

CENTER 34

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

REPORT OF THE DEAN JUNE 2013 – MAY 2014

This year the Center for Advanced Study in the Visual Arts welcomed fellows from Canada, France, Germany, Italy, the Netherlands, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from effects of the electric illumination of Paris in the nineteenth century to gardens in the early Qing Dynasty, from plastic surgery after World War I to outsider art in New Orleans, from Persian gardens to the architecture of India's Deccan region, and from medieval manuscripts to outliers in contemporary art.

In the program of special meetings, the Center cosponsored, with the University of Maryland, the forty-fourth Middle Atlantic Symposium in the History of Art. This year's biennial Wyeth Lecture, supported by the Wyeth Foundation for American Art, was presented by Jennifer L. Roberts of Harvard University on the topic "Reversing American Art." The following day, Professor Roberts led an incontro entitled "Currency as Metaprinting." The Center sponsored a two-day symposium entitled "The Civil War in Art and Memory" in association with the exhibition *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*. The Center also hosted a two-part seminar on the topic of cubism, supported by the Andrew W. Mellon Humanities Grant.

Holly Clayson, Samuel H. Kress Professor, gave a public lecture at the Gallery entitled "Mary Cassatt's Radical Monstrosities." She supported the work of the predoctoral students in many ways and led the group on

Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial, exhibition, National Gallery of Art, September 15, 2013–January 20, 2014

a springtime tour of the new Barnes Foundation and the Philadelphia Museum of Art. In this she was supported by Mary Morton, head of the department of French paintings, who currently serves as the curatorial liaison between the Center and the Gallery.

Lynne Cooke, Andrew W. Mellon Professor, continued her work on an exhibition devoted to the interface between the practices of self-taught and mainstream art in the United States in the twentieth century.

Anna Ottani Cavina, the Center's twelfth Edmond J. Safra Visiting Professor, initiated two events during her residency this spring. She led a three-day Robert H. Smith Colloquy on the subject "Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, c. 1780–1830." The colloquy culminated with a lecture presented by Dr. Cavina for the scholarly public and Gallery staff entitled "*Vivere all'antica*: The Past as a Model for Aesthetic Renewal." In preparation for the colloquy, Dr. Cavina also participated in frequent conversations among curatorial and conservation staff in accordance with the mission of the Edmond J. Safra Visiting Professorship to develop relationships across the gallery.

The sixty-third A. W. Mellon Lectures in the Fine Arts were delivered by Anthony Grafton of Princeton University on the topic "Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe." Professor Grafton also met informally with members of the Center for discussion of his lectures. His presentations attracted a large public, and audio podcasts were made available within a week of the delivery of each lecture. Video podcasts will follow.

The Center's three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 41–46. 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), of which volume 13 was copublished in 2013 by the National Gallery of Art and Harvey Miller Publishers/Brepols Publishers. 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 Keywords in American Landscape Design project. This database of images, people, places, texts, and terms expands upon the book *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. They have been identifying high-quality examples of these rare maps for scanning.

A full description of CASVA's fellowship program may be found in the concluding section of this volume, and a complete list of publications may be found on the National Gallery of Art website at www.nga.gov/content/ngaweb/research/casva/publications.html. In addition to the contents of *Center 34*, 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 Robert H. Smith continues to make possible the appointment of a research associate specializing in digital technologies, enabling us explore their uses and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper
Dean