

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

MANFRED LEITHE-JASPER

CAREL VAN TUYLL VAN SEROOSKERKEN

CARL BRANDON STREHLKE

STEPHEN BANN

HANS BELTING

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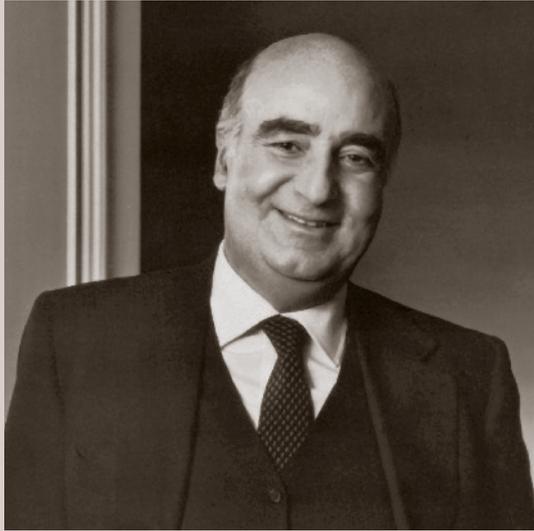
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The Edmond J. Safra Visiting Professorship
at the Center for Advanced Study in the Visual Arts



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at the Center for Advanced Study in the Visual Arts:
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THE TRUSTEES OF THE NATIONAL GALLERY OF ART JOIN ME IN SALUTING Edmond J. Safra (1932 – 1999) with the publication of this account of the Edmond J. Safra Visiting Professorship at the Gallery's Center for Advanced Study in the Visual Arts. This distinguished professorship was created to recognize his generous patronage of the arts and his extraordinary contributions to our nation's cultural and intellectual life. As chairman of Republic National Bank, he forged partnerships with the Gallery in presenting several memorable exhibitions, such as *Berthe Morisot, Circa 1492: Art in the Age of Exploration*, and *Georges de La Tour*.

In 1999 the Board of Trustees awarded Edmond and Lily Safra the Medal for Distinguished Service to Education in Art, which recognizes those who have demonstrated leadership in raising public appreciation of art and culture throughout the nation. In 2002 the Edmond J. Safra Philanthropic Foundation established the Edmond J. Safra Visiting Professorship to bring to the Gallery an internationally renowned scholar to engage in the study and interpretation of works of art in the collection or of related works. Since the program's inception, some dozen men and women have served in this prestigious position, and their accomplishments are truly impressive.

I extend our deep gratitude to Lily Safra and the Edmond J. Safra Philanthropic Foundation for their generosity in creating this professorship in honor of Edmond J. Safra, whose philanthropy reflected the standard of excellence that defines the National Gallery of Art. This book is dedicated to his memory.

Earl A. Powell III
National Gallery of Art



The Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts

Reflections on the First Twelve Years

THE NATIONAL GALLERY OF ART WAS CREATED for the people of the United States of America in 1937 by a joint resolution of the United States Congress accepting the gift of Andrew W. Mellon (1855 – 1937), financier and public servant. Mellon, who was secretary of the treasury from 1921 to 1932, had come to see that the United States should have a national art museum comparable to those of other nations. In 1936 he wrote to President Franklin D. Roosevelt offering to give his collection and to construct a building for this purpose. What is now the West Building, designed by John Russell Pope, was begun shortly before Mellon's death. Dedicated by President Roosevelt on March 17, 1941, it opened with the Mellon collection as the nucleus of the new National Gallery's holdings. Federal funding was to cover upkeep, administrative expenses, and costs of operation. Over the years Mellon's broad vision for the preservation, collecting, exhibiting, and interpretation of works of art for the nation has been sustained through an essential combination of this federal funding with remarkable private gifts to the Gallery.

The East Building of the National Gallery was the greatest of those private gifts. Andrew Mellon's children, Paul Mellon and Ailsa Mellon Bruce, provided the funds for I. M. Pei's landmark building, which opened in 1978. In authorizing the new construction, Congress recognized that it would "house a Center for Advanced Study in the Visual Arts" and cited the hopes of the Gallery's Board of

Trustees that "the Center will serve as a meeting ground for teachers and scholars from all over the world." It was further understood by Congress that "the stipends of Members of the Center and of the participants in its fellowship program will be met from private funds administered by the Trustees." The desirability and feasibility of a research institute at the Gallery had been under discussion from the early 1950s. Interest grew in parallel with the increase in graduate training in art history in the United States, the expansion of public interest in the arts (and in museums especially), and the need in the United States to increase scholarly contact with the art historical community worldwide. The Center was formally established by a resolution of the Board of Trustees on September 29, 1977, and its creation was deeply implicated in the design for the East Building, in which the National Gallery of Art Library and other resources are immediately accessible.

When the Center for Advanced Study in the Visual Arts (CASVA) opened in 1979, its stated mission was to promote study of the history, theory, and criticism of art, architecture, and urbanism through the formation of a community of scholars. That mission, together with CASVA's four programs of fellowships, meetings, research, and publication, has remained steady over the decades, even as the theory and practice of the history of art have evolved and changed. Its original goal, to foster study of the production, use, and cultural meaning

of art and artifacts from prehistoric times to the present, including the historiography and criticism of all the visual arts, has proven prescient as the global and the local have come to claim equal attention.

CASVA's place within the National Gallery of Art is unique among international research institutes of its kind, and over the years many special opportunities and responsibilities have presented themselves. The daily exchange among scholars of several generations makes possible a kind of creative discourse unavailable in more conventional academic settings. Similarly, the potential combination of the knowledge and skills of the permanent curatorial, conservation, scientific, and library staff of the Gallery with those of visiting scholars and teachers challenges CASVA to enhance the experience of both groups, while finding new ways to influence and widen understanding of art. Research done at CASVA may have worldwide implications, yet every individual scholar takes away the immediate experience of residency at the Gallery, with incalculable results.

THE EDMOND J. SAFRA VISITING PROFESSORSHIP

It was to take greater advantage of the possibilities for the sharing of knowledge offered at the National Gallery that CASVA sought support from the Edmond J. Safra Philanthropic Foundation in 2002. Two distinguished professorial appointments already existed at CASVA: the Samuel H. Kress Professorship, supported by the Samuel H. Kress

Foundation since 1965, and the Andrew W. Mellon Professorship, created in 1994 through the generous endowment of The Andrew W. Mellon Foundation on the occasion of the Gallery's fiftieth anniversary. The former is intended for a senior scholar who carries special responsibility to advise and support the predoctoral fellows at CASVA. The latter is a two-year appointment for a scholar in mid-career embarking on ambitious research projects.

The creation of the Edmond J. Safra Visiting Professorship in 2002 allows CASVA to do something quite new: to bring to the Gallery and CASVA for a period of months a colleague of international reputation whose presence inspires collaboration in research efforts across the Gallery, forging new relationships. At the same time each of these distinguished visitors contributes to the passing on of knowledge and experience to an emerging generation of scholars, curators, and conservation scientists through meetings both formal and informal, designed by the Edmond J. Safra Visiting Professor and CASVA for that purpose. Every year an outstanding junior scholar in the position of research associate provides support for the Edmond J. Safra Visiting Professor's activities at the National Gallery. This intense personal experience of learning from leaders in the field is invaluable for the formation of the leaders of the future. The program has made a lasting difference to the intellectual and professional development of the curators, educators, and researchers who have participated.

The profiles that follow attempt to give a succinct account to date of the Edmond J. Safra Visiting Professors and their work at the National Gallery of Art over more than a decade. The record is one not only of distinguished appointments but also of extraordinary intellectual opportunities. Extra support for activities has often come from other sources, and we are especially grateful to Robert H. Smith and the Smith Family Foundation and to The Andrew W. Mellon Foundation for their generosity. Brief biographies of the professors are to be found at the end of this volume, together with the names of those who participated in the meeting associated with each professor's residency at CASVA and the institutions to which they belonged at the time. Many of these emerging curators and scholars have gone on to further accomplishments in the field.

A simple listing of names cannot possibly do justice to the support given to the Edmond J. Safra program by members of the curatorial, conservation, and scientific staff of the National Gallery of Art. CASVA staff have organized and executed programs associated with the Edmond J. Safra Visiting Professor, but the success of these relies on the leadership, cooperation, and energy of colleagues throughout the Gallery and of its director, Earl A. Powell III. This sort of sustained teamwork is rare in large and complex institutions. Over the past decade it has been inspired at the Gallery and at CASVA by the very possibilities for excellence in communicating

to a new generation a broader knowledge of the understanding of works of art that the Edmond J. Safra Philanthropic Foundation has offered.

Elizabeth Cropper

Dean

Center for Advanced Study in the Visual Arts

1 Manfred Leithe-Jasper

SPRING 2003

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THE CHOICE OF MANFRED LEITHE-JASPER as the inaugural Edmond J. Safra Visiting Professor was in many ways obvious. Leithe-Jasper, who received his PhD from the University of Vienna, has had a long and distinguished museum career. As director of both the *Kunstkammer* and the *Schatzkammer* at the *Kunsthistorisches Museum* in Vienna, he has had in his care some of the greatest masterpieces in gold, ivory, bronze, and precious jewels. The *Kunstkammer* contains the contents of the chambers of art and wonders amassed by the Habsburg dynasty, including Benvenuto Cellini's *Salt Cellar*. The *Schatzkammer*, the Habsburg imperial treasury, contains secular and religious precious objects in an unrivaled collection that dates from 1556.

As a result of his more than thirty years of experience, Leithe-Jasper is one of the greatest experts in the world on Italian Renaissance bronzes. His many publications and contributions to exhibitions and his special interest in such artists as Alessandro Vittoria, Giambologna, and Antico have brought him an even greater reputation. His interest in exploring the newest methods for analyzing techniques of working in bronze and his ability to bring together

Milanese, *Bacchus and a Faun*,
1580/1600, bronze

NATIONAL GALLERY OF ART, WASHINGTON,
ANDREW W. MELLON COLLECTION



traditional connoisseurship and scientific investigation are rare and are especially important today. Robert H. Smith, former president of the National Gallery of Art, whose extraordinary collection of Renaissance bronzes has been willed to the Gallery, became his friend and colleague. In 2001, as the new sculpture galleries that will eventually house the Robert H. Smith Collection were being constructed, the Gallery invited Leithe-Jasper to serve as visiting senior curator of sculpture for a year.

The Edmond J. Safra Visiting Professor is charged with establishing new relationships across the Gallery and with mobilizing all its resources for research and interpretation. Leithe-Jasper's success as visiting senior curator gave every reason to invite him back. In his new role he could advance his own research over a period of months while finding ways to intensify relationships among the fellows at CASVA, invited participants in the special programs arranged around his residency, and the curators and conservators at the Gallery.

With support from the Arnold D. Frese Foundation, Leithe-Jasper organized a three-day seminar in the format of a practicum, or workshop, on European Renaissance and baroque bronze statuettes, the focus of his research during his appointment. In addition to Gallery staff and members of CASVA, ten emerging scholars were invited to participate. In Leithe-Jasper's explanation, because bronze casting

is a reproductive art, "emphasis was given to casting technique, chasing methods, metal analyses, problems of replica research, history of collecting, and the documentation of provenances. Essential for the success of this practicum was the active involvement of all the curators and conservators of the departments of sculpture and object conservation, who contributed by guiding tours through the collection and demonstrating and explaining the methods of x-radiography, x-ray fluorescence (XRF) spectroscopy, and thermoluminescence analysis — which can determine the age and material composition of a particular bronze — as well as the casting process of individual bronze statuettes."

The practicum moved from the seminar room to the conservation laboratory to the bronze study room. The group also traveled to view and discuss bronzes in the Robert H. Smith Collection as well as in the Metropolitan Museum of Art and the Frick Collection. Works from a private collection in New York were the subject of new technical analysis, which made it possible for the participants to witness at first hand the combination of theoretical instruction and practical experience and to begin to interpret the results.



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Carel van Tuyll van Serooskerken

SPRING 2004

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WHEN CAREL VAN TUYLL CAME TO THE National Gallery of Art as Edmond J. Safra Visiting Professor, he was the chief curator and head of collections at the Teylers Museum in Haarlem, The Netherlands. In September of that year, soon after he returned to Holland from Washington, he was appointed chief curator of the department of prints and drawings at the Musée du Louvre. This appointment to one of the greatest collections of Old Master drawings in the world was testimony to his reputation as a scholar, connoisseur, and diplomat — qualities that also recommended his invitation to CASVA.

During his residency, Van Tuyll advanced his research on the history of the collection of drawings in Haarlem, and especially that part of it which came from the collection of Don Livio Odescalchi (1643 – 1713). A long tradition identified these seventeenth-century drawings as deriving from the collection of Queen Christina of Sweden, and Van Tuyll hoped to find firm evidence for this provenance while deepening understanding of Christina as a collector and cultural leader. Whereas several important sixteenth-century drawings by well-known artists, including Raphael and Michelangelo, did originally belong to the queen, there is, to date, no way of determining her interest in collecting works

Giorgio Vasari with drawings by Filippino Lippi, Botticelli, and Raffaellino del Garbo, *Page from "Libro de' Disegni,"* probably 1480–1504, album page in various media with decoration in pen and brown ink, in brown and gray wash on light buff paper

NATIONAL GALLERY OF ART, WASHINGTON, WOODNER COLLECTION, PATRONS' PERMANENT FUND



Rembrandt van Rijn, *Bust of an Elderly Man in a Flat Cap*, 1635/1637, pen and brown ink on laid paper
NATIONAL GALLERY OF ART, WASHINGTON,
WIDENER COLLECTION





by the contemporary artists she seems to have patronized, such as Pietro da Cortona and Gian Lorenzo Bernini. Though his research on this topic remained inconclusive, Van Tuyl was able to reconsider the history of the collecting of drawings in baroque Rome by asking fundamentally new questions. He also had the opportunity to immerse himself in the Gallery's collection of drawings and other works of art on a daily basis.

Long the exclusive territory of connoisseurs and collectors, the study of Old Master drawings is highly specialized, and it is almost never part of a conventional academic training. Yet, as in the case of other media, a new generation of scholarship on drawing is seeking to combine technical and scientific analysis with the more traditional training of the eye. Furthermore, the kind of provenance research and history of collecting that Van Tuyl undertook for the Teylers Museum requires archival experience and historical judgment in addition to deep knowledge of drawings collections worldwide.

With support from a grant from Robert H. Smith, CASVA made Van Tuyl's residency the occasion for a conservation/curatorial colloquy, a three-day practicum that brought together the curatorial, scientific, and scholarly proficiencies of the Gallery's staff. Eight emerging scholars and professionals were invited to participate. In the course of the three days, the group moved between the study room

of the Gallery's department of prints and drawings and the paper conservation laboratory. After Van Tuyl's opening talk on the history, aims, methods, and limits of connoisseurship as applied to Old Master drawings, participants debated problems in the attribution and cataloging of the Gallery's collection of eighteenth-century French drawings. Several of the Gallery's greatest individual Italian drawings, including a leaf from Giorgio Vasari's *Libro de' Disegni*, were brought out for discussion and close viewing. William Robinson of the Harvard Art Museums led the group through a careful analysis of a series of works on paper by Rembrandt and his contemporaries. In the laboratory participants learned about paper conservation first hand, and the visiting curators and scholars had an opportunity, in many cases unavailable in their home institutions, to engage in extended questioning of the Gallery's scientific staff. A further stimulating and memorable part of the meeting was the final morning, with National Gallery of Art curator Andrew Robison and other members of the curatorial staff, dedicated to the ethics of curatorial practice, especially in the collecting, purchase, and publication of prints and drawings.

Carel van Tuyl engaged many of these questions and topics throughout his residency as Edmond J. Safra Visiting Professor, and the Robert H. Smith Curatorial/Conservation Colloquy made it possible to share his expertise and wisdom with guests from outside the Gallery in a focused way.

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Carl Brandon Strehlke

SPRING 2005

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CARL BRANDON STREHLKE HAS BECOME one of the most internationally prominent interpreters of Italian late medieval and Renaissance art, and he is also a highly respected teacher and colleague. Strehlke is fluent in the languages of both conservation and the history of art and has dedicated himself to the translation of ideas and knowledge between the English-speaking and Italian worlds. His catalog *Italian Paintings, 1250 – 1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* (2004), has been heralded as a model for the new generation of permanent collection catalogs, incorporating technical analysis for every work, as well as new historical data. He brought all of these achievements to the position of Edmond J. Safra Visiting Professor.

Strehlke's own research at the Gallery was directed toward a new and groundbreaking topic, the history of painting in the kingdom of Aragon, 1412 – 1439. The kingdom then comprised not only Aragon, but also Catalonia and Valencia as well as Naples, Sicily, Majorca, and Sardinia, but its thriving artistic culture has been much less studied than those of Italy or the later Spanish empire. Even though a considerable number of the works

Giorgione, *The Adoration of the Shepherds*
(*Allendale Nativity*), 1505/1510, oil on panel
NATIONAL GALLERY OF ART, WASHINGTON,
SAMUEL H. KRESS COLLECTION





Carl Strehlke with Earl A. Powell III and Steven Mansbach, reception in honor of the Samuel H. Kress, Andrew W. Mellon, and Edmond J. Safra Professors and members of the Center, October 7, 2004

OPPOSITE Neroccio de' Landi, *Claudia Quinta*,
c. 1490/1495, tempera on panel
NATIONAL GALLERY OF ART, WASHINGTON,
ANDREW W. MELLON COLLECTION

in question are in American collections, many of the artists remain completely unknown, and there has been no synthetic approach to study of the stylistic traditions, collecting practices, and artistic forms of the art of the kingdom of Aragon as such. While at CASVA, Strehlke gathered new material and helped the Gallery build up its library holdings in the field of fifteenth-century Aragonese art. He also explored the important topic of the role of slave labor in the family workshops of Barcelona. In 2004–2005 he organized *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* at the Philadelphia Museum of Art, and as Safra Professor he welcomed the members of CASVA for a tour of the exhibition.

Strehlke's close working relationship with the conservation staff in Philadelphia helped to shape the curatorial/conservation colloquy he led at CASVA with funds provided by Robert H. Smith. "Italian Renaissance Painting and the Conservation Laboratory," a three-day practicum, introduced scholars, curators, and conservators of all generations and career stages to each other and demonstrated at first hand current practices and challenges in the field. In his opening remarks Strehlke pointed to the increased emphasis on the technical component of conservation and connected his vision for this program to the master classes restorer John Brearley used to hold at the Metropolitan Museum of Art

for senior curators. The CASVA meeting, however, was intended to encourage new learning among a less senior group.

Strehlke opened the practicum with a series of telling examples questioning just how much technology could help to solve, or open up, art historical problems. Mark Tucker, head of paintings conservation at the Philadelphia Museum of Art, and conservator Teresa Lignelli, also from the Philadelphia Museum, joined the conservation staff of the National Gallery of Art to discuss the treatment of Italian panel paintings. A comparison of approaches to inpainting included a practical lesson in this most difficult technique. Conservation staff also introduced the group to recent developments in x-radiography and infrared reflectography. Several important works from the galleries, including the *Allendale Nativity* (sometimes considered early Titian) and Neroccio de' Landi's *Claudia Quinta*, were examined in the conservation laboratory. The colloquy concluded with a discussion of the purposes, character, and challenges of collection catalogs in the twenty-first century. Like Strehlke, David Alan Brown of the National Gallery of Art and Nicholas Penny, then also at the Gallery before his return to the National Gallery in London in 2008, had recently completed ambitious collection catalogs of Italian Renaissance art. All three celebrated the importance of technical examination, even while recognizing that such investigation often opens up as many new questions as it closes.



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Stephen Bann

FALL 2005

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STEPHEN BANN, EMERITUS PROFESSOR

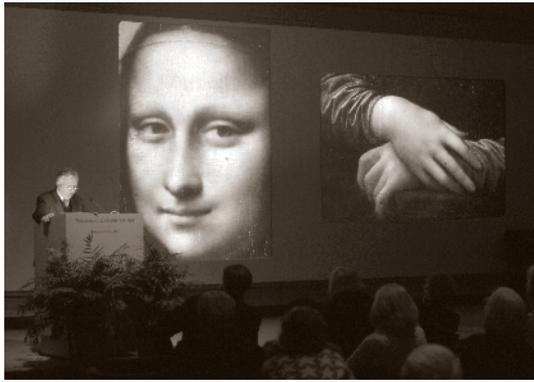
of history of art at the University of Bristol, is known for his wide-ranging interests, from concrete poetry to French literature, from the historiography of history and the history of art to garden history, Russian formalism, structuralism, postmodernism, and, above all, the many cultures of curiosity expressed in museums and other collections. His publications have established his international reputation as a deeply critical thinker and as a historian of visual culture who is also engaged in the visual and literary practices of the present. The invitation to Bann to be the Edmond J. Safra Professor carried the expectation that he would find unique ways to explore the resources of the National Gallery of Art, and, as he had so often done before, find new treasures for analysis, long overlooked and waiting to be discovered.

During his residency Bann worked, to use his own term, as an archaeologist, digging into the collection of reproductive prints and of photographic albums in the National Gallery of Art Library. Starting from the collection of such prints given to the library by René Huyghe, formerly curator at the Musée du Louvre and one of the Gallery's first Kress Professors, he

Edmond Fierlants, albumen print after Peter Paul Rubens,
Virgin with Parrot, from *Musée d'Anvers: Collection des quarante
tableaux principaux* (Brussels, 1861)

DEPARTMENT OF IMAGE COLLECTIONS, NATIONAL GALLERY
OF ART LIBRARY, WASHINGTON





discovered several rare items and was able to compare reproductive interpretations, especially those originating in France, across a range of timescales.

The reproductive print is often thought to have been quite suddenly displaced by the apparent accuracy of the photographic reproduction. Bann was particularly interested in the slower transition between the two media in a period from the mid-nineteenth century on, when the argument for the superior power of photography was still to be made. He concentrated on several treasures in the Gallery's collection, including the catalog *Oeuvre de Paul Delaroche*, edited in 1858 by Jules Goddé with photographs by Robert Jefferson Bingham. He also delivered a lecture, "Reproducing the *Mona Lisa* in Nineteenth-Century France," in which he traced the long sequence of prints after this iconic work, beginning with Hyacinthe Aubry-Lecomte's lithograph of 1824. Taking up the arguments of Henry Focillon, who believed that romanticism and lithography popularized the Mona

Lisa, Bann retraced the extraordinary story of the thirty-year genesis of an engraving after Leonardo da Vinci's work by Luigi Calamatta and looked at other late nineteenth-century reproductions that contributed to the transformation of this painted portrait into a myth.

Bann's contribution to the life of the Center was extended and deepened in the course of planning a two-day symposium, "Art and the Early Photographic Album," supported by the Arthur Vining Davis Foundations, the proceedings of which he edited as a volume of CASVA's *Studies in the History of Art* (2011), distributed by Yale University Press. In his contribution to the volume Bann asks why photographic albums mattered so much in the later nineteenth century as factors in the historical development of art history and its related institutions. The publication came at a historically opportune moment, when the photographically illustrated album was migrating, at best from the library to the photography collection, but at worst, and all too often, to the pile of dismembered and discarded collections of reproductions that are so rapidly being replaced by digital images. Bann's "archaeological" project provided a sharp reminder of the transience of classifications of value and brought new awareness of the historical importance of the Gallery's collection of reproductive prints and photographs.

Robert Jefferson Bingham, albumen print after an engraving by Alphonse François after Paul Delaroche, *Marie-Antoinette before the Tribunal*, published in Jules Goddé and Henri Delaborde, *Oeuvre de Paul Delaroche reproduit en photographie par Bingham* (Paris, 1858)

DEPARTMENT OF IMAGE COLLECTIONS, NATIONAL GALLERY OF ART LIBRARY, WASHINGTON



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Hans Belting

SPRING 2008

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HANS BELTING'S ACCEPTANCE OF AN invitation to join CASVA for an extended period as Edmond J. Safra Visiting Professor delighted diverse groups at the National Gallery and beyond. He had held visiting appointments at several universities in the United States, including Harvard, Johns Hopkins, Northwestern, and Columbia, and enjoyed fellowships at Dumbarton Oaks, but he had never had an opportunity to be in residence at the National Gallery of Art. Belting's new work on world art and the impact of the market in contemporary art on the role of the museum was especially timely. The depth of his understanding of competing definitions of art and of the institutions in which it is presented made the opportunity for dialogue with colleagues at the Gallery all the more exciting.

In his richly varied career, Belting's contributions to the history of art, to museum and media studies, and to image theory have reached an audience worldwide to which few scholars can aspire. Beginning as a Byzantinist and scholar of the medieval world, he held the chair in history of art at Heidelberg University for a decade before taking up the chair at Munich. In 1992 he left Munich to help found the

Giovanni Bellini and Titian, *The Feast of the Gods*,
1514/1529, oil on canvas
NATIONAL GALLERY OF ART, WASHINGTON,
WIDENER COLLECTION



Domenico Veneziano, *Saint Francis Receiving the Stigmata*,
c. 1445/1450, tempera on panel
NATIONAL GALLERY OF ART, WASHINGTON,
SAMUEL H. KRESS COLLECTION



Incontro, "Saint Francis and the Body as Image:
An Anthropological Approach," February 27, 2008



PhD program in visual studies and media theory at the School for New Media in Karlsruhe, associated with the Center for Art and Media Technologies (ZKM), which he also helped to develop. Such radical moves from the most established institutions to completely new ones reflected and shaped Belting's evolving interests in the theories of art, art history, and the image. His deeply influential *Likeness and Presence: A History of the Image before the Era of Art* (1994; originally published in German in 1981) presaged these developments, as did his *The End of the History of Art?* (1987; originally published in German in 1983). The trajectory of more recent publications, including *The Global Contemporary and the Rise of New Art Worlds* (edited with Andrea Buddensieg and Peter Weibel, 2013), and *An Anthropology of Images: Picture, Medium, Body* (2014), reveals the lines of his innovative thinking about art, image, history, and world culture to be deeply consistent over many decades.

Belting chose to present his work to the public and to colleagues at the Gallery in several ways. In his Edmond J. Safra Colloquy he returned to his love of Venetian Renaissance painting and talked about Bellini, Giorgione, and Titian in the context of the pastoral and the problem of painted lyricism. In a more informal meeting he talked about contemporary debates in German art historical circles over the question of *Bildwissenschaft*, roughly translatable

as visual studies. Belting explicated his own anthropological approach to the understanding of images of all kinds through reference to a body and a medium, and with special reference, in this talk, to the representation of Saint Francis of Assisi receiving the likeness of Christ as an image in his physical body.

In his months at CASVA Belting pursued his own research into the impact of globalization on art museums, art history, and the art market, working collaboratively with Andrea Buddensieg, who was also in residence as a guest scholar. Buddensieg is curator and project manager of the project at ZKM dedicated to global art and the museum. Belting and Buddensieg presented their joint work together in a public lecture. In their words, "the splendid holdings of the National Gallery of Art Library allowed us to study the most recent books on museum theory and related areas. On the other hand, our time at the National Gallery opened our eyes to the situation in American museums, which differ from those in Europe."

Over the course of his long career Hans Belting has opened our eyes to many new questions, and his presence at the Gallery and CASVA stimulated new debate on the challenges of global art and art history.

6

Nancy J. Troy

FALL 2008

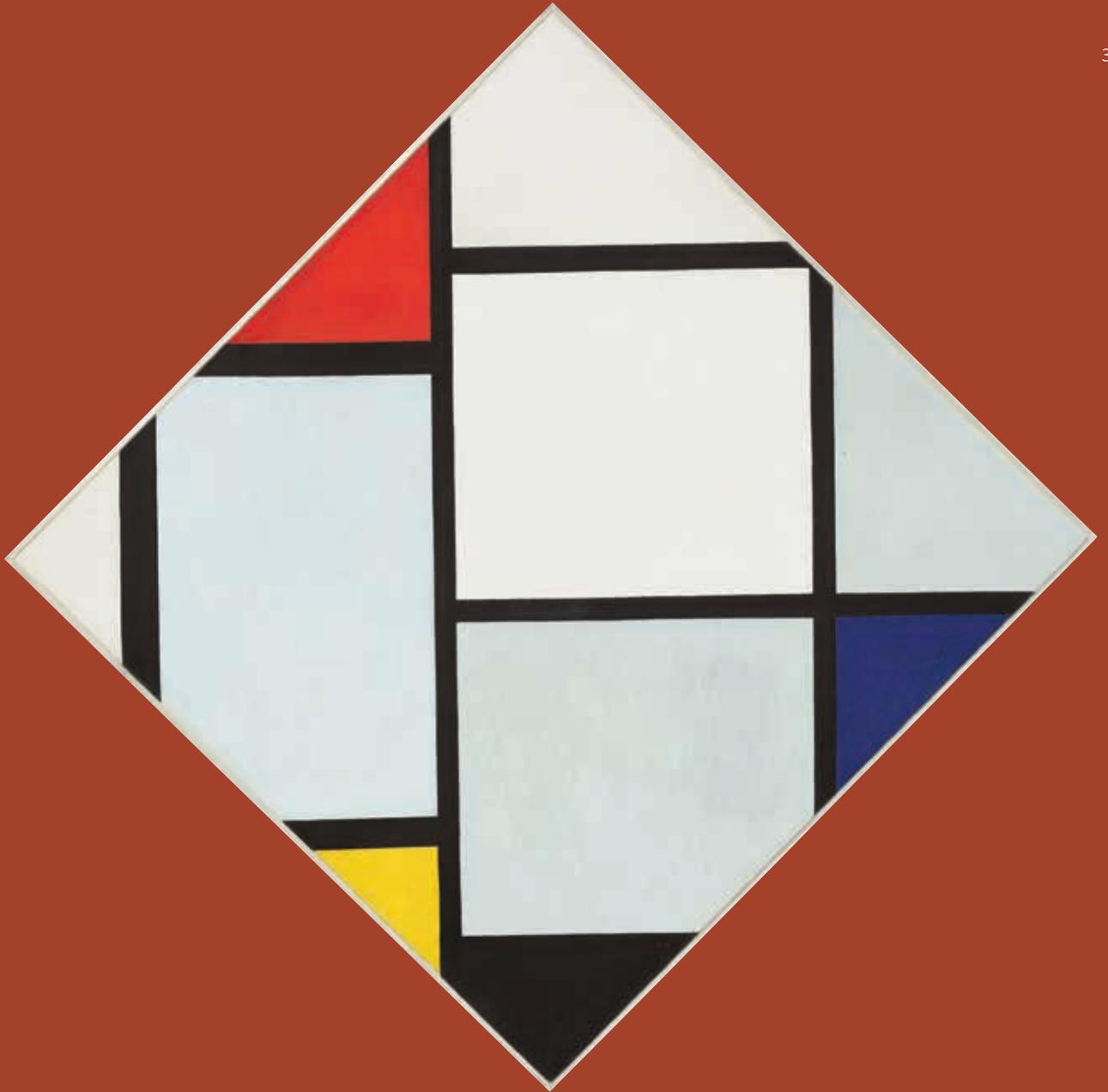
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NANCY TROY HAS DEDICATED MANY years of study to the paintings of Piet Mondrian (1872 – 1944). Rather than approaching these strictly as modern masterpieces, she has been attentive to the establishment of the artist’s wider, more popular reputation through the marketplace and through devices of reproduction, publicity, and appropriation. Her interest in the appeal of Mondrian’s work to graphic designers and couturiers, among others, links her research to the history of fashion, and her *Couture Culture: A Study in Modern Art and Fashion* (2002) was dedicated to examining links between art and fashion in the early twentieth century, focusing on the designer Paul Poiret.

It was, however, Troy’s work on the complicated and often compromised physical afterlife of Mondrian’s paintings, and even the roughly constructed pieces of furniture with which he furnished his studio, that made her an especially appropriate candidate for the Edmond J. Safra Visiting Professorship. Her volume *The Afterlife of Piet Mondrian* appeared in 2014 after a long gestation. Much of the material was developed during her time at CASVA and shared with its members. A particular focus of her work is *Victory Boogie Woogie*, Mondrian’s last unfinished work, one of the so-called transatlantic

Piet Mondrian, *Tableau No. iv: Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, c. 1924/1925, oil on canvas
NATIONAL GALLERY OF ART, WASHINGTON, GIFT OF HERBERT AND NANNETTE ROTHSCHILD



Mark Rothko, *Landscape*, 1944, oil and graphite on canvas
NATIONAL GALLERY OF ART, WASHINGTON, GIFT OF THE MARK
ROTHKO FOUNDATION, INC.



paintings the artist brought with him to the United States when he fled Holland at the beginning of World War II. It was acquired by the Dutch government for the extraordinary sum of forty million dollars in 1998 to commemorate the transition from the guilder to the euro. Two years of conservation and analytical work at the Gemeentemuseum, The Hague, raised many questions about the ways in which Mondrian reworked his late paintings and about their current condition.

Harry Cooper, curator of modern art at the Gallery, shares Troy's deep interest in the artist's work, and in questions of conservation and alteration especially. He contributed to the Gallery's exhibition *Piet Mondrian: 1872–1944*, organized by Angelica Zander Rudenstine in 1995. While at the Fogg Art Museum, before moving to the Gallery permanently, Cooper had worked with conservation scientist Ron Spronk on Mondrian's transatlantic paintings. Cooper and Troy had also participated in scientific discussions about modern techniques of artistic production at Harvard and at the Gemeentemuseum. The Safra appointment provided an opportunity to develop their dialogue and explore the implications of this new research.

Troy and Cooper recruited National Gallery of Art conservator Jay Krueger to develop a meeting around the topic of Mondrian's *Tableau No. IV: Lozenge Composition with Red, Gray, Blue, Yellow, and Black* in



the Gallery's collection. The result was the organization by CASVA of an Edmond J. Safra Colloquy, "Condition, Conservation, Interpretation: Case Studies in Twentieth-Century Art." Yve-Alain Bois, Institute for Advanced Study, was invited to help direct the meeting. The Phillips Collection and the Hirshhorn Museum generously loaned works by Piet Mondrian from their collections, providing a unique opportunity for comparative study with the Gallery's painting. Moving beyond Mondrian, a group of scholars, curators, and conservators discussed works by Arshile Gorky, Ad Reinhardt, Mark Rothko, and László Moholy-Nagy in the Gallery's collection. Each of these presented significant questions of conservation, and the ideal conditions of hanging them in a closed and otherwise empty gallery enabled frank discussions of condition and treatment and the ethics of conservation.

Roger Taylor

SPRING 2010

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THE HISTORY OF PHOTOGRAPHY IS ONE of the most exciting newer fields in the history of art and culture. It has developed swiftly, in tandem with the formation of collections of photographs by museums and individuals. It has also been called upon to respond to the contemporary theoretical challenges of digital media and of the “visual turn,” or the new emphasis on the study of the role and power of the image in culture. The National Gallery of Art has been collecting photographs actively since the donation by Georgia O’Keeffe and the Alfred Stieglitz Estate of more than a thousand works by Stieglitz to the Gallery. A separate department of photographs was established in 1990. The opportunity to invite Roger Taylor to spend time working with the collection and at CASVA was especially timely and more than welcome.

Taylor, the most respected photographic historian in the United Kingdom, has been a pioneer in the field, opening up new avenues for research and masterminding important international exhibitions (especially *All the Mighty World: The Photography of Roger Fenton, 1852 – 1860*, shown at the National Gallery of Art in 2004, and *Impressed by Light: British*

Linnaeus Tripe, *Amerapoora. Palace of the White Elephant*,
September 1–October 21, 1855, albumen print

NATIONAL GALLERY OF ART, WASHINGTON, NEW CENTURY FUND



Linnaeus Tripe, *Quarterdeck of HMS "Impregnable,"*
1852–1854, albumen print

NATIONAL GALLERY OF ART, WASHINGTON, THE SARAH
AND WILLIAM L. WALTON FUND, DIANA AND MALLORY
WALKER FUND, AND THE HORACE W. GOLDSMITH
FOUNDATION THROUGH ROBERT AND JOYCE MENSCHEL

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Photographs from Paper Negatives, 1840–1860, also shown at the Gallery, in 2008). In the UK he has been especially effective and imaginative in building institutions for the preservation and interpretation of photographic images. As professor of photographic history at De Montfort University, Leicester, Taylor gave unstinting energy to the development of databases and digital resources for the study of the history of photography at the Photographic History Research Centre. As senior curator of photographs and head of research development at what is now the National Media Museum in Bradford, he worked to establish and preserve this great national collection for the future. As Edmond J. Safra Visiting Professor, Taylor devoted himself to his new research on the mid-nineteenth century photographer Linnaeus Tripe (1822–1902). Tripe seems to have been inspired to take up photography as a result of the Great Exhibition of 1851, where the medium

became prominent. As an employee of the East India Company he was eventually appointed “artist in photography” to accompany Lord Dalhousie to the Burmese court in 1855. Tripe’s portfolio *Burma Views* was followed by a much larger series, *Photographic Views*, dedicated to the documentation of the Madras Presidency. At CASVA Taylor developed a database of Tripe’s work, connecting existing prints with his paper negatives, or calotypes, while exploring the photographer’s education and social world.

Taylor’s deep knowledge of the techniques and aesthetic possibilities of nineteenth-century photography informed his three-day colloquy. In this A. W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, entitled “Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O’Sullivan,” a group of scholars, curators, and conservators in the early stages of their careers engaged in intense looking and learning with experts in the history of photography. The program was among the Center’s most expansive and ambitious. The colloquy began at the Smithsonian American Art Museum with a viewing of the exhibition *Framing the West: The Survey Photographs of Timothy O’Sullivan*. The group then moved to the National Archives, where O’Sullivan’s precious and fragile negatives are held. On the second day the group viewed the Gallery’s



collection of photographs by Roger Fenton, focusing on his images of the Crimean War (1855). Taylor was especially interested in the way in which Fenton's photographs of the war were informed by his nonconformist upbringing and sense of social responsibility. Moving to the Library of Congress, the group viewed a second portfolio of the Crimean photographs, which raised important questions about conservation strategies. Comparison with woodcuts and lithographs of the same events, also from the Library of Congress collection, generated further discussion about the conventions of art in relation to the rhetorical truthfulness of photography.

The colloquy concluded with a discussion of Taylor's work on Tripe. Taylor demonstrated how Tripe manipulated his images by touching up the paper negatives, heightening dark and light with careful brushwork. In conclusion, according to Joyce

Tsai, research assistant to the Edmond J. Safra Visiting Professor, "an appreciation emerged of the value of conversations among conservators, scholars, and curators asking questions outside one's own discipline. In each instance, the institutional history of collection had an impact on the scholarly ability to reconstruct the intended logic of the photographic presentation in a given oeuvre."

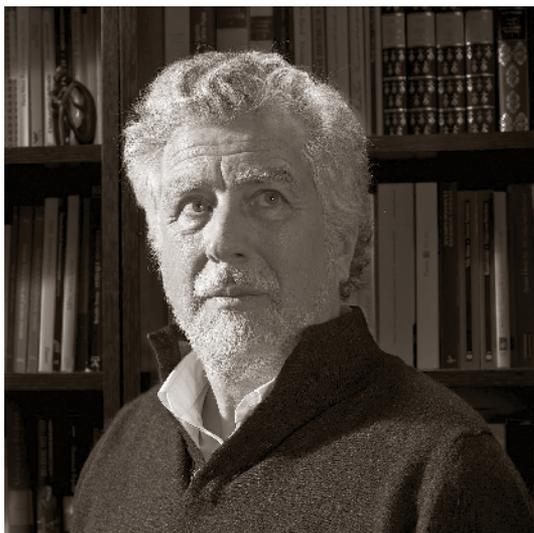
It was a distinct privilege to bring together so many colleagues from around the Mall and elsewhere in this endeavor. Sarah Greenough, senior curator and head of the department of photographs, and Connie McCabe, senior photograph conservator, who played leading roles in the meeting, continue to work with Taylor and his colleagues in an international network of photographic studies. The first major exhibition of the work of Captain Linnaeus Tripe will take place at the Gallery in 2014–2015.

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Victor I. Stoichita

SPRING 2011

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VICTOR STOICHITA WAS EDUCATED IN Bucharest, Rome, and Paris, and he has taught in Bucharest, Munich, and at the University of Fribourg in Switzerland, where he is now professor of modern and contemporary art. He has published widely on individual artists, including Manet, Velázquez, and Goya, but his thematic volumes on such topics as the history of the shadow, the Pygmalion effect, visionary experience in Spanish art of the golden age, and especially his book *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, have been especially influential and have been translated into many languages. The breadth of Stoichita's interests and the importance of his contributions made his appointment as Edmond J. Safra Visiting Professor compelling. His work appeals to many throughout the National Gallery of Art, and not only to those interested in the medium of painting in the early modern and modern periods.

Victor Stoichita focused his attention upon his arrival at CASVA on *Two Women at the Window* by Bartolomé Esteban Murillo (1617 – 1682), in the Gallery's collection. On an earlier, shorter visit in 1993 as Ailsa Mellon Bruce Visiting Senior Fellow, Stoichita had

Bartolomé Esteban Murillo, *Two Women at a Window*,
c. 1655/1660, oil on canvas
NATIONAL GALLERY OF ART, WASHINGTON,
WIDENER COLLECTION





become fascinated by this painting and had published an essay about it. The opportunity to view the work in a new way and at greater length raised many questions about its state of conservation, its history, and especially about the interplay between its object of representation (an open window with two sitters) and its medium of representation (a painting). Stoichita's interest in framing, in the role of the beholder, and in the powers of trompe l'oeil gave this work special appeal for him. A young woman presents herself at a window whose frame is almost

coterminous with the edge of the painting. An older woman behind her partially conceals her face; whether this companion is opening or closing the shutter is uncertain.

This arresting work, which has often been seen to capture a moment of everyday life in a naturalistic style, was entitled *The Spanish Courtesan* by Lord Heytsbury, its former owner, when he exhibited it in 1828. Stoichita focused instead on the much more complex question of the format and status of the easel painting as such, suggesting that Murillo,

engaging in a discourse on shame and morality, was articulating the conflict of illusion and disillusion that was played out in the work of so many great seventeenth-century artists, from Caravaggio to Velázquez.

Murillo's *Two Women at the Window* proved to be a fertile topic for a two-day meeting of international colleagues from different yet related fields of inquiry and from different generations. The Robert H. Smith Colloquy Stoichita designed brought together an invited group of scholars, curators, and conservators to debate the issues Stoichita's work had raised. After a detailed discussion of the social identity of figures in the painting, Stoichita took up the topic of veiling in connection with the Spanish and Muslim heritage of the woman in the background. Participants examined the painting unframed in the conservation laboratory in order to consider the artist's pentimenti, his use of color, and the work's relationship to Murillo's *Four Figures on a Step* in the collection of the Kimbell Art Museum, Fort Worth. In the study room the group viewed prints and drawings selected by Stoichita in order to think about the erotic nature of the motif of figures at windows and possible relationships between Murillo and various northern European artists, including Rembrandt. This question of seventeenth-century artistic networks among Spain, Italy, and the Netherlands was the subject of a

special session, as was the contribution of social history and art theory to the study of seventeenth-century painting more generally. In conclusion, with the painting back in its frame in the gallery, it was possible to consider the Murillo in relation to the work of his great contemporary Diego Velázquez. The colloquy ended with a lecture by Stoichita entitled "The Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond."

Stoichita's own international and peripatetic experiences endowed discussions of this masterpiece of Spanish painting with special intensity. Spanish painting has all too often been studied in isolation. The perception of the complexity of Murillo's painting grew over the course of Victor Stoichita's residency. In his own words, it enjoys a special status "as a marvelous example of how the theoretical problems of a work of art coincide with concrete technical ones." And Victor Stoichita's presence at CASVA was the force behind that realization.

Marc Fumaroli and Jacqueline Lichtenstein

FALL 2011 AND SPRING 2012

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MARC FUMAROLI AND JACQUELINE Lichtenstein have each made fundamental contributions to the history of art from positions of strength outside the field. Marc Fumaroli, member of the Académie française, professor emeritus at the Collège de France, and recipient of the prestigious Balzan Prize (2001), is perhaps the most eminent French scholar of early modern European history and culture. His deep interest in art of the seventeenth and eighteenth centuries has involved him in many exhibitions, and in 1996 he was elected president of the Société des amis du Louvre. Jacqueline Lichtenstein is university professor of aesthetics and the philosophy of art at the Sorbonne. She too has a special interest in French art of the seventeenth and eighteenth centuries. Her publications, read as much in English translation as in French, reveal her deep knowledge of art criticism, and she serves as coeditor of the series *Conférences de l'Académie royale de peinture et de sculpture*, documenting the academy's historic academic meetings. As CASVA considered the possibility of bringing each of these scholars for a period of residence to explore



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the Gallery's collection of French paintings and drawings, the opportunity presented itself to invite them at the same time. In fact, they themselves urged this so that they could engage in an extended dialogue in Washington.

During their fall residency in 2011 the two professors pursued their own projects while beginning to plan their intensive three-day program for the following spring. Fumaroli advanced his work on the antiquarian studies of Anne-Claude-Philippe de Tubières, comte de Caylus (1692 – 1765), man of letters and member of the Académie royale de peinture et de sculpture. He also read deeply in the literature on the Ancients and Moderns and the rise and fall of the anticlassical rococo style. Lichtenstein's new work at CASVA concerned the development in the eighteenth century of three different European discourses on art: art criticism in France and art history and aesthetics in Germany. She also traced relationships from this moment of division to art history, criticism, and aesthetics today, asking a crucial question for her own work: "Does philosophy have something specific to say about art?"

On their return to CASVA in May 2012, Fumaroli and Lichtenstein convened a three-day Edmond J. Safra Colloquy. Together with members of CASVA and of the Gallery's curatorial staff, a group of emerging scholars and curators gathered to discuss the topic "The Academy of Painting and Sculpture



in the Ancien Régime: New Perspectives." Discussions around the table in the seminar room alternated with sessions in the prints and drawings department and the painting galleries of the National Gallery of Art. On the first day Lichtenstein focused on the academic conferences of the Académie royale, whereas Fumaroli presented the history of the Maison du Roi and the Menus-Plaisirs du Roi — the French royal household and its department in charge of ceremonies — and their structure and influence. In the study room, the group discussed an abundant selection of prints and drawings by artists from Caylus to Watteau, Meissonier to Bibiena, Le Pautre to Boullée. In the galleries, National Gallery of Art curators Mary Morton and Yuriko Jackall led discussion of paintings by Nicolas de Largillière, Jean-Baptiste Oudry, and Alexandre-François Desportes as a way of thinking about questions of national identity, and specifically French discourse concerning the imitation of nature and the antique.

Jean-Baptiste Oudry, *Henri Camille, Chevalier de Beringhen*, 1722, oil on canvas

NATIONAL GALLERY OF ART, WASHINGTON, EUGENE L. AND MARIE-LOUISE GARBÁTY FUND, PATRONS' PERMANENT FUND, AND CHESTER DALE FUND



The second day of the meeting focused on the artists' academies in Florence and Rome in the sixteenth century and their relation to the French institution that emerged decades later. Returning to the eighteenth century, the group viewed at first hand a selection of rare volumes from the National Gallery of Art Library that were produced by or closely associated with members of the Académie. Lichtenstein's discussion of the evolution of the role of the art critic in eighteenth-century France was followed by a second visit to the study room for prints and drawings, where curators Margaret Morgan

Grasselli and Jonathan Bober presented treasures from the collection, including the Gallery's rare sketchbook album by Jacques-Louis David. These works provided other avenues for thinking about issues that might be considered unique to the French school. The role of such prints and drawings was also a starting point for Lichtenstein's concluding discussion of French notions of artistic imitation. On the third day there was a wide-ranging discussion in a paintings gallery of works by Jean-Honoré Fragonard. This stimulated a provocative conversation led by Marc Fumaroli on the suggestion of foreboding in the artist's representations of aristocratic pleasures. The group also considered Edme Bouchardon's sculpture *Cupid* (1744) in light of discussions over the course of the meeting about the role of antiquity and issues of artistic identity in eighteenth-century France. To conclude the colloquy, Fumaroli and Lichtenstein both gave lectures to a broader scholarly audience on the themes of their research.

The opportunities presented by the parallel appointments of Marc Fumaroli and Jacqueline Lichtenstein were especially challenging but also especially rewarding. It may truly be said that their presence in the course of the year energized the study of eighteenth-century French art at the National Gallery of Art. The crossing of many departmental borders that their inquiries demanded, whether between paintings and drawings, prints and books, or critical theory and artistic practice, opened up a world of beauty and knowledge, bringing new life to the collection.

Cecilia Frosinini

SPRING 2013

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CECILIA FROSININI IS ONE OF THE MOST distinguished representatives of a new generation of art historians who are as deeply engaged in scientific investigation and conservation of works of art as they are in more typical art historical research. As director of the section responsible for mural painting at the Opificio delle Pietre Dure e Laboratori di Restauro in Florence, she has dedicated many years to the protection and investigation of frescoes by Giotto (c. 1267 – 1337) in the Bardi and Peruzzi chapels in the basilica of Santa Croce in Florence. The Opificio, a leading state institution for restoration in Italy, received support for this delicate work from the Getty Foundation and other sponsors. The Peruzzi Chapel murals in particular have suffered from centuries of damage, including whitewashing, and from adverse environmental conditions. Through new techniques of ultraviolet fluorescence photography, however, the team at the Opificio has been able to see behind the surface damage and recover the forms of Giotto's original drawing and modeling, returning to posterity some of the extraordinary effects of these works. Frosinini's appointment as Edmond J. Safra



OVERLEAF Masolino da Panicale, *The Annunciation*,
c. 1423/1424, tempera and possibly oil glazes on panel
NATIONAL GALLERY OF ART, WASHINGTON,
ANDREW W. MELLON COLLECTION

Colloquy, "Practicing Inclusivity: New Insights on the
Methods, Materials, and Ethics of Technical Art History,"
May 13–15, 2013



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Visiting Professor created the opportunity, supported by the Gallery's library holdings and photographic research collection, to begin to digest and write up the important results of technical investigation of these masterpieces. All of the photographic materials from the Santa Croce campaign will be made available on line after the publication of Frosinini's book on the UV images of the Peruzzi Chapel murals.

Frosinini has worked in collaboration with Carl Brandon Strehlke, Philadelphia Museum of Art and former Edmond J. Safra Visiting Professor, on study of the panel paintings of Masolino and Masaccio. At the Opificio, where she is also involved in the investigation of panel paintings more generally, she has often collaborated with Roberto Bellucci, who is currently conserving Leonardo da Vinci's great unfinished masterpiece, *The Adoration of the Magi*. Her reputation as a generous and communicative colleague with unparalleled experience working on some of the greatest paintings in Florence made Frosinini's presence for four months especially significant to colleagues working on the Gallery's own collection of Italian Renaissance paintings. Discussion and investigation of important works in the collection, including Masolino's *Annunciation* and the Mellon Madonna (*Madonna and Child on a Curved Throne*), took place during her stay.

Cecilia Frosinini's residency culminated in a three-day Robert H. Smith Colloquy, which included a group of emerging scholars and curators in addition to Gallery staff and members of CASVA. Roberto Bellucci from the Opificio; Cinzia Pasquali, independent conservator, who had just restored Leonardo da Vinci's *Virgin and Child with Saint Anne* for the Louvre; and Irma Passeri of Yale University Art Gallery came to Washington to share discussion. Moving between the galleries and the conservation laboratory, the group considered the state of technical art history, questions of technique, workshop practices, and the role of underdrawing. Marco Ciatti, *soprintendente* of the Opificio delle Pietre Dure, participated from Florence by teleconferencing before Bellucci in Washington presented digital images of his investigation of the Leonardo *Adoration*.

The colloquy ended with a discussion of the ethics of conservation science. Tomaso Montanari, an art historian at the University of Naples who has been much involved in debates on the protection of Italy's cultural heritage, presented a brief position paper by teleconferencing from Venice. Frosinini, who has insistently defended works of art from unnecessary intervention, concluded the meeting with a lecture titled "Facing the Evidence: Controversies and Debates."

Byzantine, *Madonna and Child on a Curved Throne*,
thirteenth century, tempera on panel
NATIONAL GALLERY OF ART, WASHINGTON,
ANDREW W. MELLON COLLECTION





ANNA OTTANI CAVINA SERVED AS A distinguished member of the faculty of the University of Bologna for some thirty years. Her research interests span the seventeenth, eighteenth, and nineteenth centuries, and she has made significant contributions to the study of the age of Caravaggio, the art and culture of Emilia, and neoclassical painting. In recent years her concentration has been on landscape painting in Europe, and especially in Italy, including those many northern artists who were drawn there. As founding director of the Federico Zeri Foundation in Bologna, she worked with dedication and creativity to establish a research center around Zeri's precious library and photographic archive. Her contributions to the education and professional formation of generations of students, in addition to her internationally recognized scholarship, made her an outstanding candidate for the Edmond J. Safra Visiting Professorship.

Ottani Cavina had visited CASVA for short periods in the past, as she had also visited several universities in the United States. The appointment in spring 2014, however, was long enough for her to design an

André Giroux, *Santa Trinità dei Monti in the Snow*, 1825/1830,
oil on paper on canvas

NATIONAL GALLERY OF ART, WASHINGTON, CHESTER DALE FUND



André Giroux, *Forest Interior with a Painter*, Civita Castellana,
1825/1830, oil on paper

NATIONAL GALLERY OF ART, WASHINGTON, GIFT OF MRS. JOHN
JAY IDE IN MEMORY OF MR. AND MRS. WILLIAM HENRY DONNER





imaginative and purposeful seminar for a group of invited scholars and curators, in addition to advancing her own work on the history of landscape painting in Italy. For the Robert H. Smith Colloquy that she designed with Gallery staff, she chose the subject of landscape oil sketches in Europe, c. 1780–1830. Museums and collectors have begun to reexamine these small-scale works, which often fall outside the traditional boundaries of medium, genre, and function. The National Gallery of Art has a significant collection of landscape oil sketches. The exhibition *In the Light of Italy* (1996), organized at the Gallery by the late Philip Conisbee, was a pioneering contribution that further encouraged collecting and scholarship in this field. Much research, however, remains to be done, and the colloquy was intended to encourage new approaches.

At the first meeting of "Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, c. 1780–1830," Ottani Cavina introduced the historical complexities of the topic. In the study room for prints and drawings, curators Margaret Morgan Grasselli and Jonathan Bober presented more than thirty works on paper from the collection as a way of posing questions about the distinction between working in the studio and working outdoors. In the galleries, French painting curator Mary Morton developed this question and talked about the role of these small paintings in creating a community of artists and friends. Ann Hoenigswald, painting conservator, then took the group to the conserva-

tion laboratory, where she demonstrated the equipment and materials that were deployed by painters working "en plein air" in the nineteenth century. In examining several works at close hand, the group had the opportunity to think about the technical evidence that artists worked with fingers and sponges as much as with brushes in these intimate landscape oil sketches.

On the second day the group of twelve emerging scholars and curators presented examples from their own collections for discussion, including works by John Constable, Louise-Joséphine Sarazin de Belmont, Jacques-Louis David, Gustav Wilhelm Palm, Pierre-Henri de Valenciennes, and Narcisse-Virgilio Díaz de la Peña. They then returned to the conservation laboratory to view, among other works, André Giroux's *Santa Trinità dei Monti in the Snow* (1825/1830) and Jean-Baptiste-Camille Corot's *The Island and Bridge of San Bartolomeo* (1825/1828). This comparison of two Roman views, one of transient meteorological beauty, the other of classical perfection, provided an unforgettable opportunity to think about the nature of the sketch, questions of scale and size, and issues of reception and collecting.

After a concluding discussion about future developments in the field and the need for an online database to organize both the sketches and the language used to define and describe them, Ottani Cavina gave a public lecture, "*Vivere all'antica: The Past as Model for Aesthetic Renewal.*"

Biographies, Programs, and Participants

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MANFRED LEITHE-JASPER
SPRING 2003

Research associate: *Carla Keyvanian*

Born Lauban, Prussia EDUCATION Universität Wien, PhD (1963) POSITIONS Universität Wien, assistant (1959–1961); Bundesdenkmalamt, staff member (1962–1966); Kunsthistorisches Museum, Vienna, department of sculpture and decorative arts (now *Kunstammer*) and the Imperial and Ecclesiastical Treasury, curator (1967–1978), director (1978–2000), director emeritus (2001–); National Gallery of Art, visiting senior curator of sculpture (2001–2002) HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE Royal Order of the Dannebrog, First Class, Denmark; Austrian Cultural Institute, Rome, fellow (1966); Metropolitan Museum of Art, fellow (1993); Sammlungen des Fürsten von Liechtenstein, member, board of advisors (2003–) PUBLICATIONS *Italienische Kleinbronzen und Handzeichnungen der Renaissance und des Manierismus aus Österreichischem Staatsbesitz* (exh. cat., 1973); *Italienische Kleinplastiken* (exh. cat., 1976); *Giambologna, 1529–1608: Sculptor to the Medici* (exh. cat., 1978); *Giambologna, 1529–1608: Ein Wendepunkt der Europäischen Plastik*, with Charles Avery and Anthony Radcliffe (exh. cat., 1978); *Kirchen, Klöster, Stifte: Bildzeugnisse österreichischer Kultur*, with others (1980); *Burgen, Schlösser, Paläste: Bildzeugnisse österreichischer Kultur*, with others (1982); *Kunsthistorisches Museum Wien: Schatzkammer und Sammlung für Plastik und Kunstgewerbe*, with Rudolf Distelberger (1982); *Renaissance Master Bronzes from the Kunsthistorisches Museum* (exh. cat., 1986); *The Kunsthistorisches Museum Vienna: The Imperial and Ecclesiastical Treasury* (1998); *La bellissima maniera: Alessandro Vittoria e la scultura veneta del Cinquecento*, ed., with Andrea Bacchi and Lia Camerlengo (exh. cat., 1999); *European Bronzes from the Quentin Collection*, with Patricia Wengraf (exh. cat., 2004); *Bagliori d'Antico: Bronzetti al Castello del Buon Consiglio*, with Francesca de Gramatica (exh. cat., 2013)

Practicum on Renaissance Bronze Statuettes

Supported by the Arnold D. Frese Foundation
May 19–21, 2003

National Gallery of Art

Lisha Glinsman, Scientific Research Department
Douglas Lewis, Department of Sculpture and Decorative Arts
Alison Luchs, Department of Sculpture and Decorative Arts
Eleonora Luciano, Department of Sculpture and Decorative Arts
Nicholas Penny, Department of Sculpture and Decorative Arts
Eike D. Schmidt, Center for Advanced Study in the Visual Arts*
Shelley Sturman, Department of Object Conservation
Kathleen Wren Christian, Department of Italian Paintings

Invited Participants

Fabio Barry [Columbia University]*
David Drogin [Harvard University]
Robert Glass [Princeton University]
Stanko Kokole, Science and Research Center of the
Republic of Slovenia*
Donald Myers, Hillstrom Museum of Art
Christina Neilson [Johns Hopkins University]

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CAREL VAN TUYLL VAN SEROOSKERKEN
SPRING 2004

Research associate: *Marina Galvani*

Born Geldrop, The Netherlands EDUCATION University of Leiden, doctorandus (1977) POSITIONS Istituto Universitario Olandese di Storia dell'Arte, Florence, assistant professor/librarian (1979–1984); Teylers Museum, Haarlem, keeper of the art collection (1984–2004), chief curator/head of collections (1988–2004); Musée du Louvre, department of prints and drawings, curator (2004–2012), curator emeritus (2013–);

*Denotes CASVA fellow or research staff



LEFT Anna Ottani Cavina with National Gallery of Art senior painting conservator Ann Hoenigswald

BELOW Colloquy, "The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives," May 14 – 16, 2012



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LEFT Colloquy, "Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O'Sullivan," May 17 – 19, 2010

Teylers Museum, Haarlem, research curator (2013–) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Istituto Universitario Olandese di Storia dell'Arte, Florence, postgraduate fellow (1978–1979); The Getty Research Institute, museum guest scholar (2014) **PUBLICATIONS** *Disegni italiani del Teylers Museum provenienti dalle collezioni di Cristina di Svezia e dei principi Odescalchi*, with Bert W. Meijer (exh. cat., 1983); *From Michelangelo to Rembrandt: Master Drawings from the Teyler Museum* (exh. cat., 1989); *Guercino (1591–1666): Drawings from Dutch Collections* (exh. cat., 1991); *The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Teyler Museum* (2000); *Rembrandt dessinateur: Chefs-d'oeuvre des collections en France* (exh. cat., 2006); *Baccio Bandinelli* (exh. cat., 2008); *Claude Gellée dit le Lorrain: Le dessinateur face à la nature* (exh. cat., 2011)

John G. Johnson Collection, assistant curator (1983–1987), adjunct curator (1987–); Johns Hopkins University, visiting associate professor (1990–1996), departmental associate (1993), visiting professor (1996–); Università di Firenze, visiting professor (1998); Yale University Art Gallery, consultant curator (1999–2002) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Association of Art Museum Curators, prize for outstanding book of the year, for *Italian Paintings, 1250–1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* (2004) **PUBLICATIONS** *Painting in Renaissance Siena, 1420–1500*, with Keith Christiansen and Laurence B. Kanter (exh. cat., 1988); *Painting and Illumination in Early Renaissance Florence, 1300–1450*, contributor (exh. cat., 1994); *Angelico* (1998); *Recognizing van Eyck*, contributor (exh. cat., 1998); *Gherardo Starnina: Reconstructing a Renaissance Masterpiece*, contributor (exh. cat., 1998); *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*, contributor (exh. cat., 2001); *Italian Paintings, 1250–1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* (2004); *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* (exh. cat., 2004); *Orsanmichele and the History and Preservation of the Civic Monument*, ed. (2012)

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Practicum on Old Master Drawings

Robert H. Smith Curatorial/Conservation Colloquy
May 17–19, 2004

National Gallery of Art

Shelley Fletcher, Department of Paper Conservation
Margaret Morgan Grasselli, Department of Old Master Drawings
Gregory Jecmen, Department of Old Master Prints
Peter Parshall, Department of Old Master Prints
Andrew Robison, Department of Prints and Drawings
Stacey Sell, Department of Old Master Drawings
Virginia Tuttle, Department of Old Master Prints

Invited Participants

Stijn Alsteens, Fondation Custodia, Paris
Susan Anderson [New York University]
Julian Brooks, J. Paul Getty Museum
Francesca Consagra, St. Louis Art Museum
Christine Giviskos, J. Paul Getty Museum
Ketty Gottardo [Courtauld Institute of Art]
Edouard Kopp [Courtauld Institute of Art]
Shelley Langdale, Philadelphia Museum of Art
Anne Varick Lauder [University of Cambridge]
Thomas McGrath, Fogg Art Museum
William Robinson, Fogg Art Museum
Jennifer Tonkovich, Pierpont Morgan Library
Veronica White [Columbia University]

Italian Renaissance Painting and the Conservation Laboratory

Robert H. Smith Curatorial/Conservation Colloquy
May 2–4, 2005

National Gallery of Art

Barbara Berrie, Scientific Research Department
Pamela Betts, Department of Painting Conservation
David Alan Brown, Department of Italian Paintings
David Bull, Department of Painting Conservation
Carol Christensen, Department of Painting Conservation
René de la Rie, Scientific Research Department
Sarah Fisher, Department of Painting Conservation
Gretchen Hirschauer, Department of Italian Paintings
Catherine Metzger, Department of Painting Conservation
Nicholas Penny, Department of Sculpture and Decorative Arts
Karen Serres, Department of Italian Paintings
Michael Swicklik, Department of Painting Conservation
Elizabeth Walmsley, Department of Painting Conservation

Invited Participants

Caroline Campbell, Courtauld Institute of Art Gallery
Angelica Daneo, Denver Art Museum
Miguel Falomir Faus, Museo Nacional del Prado
Sylvia Ferino-Pagden, Kunsthistorisches Museum, Gemäldegalerie, Vienna
Morten Steen Hansen, The Walters Art Museum
Frederick Ilchman, Museum of Fine Arts, Boston
Laurence B. Kanter, Metropolitan Museum of Art

3

CARL BRANDON STREHLKE
SPRING 2005

Research associate: Daniella Cini

Born Newton, Massachusetts **EDUCATION** Columbia College, BA (1978), Columbia University, PhD (1985) **POSITIONS** Brooklyn Museum of Art, cataloger, department of paintings and sculpture (1979–1983); Philadelphia Museum of Art,

Teresa Lignelli, Philadelphia Museum of Art
John Marciari, Yale University Art Gallery
Jeannine O'Grody, Birmingham Museum of Art
Salvador Salort-Pons, Meadows Museum, Dallas
Mark Tucker, Philadelphia Museum of Art

4

STEPHEN BANN

FALL 2005

Research associate: Terri Weissman

Born Manchester, UK **EDUCATION** University of Cambridge, BA (1962, 1963), MA, PhD (1967) **POSITIONS** University of Kent, lecturer in history (1967–1972), senior lecturer in history (1972–1980), reader in modern cultural studies (1980–1988), chair, history and theory of art board (1985–2000), professor of modern cultural studies (1988–2000), director, Centre for Modern Cultural Studies (1990–2000); University of Bristol, professor of history of art (2000–2008), emeritus professor and senior research fellow (2008–) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** British Academy, fellow (1998); Leverhulme Trust, research awards committee (1998–2005); Arts & Humanities Research Board, research committee, chair (1999–2000); Comité international d'histoire de l'art, president (2000–2004); Commander of the Order of the British Empire (2004); Society of Antiquaries of London, fellow (2009); Yale Center for British Art, senior visiting scholar (2012–2014) **PUBLICATIONS** *Concrete Poetry: An International Anthology*, ed. (1967); *Experimental Painting: Construction, Abstraction, Destruction, Reduction* (1970); *Russian Formalism*, ed., with John Bowlit (1973); *The Tradition of Constructivism*, ed. (1974); *The Clothing of Clío: A Study of the Representation of History in Nineteenth-Century Britain and France* (1984); *The True Vine: On Visual Representation and Western Tradition* (1989); *The Inventions of History: Essays on the Representation of the Past* (1990); *Interpreting Contemporary Art*, ed., with William Allen (1991); *Utopias and the Millennium*, ed., with Krishan Kumar (1993); *Frankenstein, Creation and Monstrosity*, ed. (1994); *Under the Sign: John Bargrave as Traveler, Collector and Witness* (1994); *Romanticism and the Rise of History* (1995); *The Sculpture of Stephen Cox* (1995); *Paul Delaroche: History Painted* (1997); *Parallel Lines: Printmakers, Painters and Photographers in Nineteenth Century France* (2001); *Jannis Kounellis* (2003); *The Reception of Walter Pater in Europe*, ed. (2004); *The Coral Mind: Adrian Stokes's Engagement with Architecture, Art History, Criticism, and Psychoanalysis*, ed. (2007); *Ways around Modernism* (2007); *Painting History: Delaroche and Lady Jane Grey*, with Linda Whiteley (2010); *Art and the Early Photographic Album*, ed. (2011); *Interlacing Words and Things: Bridging the Nature-Culture Opposition in Gardens and Landscape*, ed. (2012);

Distinguished Images: Prints and the Visual Economy of Nineteenth-Century France (2013); *Midway: Letters from Ian Hamilton Finlay to Stephen Bann 1964–69*, ed. (2014)

Reproducing the *Mona Lisa* in Nineteenth-Century France

December 8, 2005

Lecture

Art and the Early Photographic Album

Symposium supported by the Arthur Vining Davis Foundations

March 9–10, 2007

Speakers

Hubertus von Amelunxen, Universität zu Lübeck

Austen Barron Bailly [University of California, Santa Barbara],

Los Angeles County Museum of Art

Stephen Bann, University of Bristol

Frederick N. Bohrer, Hood College

Martin Bressani, McGill University

Michael Charlesworth, The University of Texas at Austin

Pascal Griener, Université de Neuchâtel

André Gunthert, Société française de photographie;

École des hautes études en sciences sociales

Anthony Hamber, London

Mark Haworth-Booth, London College of Communication;

University of the Arts London; Victoria and Albert Museum

Philippe Jarjat [École des hautes études en sciences sociales],

Pädagogische Akademie des Bundes in Wien

Benedict Leca, National Gallery of Art

Anne McCauley, Princeton University

Andrew Szegedy-Maszak, Wesleyan University

5

HANS BELTING

SPRING 2008

Program assistant: Jessica Ruse

Born Andernach, Germany **EDUCATION** University of Mainz, PhD (1959) **POSITIONS** Universität Hamburg, assistant professor of art history (1966); Universität Heidelberg, professor of art history (1970–1980); Universität München, professor of art history (1980–1993); Harvard University, visiting professor (1984); Columbia University, Meyer Shapiro Visiting Professor (1989–1990); Hochschule für Gestaltung, Karlsruhe, founding member and professor (1992–2002); Getty Institute Visiting Professor, Buenos Aires (2002); Northwestern University, Mary Jane Crowe Visiting Professor (2004); Internationales Forschungszentrum Kulturwissenschaften, Vienna, director (2004–2007); Center for Art and Media (ZKM), Karlsruhe, advisor to “Global Art and the Museum” project (2006–) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Academia Europaea, member; Hungarian Academy



LEFT Carel van Tuyl with Guendalina Ajello, fellows' tour of the rare book collection, National Gallery of Art Library, April 20, 2004

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ABOVE Colloquy, "Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, c. 1780–1830," May 12–13, 2014



LEFT Colloquy, "Condition, Conservation, Interpretation: Case Studies in Twentieth-Century Art," December 8–10, 2008

of Sciences, honorary member; American Academy of Arts and Sciences, member; Heidelberger Akademie der Wissenschaften, member; Institute for Advanced Study, Berlin, member; Ordre des arts et des lettres, officier; Medieval Academy of America, member; Orden pour le mérite für Wissenschaften und Künste; Dumbarton Oaks, senior fellow (1984–1985); Collège de France, European chair (2002–2003); Courtauld Institute, University of London, honorary degree (2003); College Art Association, distinguished lifetime achievement award (2004); American Philosophical Society, foreign member (2005) **PUBLICATIONS** *Das Ende der Kunstgeschichte?* (1983, 1984), published in English as *The End of the History of Art?* (1987), trans. Christopher S. Wood; *Jan van Eyck als Erzähler*, with Dagmar Eichberger (1983); *Giovanni Bellini, Pietà: Ikone und Bilderzählung in der venezianischen Malerei* (1985); *Bild und Kult: Eine Geschichte des Bildes vor dem Zeitalter der Kunst* (1990, 2004), published in English as *Likeness and Presence: A History of the Image before the Era of Art* (1994); *Das Ende der Kunstgeschichte? Eine Revision nach zehn Jahren* (1995); *Die Erfindung des Gemäldes*, with Christiane Kruse (1995); *Das unsichtbare Meisterwerk: Die modernen Mythen der Kunst* (1998), published in English as *The Invisible Masterpiece*, trans. Helen Atkins (2001); *The Germans and Their Art: A Troublesome Relationship* (1998); *Das Erbe der Bilder: Kunst und moderne Medien in den Kulturen der Welt*, ed., with Lydia Hausteiner (1998); *Der zweite Blick: Bildgeschichte und Bildreflexion*, with Dietmar Kamper (2000); *Hieronymus Bosch: Garden of Earthly Delights* (2002); *Art History after Modernism* (2003); *Thomas Struth: Museum Photographs* (2006); *Looking through Duchamp's Door: Art and Perspective in the Work of Duchamp, Sugimoto, Jeff Wall* (2009); *The Global Art World: Audiences, Markets, Museums*, ed., with Andrea Buddensieg (2009); *Florence and Baghdad: Renaissance Art and Arab Science* (2011); *An Anthropology of Images: Picture, Medium, Body* (2011); *The Global Contemporary and the Rise of New Art Worlds*, ed., with Andrea Buddensieg and Peter Weibel (2013); *Faces: Eine Geschichte des Gesichts* (2013)

Saint Francis and the Body as Image:

An Anthropological Approach

Incontro

February 27, 2008

Contemporary Art and the Museum: A Global Perspective

Lecture

April 1, 2008

Vicissitudes of the “Pastoral” in Venice: Bellini versus

Giorgione versus Titian

Edmond J. Safra Colloquy

May 5, 2008

Invited Participants

Members of CASVA and National Gallery of Art staff

6

NANCY J. TROY

FALL 2008

Research assistant: Rachel Middleman

Born New York, New York **EDUCATION** Wesleyan University, BA (1974), Yale University, MA (1976), PhD (1979)

POSITIONS Johns Hopkins University, assistant professor (1979–1983); Northwestern University, department of art history, assistant professor (1983–1985), associate professor (1985–1992), acting chair (1988), chair (1990–1992), professor (1992–1993); University of California, Los Angeles, visiting professor (1994); University of Southern California, department of art history, visiting professor (1994–1995), professor (1995–2010), chair (1997–2004); Stanford University, professor (2010–), chair (2010–)

HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE

National Endowment for the Humanities (1982–1983); American Philosophical Society (1986); Institute for Advanced Study, Princeton, School of Historical Studies, member (1987, 2007); The Getty Research Institute for the History of Art and the Humanities, scholar in residence (1993–1996, 2008); *The Art Bulletin*, editor in chief (1994–1997); The Teetzel Lectures, University of Toronto (1997); John Simon Guggenheim Memorial Foundation, fellow (1998–1999); American Council of Learned Societies, fellow (1998–1999, 2005); University of Southern California, Zumberge Research and Innovation Fund Award (1998–1999, 2005–2006), Raubenheimer Outstanding Senior Faculty Award (2001); National Committee for the History of Art, president (2002–2008); Hilla Rebay Lecture, Solomon R. Guggenheim Museum, New York (2005); Hofstede de Groot Lecture, Netherlands Institute for Art History (Rijksbureau voor Kunsthistorische Documentatie) (2012) **PUBLICATIONS** *Mondrian and Neo-Plasticism in America* (exh. cat., 1979); *The De Stijl Environment* (1983); *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (1991); *Architecture and Cubism*, ed., with Eve Blau (1997); *Couture Culture: A Study in Modern Art and Fashion* (2002); *The Afterlife of Piet Mondrian* (2014)

Condition, Conservation, Interpretation:

Case Studies in Twentieth-Century Art

Edmond J. Safra Colloquy

December 8–10, 2008

National Gallery of Art

Harry Cooper, Department of Modern Art

Jay Krueger, Department of Painting Conservation

Invited Participants

Graham Bader, Rice University

Yve-Alain Bois, Institute for Advanced Study, Princeton
Stephanie D'Alessandro, The Art Institute of Chicago
Isabelle Duvernois, The Metropolitan Museum of Art
Valerie Fletcher, Hirshhorn Museum and Sculpture Garden
Susan Greenberg Fisher, Yale University Art Gallery
Ruth Hoppe, Stichting Gemeentemuseum Den Haag
Joan Kee, University of Michigan*
Allison Langley, The Art Institute of Chicago
Laura Rivers, The Menil Collection
Kristin Romberg [Columbia University]*
Kate Smith, Isabella Stewart Gardner Museum
Elizabeth Steele, The Phillips Collection
Joyce Tsai [Johns Hopkins University]*

Impressed by Light: British Photographs from Paper Negatives, 1840 – 1860, with Larry J. Schaaf (exh. cat., 2007); *L'Image révélée: Premières photographies sur papier en Grande-Bretagne (1840 – 1860)* (exh. cat., 2008); *Captain Linnaeus Tripe: Photographer of India and Burma, 1852 – 1860*, with Crispin Branfoot (exh. cat., 2014)

Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O'Sullivan

A.W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art
May 17 – 19, 2010

National Gallery of Art

Sarah Gordon, Department of Photographs
Sarah Greenough, Department of Photographs
Sarah Kennel, Department of Photographs
Constance McCabe, Department of Photograph Conservation
Andrea Nelson, Department of Photographs
Diane Waggoner, Department of Photographs

Invited Participants

Verna Curtis, Library of Congress
Julia Dolan, Philadelphia Museum of Art; Portland Art Museum
Shannon Egan, Schmucker Art Gallery, Gettysburg College
Ashley Givens, Victoria and Albert Museum
Karen Hellman [The Graduate Center, City University of New York]
Carol Johnson, Library of Congress
Toby Jurovics, Smithsonian American Art Museum
Jessica Keister, Conservation Center for Art and Historic Artifacts
Adrienne Lundgren, Library of Congress
Edward McCarter, National Archives and Records Administration
Jennifer McGlinchey [Buffalo State College], Museum of Fine Arts, Houston
Erin O'Toole, San Francisco Museum of Modern Art
Katherine Sanderson [Institute of Fine Arts, New York University]
William F. Stapp, Washington, DC
Zoe Stewart, National Media Museum, Bradford
Francine Weiss [Boston University]

8

VICTOR I. STOICHITA

SPRING 2011

Research associate: Alexandra Hoare

Born Bucharest, Romania EDUCATION University of Bucharest (1967 – 1969); Università di Roma, dottore in lettere (1972); Université Paris I (Panthéon-Sorbonne),

Born Stockport, Lancashire, UK EDUCATION Derby College of Art, diploma, first class, creative photography (1967); Leicester University, MA (1974) POSITIONS Sheffield City Polytechnic, senior lecturer and subject leader, photographic studies (1967 – 1983), director of studies, BA (Hons), fine art program (1981 – 1983); National Media Museum, Bradford, curator, Kodak Gallery (1985 – 1989), senior curator of photographs and head of research development (1990 – 1996); De Montfort University, Leicester, professor of photographic history and senior research fellow (2002 – 2009), professor emeritus (2009 –) HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE Lisette Model/Joseph Blum Fellowship, National Gallery of Canada, Ottawa (1998); J. Paul Getty Museum, guest scholar (2000); The Metropolitan Museum of Art, Mellon Senior Fellow (2001); Krasza-Krausz Foundation Book Award, photography, for *Lewis Carroll, Photographer: The Princeton Albums* (2003), and for *Impressed by Light: British Photographs from Paper Negatives, 1840 – 1860* (2008); The Royal Photographic Society, J. Dudley Johnston Award (2007); University of Derby, honorary doctor of fine art (2014) PUBLICATIONS *George Washington Wilson: Artist and Photographer, 1823 – 93* (1981); *Crown & Camera: The Royal Family and Photography, 1842 – 1910*, with Frances Dimond (exh. cat., 1987); *Landmarks: The Photographs of Fay Godwin* (exh. cat., 2001); *Lewis Carroll, Photographer: The Princeton Albums*, with Edward Wakeling (2002); *All the Mighty World: The Photographs of Roger Fenton, 1852 – 1860*, contributor (exh. cat., 2004); *Photographic Exhibitions in Britain 1839 – 1865*, website, <http://peib.dmu.ac.uk/> (2004); *Roger Fenton's Letters from the Crimea*, website, <http://rogerfenton.dmu.ac.uk/index.php> (2004); foreword to *Coatings on Photographs: Materials, Techniques, and Conservation*, ed. Constance McCabe (2005);

doctorat d'état ès lettres (1989) **POSITIONS** University of Bucharest, assistant professor (1973 – 1982); Universität München, Institut für Kunstgeschichte, assistant professor (1985 – 1989); Université de Fribourg, Switzerland, professor of modern and contemporary art history (1991 –); Harvard University, Zobel de Ayala Visiting Professor of History of Art and Architecture (2004 – 2006); Max Planck Institute, Rome, Bibliotheca Hertziana, Rudolf Wittkower Visiting Professor (2005 – 2006); Università della Svizzera italiana, visiting professor (2008 –) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Alexander von Humboldt Foundation at Universität München, fellow (1983 – 1984; 1990 – 1991); Princeton University, Institute for Advanced Study, Samuel H. Kress Grant (1990); National Gallery of Art, Center for Advanced Study in the Visual Arts, Ailsa Mellon Bruce Visiting Senior Fellow (1993); Getty Research Institute, visiting scholar (1998); Wissenschaftskolleg, Berlin, fellow (2002 – 2003); National University of Arts, Bucharest, doctor *honoris causa* (2007); Université catholique de Louvain, doctor *honoris causa* (2011) **PUBLICATIONS** *L'Instauration du tableau: Métapeinture à l'aube des temps modernes* (1993), English, German, Italian, Spanish and Japanese translations; *Visionary Experience in the Golden Age of Spanish Art* (1995), Spanish, Italian, Japanese, and German translations; *A Short History of the Shadow* (1997), Spanish, German, Romanian, French, Italian, Polish, Turkish, Japanese, and Chinese translations; *Goya: The Last Carnival*, with Anna Maria Coderch (1999), Spanish, Italian, Japanese, and German translations; "Beyond the Peter Pan Complex: Warhol's Shadows," in *Robert Lehman Lectures on Contemporary Art*, ed. Lynne Cooke et al. (2004); "Diego da Silva y Velázquez" and "Edouard Manet" in *Der Künstler als Kunstwerk: Selbstporträts vom Mittelalter bis zur Gegenwart*, ed. Ulrich Pfisterer and Valeska von Rosen (2005); *Ver y no ver* (2005), Romanian translation; *Das Double*, ed. (2006); *L'Effet Pygmalion: Pour une anthropologie historique des simulacres* (2008), published in English as *The Pygmalion Effect: From Ovid to Hitchcock*, trans. Alison Anderson (2008), and Spanish, Italian, Japanese, Romanian, German, and Portuguese translations; *Como saborear un cuadro y otros estudios de historia del arte* (2009), Japanese translation; *La Sombra* (exh. cat., 2009); *La invención del cuadro: Arte, artifices y artificios en los orígenes de la pintura europea* (2011); *Le corps transparent*, ed. (2013); *Figures de la transgression* (2013)

Murillo's *Two Women at a Window*

Robert H. Smith Colloquy

May 16 – 17, 2011

National Gallery of Art

David Alan Brown, Department of Italian Paintings
Sarah Fisher, Department of Painting Conservation
Gretchen Hirschauer, Department of Italian Paintings

Yuriko Jackall, Department of French Paintings
Arthur K. Wheelock Jr., Department of Northern
Baroque Paintings

Invited Participants

Carmen C. Bambach, The Metropolitan Museum of Art*
Claire Barry, Kimbell Art Museum
Laura R. Bass, Tulane University
H. Perry Chapman, University of Delaware
Anna Maria Coderch, Université de Fribourg
Charles Dempsey, Johns Hopkins University
Michael Fried, Johns Hopkins University
Hannah Friedman, Johns Hopkins University
Richard Kagan, Johns Hopkins University
Vicente Lleó Cañal, Universidad de Sevilla
Peter Parshall, Washington, DC
Lorenzo Pericolo, Center for Advanced Study in the Visual Arts*
Joseph J. Rishel, Philadelphia Museum of Art and
Rodin Museum*
Tanya Tiffany, University of Wisconsin – Milwaukee
Janis A. Tomlinson, University of Delaware

The Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond

Lecture

May 17, 2011

9

MARC FUMAROLI

2011 – 2012

Research associate: Alexandra Hoare

Born Marseilles **EDUCATION** Université Paris-Sorbonne, PhD (1976) **POSITIONS** Université de Lille, maître de conférences (1966 – 1976); Université Paris-Sorbonne, professor (1976 – 1986); University of Chicago, professor at large (1997 – 2006); Collège de France, professor (1986 – 2002), honorary professor (2002 –) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Ordre des Palmes académiques, commandeur; Ordre du mérite de la République italienne, grand officier; Commandeur de l'ordre des arts et lettres (1976); Prix Monseigneur Marcel (1982); International Society for the History of Rhetoric, vice president and president (1984 – 1994); British Academy, corresponding fellow (1989); Academia Europaea, member (1990); Prix de la Critique (1992); Chevalier dans l'Ordre national du mérite (1993); Association sauvegarde des enseignements littéraires, president (1993 – 1999); Accademia Clementina, member (1995); Académie française, member (1995); American Academy of Arts and Sciences, member (1996); Société des amis du Louvre, president (1996 –); Accademia dei Lincei (1997), member; Académie des inscriptions et belles-lettres,

member (1998); American Philosophical Society, member (1998); Order of Cultural Merit, Brazil (1999); National Gallery of Art, Forty-Ninth Andrew W. Mellon Lecturer in the Fine Arts (2000); Société d'histoire littéraire de la France, president (2000–); Balzan Prize for Literary History and Criticism (post–1500) (2001); Prix Combourg (2004); Prix du Mémorial (2004); Commission interministérielle de terminologie, president (2006–); Ordre de la Légion d'honneur, grand officier (2011); Louisiana State University College of Art and Design, Paula G. Manship Endowed Lecture (2013)

PUBLICATIONS *L'Âge de l'éloquence: Rhétorique et "res literaria" de la Renaissance au seuil de l'époque classique* (1980, 1994, 2002); *L'inspiration du poète de Poussin: Essai sur l'allégorie du Parnasse* (exh. cat., 1989); *Héros et orateurs: Rhétorique et dramaturgie cornéliennes* (1990, 1996); *L'État culturel: Essai sur une religion moderne* (1991, 1992); *La Diplomatie de l'esprit: De Montaigne à La Fontaine* (1994, 2002); *L'École du silence: Le sentiment des images au XVII^e siècle* (1994, 1998, 2008); *Trois institutions littéraires* (1994); *Le Poète et le roi: Jean de la Fontaine et son siècle* (1997, 1999), published in English as *The Poet and the King: Jean de La Fontaine and His Century*, trans. Jane Marie Todd (2002); *Rome et Paris: Capitales de la République européenne des Lettres* (1999); *Le Poète et l'empereur: Chateaubriand et Napoléon* (1999); *La Querelle des anciens et des modernes: XVII^e – XVIII^e siècles* (2001); *Quand l'Europe parlait français* (2001), published in English as *When the World Spoke French*, trans. Richard Howard (2011); *Orgies et féeries: Chroniques du théâtre à Paris autour de 1968* (2002); *Chateaubriand: Poésie et Terreur* (2003); *Maurice Quentin de La Tour and the Century of Louis XV* (2005); *Exercices de lecture: De Rabelais à Paul Valéry* (2006); *De Rome à Paris: Peinture et pouvoirs aux XVII^e et XVIII^e siècles* (2007); *Paris – New York et retour: Voyage dans les arts et les images* (2009); *Le Livre des métaphores: Essai sur la mémoire de la langue française* (2012); *Le sablier renversé: Des modernes aux anciens* (2013)

The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives

Edmond J. Safra Colloquy
May 14 – 16, 2012

National Gallery of Art

Jonathan Bober, Department of Old Master Prints
Margaret Morgan Grasselli, Department of Old Master Drawings
Yuriko Jackall, Department of French Paintings
Gregory Jecmen, Department of Old Master Prints
Mary Levkoff, Department of Sculpture and Decorative Arts
Yuri Long, Library
Mary Morton, Department of French Paintings

Invited Participants

Esther Bell, The Morgan Library and Museum
Daniella Berman [Institute of Fine Arts, New York University]
Sarah Betzer, University of Virginia
Charles Dempsey, Johns Hopkins University
Tiarna Doherty, Smithsonian American Art Museum
Elizabeth Hyde, Kean University
Florian Knothe, Université Laval
Édouard Kopp, The J. Paul Getty Museum
Hector Reyes, University of California, Los Angeles
Elizabeth Rudy, Harvard University, Fogg Museum
Ryan Whyte, Ontario College of Art and Design

From Rocaille to Neoclassicism in French Art, 1750 – 1760: A New Approach

Lecture
May 16, 2012

10

JACQUELINE LICHTENSTEIN

2011 – 2012

Research associate: Alexandra Hoare

Born Paris **EDUCATION** Université Paris-Sorbonne, agrégation de philosophie (1972), École pratique des hautes études en sciences sociales, PhD (1986), Université Paris I, habilitation à diriger des recherches (2003) **POSITIONS** Université Paris-Sorbonne, professor of philosophy of art (2004–), department co-chair (2006–2011), member, board of directors (2008–2010), vice president of international affairs (2008–2010); Université Paris X, Nanterre, department of philosophy, associate professor (1991–2004); University of California, Berkeley, department of French literature, visiting lecturer (1984–1985), assistant professor (1985–1986), associate professor (1986–1991) **HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE** Centre national des lettres, member; *Les études philosophiques*, member, editorial board; *La Revue de l'art*, member, editorial board; *British Journal of Aesthetics*, member, editorial board; École française de Rome, fellow (1983–1984); Getty Research Institute Scholar (2001–2002, 2005, 2009); Getty Research Institute publications, member, editorial board (2003–2005); Conférences de la Sorbonne, director, "Représentations du corps moderne," Musée d'Orsay (2013); Musée du Louvre, "La pratique et la théorie du dessin (XV^e – XIX^e siècle)," lecture series (2013); **PUBLICATIONS** "Rhétorique et mimésis dans les conceptions coloristes en Italie et en France," in *Symboles de la Renaissance*, vol. 2 (1982); *La couleur éloquente: Rhétorique et peinture à l'âge classique* (1989), published in English as *The Eloquence of Color: Rhetoric and Painting in the French Classical Age*, trans. Emily McVarish (2003); *Entretiens avec Pierre Corneille*, with Brigitte Jaques (1992); *Azur*, contributor (exh. cat., 1993); *La ville: Art*



LEFT Lecture, "Contemporary Art and the Museum: A Global Perspective," April 1, 2008

RIGHT Colloquy, "Condition, Conservation, Interpretation: Case Studies in Twentieth-Century Art," December 8–10, 2008



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LEFT Colloquy, "Practicing Inclusivity: New Insights on the Methods, Materials, and Ethics of Technical Art History," May 13–15, 2013

et architecture en Europe, 1870 – 1993, contributor (exh. cat., 1994); *L'ABCdaire de madame de Sévigné et le Grand Siècle*, with Jean-Marie Bruson et al. (1996); *La Tache aveugle: Essai sur les rapports de la peinture et de la sculpture à l'âge moderne* (2003), published in English as *The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age* (2008); *Conférences de l'Académie royale de peinture et de sculpture*, 11 vols., ed., with Christian Michel (2008 – 2014)

The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives

Edmond J. Safra Colloquy

May 14 – 16, 2012

National Gallery of Art

Jonathan Bober, Department of Old Master Prints

Margaret Morgan Grasselli, Department of Old Master Drawings

Yuriko Jackall, Department of French Paintings

Gregory Jecmen, Department of Old Master Prints

Mary Levkoff, Department of Sculpture and Decorative Arts

Yuri Long, Library

Mary Morton, Department of French Paintings

Invited Participants

Esther Bell, The Morgan Library and Museum

Daniella Berman [Institute of Fine Arts, New York University]

Sarah Betzer, University of Virginia

Charles Dempsey, Johns Hopkins University

Tiarna Doherty, Smithsonian American Art Museum

Elizabeth Hyde, Kean University

Florian Knothe, Université Laval

Édouard Kopp, The J. Paul Getty Museum

Hector Reyes, University of California, Los Angeles

Elizabeth Rudy, Harvard University, Fogg Museum

Ryan Whyte, Ontario College of Art and Design

The Aesthetic Turn in the Eighteenth Century

Lecture

May 16, 2012

11

CECILIA FROSININI

SPRING 2013

Research assistant: Jason Di Resta

Born Florence EDUCATION Università degli Studi di Firenze, laurea (1981), specializzazione (1985) POSITIONS Opificio delle Pietre Dure e Laboratori di Restauro, Florence, chief curator (1990 –) HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE Ailsa Mellon Bruce Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, National

Gallery of Art (2012) PUBLICATIONS *The Panel Paintings of Masolino and Masaccio: The Role of Technique*, ed., with Carl Brandon Strehlke (2002); “L’Intercessione: Il ‘nuovo’ politico di Gentile da Fabriano ritrovato,” in *Il Gentile risorto: Il Politico dell’Intercessione di Gentile da Fabriano, studi e restauro*, ed., with Marco Ciatti (exh. cat., 2006); “Masaccio e Masolino: Una compagnia di pittori nel contesto delle botteghe fiorentine del primo Quattrocento,” in *The Brancacci Chapel: Form, Function, and Setting: Acts of the International Conference, Florence, Villa I Tatti, June 2003*, ed. Nicholas A. Eckstein (2007); *Leonardo e Raffaello, per esempio: Disegni e studi d’artista* (exh. cat., 2008); “Caravaggio: Idea ed esecuzione,” with Roberto Bellucci, in *Caravaggio a Palazzo Borromeo*, ed. S. Zanardi Landi (2010); “‘Di greco in latino,’ Considerazioni sull’underdrawing di Giotto come modello mentale,” with Roberto Bellucci, in *L’officina di Giotto: Il restauro della Croce di Ognissanti*, ed. Marco Ciatti (2010); “La pianificazione dell’opera e il disegno preparatorio nel Politico della Misericordia,” with Roberto Bellucci, in *Ripensando Piero della Francesca: Il Politico della Misericordia di Sansepolcro: Storia, studi e indagini tecnico-scientifiche*, ed., with Mariangela Betti and Paola Refice (2010); “Caravaggio’s Underdrawing: A ‘Quest for the Grail?’,” with Roberto Bellucci and Luca Pezzati, in *Studying Old Master Paintings: Technology and Practice; The National Gallery Technical Bulletin 30th Anniversary Conference Postprints*, ed. Marika Spring (2011); “Giotto ‘svelato’: La cappella Peruzzi di Giotto alla luce dell’illuminazione in ultravioletto riflesso,” in *Medioevo: I committenti*, ed. Arturo Carlo Quintavalle (2011); “L’organizzazione artigiana del mestiere nel secolo XII,” in *La Croce di Rosano e la pittura del XII secolo: Riconsiderazioni e nuove acquisizioni a seguito del restauro della Croce di Rosano*, ed., with Alessio Monciatti and Gerhard Wolf (2012); “L’Adorazione dei Magi di Leonardo da Vinci e le prime indagini diagnostiche presso l’Opificio delle Pietre Dure: Oltre il visibile,” in *Leonardo e l’ottica*, ed. Francesca Fiorani and Alessandro Nova (2013)

Practicing Inclusivity: New Insights on the Methods, Materials, and Ethics of Technical Art History

Robert H. Smith Colloquy

May 13 – 15, 2013

National Gallery of Art

Barbara Berrie, Scientific Research Department

David Alan Brown, Department of Italian Paintings

Julia Burdajewicz, Department of Painting Conservation

Joanna Dunn, Department of Painting Conservation

Gretchen Hirschauer, Department of Italian Paintings

Jay Krueger, Department of Painting Conservation

Elizabeth Walmsley, Department of Painting Conservation

Invited Participants

Carmen C. Bambach, Metropolitan Museum of Art
Roberto Bellucci, Opificio delle Pietre Dure e Laboratori
di Restauro
Francesca Bettini, Opificio delle Pietre Dure e Laboratori
di Restauro
Lauren W. Cox, Balboa Art Conservation Center
Matthew Cushman, Worcester Art Museum
Kristin deGhetaldi, University of Delaware
Rebecca J. Long, Indianapolis Museum of Art
Tomaso Montanari, Università degli Studi di Napoli Federico II
Cinzia Pasquali, Paris
Irma Passeri, Yale University Art Gallery
Nat Silver, The Frick Collection
Eve Straussman-Pflanzer, The Art Institute of Chicago
Claire Walker, St. Louis Art Museum

Facing the Evidence: Controversies and Debates

Lecture

May 15, 2013

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ANNA OTTANI CAVINA

SPRING 2014

Research associate: Nat Silver

Born Bologna **EDUCATION** Università di Roma, PhD (1971)
POSITIONS Università di Bologna, assistant professor (1961–1970), associate professor (1970–1980), professor (1980–2010), professor emerita (2011–); Fondazione Federico Zeri, director (2001–2014); Johns Hopkins University, School of Advanced International Studies (Bologna), adjunct professor (1980–); Brown University, visiting professor (1989)
HONORS, FELLOWSHIPS, AND PROFESSIONAL SERVICE
National Gallery of Art, Center for Advanced Study in the Visual Arts, Ailsa Mellon Bruce Visiting Senior Fellow (1987), Paul Mellon Visiting Senior Fellow (1992); Università di Bologna, department of visual arts, director (1988–1991); J. Paul Getty Museum, guest scholar (1993); Yale Center for British Art, visiting fellow (1994); Premio Antonio Morassi per la storia dell'arte (1994); Chevalier dans l'Ordre des arts et des lettres (1996); Metropolitan Museum of Art, senior research fellow (1996–1997); Columbia University, Italian Academy, fellow in residence (1999); Premio Salimbeni per la storia e la critica d'arte (2000); Fondation de France, Comité Culture, member (2001–2006); Chevalier de la Légion d'honneur (2001); Istituto Italiano di Scienze Umane, member (2003); Metropolitan Museum of Art, Andrew W. Mellon Fellow (2004); Artelibro, Bologna, member of the board (2004); National Gallery of Art, The Sydney Freedberg Lecture on Italian Art (2006); Istituto Veneto di Scienze Lettere ed Arti, member (2006); Maison de Chateaubriand, Paris, member of the

board (2009); Officier dans l'Ordre des arts et des lettres (2009); Columbia University, department of art history and archaeology, Distinguished Visiting Professor (2012)

PUBLICATIONS *Gli affreschi dei Carracci in palazzo Fava a Bologna* (1966); *Carlo Saraceni* (1968); *Storia della Accademia Clementina (1739) di G. P. Zanotti*, ed. (1977); *L'Età neoclassica a Faenza, 1780–1820* (1979); *Il Settecento e l'antico* (1982); *Palazzo Poggi, da dimora aristocratica a sede dell'Università di Bologna*, ed. (1988); *I paesaggi della ragione: La città neoclassica da David a Humbert de Superville* (1994); *I paesaggi perduti di Antonio Basoli* (1994); *Felice Giani (1758–1823) e la cultura di fine secolo*, 2 vols. (1999); *Paysages d'Italie: Les peintres du plein air 1780–1830* (exh. cat., 2001); *Il diario di Thomas Jones: Viaggio d'artista nell'Italia del Settecento*, ed. (2003); *La pittura di paesaggio in Italia*, 3 vols., ed. (2003); *Geometries of Silence: Three Approaches to Neoclassical Art* (2004); *Les Paysages de la Raison: La ville néoclassique de David à Humbert de Superville* (2005); *Granet: Roma e Parigi, la natura romantica* (exh. cat., 2009); *Federico Zeri, dietro l'immagine: Opere d'arte e fotografia*, ed. (2009); *Prospettiva Zeri*, ed. (2009); *Federico Zeri, Lettere alla casa editrice*, ed. (2010); *La Pittura italiana nella Fototeca Zeri*, ed. (2011).

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Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, c. 1780–1830

Robert H. Smith Colloquy

May 12–13, 2014

National Gallery of Art

Jonathan Bober, Department of Prints
Margaret Morgan Grasselli, Department of French Drawings
Ann Hoenigswald, Department of Painting Conservation
Yuriko Jackall, Department of French Paintings
Kimberly Jones, Department of French Paintings
Mary Morton, Department of French Paintings

Invited Participants

Nina Amstutz, Yale Center for British Art
Dina Anchin, Straus Center for Conservation and
Technical Studies

Emily Beeny, Museum of Fine Arts, Boston
Emerson Bowyer, Fine Arts Museums of San Francisco
Jo Briggs, The Walters Art Museum
Marcella Culatti, Fondazione Federico Zeri
Frauke V. Josenhans, Los Angeles County Museum of Art
Gwen Manthey, Chrysler Museum of Art
Elena Marchetti, Institut national d'histoire de l'art
Rebecca Pollak, Philadelphia Museum of Art
Sophie Scully, Metropolitan Museum of Art
Robert Schindler, Birmingham Museum of Art

Vivere all'antica: The Past as a Model for Aesthetic Renewal

Lecture

May 13, 2014

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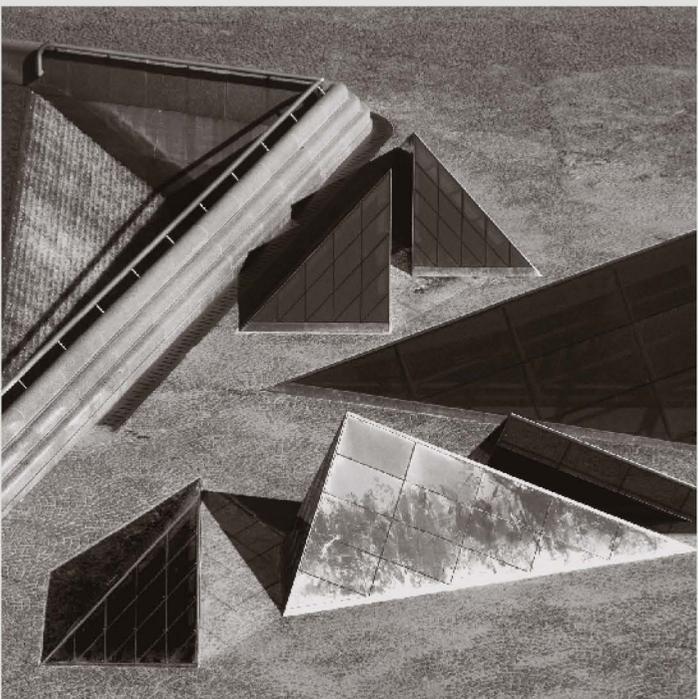
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COVER Morris Louis, *Beta Kappa* (detail), 1961, acrylic on canvas
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