the “real” that their paintings evoke is the result of thoughtful composition and meticulous depiction of details, which create an effect of vividness and veracity. One of the innovators of “real scene” painting was Suzhou painter and scholar Wen Zhengming (1470–1559), a key figure in the book. Wen valued the process of arrangement and ordering (*buzhi*) as the primary criterion of creativity, and, with a critical grasp of past models, pursued in his paintings new models of composition that yielded images that were “real” to their audience in a novel way. Thus, Wen’s approach to painting led to the amalgamation of the “real” on two levels: familiarity of the subject and intelligibility of the composition. “Real scene” painting was practiced widely among Wen’s followers and students, as seen in *Dao Hill Pavilion*, by Qian Gu (1508–1587).

The approach my book develops deals with form in both abstract and concrete terms. The formal structures of paths and trees constitute pictorial spaces; arrangement and ordering of forms generate compositions. But these concrete pictorial forms also afford substantive hints as to how people organized real-life space, time, and community. I argue that artists’ emphasis on specific forms and details, their thoughtful compositions, and their extended painting process reflected their awareness of, and resistance to, the pace of daily life. I also argue that their paintings of familiar places were prompted by the impending transformation of their surroundings, as the Suzhou area was increasingly urbanized and becoming a commercial metropolis. The book looks at how the practice

of painting defined place and self in a community within a changing social and physical environment.

A. W. Mellon Postdoctoral Fellow, 2014–2016

During the coming academic year Libong Liu will continue her research at CASVA as the 2014–2016 A. W. Mellon Postdoctoral Fellow.



SARAH BLAKE McHAM

REJOICE, LUCKY PADUA, IN THE TREASURE THAT YOU POSSESS

These famous lines from a liturgical office honoring Saint Anthony and inscribed at his church in Padua, the Basilica del Santo, acclaim the saint. In fact, Padua enjoyed two treasures: its patron, Anthony, and its university. From the communal period (c. 1200–1318) through the mid-sixteenth century, when it was ended by the Counter-Reformation and pressure from Padua’s overlord, Venice, a rich, uniquely Paduan cultural heritage had its foundation in these two institutions. Previous studies interpret the patrons and artists of this period in terms of what they brought to Padua, never asking what the Paduan heritage offered them. Nevertheless, records from the sixteenth century, the catalog of collections by the Venetian Marcantonio Michiel, the treatise on sculpture by the Paduan Pomponius Gauricus, and the biographies of Vasari all affirm that artists in Padua were shaped by the local visual tradition.

The university and the Santo ensured that Padua was always a cosmopolitan place of “international” culture: they attracted artists, students, scholars, and pilgrims from all over Italy and northern Europe. The university was the birthplace of Italian humanism, the cultural movement that shaped the Renaissance, and a center of the study of ancient Roman and Greek authors, particularly Aristotle. In the late 1360s the ruler Francesco il Vecchio Carrara invited Petrarch to the city to spend his last years there, consolidating Padua’s role in the development of both humanism and antiquarian studies.

Donatello, *Madonna and Child with Saints Anthony and Francis*, 1446–1450. Basilica del Santo, Padua; Scala/Art Resource, NY

Antiquarian studies found fertile soil in Padua because of the city's intense pride in its pre-Roman and Roman heritage. The Santo drew so many pilgrims that its riches allowed the lavish decoration of a mammoth new church to house Anthony's relics. The Conventual Franciscans administering the church endorsed prominent, expensive commissions and made the Santo an engine of impressive patronage, drawing artists from all over Italy and Europe. In the fourteenth century, its chapels were frescoed by the Florentine Giotto and noted painters following in his tradition, including the Florentine Giusto de' Menabuoi and the Veronese Altichiero, whose Hall of Roman Heroes in the Palazzo Carrara constitutes a chapter in my study.

In the fifteenth century, the exiled Palla Strozzi, the second-richest man in Florence, chose Padua as his residence for decades. Records of what he commissioned there remain undiscovered, but we do know that he gave an extensive collection of Greek and Latin manuscripts to Padua's Benedictine monastery. In the sixteenth century, the Venetian humanists Pietro Bembo and Alvise Cornaro and the Mantuan Marco Mantova Benavides preferred to live in Padua, commissioning works of art, collecting antiquities, and making their residences salons of intellectual discourse.

In 1405 Padua was conquered by Venice, and for more than a century the subject city exported its culture to the overlord. Venetian administration of the empire was thin, and many Paduans continued in the government. Padua's university became the empire's university. The city's major native artist at midcentury, Francesco Squarione (c. 1395–after 1468), trained 137 students, including Andrea Mantegna, whose Ovetari Chapel I include in my book. He had them draw from casts of ancient sculpture, something no one else in Italy was doing at the time. The Santo's board continued to seek prominent outside artists. The high altar, which consisted of seven almost life-size figures in bronze and more than a dozen figurative and symbolic bronze reliefs, was the most imposing and costly altar constructed in fifteenth-century Italy. The century's leading artist, the Florentine Donatello, designed and executed it. The altar forms another chapter of the book.

In the sixteenth century, there were two major commissions at the Santo: the Paschal Candlestick, the work of Riccio (Andrea Briosco, 1470–1532), and the decoration of Saint Anthony's burial chapel, both

the focus of my final chapters. The candlestick is Riccio's masterpiece. The chapel drew the most renowned sculptors from Lombardy, Florence, and Venice, who worked there all century. They created nine over-life-sized marble reliefs depicting Saint Anthony's miracles and portraying the humble thirteenth-century saint as though he had wandered into a series of imperial Roman historical reliefs. Padua's independent tradition and identity were eclipsed by the mid-sixteenth century, the endpoint of my book. By then, lucky Padua's twin treasures had lost their luster.

I have focused on these monuments by considering them together in terms of their *Patavinitas*, or Paduan qualities. During my stay at CASVA I wrote the chapters dealing with Donatello's high altar and the Ovetari Chapel, benefiting greatly from the expertise of my peers and the uninterrupted time to read and write.

Rutgers, The State University of New Jersey
Ailsa Mellon Bruce Senior Fellow, 2014–2015

Sarah Blake McHam will return to her position as Distinguished Professor of Art History at Rutgers University in January 2016 after being on sabbatical during the fall semester.



EVANGELIUM
VINCIBILE
MORTALE
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ROBERT S. NELSON

GIFTS OF PRESENCE: ITINERARIES OF A GREEK MANUSCRIPT FROM CONSTANTINOPLE TO FLORENCE AND FROM THE MIDDLE AGES TO THE ENLIGHTENMENT

At CASVA my time has been spent on the Renaissance sections of my book concerning the peregrinations of a Byzantine manuscript. Its genesis was the realization long ago of an obvious fact: of the thousands of Greek manuscripts written in Constantinople (today Istanbul) in the Middle Ages, only a few score remain there today. Where did they all go and why? I was particularly interested in the reception of these manuscripts in the Italian Renaissance, and being an art historian, in reactions to those that were illustrated. As a focus, I settled on a particular manuscript in the Biblioteca Medicea Laurenziana in Florence, Med. Palat. 244, because of its well-documented history from eleventh-century Constantinople to fourteenth-century Trebizond, early sixteenth-century papal Rome, and finally sixteenth-century and ultimately later eighteenth-century Florence. My project traces that history, describing the worlds, people, and social contexts in which the book was read, exchanged, and adapted and became a token of prestige and a source of historical knowledge.

Written entirely in gold ink, the manuscript has lections for twenty-two major feast days of the year. Because of its abridged text, the lectionary was used only on these august occasions. Its golden writing indicates significant expense and an elite clerical readership of a prestigious and well-endowed church, most likely the cathedral of Constantinople, Hagia Sophia. Its rubrics pertain to the use of the patriarch of Constantinople. In the fourteenth century, the Byzantine imperial chamberlain sent the lectionary to the metropolitan of Trebizond, the first of several impor-

Wall cabinet formerly containing Bibl. Laur. Med. Palat. 244, Cappella dei Priori, Palazzo Vecchio, Florence, early sixteenth century. Author photograph

tant gift exchanges in the manuscript's history. A few years later, the metropolitan donated it to the church of the Virgin Chrysokephlos, the cathedral of the capital of this small but wealthy kingdom.

Trebizond fell to the Ottomans in 1461. The manuscript is next attested in Renaissance Rome in the early sixteenth century, and here begin the sections of my book that most concerned me this year. The Vatican had been an active collector of Greek manuscripts from earlier in the fifteenth century. The Greek Cardinal Bessarion, once metropolitan of Nicaea and a native of Trebizond, had assembled the largest personal collection of Greek texts in the West. Bessarion may have been the intermediary who facilitated the lectionary's passage to Italy, for it is next appears in the possession of his younger associate, Alexius Celadenus. A presentation miniature, added to the beginning of the manuscript, documents the gift and shows Celadenus, a bishop, handing the book to the enthroned pontiff. Celadenus wrote Julius a letter about the gift that begins on the facing page and details his wish that the book be kept in Julius's library and used in his new St. Peter's.

Those ambitions were not realized, because the lectionary next appeared in 1553 in the Palazzo Vecchio in Florence in the company of another Greek lectionary (Bibl. Laur. Med. Palat. 243), with which it would be long associated. Both books were kept in a wall cabinet in the Cappella dei Priori of the Palazzo Vecchio, together with other treasures of the Florentine state, including an important early text of Roman civil law. A Latin inscription on the cabinet refers to the first Greek lectionary that was kept there (MS 243) and to the law text and participates in an elaborate political program of Latin aphorisms that cover the walls of the chapel. When the lectionary of Pope Julius II arrived in Florence, it added to the prestige of this collection of secular relics.

In the late eighteenth century, the Enlightenment scholar and collector Angelo Maria Bandini persuaded the Grand Duke of Tuscany to allow these manuscripts to be transferred to the Biblioteca Laurenziana. Bandini had made new covers for manuscripts 243 and 244 by incorporating portrait medallions from a sixteenth-century vestment, and he wrote a history of the manuscripts. These acts of historicism signal a new era that forms a concluding section of my book. Now the state artifacts became books again, but, in contrast to their use in the Middle Ages, they resided in a rare book collection, subject to scholarship that

transformed them into objects of the past and stripped them of any residual ritual or relic aspects. Thus neutered, they could be more easily exhibited in the twentieth century as works of art or, in recent years, digitized for the internet. Once only patriarchs, popes, and the rulers of Florence had access to these manuscripts and usually only on special occasions. Today anyone with a computer may see their digital facsimiles at any time in any place in the world. The actual manuscripts, however, remain as guarded and as difficult of access as in the Middle Ages.

Samuel H. Kress Professor, 2014–2015
Yale University

Robert Nelson will return to Yale University, where he teaches medieval and Byzantine art as the Robert Lehman Professor.



DAVID PULLINS

CUT AND PASTE: THE MOBILE IMAGE FROM WATTEAU TO ROBERT

The term *rococo* was allegedly born around 1797 in that crucible of artistic and political modernism, the atelier of Jacques-Louis David. His most radical students responded to their master's *Intervention of the Sabine Women* (1799) with the accusation “Vanloo, Pompadour, Rococo!” in reference to the former king's mistress, Madame de Pompadour, and one of her favorite painters, Carle Vanloo. The word *rococo* appears to have been studio argot that combined the first syllables of two less judgmental formal descriptors common in eighteenth-century France, *rocaille* (rock work) and *coquillage* (shell work). Both had been used since the 1720s to denote objects and designs that we now think of as rococo—by artists such as Juste-Aurèle Meissonnier, Jacques de Lajoüe, or Jules-Marie Oppenord—within the broader category of *goût nouveau* or *style moderne*, which distinguished them from classicism under Louis XIV. Design defined by its newness in the 1720s and 1730s suffered critical backlash in the late 1740s, however, and by the end of the century was alternately villainized and praised for its stylistic as well as accrued political and ideological dimensions. A category of objects that never had its own master, school, or theoretical voice was thus transformed into a symbol of things beyond itself. The research conducted over the course of my fellowship attempts to redress the problematic category of rococo painting as inherited by art historians from David's students by pursuing two claims: that the status of the various arts was in flux at this time and that it is productive to return to a period view of the

Jean-Baptiste Oudry,
decorative panel, 1742.
Musée des Arts Décoratifs
de Strasbourg.
Photograph: Musées
de Strasbourg

fine and decorative arts as deeply intertwined. While on the one hand questioning the historiographic fortune of rococo painting, on the other I aim to propose a new methodology for its interpretation that expands the scope of objects considered in sympathy with their original purposes.

The first claim asserts that a strong logocentric bias for interpreting eighteenth-century French art was established in its own time by the Académie royale de peinture et de sculpture as it wrestled painting from the mechanical into the liberal arts. I argue that this move from studio to Salon (or, more broadly, spaces of production to spaces of reception) was crucial not only in obscuring the realities of artistic practice but also in producing a rich body of art theory and criticism that modern art historians have found difficult to escape. This tendency of the historical record itself was amplified by the coincidence of a pivotal scholarly reappraisal of eighteenth-century French visual culture at the moment of art history's linguistic turn in the 1980s and 1990s.

The second claim stems from the first and ultimately structures this study. I contend that the categorization of painting as an autonomous object of aesthetic contemplation devoted to historical narrative encouraged by contemporary academicians and Salon critics placed inappropriate demands on many works produced in this period. Rather than distinguish and elevate painting from a range of material culture because of its medium or depicted subject, I argue for a realignment between fine and decorative arts by thinking through a mode of production that draws forth an overlap between them, namely, the "cut-and-paste" maneuver of my project's title. The term *découpage* encapsulates this operation literally, but I employ "cut and paste" to describe a modality in which the visual world is comprehensible and employable as an array of discrete motifs that, once selected, could be used and reused in the manner of a pattern book, a collection of "mobile images." This was a system inculcated at the earliest stage of learning to draw in eighteenth-century France, where copying two-dimensional motifs was the foundation of art education no matter the medium of a student's future specialty, from oil on canvas to porcelain, textiles, wood, or metalworking. For painters this practice was reinforced on the mechanical side of their profession by phenomena typically left out of art-historical accounts, including studio production, designs for the print market, and arabesque decoration. Academicians did not operate unflinchingly through a cut-and-paste

approach but had recourse to this modality, particularly when pursuing the period's most remunerative commissions that touched on the realm of decoration: tapestry designs, *boiseries*, overdoors, and overmantels. Although prioritizing a motif's mobility was well suited to such works, it was far less conducive to depicting complex narrative subjects and left a large portion of artistic production open to derision at the level of art theory and, ultimately, art history. Later attempts to refit these works as autonomous objects—either conceptually through text or literally through cutting down or building out canvases to fit rectilinear frames—has further reinforced the perception that some of the key painters of eighteenth-century France were in fact interlopers in the world of fine art.

[Harvard University]
David E. Finley Fellow, 2012–2015

David Pullins has received a Harvard University GSAS Dumbarton Oaks Dissertation Fellowship for academic year 2015–2016.



Constantinople — Intérieur de maison turque .

1896

MARY ROBERTS

ISLAMIC ART, MUSEOLOGY, AND TRANSCULTURAL ARTIST-DEALER NETWORKS, 1850 – 1910

The second half of the nineteenth century was a formative period for the creation of private collections of Islamic art in Europe and in Ottoman Istanbul. Yet little is known of the networks across these regions that facilitated the movement of precious works or about the role of artists in those processes. The book I have been writing during my CASVA fellowship is a cross-cultural study of collections by artists renowned for representing cultures of the Near East and of their role in international dealer networks. It proceeds from the idea that patterns and processes of collecting Islamic art are key to understanding the intertwined histories of art within the cultures of Europe and the Ottoman Empire.

Five artists are central to my study: Osman Hamdi Bey (Ottoman Empire, 1842–1910), Vasily Vereshchagin (Russia, 1842–1904), Stanisław Chlebowski (Poland, 1835–1884), Frederic Leighton (Britain, 1830–1896), and Jean-Léon Gérôme (France, 1824–1904). Each traveled widely and was a major player in networks through which precious manuscripts, costumes, ceramics, metalwork, woodwork, and even whole interiors were sourced from across the Ottoman Empire and sent to the Ottoman and European capitals. Displayed in the artists' studios in Istanbul, Paris, London, Munich, and Moscow, this Islamic art was an important resource for their paintings, for fostering patronage, and for consolidating their reputations as cosmopolitan artists. After the artists' deaths, some of these valuable collections entered public museums, while others remained in studios that were converted into house museums. I analyze

Guillaume Berggren,
*Constantinople –
Intérieur de maison
turque*, no date. Getty
Research Institute, Los
Angeles (96.R.14)

the changing meanings of these objects as they moved from mosques and bazaars to artists' studios and from exhibition halls into house museums and public collections.

Albert Goupil (1840–1884) has long been recognized as a major collector and tastemaker in the field of Islamic art in the French capital. The posthumous sale of his collection in 1888 formed the basis for the Musée des arts décoratifs (currently displayed in the Louvre). Yet despite his importance surprisingly little is known about how Goupil sourced Islamic art. The first part of my study, “Artist-Collector-Dealer,” reveals the transcultural art market networks that connected Goupil in Paris with his major collectors, such as the Rothschild family, and key Ottoman and expatriate artists in Istanbul. During my time at CASVA I have analyzed documents I discovered in Polish, Turkish, and French archives that provide unique insights linking Goupil, Osman Hamdi, British vice consul William Wrench, and the Polish artist Chlebowski, who was dealer and painter to Ottoman sultan Abdülaziz (reigned 1861–1876). My book unearths the history of such cultural transfers by focusing on the multi-sited and multidirectional processes at work. I also attend to what was being withheld from exchange by the diverse stakeholders within these networks. Osman Hamdi did not disperse Islamic artifacts through his extensive European connections. Instead he amassed his studio collection and transferred the empire's treasures into the Ottoman Imperial Museum, which later formed part of Istanbul's Turkish and Islamic Arts Museum. These early museological initiatives reflect a new approach to Ottoman art as the empire's cultural patrimony.

The second part of my study, “Artists' Studios and Cosmopolitan Masculinities,” focuses on what was being transacted when European and Ottoman painters displayed Islamic artifacts in the semipublic space of their studios. Frederic Leighton entertained visitors in the gold-domed Arab Hall created in his Holland Park home. This multisensory environment was a living equivalent to the aesthetic experience evoked on his canvases. The more peripatetic Vasily Vereshchagin designed semi-open-air studios in Munich, Paris, and later Moscow to showcase exotic artifacts amassed while traveling to central Asia with the Russian imperial army in 1867. This multimedia display strategy was translated into exhibitions across the United States and Europe in which he combined his paintings, Islamic art, and performances of central Asian music.

These practices were a means for consolidating a transcultural artistic identity. At his home and studio in Istanbul, replete with decorative art from the Ottoman Empire, China, and Japan, Osman Hamdi hosted the Ottoman Empire's leading intellectuals as well as archaeologists and Ottoman and Orientalist artists. My book examines the significance of Islamic art in these sites of performative collaboration among artists, their models, and their patrons.

The final part of my study, "From Atelier to Museum," addresses the diachronic dimension of the topic by focusing on the formation and later histories of Osman Hamdi's and Frederic Leighton's house museums. My study of these two museums in Turkey and Britain reveals their role in projecting concepts of national heritage through the cosmopolitan artistic biographies of their original owners. This comparative study focuses on the relationship between Orientalist and Ottoman artistic identities and museological practices. Analysis of public policy documents, museum mission statements, curatorial strategy, and education programming reveals the changing cultural significance of these institutions over time.

University of Sydney
William C. Seitz Senior Fellow, 2014–2015

Mary Roberts will be the Robert Sterling Clark Visiting Professor of Art History at Williams College for academic year 2015–2016.



Гончар Горшков берет ком глины,
Кладет он ком на круг точильный.

Руки помочит,
Завертит круг..
Выползает горшочек
У него из-под рук..

— 6 —



ALLA ROSENFELD

IMAGES FOR THE NEW GENERATION: RUSSIAN ILLUSTRATED CHILDREN'S BOOKS, 1918 – 1936

In the aftermath of the Bolshevik Revolution of 1917, the new Soviet regime regarded children's books as a major means of influencing the new generation, transmitting Soviet ideology and teaching children about contemporary developments in Soviet Russia. The nation's greatest artists and writers came together in an effort to produce publications that nurtured and challenged young minds, uniting the leading experimental artistic tendencies of the time with radical ideology.

My book in preparation, "Images for the New Generation: Russian Illustrated Children's Books, 1918–1936," is organized around this important development and will explore several key issues. The most central of these is how the complex relationships among the Soviet state, artists, and public are manifested in the creation and reception of children's books. My approach draws on a wide range of sources, including rare archival documents and Soviet studies of children's reading habits, uncovered during my earlier research in Russia, as well as some recent American and European scholarship on Soviet educational and cultural history. My research is also informed by a variety of disciplines: art history, education, sociology, and children's literature.

Shortly after the revolution, the newly installed Bolshevik regime turned its attention to the child. Beginning in the early 1920s, the Soviet government organized conferences on childrearing, established "children's studies" departments in a number of institutions of higher learning, and founded centers of experimental pedagogy. As the children's

Left:

N. S. Smirnov, author, and Galina and Olga Chichagova, illustrators, illustration for *Otkuda posuda?* (*Where Do Dishes Come From?*; Moscow/Petrograd, 1924). Sasha Lurye Collection, New York

Right:

Galina and Olga Chichagova, photo-montage cover for *Egor-monter* (*Egor the Electrician*; Moscow, 1928). Sasha Lurye Collection, New York

literature of a socialist country was thought to be totally different from that of bourgeois Europe, it followed that the new Soviet children's book needed to reflect the major objective of the rearing of Soviet youth: to nurture "builders of Communism."

The Soviet regime's concern with children's literature gave rise to serious discussion of one of the oldest and most beloved literary genres: the fairy tale. During the 1920s the fairy tale and its place in Soviet children's literature were among the most highly contested cultural issues of the day. Since many fairy tales were seen as filled with religious superstition and promoting monarchism, many educators and critics felt that it was essentially "criminal" to introduce proletarian children to old morals relevant only to a capitalist society. New Soviet children's literature, by contrast, was thoroughly rooted in contemporary Soviet reality. Popular themes included industrial and agricultural topics, the class struggle in capitalist countries, the international Communist movement, and the heroic lives of the Communist Party leaders. Aimed at the nation's youngest readers and essentially constituting the antithesis of the fairy tale, the new genre of the "production book" promoted Soviet social and economic ideals by exploring various professions and trades.

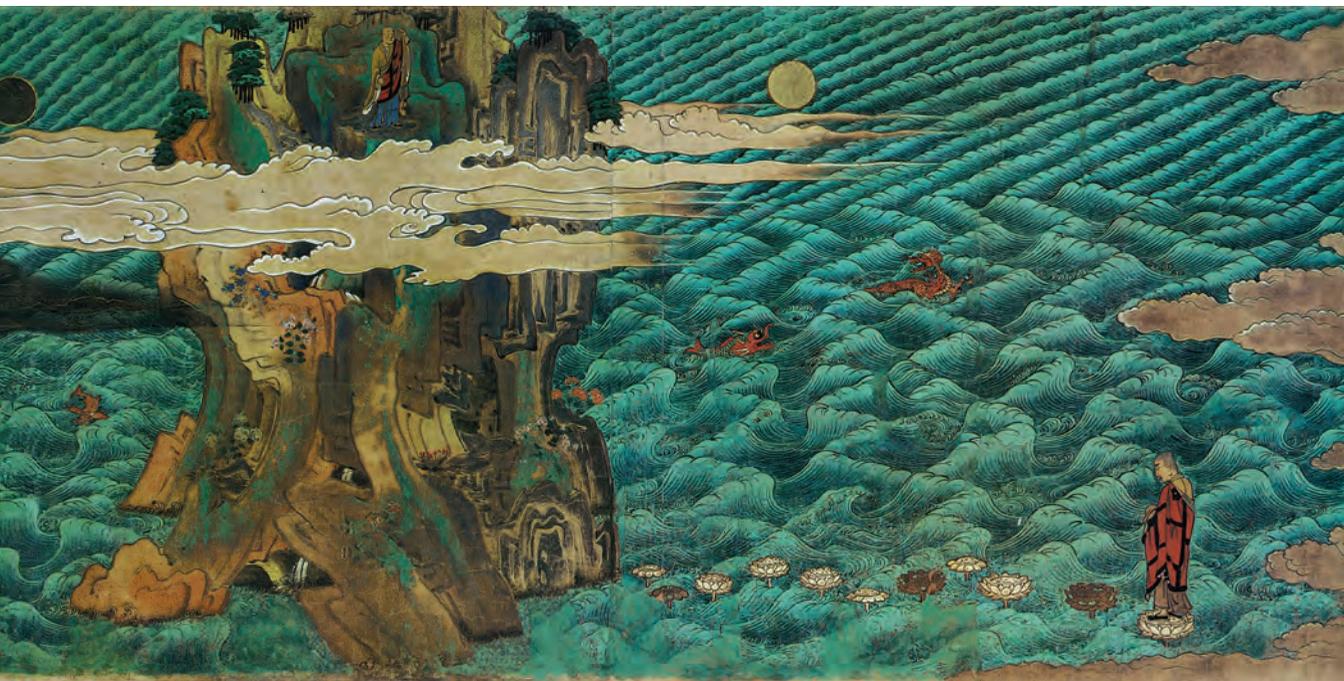
Starting in the late 1920s, the Soviet government's initial encouragement of artistic experimentation was replaced by the imposition of much stricter control over the arts. In 1935 the Communist Party issued a decree placing all publishing houses under the supervision of the Komsomol (Young Communist League), which established a system of strict censorship over children's publications and initiated an intense state crackdown on avant-garde experimentation. The government now set new priorities on the rendering of illustrations in a clearly accessible, realistic manner.

The bulk of my research for "Images for the New Generation" derives from a careful examination of hundreds of Russian illustrated children's books of the 1920s–1930s. These books are now rare, with only a limited number of copies in existence worldwide. Before my fellowship at CASVA, in conducting my research and locating examples of rare books and mock-ups, I visited many archives and libraries in Russia, Europe, and the United States. During my two-month residency at CASVA, I completed my research in the National Gallery of Art Library and the Library of Congress, where I consulted many publications concerned with peda-

gical and sociological issues relevant to children's literature in Russia. I also revised several chapters of my book. The first chapter, "Does the Proletarian Child Need Fairy Tales? Debates about Children's Literature in the 1920s–1930s," demonstrates how children's literature was subordinated to the educational goals of the new political system. The second chapter, "Molding the 'New Man': Educational Experimentalism, Soviet Ideology, and Children's Literature, 1918–1936," is devoted to exploring the connection between the new Soviet children's literature and contemporary developments in Russian and American education and pedagogical theory. Included in this discussion are the writings of John Dewey (1859–1952), which were widely available in Russian translation and influential in Soviet education. "Photography as a Sign of Modernity in Soviet Illustrated Children's Books," the third chapter, shows how photo-illustrated books exemplified Russian avant-garde artists' shift from abstract compositions to works that incorporated documentary elements capable of satisfying the government's mandate to reach the masses.

Rutgers, The State University of New Jersey
Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15, 2014

Alla Rosenfeld returned to her position as adjunct professor of art history at Rutgers University.



RACHEL SAUNDERS

THE *ILLUSTRATED LIFE OF XUANZANG*: POETRY, PAINTING, AND PILGRIMAGE IN MEDIEVAL JAPAN

On the seventh day of the sixth month of 1525, the council of elders at the great Buddhist monastic complex of Kōfukuji decreed that never again should the handscroll known as *The Illustrated Life of Xuanzang* leave the temple grounds. The record of this event reflects intense anxiety over the safety of this monumental two-hundred-meter-long painting, described as the temple “bloodline.” Loans to Kōfukuji’s subtemples ceased, and the scroll, which contains seventy-six jewel-like paintings and sections of elegantly brushed calligraphic text, remained cloistered at the spiritual heart of the monastery for the next four hundred years. As time passed, its absence generated an auratic narrative of a hermetic handscroll that turned upon the perverse charisma of the invisible object. Unsurprisingly then, its first-ever full exhibition in 2011 at Nara National Museum was greeted with much excitement among art historians. The two weeks I spent poring over every highly pigmented inch was my first opportunity to get beyond previous discursive approaches to the work and to begin to ask exactly how much of this complex object’s efficacy was rooted in the scroll itself, as opposed to rumor and writing about it.

The scroll relates the biography of the great Chinese pilgrim Xuanzang (d. 664) and his epic seventeen-year pilgrimage from China to India. He returned to China with hundreds of Buddhist texts in the original Sanskrit. These he translated into Chinese, thereby changing the course of Buddhist history in East Asia. Cycles of increasingly imaginative

Takashina Takakane,
*The Illustrated Life of
Xuanzang*, early four-
teenth century, scroll 1,
section 4. Fujita
Museum, Osaka;
reproduced with the
kind permission of
the Fujita Museum

stories about Xuanzang circulated throughout the East Asian cultural macrosphere, culminating in the publication of the Ming dynasty novel *Journey to the West* (*Xiyouji*). As a fourteenth-century Japanese iteration of what was originally a Chinese story, the handscroll, now a designated National Treasure, constitutes another species of translation: that of Xuanzang's life story, as it is preserved within the sacrosanct textual confines of the Buddhist Tripitaka, into a carefully abridged illustrated handscroll, or *emaki*.

The production of magnificent multifascicle handscrolls illustrating the lives of eminent monks, known as *kōsōden emaki*, reached its peak during the thirteenth and fourteenth centuries. *The Illustrated Life of Xuanzang*, produced by the famously enigmatic court painter Takashina Takakane (active c. 1309–1330) and remarkable for its bravura depiction of lands alien to the medieval Japanese experience, has long constituted the mysterious jewel in the crown of the genre. Already intellectually quarantined as “very special objects” by virtue of their elite format, illustrated sacred biographies have been further isolated art-historically as an indirect result of their ontological complexity. The rich potential of these extended diachronic portraits to challenge Eurocentric conceptions of iconicity and the autonomy of the artifact has been further limited by a persistent division of scholarly labor between literary scholars, who have dealt with the lexical portions of the scrolls, and art historians, who have focused on the paintings.

My dissertation, completed this year at CASVA, presents a case study for the interrogation of the composition and function of illustrated sacred biography in East Asia. Reading the scroll texts and paintings in concert against a constellation of self-indicated lexical and pictorial sources revealed that the source of the scroll's efficacy as a numinous object lies in an exquisitely choreographed analogical mode of explicitly intertextual composition. The sophisticated discursive editorial policy that guided its composition produced a self-canonizing object that manipulates the unique expressive plasticity of the picto-textual handscroll format to deliver a locally customized retelling of the life of Xuanzang.

The demands and rewards of the scroll itself governed the choice of close reading as my primary methodological tool, which in turn uncovered a pervasive self-reflexivity in the scroll paintings. Their deep imbrication with the textual portions of the scroll renders the scroll legible

as both icon and relic, with the capacity to imaginatively transpose the mundane present and cosmic past. Importantly, these close readings also led to the resolution of a seventy-year-old Japanese scholarly debate over whether the scroll constitutes a unique work or represents a copy of an older, now lost, original. From identification of the scroll's graphic inscription of narrative and subnarrative, numerous double portraits, and eschatologically driven chronotopic transpositions of ancient Indian sites to contemporary locations in Japan, it became clear that, as much as the scroll depicts "India," it was also simultaneously intended to depict, and spiritually activate, the very landscape in which it remained sequestered for so many centuries.

[Harvard University]
Ittleson Fellow, 2013–2015

Rachel Saunders will take up an appointment as the Abby Aldrich Rockefeller Associate Curator of Asian Art at the Harvard Art Museums.



SUSAN L. SIEGFRIED

TEMPORALITIES OF FASHION AND COSTUME IN NINETEENTH-CENTURY ART

This project investigates the visual representation of clothing in Europe in the nineteenth century, a period when its significance for art and its role within society underwent dramatic change. Against a background of shifting awareness of historical time, the material culture of modern dress came to be increasingly at odds with its visual representation in art: fashion epitomized the secular temporality of constant, rapid change, whereas art, in its more ambitious and monumental forms, sought to transcend alterations of time and embody enduring, moral values. At the same time, a flourishing culture of printed images pictured changes in the styles of clothes and an encyclopedic array of costumes (historical, regional, exotic, theatrical, and military), mediating between the cultures of fashion and of fine art. My project explores the tensions that emerged in art and art theory as a result of the rapid expansion of the cultures of fashion and costume in the later eighteenth and nineteenth centuries, eventually reaching a point where the ephemeral images of fashion and their temporality played a part in reshaping understandings of fine art.

To gain a deeper understanding of the imperatives driving visual representations of clothing in art, I conducted research on theoretical writings and practical manuals on art from the sixteenth through the nineteenth century focusing on the concepts of drapery, costume, and modern dress/fashion. Throughout most of this period, only the artistic rendering of drapery was taken seriously, and academic education taught artists to conceive clothing in terms of a classicizing norm. While the

Horace Vernet, *Portrait of Louise Vernet, the Artist's Daughter*, c. 1830. Musée du Louvre/Art Resource, NY (Erich Lessing)

representation of modern dress in portraiture was pervasive, it was highly negotiated, for generally, art theory and criticism refused to countenance the aesthetic value of contemporary clothing and were suspicious of costume's local color, despite the fact that artistic practice was increasingly taken up with representing figures in historicizing and exotic costume and modern dress.

Already in the late eighteenth century, drapery's status as a universalizing convention for articulating the human body began to be challenged, partly because publications documenting the archaeology of Roman ruins in Italy heightened an awareness of the historical specificity of classical drapery as a particular form of historical costume. The geographic and historical relativity of costume became aligned with that of questions relating to modern dress, and figures such as Joshua Reynolds and Georg Wilhelm Friedrich Hegel began confronting the problem that fashion posed for portraiture by recommending special composite forms or "middle ways" of dressing modern figures. The understanding of clothing's significance for art began to fracture. Even as the idea of fashion gained momentum and separated itself out from costume, an entrenched academic notion of drapery persisted.

The romantic period of the 1820s and 1830s is a particularly intriguing moment in the development of ideas about clothing the body in art. Writers and artists were ready to criticize the inadequacies of the neoclassical nude and the ugliness of modern dress without being able to articulate solutions or alternatives. Some critics saw the proliferation of historical, regional, and exotic costumes in paintings and prints as a response to the unease over depicting modern clothing. Images of modern dress and of historical costume reinforced each other by imposing a sense of fashionability onto the past, on the one hand, and in generating an awareness of historicity through the modern culture of fashion, on the other. These complementary operations are explored in works of the romantic period such as the portrait by Horace Vernet (1789–1863) of his daughter, Louise Vernet (1814–1845). Louise wears a chic neo-Renaissance dress and is painted in a format that imitates Renaissance portraiture: the styles of both the dress and the painting are suspended between present and past.

By midcentury a new self-consciousness was developing, an awareness that the temporality of fashion played a significant role in art,

as articulated most famously by Charles Baudelaire. Artists such as Édouard Manet and John Everett Millais began to engage in a serious way with the temporalities of historical costume and current fashion in their work, although many critics remained reluctant to accept the aesthetic potential of fashion in art, even in portraiture. A larger shift was taking place, reversing centuries of art-theoretical opinion that had privileged the supposedly timeless norms of classical drapery and, regardless of the priorities of artistic practice, had viewed the changing fashions of modern dress simply as anti-natural and, in Hegel's words, "wholly inartistic."

University of Michigan
Paul Mellon Senior Fellow, 2014–2015

Susan Siegfried will return to her position as Denise Riley Collegiate Professor of the History of Art and Women's Studies at the University of Michigan in the fall of 2015.



ZACHARY STEWART

THE INTEGRATED INTERIOR: PARISH CHURCH ARCHITECTURE IN EASTERN ENGLAND, C. 1330 – C. 1550

Parish churches featuring integrated interiors — architectural envelopes lacking any structural division between nave and chancel — were among the most distinctive of the thousands of parish churches built or rebuilt in the so-called Perpendicular style of Gothic architecture in late medieval England. Indeed, at the time of their construction, these buildings were nothing less than revolutionary insofar as their open configurations upended centuries-old conventions of church planning by obscuring the programmatic division of lay space and clerical space. Historians of art and architecture, in evaluating structures of this type, have been quick to praise their homogeneity as architectural ensembles but slow to parse their heterogeneity as composite spatial enclosures and conglomerate social enterprises. My dissertation, in contrast, investigates the repercussions of this productive tension between affect and reality in approximately two dozen examples in the region of East Anglia. It argues that the unique configuration of these structures empowered parishioners to reexamine the multilayered identity of the parish as a one-and-many institution by exploiting the fundamentally pliable relationship between form and meaning in works of architecture.

My dissertation opens by reassessing two common art-historical narratives concerning the origins of integrated design in the parish church architecture of later medieval Europe. The first, proposed with respect to the hall-like parish churches of late medieval England by the architectural historian Sir Alfred Clapham (1883–1950), frames integrated

St. Peter Mancroft,
Norwich, England,
c. 1430–c. 1455.
Author photograph

design in terms of efficient spatial coordination (as the work of master masons). The second, proposed with respect to the hall-style parish churches of late medieval Germany by the art historian Kurt Gerstenberg (1886–1968), frames integrated design in terms of effective social collaboration (as the work of lay patrons). These two narratives, though more than a century old, continue to shape contemporary research on the architecture of medieval Britain—not least because they occupy a central place in the work of the prolific architectural historian Sir Nikolaus Pevsner (1902–1983). I argue, however, that both are lamentably reductive in the sense that they treat the buildings in question as products of determinative cultural processes that foreshadow, respectively, the spatiality of the Renaissance and the sociality of the Reformation. I therefore propose an alternate paradigm—one informed by the so-called spatial turn in the humanities—that prioritizes the ways in which architectural objects, conceived not in indexical terms but in instrumental ones, resist teleological analysis.

My dissertation then proceeds to explore the implication of this approach with respect to three parish churches featuring integrated interiors in the largest, wealthiest, and most architecturally dynamic settlement in late medieval East Anglia: the cathedral city of Norwich. Each building, I contend, corresponds to an important period in the development of the integrated interior. St. Gregory Pottergate (c. 1394–c. 1401), a five-bay structure designed by the cathedral-based mason Robert Wodehirst (active 1351–1401), belongs to a first phase of experimental buildings from the fourteenth century. St. Peter Mancroft (c. 1430–c. 1455), a cavernous nine-bay structure likely attributable to the workshop of the cathedral mason James Woderofe (active 1415–1451), belongs to a second phase of tightly related buildings from the first half of the fifteenth century. And, finally, St. Andrew (c. 1500–c. 1510), a five-bay structure likely attributable to the workshop of the cathedral mason John Antell (active 1459–1485), belongs to a third phase of loosely related buildings from the second half of the fifteenth century and the first half of the sixteenth century. Shedding copious light on all three case studies is a rich collection of archival material, including wills and inventories of medieval date as well as parochial accounts, diocesan records, and restoration documents of postmedieval date. Utilizing this evidence, I suggest that parish churches with integrated interiors enabled parishioners not only

to project the identities of families, guilds, and confraternities but also to problematize these identities in conjunction with that of the parish as a composite body, thus enhancing the buildings' liturgical function as centers for the celebration of the Mass—a rite whose two-part structure of sacrifice-of-one and sacrament-for-many also negotiated the tense relationship between unity and plurality in ecclesiastical institutions.

In sum, by analyzing the integrated design of a select number of parish churches erected in late medieval Britain, my project achieves two ends. First, it clarifies the history of the buildings themselves, thereby augmenting current scholarship on urban life in medieval Norwich, on devotional practice in pre-Reformation East Anglia, and on the evolution of the Perpendicular style in late medieval England. Second, by combining older positivist methods and newer theoretical models, it contributes to ever-expanding interdisciplinary research concerning the instrumentality of buildings, cities, and landscapes.

[Columbia University]

Robert H. and Clarice Smith Fellow, 2014–2015

Zachary Stewart will take up the position of core lecturer in the department of art history and archaeology at Columbia University for the academic year 2015–2016.



NICOLE PAXTON SULLO

THE ART OF MEMORY IN BYZANTIUM DURING THE LATER MIDDLE AGES

In Byzantium, sight was considered essential to the acquisition of memory. Ancient traditions of mnemonic techniques such as the “memory palace” of the fifth-century poet Simonides of Ceos persisted in Byzantine culture. Recounted in writings by Cicero and Quintilian, Simonides’s method consisted of imagining a series of places (*loci*) in which objects could be stored for later recollection. Through the perception of images, individuals amassed visual information in the “storehouses” of their minds or “imprinted” it on their souls. Memory systems ensured enduring impressions of learned information and prevented forgotten memories from slipping away in the stream of Lethe.

Although recent scholarship, driven by the work of Frances Yates and Mary Carruthers, has devoted much attention to the art of memory in the medieval and early modern West, its practice in Byzantium has remained uninvestigated. Memory, as it relates to the commemoration of an individual’s soul, permeated all aspects of Byzantine society, and its ubiquity has hindered rigorous discussion of the subject. Just as in the West, however, the mnemonic arts saw renewed scholarly interest in Byzantium beginning in the twelfth century and reached a peak in the fourteenth and fifteenth centuries. My dissertation examines one facet of Byzantine memory culture — mnemonic systems in the monastic sphere — and limits its scope to the later Middle Ages, from the fall of Constantinople in the Fourth Crusade to its conquest by the Ottoman Turks (from c. 1204 to 1453). I inquire how processes of memory

Nemanjić family tree
(detail), east wall, south
aisle of narthex, 1346–
1350, Dečani Monas-
tery, Kosovo. Author
photograph

were linked to the sense of sight through a consideration of painted iconographic cycles within monastic churches. I argue for the mnemonic function of art within the church space and ask how images engaged medieval viewers in programs of collective memory.

I develop this argument through three avenues of inquiry: a survey of contemporary memory theory, an analysis of late Byzantine visual mnemonics, and a consideration of images as records of collective history. First, I examine Byzantine texts to question how vision related to processes of remembering and recollection in the mind of the viewer. Monastic scholars in the thirteenth and fourteenth centuries showed an increased concern for the physiological workings of memory; Sophonias (late thirteenth century), George Pachymeres (1242–c. 1310), and Theodore Metochites (1270–1332), for example, each penned commentaries on Aristotle’s *De memoria*. These texts reveal that memory in Byzantium depended on the faculty of sight and that “sense images” stored in the body were necessary to activate recollection. At this moment of revived interest in memory, new iconographies and methods of organizing images appeared in monumental church decoration within the Byzantine sphere.

The second avenue of inquiry for my dissertation focuses on these visual innovations and proposes that their underlying purpose was the promotion of memory practices for monastic communities. As a case study, I look at visual cycles of the *Akathistos*, a hymn of praises honoring the Virgin that dates to the seventh century but is depicted in church programs only beginning in the fourteenth. The hymn’s text is organized by acrostic, with the first letters of each stanza ordered alphabetically. In the image cycles, each stanza of praise is accompanied by a separate depiction. The acrostic structure and arrangement of corresponding images employ the Aristotelian memory aid of pairing images with places and letters. Just as the stanzas of the hymn find linear order through letters, they also take spatial order as a “memory theater” of images within the church.

Finally, my study of memory analyzes depictions of time as records of collective history in late Byzantine churches, with special attention to the placement of hagiographical calendars, donor portraits, and genealogical tree imagery painted on the walls of medieval Serbian and Byzantine churches. I propose that the inclusion of calendars near dy-

nastic images was meant to position the medieval monastic viewer and royal family spatially in a collective memory of saintly and biblical time. Following the same approach, I discuss Theodore Metochites' commentaries on memory and the placement of images in his Constantinopolitan monastic foundation of the Chora Monastery. Taking both visual and textual evidence into consideration, I investigate how the organization of images in these churches functioned to stimulate processes of recollection for the benefit of their donors.

Through these three stages of inquiry, my dissertation explores techniques of memory and provides a new framework for interpreting the monumental art of late Byzantium. Art provided a medium through which individuals in monastic communities stored and recalled memories. As tools for recollection, images on the walls of churches developed and flourished in innovative ways; art promoted memory processes just as its form was governed by them.

[Yale University]
Twelve-Month Chester Dale Fellow, 2014–2015

During the 2015–2016 academic year, Nicole Paxton Sullo will continue as a PhD candidate in the history of art department at Yale University with the support of a University Dissertation Fellowship.



HÉRICA VALLADARES

ON ROMAN TENDERNESS: PAINTING AND POETRY IN THE EARLY EMPIRE

Tenderness is a notion not commonly associated with the Romans, whose mythical origin was attributed to brutal rape. Yet, as I demonstrate in a book I am writing on early imperial representations of amatory tenderness, beginning in the mid- to late first century BCE Roman poets, artists, and their audiences became increasingly interested in describing, depicting, and visualizing the more sentimental aspects of erotic experience. During this period, we see both the crystallization of Latin love elegy as a poetic genre and the emergence of a new style in Roman wall painting. Through mutually reinforcing readings of painting and poetry, my book locates the rise of a new romantic ideal within contemporary debates about domesticity and the role of citizens in Roman society, thus inviting contemporary readers to engage with an important yet largely obscured facet of early imperial culture.

While Latin love poets, such as Catullus, Propertius, Tibullus, and Ovid, revolutionized ancient amatory poetry by articulating a new fantasy of everlasting heterosexual love, Roman wall painting underwent an equally radical change. Instead of the skillful imitation of colored marbles popular in the third and second centuries BCE and the trompe-l'oeil fantasies of the first half of the first century BCE, Roman frescoes now frequently featured illusionistically framed narrative panels of amorous subjects, mostly drawn from myth. As in elegy, the painted lovers on the walls of Roman houses appear in scenes that, while powerfully evocative, stop short of depicting the sexual act. Such images

Erotic scene depicting the love of Polyphemus and Galatea, fresco from the House of the Ancient Hunt in Pompeii, c. 50–79 CE. Museo Archeologico Nazionale, Naples. © Vanni Archive/Art Resource, NY

focus instead on metonymic signs of desire and affection: the touching of hands, the couple's interlocked gaze, lips that part and are (almost) joined. Confronting these two bodies of evidence on equal terms, my book poses two closely related questions: why did Roman poets, painters, and their audiences at the dawn of the empire become so interested in matters of love? And why, once this new poetic and pictorial discourse on tenderness took shape, did it become so pervasive throughout Roman art, literature, and culture?

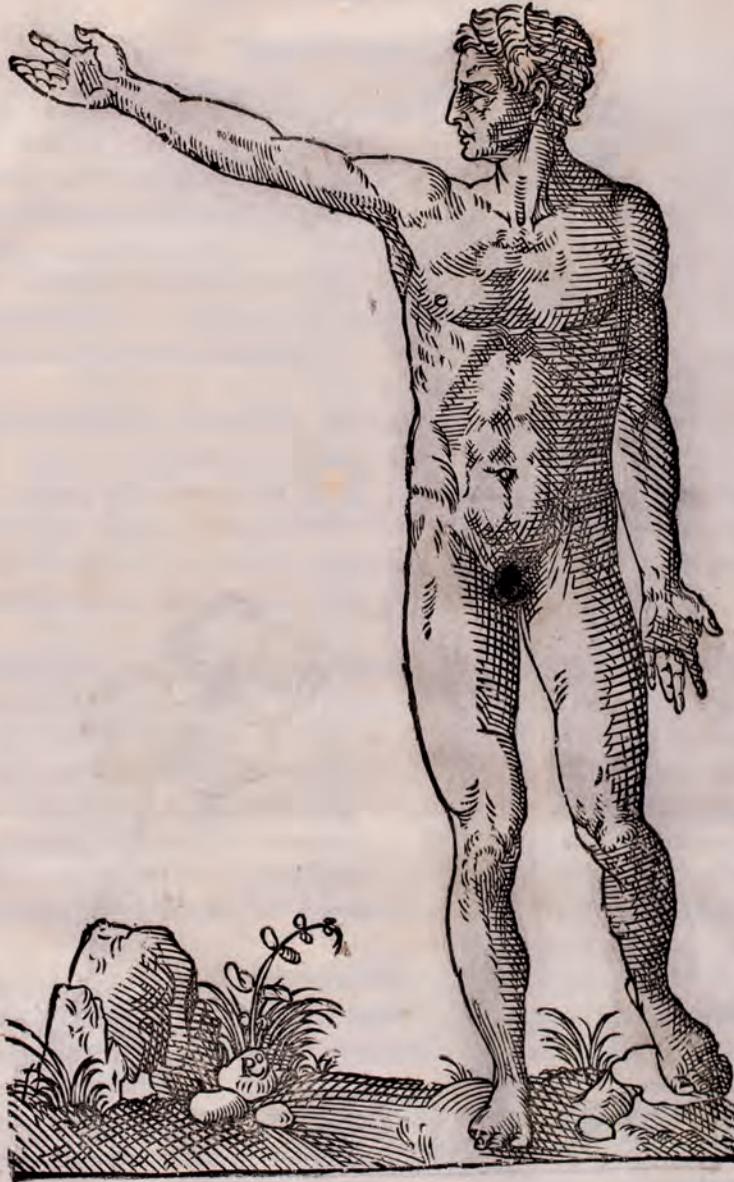
I argue that the answer lies in the profound social and cultural changes that came about with the end of the Roman civil wars and the rise of Augustus. In this period, core concepts such as citizenship, family, and marriage were being redefined. Augustus's marriage laws (promulgated in 18 and 17 BCE) not only made marriage obligatory for the great majority of adult citizens but also dictated who was allowed to marry whom. Latin love elegy, which adapts the Augustan discourse on marriage and the family to laud the elegiac poets' lifelong attachment to their mistresses, has often been seen as a witty critical response to these events. But as I demonstrate, that response had broader cultural significance than has been realized. Although an interest in sentimental portrayals of amorous subjects first manifested itself among members of Rome's aristocracy, it did not remain an elite phenomenon for long. One of the developments my book traces is the co-optation of the elegists' ideal of a life of love by mainstream Roman familial ideology and its subsequent diffusion among upwardly mobile, socially ambitious citizens living on the Bay of Naples. By focusing on the literary and artistic innovations that marked the first one hundred years of the empire (c. 308 BCE–708 CE), I offer a nuanced account of the emergence of a Roman ideal of amatory tenderness and its transformation into a widespread cliché—a cliché that would inform later notions of romantic love in the West, but whose early history has long been overlooked.

During my time at CASVA, I focused primarily on expanding and revising the chapter dedicated to one of the most frequently depicted mythological lovers in Roman wall painting: the Cyclops, Polyphemus. In Roman poetic and pictorial representations of the romance between Polyphemus and Galatea, the Cyclops is portrayed as a long-suffering, sympathetic character whose troubles parallel those experienced by the human lovers of Latin elegy, who constantly lament the fickleness and

cruelty of their mistresses. Generally perceived as an ill-fated love affair, the story of Polyphemus's infatuation with a beautiful and elusive sea nymph inspired numerous pictorial compositions that emphasized the insurmountable distance between them. Yet in one example dated to the late first century CE, a fresco from the House of the Ancient Hunt in Pompeii, Polyphemus and Galatea are joined in a Hollywood-style kiss. By alluding to a possible happy end, this image emblemizes the impact of a Roman aesthetic of tenderness, which transformed this terrifying creature into a romantic hero whose apparent monstrosity became a mark of his essential humanity.

Baltimore
Paul Mellon Visiting Senior Fellow, spring 2014

In fall 2015 Hérica Valladares will take up a position as assistant professor of Roman art and archaeology in the department of classics at the University of North Carolina at Chapel Hill.



OSCAR E. VÁZQUEZ

LEARNING TO DRAW IN SPANISH: COPYING THE BODY IN LATIN AMERICAN ACADEMIES OF ART, 1781 – 1910

My book “Learning to Draw in Spanish” will examine the relationship between art pedagogy and political power in Latin American art academies during the colonial and early independence periods. I consider how the legislative statutes and regulations governing these institutions facilitated ideological views that reinforced a colonial condition and, after independence, the construction of the national body politic. Specifically, “Learning to Draw in Spanish” analyzes practices surrounding the copying of the life model in four of the earliest and most influential academies in late colonial and postcolonial Latin America. In these academies, training replicated European models of copying: from drawings, prints, and plaster casts, but, most important, from the life model. During my two months at CASVA I analyzed artists’ manuals and anatomical treatises in the collection of the National Gallery of Art Library that were employed by academicians in Spain and Latin America. Among these were Gérard Audran’s *Les proportions du corps humain* (1683), translated into Spanish by Jerónimo Antonio Gil as *Las proporciones del cuerpo humano, medidas por las mas bellas estatuas de la antigüedad* (1780), and Juan de Arfe y Villafañe’s *Varia commensuración para la escultura y arquitectura* (sixth edition, 1773; originally 1585), which were used in or influenced the teaching of theory and anatomy in Mexico’s Academia de San Carlos.

“Learning to Draw in Spanish” examines the Academia de San Carlos (1784) and Cuba’s Academia de San Alejandro (1818) as instances of

Musculature of the Body, from Juan de Arfe y Villafañe, *Varia commensuración para la escultura y arquitectura*, 6th ed. (Madrid, 1773), 165. National Gallery of Art Library, Washington

colonial academies and, in turn, Chile's Academia de Pintura (1849) and Argentina's Academia Libre de Bellas Artes (1878) as examples of arts institutions of independent nations. While acknowledging their relationship to Italian and French academies, whose legacy was manifest in the curriculum and ideals of art in Spain and Latin America, my work examines how these later academies diverged both pedagogically and artistically. I contend that, although the Latin American academies adopted similar pedagogical methods, their particular geographic, historical, and sociopolitical conditions engendered differences in life drawing practices and in finished paintings and sculpture that reveal dissonances between European institutional models and their colonial copies.

"Learning to Draw in Spanish" begins with the premise that in academies of Latin America, copying, and its theoretical counterpart of mimesis, were central both to artistic pedagogy and to the apparatus of political power. On one hand, copying was a tactic that allowed for the institutionalization of Spain's power over its colonies by the extension of regulations (for example, the adoption in Mexico of statutes nearly identical to those of Spain's academies). On the other hand, duplication in curricula of repetitive training exercises ensured that the taste and vision of elites, namely their stylistic and subject preferences, would be perpetuated.

Copying began early in the student's career with drawing from prints and moved on to plaster copies of antique statues and, finally, to the human figure to produce "académies," as these drawings were called. A sequential, methodical, and disciplinary curriculum was further supported by a number of tools. These included anatomical training texts that instructed students in a canon of proper human proportions, poses and style.

The uniformity of students' drawing was further ensured through the interior layout of life drawing classrooms, where controlled, amphitheater-style assigned seating guided students' views toward producing similar representations of the nude model positioned at the very center of the room. Training that employed the use of the nude human model was by law the exclusive domain of the art institution, a privilege that had distinguished academies from guilds since the seventeenth century. Thus students in the life drawing classroom reproduced through their drawings the very symbol of the monopoly granted to the academy.

It was a performance that allowed the academy to assert and replicate its own power, quite literally.

Still, the practice of copying did not preclude technical and stylistic variation. Differences in life drawing techniques and finished paintings and sculpture indicate that Latin American academies diverged from European institutional models. For example, although indigenous models were frequently used in certain Latin American academies' drawing classes, their ethnic and racialized features were erased and rarely appeared in finished canvases placed on public display. By the late nineteenth century, however, incipient indigenist, nationalist currents in the pictorial arts produced an inversion: in later nineteenth-century productions, plaster casts served as models for any number of nativist narratives in a process whereby the antique Greco-Roman model became the indigenous Latin American subject on a finished canvas or in marble.

The particular characteristics of artists and subjects in the Spanish American colonies, especially after independence, emerge as quite different from those of their European progenitors with regard to the framing of the human body. It is these differences — as they may be discerned in training, works, and academic regulations — that my research examines. My investigations further ask what effect the arrival of ethnographic, anthropological, and medical photography may have had on artists' conceptions of the human body. These changes and their differences from the practices of European academies reveal that, while many of the works their students produced in certain periods *appear* formally similar, academies were not homogeneous institutions. Rather, they were individually adapted to the different political and social demands of colonial and national powers. The differences among them are valuable for what they tell us not only about the functions of Latin America's arts pedagogy, but also Europe's.

University of Illinois at Urbana-Champaign
Paul Mellon Visiting Senior Fellow, September 1–October 31, 2014

Oscar E. Vázquez continued research on his project in Urbana-Champaign and Spain.



XIN WU

GARDENS AND LANDSCAPES AS NEO-CONFUCIAN METAPHORS: VISION AND PLACE-MAKING IN SONG ACADEMIES

From the tenth century onward, academies (*shuyuan*) were major contributors to Confucian education and the formation of literati culture in imperial China. My current book project, focusing on the Song Dynasty (960–1279), builds on a theory of the gaze in Chinese visual culture. It is part of long-term research on the significance of gardens, landscape, and architecture in Confucian teaching and ritual in China and East Asia.

Major Song academies, often located in secluded mountain areas, housed independent schools of neo-Confucian philosophy. Scholarly debates and lectures were conducted in these compounds, gardens, and landscapes and were commemorated in poems and books by masters and their disciples. Pedagogical engagement with nature was considered instrumental to a scholar's individual quest for self-cultivation and Confucian enlightenment. All these philosophical activities rested on a visual culture, at great variance with that of post-Renaissance Europe, that pointed to a landscape vision shared throughout Song visual materials, textual records, and physical surroundings. A phenomenology of the Chinese gaze based on study of the classics from antiquity to the Han dynasty (206 BCE–220 CE) reveals that the gaze, which assumed mutuality between the observer and the observed, did not separate affect and percept and could stimulate the communication of ethical principles. The gaze was further honed in the following centuries by the introduction of Buddhist visualization practices and the importance of “seeing” in neo-Confucian epistemology. Visuality provided a powerful tool for

Walkway in the garden of Yuelu Academy, Changsha, Hunan province, China. Author photograph

the propagation of the Buddhist and Daoist religions and propelled the creation of numinous landscapes as sources of new ethics at a remove from imperial control. In the same way, visibility aided the development of neo-Confucian philosophy, which entailed the establishment of a network of academies often at odds with existing religious territories. Yet, several questions remain: How did vision enact, and act upon, place-making?

My manuscript investigates three academies: Yuelu Academy on the Xiaoxiang tributaries: White Deer Grotto Academy, in a Buddhist mountain domain; and Wuyi Jing She Academy, in a Daoist mountain domain. All three academies attributed their foundation to the leading philosopher Zhu Xi (1130–1200), whose synthesis of neo-Confucian thought dominated Chinese elite life up to the beginning of the twentieth century. In these academies, intellectual inquiries paralleled garden gatherings and landscape tours. The interweaving of their spaces with extant sacred sites and the intertwining of their architecture and the natural environment provided the basis for a broader discussion of the web of exchange between conflicting beliefs that contributed to the formation of a unique visual culture of place, memory, and literati identity in the Song dynasty, a pivotal moment that facilitated transformations in the Chinese landscape arts of ink painting and garden-making.

During my two-month residency, I explored the expression of a famous landscape theme—the Eight Views of Xiaoxiang, which originated in the region around Yuelu Academy—through different media: painting, poetry, woodblock prints, and gardens. Although the Eight Views subject was best celebrated in painting, book illustrations and local landmarks were fundamental to its dissemination and continuation. Its connections with and appropriations by the Yuelu Academy demonstrated the construction of the gaze and place-making on the one hand and the role of nature in the shaping of neo-Confucian identity on the other. The first known set of the Eight Views was painted by Song Di (c. 1015–1080), a friend of neo-Confucian master Zhou Dunyi (1017–1073), and was displayed on a terrace opposite the Yuelu Academy. The Ch’an monk Juefan Huihong (1071–1128) cited the academy when he was challenged to compose poems on the Eight Views in order to outshine the painted vision with a literary one. The Eight Views theme was established thereafter as a popular genre of serial landscape

painting and poetry in Song China. Later, the tradition entered Goryeo Korea with neo-Confucianism and Muromachi Japan with Ch'an (Zen) Buddhism. Gradually, it also evolved into forms of literary Ch'an, lyrical verses, zither music, design motifs, and representations of local scenery, garnering a unique position in East Asian visual culture that it holds to this day. It was already a long-established genre when the seventeenth-century compilers of the official history of the academy, *Yuelu shuyuan zhi* (Gazetteer of Yuelu Academy), included a selected set of woodblock prints of the Eight Views to proclaim the academy's cultural and regional prominence. Later, in the early eighteenth century, gardens were built at the academy and named Eight Views of the Academy in an unmistakable reference to the classical subject. In addition, the gazetteer was reissued and expanded to incorporate new poems about the gardens. Unraveling the intricate history of the Eight Views calls for a study of the intentionality at play in the Chinese gaze and the sense of place promoted in neo-Confucian epistemology and pedagogy.

The College of William and Mary

Ailsa Mellon Bruce Visiting Senior Fellow, January 5–February 28, 2015

Xin Wu continues her research in the People's Republic of China and at Academia Sinica, Taipei. She will return to her position as assistant professor of art history at the College of William and Mary in fall 2015.

Following page:
Fellows' tour of painting conservation with Michael Swicklik, October 7, 2014



ABOUT THE CENTER



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

Andrew W. Mellon Professor

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

Board of Advisors of the Center, left to right: Sheila R. Canby, Celeste Brusati, Michael W. Cole, John R. Clarke, Jeffrey F. Hamburger, Cécile Whiting, Steven D. Nelson

Edmond J. Safra Visiting Professor

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

FELLOWSHIPS

Paul Mellon, Ailsa Mellon Bruce, Samuel H. Kress, and William C. Seitz Senior Fellowships

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the PhD for five years or more, or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually

Hayley Plack, Therese O'Malley, and Cynthia Ware





Oscar E. Vázquez and
Caroline Jordan

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.

Senior fellowship awards are based on individual need. In addition to a stipend, senior fellows receive allowances for research-related materials and for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadline for senior fellowships is October 15. Each candidate must submit an online application that includes a project proposal, two publications, biographical data, and a financial statement. Three letters of recommendation in support of the application are required.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships

The Center awards visiting senior fellowships for residencies of up to sixty days during either of two periods: September through February or

Stephanie C. Leone
and Stefan Krause



March through August. Qualifications and conditions of appointment are the same as those for senior fellowships. The stipend is intended to cover the visiting senior fellows' relocation and research materials. Each is provided with a study and other privileges while in residence at the Center. Visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit an online application, including 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).

A. W. Mellon Postdoctoral Fellowship

During the first year 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. The application deadline is October 15. Each candidate must submit an online application, including a brief proposal for the topic of the predoctoral seminar and the university course, and one article or

Ivo van der Graaff and
Mattia Biffis



chapter of a book. Three letters of recommendation in support of the application are required. Individuals currently affiliated with the National Gallery of Art are not eligible for the A. W. Mellon Postdoctoral Fellowship program.

Resident and Nonresident Predoctoral Dissertation Fellowships

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

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

Predctoral 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, 2015, for the period June 2016 through May 2017.

Facilities and Resources

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 400,000 volumes is available to members. The Gallery's collections, as well as the library's image collections of almost 14 million photographs, slides, and digital images, are accessible during regular business hours. Members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution.

Further Information about Application and Tenure

Visiting senior fellows may receive awards in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of senior fellowships and associate appointments may reapply after an interval of five years from the completion of the fellowship. Holders of one-term appointments may reapply three years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. Fellowships are not renewable and may not be postponed.

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

MEETINGS, RESEARCH, AND PUBLICATIONS

Meetings

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

Special meetings, which occur periodically throughout the year, include symposia, conferences, curatorial/conservation 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 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 2014–2015 may be found on pages 23–40.

Research

Each of the deans directs a project designed to be of value to the wider scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 45–50.

Reports by members of the Center are published annually. An index of reports written by members in 2014–2015 begins on page 193.

Publications and Web Presentations

A complete list of CASVA publications can be found by following links from www.nga.gov/content/ngaweb/research/casva/publications.html. Audio and video presentations of lectures, including the A. W. Mellon Lectures in the Fine Arts and the Wyeth Lectures, can be found by following links from www.nga.gov/content/ngaweb/audio-video.html.

NEW PUBLICATIONS

The Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts, National Gallery of Art: Reflections on the First Twelve Years, text by Elizabeth Cropper, 2014

Modernism and Landscape Architecture, 1890–1940, edited by Therese O'Malley and Joachim Wolschke-Bulmahn, *Studies in the History of Art*, vol. 78, Symposium Papers LV, 2015

PUBLICATIONS IN PREPARATION

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

The Civil War in Art and Memory, edited by Kirk Savage, *Studies in the History of Art*, vol. 81, Symposium Papers LVIII

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

Guide to Documentary Sources for Andean Studies, 1530–1900, edited by Joanne Pillsbury; copublished with the University of Oklahoma Press: Spanish edition

NEW VIDEO PRESENTATIONS

Sixty-Fourth A. W. Mellon Lectures in the Fine Arts, 2015
Restoration as Event and Idea: Art in Europe, 1814–1820
Thomas Crow, Institute of Fine Arts, New York University
www.nga.gov/content/ngaweb/audio-video/mellon.html, released
March–April 2015

Sixty-Third A. W. Mellon Lectures in the Fine Arts, 2014
Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe
Anthony Grafton, Princeton University
www.nga.gov/content/ngaweb/audio-video/mellon.html, released
June 2014

Wyeth Lecture in American Art, November 20, 2013
Reversing American Art
Jennifer L. Roberts, Harvard University
www.nga.gov/content/ngaweb/audio-video/video/wyeth-roberts.html,
released April 2015

Wyeth Lecture in American Art, October 19, 2011
Between the Lines: Philip Guston and “Bad Painting”
Bryan J. Wolf, Stanford University
www.nga.gov/content/ngaweb/audio-video/video/wyeth-guston.html,
released October 2014

Wyeth Lecture in American Art, October 27, 2005
Thomas Eakins and the “Grand Manner” Portrait
Kathleen A. Foster, Philadelphia Museum of Art
www.nga.gov/content/ngaweb/audio-video/video/wyeth-foster.html,
released December 2014

Lecture, February 18, 2015
*Vasari’s Lives of Piero di Cosimo and the Limits of a
Teleological System*
Alessandro Nova, Kunsthistorisches Institut in Florenz,
Max-Planck-Institut
<http://www.nga.gov/content/ngaweb/audio-video.html>, released
May 2015

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Opposite:

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May 13, 2015



