

CENTER 32

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

CENTER32

the Tower Mel Bochner



CENTER 32

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

Record of Activities and Research Reports
June 2011–May 2012

Washington, 2012

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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PREFACE

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

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

**REPORT ON THE ACADEMIC YEAR
JUNE 2011 – MAY 2012**

BOARD OF ADVISORS

Marsha Haufler
September 2009–August 2012
University of Kansas

David Joselit
September 2010–August 2013
Yale University

Dale Kinney
September 2011–August 2014
Bryn Mawr College

Pamela Lee, *chair*
September 2009–August 2012
Stanford University

Alexander Nagel
September 2011–August 2014
Institute of Fine Arts, New York University

Richard Neer
September 2010–August 2013
University of Chicago

Eugene Wang
September 2011–August 2014
Harvard University

CURATORIAL LIAISON

Sarah Greenough
September 2009–August 2012
Senior Curator and Head of the
Department of Photographs,
National Gallery of Art

SPECIAL SELECTION COMMITTEES

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

Renée Ater
February 2012–March 2014
University of Maryland

Wendy Bellion
February 2012–March 2014
University of Delaware

Kirk Savage
February 2011–March 2013
University of Pittsburgh

*A. W. Mellon Postdoctoral
Fellowship*

Suzanne Preston Blier
November 2010–February 2013
Harvard University

Alexander Potts
November 2011–February 2014
University of Michigan

Patricia Rubin
November 2009–February 2012
Institute of Fine Arts,
New York University

STAFF

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

RESEARCH

Kathryn Barush, Research Associate
Joseph Hammond, Research Associate
Alexandra Hoare, Robert H. Smith and Edmond J. Safra Research Associate
Daniel McReynolds, Research Associate (to July 2011)
Emily Pugh, Robert H. Smith Research Associate
Jessica N. Richardson, Research Associate
Guendalina Serafinelli, Research Associate (from January 2012)

PROGRAMS

Susan Cohn, Fellowship Officer
Elizabeth Kielbinski, Regular Meetings Coordinator
Hayley Plack, Assistant to the Program of Research/Center Report Coordinator (from January 2012)
Laura Plaisted, Assistant to the Program of Meetings and Publications (to February 2012)
Jessica Ruse, Assistant to the Program of Research
Mattie M. Schloetzer, Assistant to the Program of Research/Center Report Coordinator (to November 2011)
Bailey Skiles, Special Meetings and Publications Coordinator
Sarah Williams, Assistant to the Program of Meetings and Publications (from February 2012)



REPORT OF THE DEAN JUNE 2011 – MAY 2012

This year the Center for Advanced Study in the Visual Arts welcomed fellows from Brazil, Canada, France, Germany, Italy, Israel, Poland, the United Kingdom, and the United States. The topics of their research ranged from anthroponymy and art in medieval Italy to cosmopolitanism in the Sino-Mongol city, from pigments in Renaissance Venice to South Indian mural paintings, and from Enlightenment Spain's contested Islamic craft heritage to transformations in rock 'n' roll film musicals. Three fellows directed their research on the art, architecture, and cultural heritage of China, providing a special focus for the year.

At the same time, the art of Japan was very much in the forefront in the program of special meetings. The centenary of Japan's gift of cherry trees to the nation's capital led to a rich celebration of Japanese art and culture. At the National Gallery, the exhibition *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)* presented a once-in-a-lifetime opportunity to see the newly restored scrolls, on loan from the Shōkokuji monastery in Kyoto and the Imperial Household Museum, Tokyo. The Center worked with the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution to organize a series of public and scholarly events, in which many colleagues from Japan participated. A complete description of these collaborative projects may be found on pages 25–29 and 32–33.

Panel discussion,
"The Art of Itō Jakuchū,"
conference, March 30,
2012

In the program of special meetings, the Center also cosponsored, with the University of Maryland, the forty-second Middle Atlantic

Symposium in the History of Art. A retreat was held at the Center December 2–3, 2011, for the National Committee for the History of Art. On March 22–23, 2012, CASVA and the National Gallery hosted four panel sessions, under the title “Remembering the Middle Ages in Early Modern Italy,” during the annual meeting of the Renaissance Society of America (RSA), held in Washington. The conference marked the end of the dean’s two-year term as president of the RSA. The Center also organized a Robert H. Smith Study Day on January 12–13, 2012, in conjunction with the National Gallery exhibition *Antico: The Golden Age of Renaissance Bronzes*.

In the program of publications, volume 76 appeared in the series *Studies in the History of Art*. *Orsanmichele and the History and Preservation of the Civic Monument* was edited by Carl Brandon Strehlke. It includes twenty-two essays that originated in an international symposium held in two parts, the first at the National Gallery of Art, Washington, in October 2005, and the second a year later in the Palazzo Capponi in Florence. The symposium was organized in conjunction with the extraordinary loan to the National Gallery of three great sculptural commissions from Orsanmichele for the exhibition *Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele*. The exhibition was curated by Eleonora Luciano, associate curator of sculpture at the National Gallery of Art, in collaboration with Francesca Nannelli of the Soprintendenza per i Beni Architettonici e per il Paesaggio di Firenze, who oversaw the restoration of the sculptures. The publication was supported with funds provided by the Andrew W. Mellon Foundation.

This year’s biennial Wyeth Lecture, supported by the Wyeth Foundation for American Art, was presented by Bryan J. Wolf of Stanford University on the topic “Between the Lines: Philip Guston and ‘Bad Painting.’” The following day, Professor Wolf led an incontro entitled “No Ideas but in Things: Reading Martin Puryear.”

Marc Fumaroli, professor at the Collège de France, and Jacqueline Lichtenstein, professor at the Université Paris–Sorbonne, the Center’s joint Edmond J. Safra Visiting Professors, initiated two events this spring following their residency in fall 2011. They led a three-day colloquy for emerging scholars and curators on the subject “The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives.” The col-

loquy culminated with two lectures: “From *Rocaille* to Neoclassicism in French Art, 1750–1760: A New Approach” by Marc Fumaroli and “The Aesthetic Turn in the Eighteenth Century” by Jacqueline Lichtenstein.

The sixty-first A. W. Mellon Lectures in the Fine Arts were delivered by Craig Clunas of the University of Oxford on the topic “Chinese Painting and Its Audiences.” Professor Clunas also met informally with members of the Center for discussion of his lectures and reflections on his own intellectual formation. Michael Fried’s A. W. Mellon Lectures, the fifty-first in the series, and Kirk Varnedoe’s, the fifty-second, recently became available as National Gallery podcasts (www.nga.gov/podcasts/mellon). The list of Mellon lectures available in this format is growing. Edited, revised, and fully illustrated versions of the Mellon Lectures will continue to be published in the Bollingen Series by Princeton University Press according to the original wishes of Paul and Mary Mellon.

The Center’s three ongoing research projects, designed to provide primary research materials and tools for the field, are described on pages 43–47. The first volume in the Malvasia project, which will make available an English translation and new critical edition of Carlo Cesare Malvasia’s *Felsina pittrice* (Bologna, 1678), is in production with Harvey Miller for Brepols Publishers and is scheduled to appear in fall 2012. The project is under the direction of the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition. Associate Dean Therese O’Malley is directing the design of a digital database for the Keywords in American Landscape Design project. This database of images, people, places, texts, and terms expands upon the book *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart and his team have been developing a geotagging feature that will allow place names mentioned in the Accademia di San Luca database to link to their respective locations on interactive, historic maps of Rome dating to the sixteenth and seventeenth centuries.

A full description of the fellowship program may be found at the conclusion of this volume, and a complete list of publications may be found on the National Gallery of Art website (www.nga.gov/casva/publications.htm). In addition to the contents of *Center 32*, the entire archive of Center reports is now accessible and searchable online (www.nga.gov/casva/center.htm). Starting in 2011, the Center also transitioned to online fellowship applications in an effort to streamline the application

process and reduce the environmental impact. This successful conversion represents a further step in the Center's increasing commitment to the exploration of digital resources for research and scholarly communication. Once again this year, the appointment of a research associate specializing in digital technologies, made possible by a grant from Robert H. Smith, is helping to explore potential uses of such technology for CASVA.

Elizabeth Cropper
Dean

Carmen C. Bambach
and Julian Gardner



MEMBERS

Julian Gardner, University of Warwick, emeritus
Samuel H. Kress Professor, 2011–2012

Carmen C. Bambach, The Metropolitan Museum of Art
Andrew W. Mellon Professor, 2010–2012

Marc Fumaroli, Collège de France
Edmond J. Safra Visiting Professor, fall 2011

Jacqueline Lichtenstein, Université Paris–Sorbonne
Edmond J. Safra Visiting Professor, fall 2011

Craig Clunas, University of Oxford
Sixty-First A. W. Mellon Lecturer in the Fine Arts,
spring 2012



SENIOR FELLOWS

David E. James, University of Southern California
Ailsa Mellon Bruce Senior Fellow, 2011–2012
The Rock 'n' Roll Musical

Sonya S. Lee, University of Southern California
Paul Mellon Senior Fellow, 2011–2012
Between Culture and Nature: Cave Temples of Sichuan

Estelle Lingo, University of Washington, Seattle
Samuel H. Kress Senior Fellow, 2011–2012
Francesco Mochi and the Edge of Tradition

Amy Powell, University of California, Irvine
Samuel H. Kress Senior Fellow, 2011–2012
*The Whitewashed Image: Iconoclasm and Seventeenth-Century
Dutch Landscapes*

Jennifer Purtle, University of Toronto
Ailsa Mellon Bruce Senior Fellow, 2011–2012
Forms of Cosmopolitanism in the Sino-Mongol City

Maria Cristina Wolff de Carvalho, Fundação Armando Álvares
Penteado, São Paulo
Paul Mellon Senior Fellow, 2011–2012
The Landscape Art of William John Burchell

VISITING SENIOR FELLOWS

Nicholas Adams, Vassar College

Paul Mellon Visiting Senior Fellow, January 1–February 29, 2012
*Architecture and the Modern Rule of Law: A Study of Gunnar
Asplund's Courthouse Extension, Gothenburg, 1934–1937*

Laura Camille Agoston, Trinity University

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 15,
2011
Ambivalent Sovereign: Michelangelo's Funeral at San Lorenzo

Cecilia Frosinini, Opificio delle Pietre Dure e Laboratori di Restauro,
Florence

Ailsa Mellon Bruce Visiting Senior Fellow, March 15–May 15,
2012
*The Bardi and Peruzzi Chapels in the Basilica of Santa Croce in
Florence: A Reconsideration of Giotto's Technique, Chronology,
and Patronage*

Frances Gage, Buffalo State College, State University of New York

Paul Mellon Visiting Senior Fellow, June 15–August 15, 2011
Visual Cures: Painting as Medicine in Seventeenth-Century Italy

Estelle Lingo, Amy
Powell, and Jennifer
Purtle





Louisa C. Matthew, Union College
Ailsa Mellon Bruce Visiting Senior Fellow, January 1–February
29, 2012
*The Material Renaissance: A History of Colorants in Renaissance
Venice*

Elisabeth Oy-Marra, Institut für Kunstgeschichte der Johannes
Gutenberg-Universität Mainz
Ailsa Mellon Bruce Visiting Senior Fellow, June 1–July 31, 2011
*An Annotated Bilingual Edition of Giovan Pietro Bellori's Le Vite
de' pittori, scultori et architetti moderni*

D. Fairchild Ruggles, University of Illinois, Urbana-Champaign
Paul Mellon Visiting Senior Fellow, May 23–July 1, 2011
Imagining the Alhambra

Patrizia Tosini, Università degli studi di Cassino
Paul Mellon Visiting Senior Fellow, November 1–December 15,
2011
*From Project to Finished Work: Painting, Drawings, and
Decoration in Rome during the Second Half of the Sixteenth
Century*

POSTDOCTORAL FELLOWS

Marden Fitzpatrick Nichols

A. W. Mellon Postdoctoral Fellow, September 2010–October 2011

Vitruvius on Display: Domestic Decor and Roman Self-Fashioning at the End of the Republic

Łukasz Stanek, Institut für Geschichte und Theorie der Architektur,
Zürich

A. W. Mellon Postdoctoral Fellow, 2011–2013

*Henri Lefebvre's "Vers une architecture de la jouissance" (1973):
A Manifesto of Architectural Research*

Laura Camille Agoston,
Frances Gage, and
Elisabeth Oy-Marra





Samuel H. Kress Professor Julian Gardner and predoctoral fellows in residence

PREDOCTORAL FELLOWS (IN RESIDENCE)

Benjamin Anderson [Bryn Mawr College]

David E. Finley Fellow, 2009–2012

World Image after World Empire: The Ptolemaic Cosmos in the Early Middle Ages

Dana E. Byrd [Yale University]

Wyeth Fellow, 2010–2012

Reconstructions: The Visual and Material Cultures of the Plantation, 1861–1877

Jason Di Resta [The Johns Hopkins University]

Samuel H. Kress Fellow, 2010–2012

“Crudeliter accentuando eructant”: Rethinking Center and Periphery in the Art of Giovanni Antonio da Pordenone

Razan Francis [Massachusetts Institute of Technology]

Twenty-Four-Month Chester Dale Fellow, 2010–2012

Secrets of the Arts: Enlightenment Spain’s Contested Islamic Craft Heritage

Di Yin Lu [Harvard University]

Andrew W. Mellon Fellow, 2010–2012

Seizing Civilization: Antiquities in Shanghai's Custody, 1949–1996

Anna Lise Seastrand [Columbia University]

Ittleson Fellow, 2010–2012

Praise, Politics, and Language: South Indian Mural Paintings, 1500–1800

Jennifer M. S. Stager [University of California, Berkeley]

Paul Mellon Fellow, 2009–2012

The Embodiment of Color in Ancient Mediterranean Art

PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

Susanna Berger [University of Cambridge]

Samuel H. Kress Fellow, 2011–2013

The Art of Philosophy: Early Modern Aristotelian Thesis Prints and Illustrated Student Notebooks

Emmelyn Butterfield-Rosen [Princeton University]

David E. Finley Fellow, 2011–2014

“Canonical Views”: The Disposition of Figures in Modern Art, 1886–1912

Meredith Gamer [Yale University]

Paul Mellon Fellow, 2010–2013

Criminal and Martyr: Art and Religion in Britain's Early Modern Eighteenth Century

Marius Bratsberg Hauknes [Princeton University]

Twenty-Four-Month Chester Dale Fellow, 2011–2013

Imago, Figura, Scientia: The Image of the World in Thirteenth-Century Rome

Jessica L. Horton [University of Rochester]

Wyeth Fellow, 2011–2013

Places to Stand: History, Memory, and Location in Native American Art

Nathaniel B. Jones [Yale University]

David E. Finley Fellow, 2010–2013

Nobilibus pinacothecae sunt faciundae: The Inception of the Fictive Picture Gallery in Augustan Rome

Joshua O'Driscoll [Harvard University]

Paul Mellon Fellow, 2011–2014

Picti Imaginativo: Image and Inscription in Ottonian Manuscripts from Cologne

Fredo Rivera [Duke University]
Andrew W. Mellon Fellow, 2011–2013
Revolutionizing Modernities: Visualizing Utopia in 1960s Havana, Cuba

Maggie Taft [University of Chicago]
Twelve-Month Chester Dale Fellow, 2011–2012
Making Danish Modern, 1945–1960

Noa Turel [University of California, Santa Barbara]
Robert H. and Clarice Smith Fellow, 2011–2012
Life to Likeness: Painting and Spectacles au vif in the Burgundian State

Yanfei Zhu [The Ohio State University]
Ittleson Fellow, 2011–2013
Transtemporal and Cross-Border Alignment: The Rediscovery of Yimin Ink Painting in Modern China, 1900–1949

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

Laura Turner Igoe
[Tyler School of Art, Temple University]

Erin Leary
[University of Rochester]

Erica North Morawski
[University of Illinois at Chicago]

MEETINGS

SYMPOSIA

March 30–31, 2012

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

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

Friday, March 30, 2012
University of Maryland, College Park

Evening session

William L. Pressly, University of Maryland
Welcome

Elizabeth Loizeaux, University of Maryland
Greeting

June Hargrove, University of Maryland
Introduction

George Levitine Lecture in Art History
Colin B. Bailey, The Frick Collection
Renoir Full On: Painting Large as an Impressionist

Saturday, March 31, 2012
National Gallery of Art, Washington

Morning session

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

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

Susan Ludi Blevins
[Emory University]
*(Re)presenting a Roman Imperial Past, Present, and Future:
Trajan's Restoration Coin Series and the Deified Emperors*
Professor Eric Varner: *introduction*

Lynley Anne Herbert
[University of Delaware]
Imaging the Godhead: The Unique Visual Exegesis of the Sainte-Croix Gospels

Professor Lawrence Nees: *introduction*

Kerry Lucinda Brown
[Virginia Commonwealth University]
Likeness and Presence: Manifesting the Sacred in Newar Art
Professor Dina Bangdel: *introduction*

Charlotte Ickes
[University of Pennsylvania]
Writing Pocahontas: Lessons on Legibility in Seventeenth- and Eighteenth-Century British Portraiture
Professor Gwendolyn Shaw: *introduction*

Afternoon session

Abigail McEwen, University of Maryland
Moderator

Molly Harrington
[University of Maryland]
Reclaiming the “Ancient Luster” of Painting: Patriotism and Persuasion in Pieter de Grebber’s Rules for History Painting
Professor Arthur K. Wheelock Jr.: *introduction*

Erin Hanas
[Duke University]
Reclaiming the Museum and Reconfiguring the Archive: Wolf Vostell’s Fluxus Zug
Professor Kristine Stiles: *introduction*

Melissa Mednicov
[The Pennsylvania State University]
It’s a Girl’s World: The Sound and Look of Melodrama in Pauline Boty’s Pop Art
Professor Sarah K. Rich: *introduction*

Isabel Galliera
[University of Pittsburgh]
Transitional Modes of Social Capital: Socially Engaged Art in Post-1989 Europe
Professor Terry Smith: *introduction*



Timon Screech and
Yukio Lippit, "The Artist
in Edo," symposium,
April 13, 2012

April 13–14, 2012

THE ARTIST IN EDO

Cosponsored with the Freer Gallery of Art and the Arthur M. Sackler
Gallery, Smithsonian Institution

Friday, April 13, 2012

National Gallery of Art, Washington

Session 1: Classical Iconography

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

James Ulak, The Freer Gallery of Art and the Arthur M. Sackler
Gallery
Moderator

Kōno Motoaki, Akita Museum of Modern Art
Ogata Kōrin's Art and Noh Drama

Melissa McCormick, Harvard University
Pictorial Knowledge and the Court Artist in Edo

Tamamushi Satoko, Musashino Art University
*Waka Poem Scroll with Lotus Paintings: An Interactive Space for
Tawaraya Sōtatsu and Hon'ami Kōetsu*

Emura Tomoko, National Research Institute for Cultural
Properties, Tokyo
*Classicism, Subject Matter, and Artistic Status in the Work of
Ogata Kōrin*

Session 2: The Uses of Eccentricity

Melissa McCormick, Harvard University
Moderator

Hans Bjarne Thomsen, Universität Zürich
*Daiten and Jakuchū: Meanings within the Dōshoku sai-e
Paintings*

Matthew McKelway, Columbia University
Rosetsu's Red Cliffs

François Lachaud, École française d'Extrême-Orient
*Eccentrics and Men of Taste: Biographies of Artists and
Collectors in the Edo Period*

Session 3: Historical Imagination

Timon Screech, University of London
Moderator

Chelsea Foxwell, University of Chicago
*The Painter and the Archive: The Work and Play of Copying in
the Late Edo Period*

Timothy Clark, The British Museum
The Jakuchū Memorial Exhibition of 1885

Saturday, April 14, 2012

The Freer Gallery of Art and the Arthur M. Sackler Gallery

Session 4: Amateurs and Professionals

Julian Raby, The Freer Gallery of Art and the Arthur M. Sackler
Gallery
Welcome

Yukio Lippit, Harvard University
Moderator

Louise Cort, The Freer Gallery of Art and the Arthur M. Sackler
Gallery

*Clay at the Two Extremes: Edo Potters as Professionals and
Amateurs*

Satō Yasuhiro, University of Tokyo

Itō Jakuchū: Artist in a Market

Kishi Fumikazu, Dōshisha University

The Socio-Cultural Identity of the Ukiyo-e Artist

Timon Screech, University of London

Brushing Sleeves and the Social Art of the Floating World

CONFERENCE

March 30, 2012

THE ART OF ITŌ JAKUCHŪ

Co-organized with the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution

Session 1: Jakuchū's Colorful Realm: The World Reimagined

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Opening Remarks

Yukio Lippit, Harvard University
Welcome

James Ulak, The Freer Gallery of Art and the Arthur M. Sackler Gallery
Introduction and moderator

Tsuji Nobuo, Miho Museum
Wondrous Wallpaper: Jakuchū's Visual World

Ōta Aya, Sannomaru Shōzōkan Museum
Colorful Realm and Itō Jakuchū's Artistry

Shimizu Yoshiaki, Princeton University, emeritus
Multiple Itō Jakuchū's (1716–1800)

Session 2: Jakuchū Inside Out: The Particulars of a Masterpiece

Yukio Lippit, Harvard University
Introduction and moderator

Jennifer Perry, The Metropolitan Museum of Art
It's More Than a Picture: The Structure of a Japanese Painting

Andrew Hare, The Freer Gallery of Art and the Arthur M. Sackler Gallery
The Conservation and Care of Japanese Paintings: Traditional Methods and Modern Innovations

Oka Yasuhiro, Oka Bokkōdō Conservation Studio
The Conservation of Colorful Realm

Hayakawa Yasuhiro, National Research Institute for Cultural Properties, Tokyo
The Pigments of Colorful Realm

Closing Discussion

Andrew Hare, Hayakawa Yasuhiro, Yukio Lippit, Oka Yasuhiro,
Ōta Aya, Jennifer Perry, Shimizu Yoshiaki, Tsuji Nobuo,
James Ulak

COLLOQUY

May 14–16, 2012

THE ACADEMY OF PAINTING AND SCULPTURE IN
THE ANCIEN RÉGIME: NEW PERSPECTIVES

Edmond J. Safra Colloquy

Co-organized with Marc Fumaroli and Jacqueline Lichtenstein,
Edmond J. Safra Visiting Professors, fall 2011

“The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives,”
Edmond J. Safra Colloquy, May 14, 2012

Participants

Esther Bell, *The Morgan Library and Museum*

Daniella Berman, [*Institute of Fine Art, New York University*]



Sarah Betzer, *University of Virginia*
Jonathan Bober, *National Gallery of Art*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Charles Dempsey, *The Johns Hopkins University, emeritus*
Tiarna Doherty, *Smithsonian American Art Museum*
Marc Fumaroli, *Collège de France*
Margaret Morgan Grasselli, *National Gallery of Art*
Alexandra Hoare, *Center for Advanced Study in the Visual Arts*
Elizabeth Hyde, *Kean University*
Yuriko Jackall, *National Gallery of Art*
Florian Knothe, *Université Laval*
Édouard Kopp, *The J. Paul Getty Museum*
Mary Levkoff, *National Gallery of Art*
Jacqueline Lichtenstein, *Université Paris–Sorbonne*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Mary Morton, *National Gallery of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Hector Reyes, *University of California, Los Angeles*
Elizabeth Rudy, *Harvard University, Fogg Museum*
Ryan Whyte, *Ontario College of Art and Design*

STUDY DAYS

January 12–13, 2012

“ANTICUS MANTUANUS” AND RENAISSANCE
BRONZES

Robert H. Smith Study Day

Participants

Denise Allen, *The Frick Collection*
Ann Allison, *Baltimore, Maryland*
Victoria Avery, *The Fitzwilliam Museum*
Jane Bassett, *The J. Paul Getty Museum*
Jonathan Bober, *National Gallery of Art*
Antonia Boström, *The J. Paul Getty Museum*
David Bourgarit, *Centre de recherche et de restauration des
musées de France Palais du Louvre*
David Brown, *National Gallery of Art*
Marietta Cambareri, *Museum of Fine Arts, Boston*
Stephen Campbell, *The Johns Hopkins University*



"'Anticus Mantuanus'
and Renaissance
Bronzes," Robert H.
Smith Study Day,
January 12, 2012

Keith Christiansen, *The Metropolitan Museum of Art*
 Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
 Charles Dempsey, *The Johns Hopkins University, emeritus*
 James Draper, *The Metropolitan Museum of Art*
 Daniela Ferrari, *Archivio di Stato di Mantova*
 Julian Gardner, *University of Warwick, emeritus*
 Christa Gardner von Teuffel, *Center for Advanced Study in the
 Visual Arts*
 Davide Gasparotto, *Galleria Nazionale, Parma*
 Emma Jones, *[University of Cambridge]*
 Claudia Kryza-Gersch, *Kunsthistorisches Museum, Vienna*
 Mary Levkoff, *National Gallery of Art*
 Estelle Lingo, *University of Washington, Seattle*
 Alison Luchs, *National Gallery of Art*
 Eleonora Luciano, *National Gallery of Art*
 Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
 Carolyn Miner, *National Gallery of Art*
 Peta Motture, *Victoria and Albert Museum*

Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Anne Markham Schulz, *Brown University*
Dylan Smith, *National Gallery of Art*
Joaneath Spicer, *Walters Art Museum*
Richard Stone, *The Metropolitan Museum of Art*
Shelley Sturman, *National Gallery of Art*
Jeremy Warren, *The Wallace Collection*
Robert van Langh, *Rijksmuseum Amsterdam*

April 12, 2012

THE ARTIST IN EDO

Co-organized with the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution

Participants

Ignacio Adriasola, *The Freer Gallery of Art and the Arthur M. Sackler Gallery*
Katherine Brooks, *[Harvard University]*
Rosina Buckland, *National Museums of Scotland*
Kevin Carr, *University of Michigan*
Timothy Clark, *The British Museum*
Louise Cort, *The Freer Gallery of Art and the Arthur M. Sackler Gallery*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Julie Davis, *University of Pennsylvania*
Emura Tomoko, *National Research Institute for Cultural Properties, Tokyo*
Felice Fischer, *Philadelphia Museum of Art*
Chelsea Foxwell, *University of Chicago*
Christine Guth, *Royal Academy of Design*
Janice Katz, *Chicago Art Institute*
Sinéad Kehoe, *The Metropolitan Museum of Art*
Suzie Kim, *University of Maryland*
Kishi Fumikazu, *Dōshisha University*
Kōno Motoaki, *Akita Museum of Modern Art*
François Lachaud, *École française d'Extrême-Orient*
Yukio Lippit, *Harvard University*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Don McCallum, *University of California, Los Angeles*
Melissa McCormick, *Harvard University*

Matthew McKelway, *Columbia University*
Nancy Micklewright, *The Freer Gallery of Art and the Arthur M. Sackler Gallery*
Sam Morse, *Amherst College*
Kazuhiro Murayama, *London*
Yukihiro Ohira, *The Japan Foundation, New York*
Miki Okabe, *The Japan Foundation, Tokyo*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Morgan Pitelka, *University of North Carolina*
Melissa Rinne, *Asian Art Museum, San Francisco*
John Rosenfield, *Harvard University, emeritus*
Tomoko Sakomura, *Swarthmore College*
Rachael Saunders, *[Harvard University]*
Satō Yasuhiro, *University of Tokyo*
Timon Screech, *University of London*
Tamamushi Satoko, *Musashino Art University*
Hans Bjarne Thomsen, *Universität Zürich*
Melanie Trede, *Universität Heidelberg*
James Ulak, *The Freer Gallery of Art and the Arthur M. Sackler Gallery*
Alicia Volk, *University of Maryland*
Michelle Wang, *Georgetown University*
Andrew Watsky, *Princeton University*
Miriam Wattles, *University of California, Santa Barbara*
Yamashita Yoshiya, *Kyoto National Museum*
Ann Yonemura, *The Freer Gallery of Art and the Arthur M. Sackler Gallery*
Yurika Wakamatsu, *[Harvard University]*
Xiaojin Wu, *Princeton University*

Bryan J. Wolf, "No Ideas but in Things: Reading Martin Puryear," Wyeth Foundation for American Art Incontro, October 20, 2011



INCONTRI

October 20, 2011

Bryan J. Wolf, Stanford University

No Ideas but in Things: Reading Martin Puryear

Wyeth Foundation for American Art Incontro

In *Some Lines for Jim Beckwourth*, Martin Puryear arranges a three-dimensional sculpture on a wall as if it were a two-dimensional text. The question is: what is the relation between sculpture and reading? And what does Puryear mean by reading? Is it a simple process of gathering meaning from words? Or is reading staged in more racial terms? Puryear tends to approach reading as a coded activity, one in which words drag vast sweeps of history—often in disguised form—behind them. By placing Puryear's sculpture next to a short story by nineteenth-century writer Charles Chesnutt, we begin to see an emergent tradition of African American reading practices, one that informs Puryear's understanding of sculpture. And the new kid on the block here—the unexpected ghost haunting Puryear's practice—is Ralph Waldo Emerson.

May 14, 2012

Cinzia Pasquali, Musée du Louvre

Leonardo: Temi e Patemi (Leonardo: Themes and Vexations)

The challenging task of restoring Leonardo da Vinci's *The Virgin and Child with Saint Anne* (begun c. 1503) was carefully considered and coordinated by an international team of curators, restorers, scientists, and other specialists both before and during the conservation of the painting. Together, they supervised and monitored the process, assessing the critical and technical issues presented by this Renaissance icon. The project lasted fifteen months, during which the team was able to determine the painting's state of conservation and to develop hypotheses about Leonardo's technique and *modus operandi*.

Cinzia Pasquali, "Leonardo: Temi e Patemi (Leonardo: Themes and Vexations)," incontro, May 14, 2012



SEMINAR

June 7–10, 2011

Museums and Academia: Approaches to Image and Text

Participants

Marden Fitzpatrick Nichols, *A. W. Mellon Postdoctoral Fellow, 2010–2011*, organizer

Priyanka Basu, *Andrew W. Mellon Fellow, 2009–2011*

Shira Brisman, *Samuel H. Kress Fellow, 2009–2011*

Christina Ferando, *David E. Finley Fellow, 2008–2011*

Dipti Khera, *Ittleson Fellow, 2009–2011*

Beatrice Kitzinger, *Paul Mellon Fellow, 2008–2011*

Jason David LaFountain, *Wyeth Fellow, 2009–2011*

Lisa Lee, *Twenty-Four-Month Chester Dale Fellow, 2009–2011*

MEETING

December 2–3, 2011

NATIONAL COMMITTEE FOR THE HISTORY OF ART

Participants

Frederick Asher, *University of Minnesota*

Michael Conforti, *Sterling and Francine Clark Art Institute*

Nicola Courtright, *Amherst College*

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

Thomas DaCosta Kaufmann, *Princeton University*

Thomas Gaehtgens, *The Getty Research Institute*

Marc Gotlieb, *Williams College*

Michael Ann Holly, *Sterling and Francine Clark Art Institute*

Paul Jaskot, *DePaul University*

Steven Nelson, *University of California, Los Angeles*

David Roxburgh, *Harvard University, Sackler Museum*

COLLOQUIA CCXLVII – CCLIV

October 13, 2011

Julian Gardner, Samuel H. Kress Professor

Painters and Saints: Anthroponymy and Art in Medieval Italy

November 10, 2011

David E. James, Ailsa Mellon Bruce Senior Fellow

Rock 'n' Film: Generic Transformations in Three Rock 'n' Roll Film Musicals from 1964

December 8, 2011

Sonya S. Lee, Paul Mellon Senior Fellow

Between Culture and Nature: Cave Temples of Sichuan

January 5, 2012

Amy Powell, Samuel H. Kress Senior Fellow

Hercules Segers: A Genealogy of the Inexpressive Line

February 16, 2012

Estelle Lingo, Samuel H. Kress Senior Fellow

Wild Horses: Power and the Grotesque in Francesco Mochi's Equestrian Monuments to the Farnese

March 1, 2012

Maria Cristina Wolff de Carvalho, Paul Mellon Senior Fellow

The Landscape Art of William John Burchell

April 5, 2012

Jennifer Purtle, Ailsa Mellon Bruce Senior Fellow

Forms of Cosmopolitanism in the Sino-Mongol City

April 26, 2012

Carmen C. Bambach, Andrew W. Mellon Professor

The Quest for Authenticity in Michelangelo's Drawings

SHOPTALKS 172 – 179

October 24, 2011

Benjamin Anderson, David E. Finley Fellow

Scarcity and Abundance: Byzantine and Carolingian Images of the Ptolemaic Cosmos

October 31, 2011

Jennifer M. S. Stager, Paul Mellon Fellow

"In eyes no sight": Inlaid Eyes, Color, and Visuality in Ancient Mediterranean Art

December 1, 2011

Razan Francis, Twenty-Four-Month Chester Dale Fellow

Reconstructing Ornament: Enlightenment Spain's Contested Islamic Craft Heritage

January 19, 2012

Anna Lise Seastrand, Ittleson Fellow

Representing Place in the Nāyaka Murals of Tamil Nadu

January 26, 2012

Marden Fitzpatrick Nichols, A. W. Mellon Postdoctoral Fellow

Vitruvius on Vermilion: A Proposed Context for the Composition of De architectura

February 1, 2012

Jason Di Resta, Samuel H. Kress Fellow

Pordenone and the Force of the Local

March 8, 2012

Dana E. Byrd, Wyeth Fellow

Picturing the Plantation: Henry P. Moore's Views of the Sea Islands

March 19, 2012

Di Yin Lu, Andrew W. Mellon Fellow

Acquiring Antiquity

Craig Clunas,
March 18, 2012



LECTURES

WYETH LECTURE IN AMERICAN ART

October 19, 2011

Bryan J. Wolf, Stanford University

Between the Lines: Philip Guston and “Bad Painting”

In the years between 1967 and 1970, Philip Guston scandalized the New York art world by renouncing abstraction and turning instead to figurative modes of painting characterized by cartoonish images that mixed Ku Klux Klan hoods, idioms of popular culture, and a private vocabulary of cigars, light bulbs, legs, shoes, and other assorted—and often hairy—body parts. Buried within these often outlandish works are three recurring concerns: questions of pilgrimage, revelation, and epiphany that link Guston to Hudson River School painting of the nineteenth century; a covert interest in writing as a cultural logic that informs his painting practices; and an obsessive focus on line that distinguishes his art from the drips and gestural forms of Jackson Pollock. Ultimately, each of these concerns points to what can be seen as the real focus of Guston’s figurative work: the history and memory of the Holocaust.

THE SIXTY-FIRST A. W. MELLON LECTURES IN THE FINE ARTS, 2012

Craig Clunas, University of Oxford

Chinese Painting and Its Audiences

March 11	Beginning and Ending in Chinese Painting
March 18	The Gentleman
March 25	The Emperor
April 1	The Merchant
April 15	The Nation
April 22	The People

LECTURE

May 16, 2012

Marc Fumaroli, Collège de France, Edmond J. Safra Visiting Professor, fall 2011

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

Art historians and theorists of aesthetics have disputed almost as often over the concept of *rocaille* (in French; *Rokoko* in German, *rococo* in English) as the Wölfflinian definition of *Barock*. There is a sort of gentleman's agreement today about the seventeenth-century antithesis between the baroque style of Rubens and Bernini and the classical style of Poussin, Duquesnoy, and Algardi. But such a consensus does not exist for the eighteenth-century term *rocaille*, which is used by art dealers to characterize furniture, decorative arts, and interior design produced between 1715 and 1765 but is avoided by most art historians in defining painting or sculpture of the same period. Literary historians likewise ignore the term in discussing the style of a poem or a novel of the Enlightenment. This discrepancy is evident in a comparison between the label *rocaille*, considered tainted by the art market, and neoclassicism, unanimously accepted as a noble concept that embraces the so-called decorative or minor arts as well as the major arts of painting, sculpture, and architecture.

Nevertheless, we cannot do without shortcuts, even when we know that they bypass an extremely complex terrain as well as the fallacy of our aesthetic conceptualization and abstract taxonomy, superimposed retrospectively on the subtle and colorful network of eighteenth-century academic rhetoric and its nuances of taste. The French Revolution owed much of its radicality to the exhaustive criticism and rejection of the ancien régime. The revolution fanatically promoted neoclassicism in order to forestall any attempt at monarchic or aristocratic restoration. In France, *rocaille* is enduringly politically incorrect, linked not to the essence of the national genius but to the accident of an absurd, unjust, and defunct political regime.

With this critique of the historical reception of *rocaille* as a starting point, we may address three questions: First, detached from its post-humorous, prejudiced caricature, what was the integral character of the *rocaille*, a style that reacted against the “*grand goût* Louis XIV” and ap-

parently succeeded in prevailing over it? Second, did the *rocaille* extend beyond interior design to inform the fine arts and letters of the period? Finally, how and why did the “return to the antique” and to the *grand goût* of the *grand siècle* force itself upon general taste and impinge on the *rocaille*, first moderately and then with greater insistence, to such a degree that it bypassed the realm of style and contributed to the ruin of the monarchy?

LECTURE

May 16, 2012

Jacqueline Lichtenstein, Université Paris–Sorbonne, Edmond J. Safra Visiting Professor, fall 2011

The Aesthetic Turn in the Eighteenth Century

Around the middle of the eighteenth century, a major change occurred in artistic discourse: almost simultaneously, art criticism emerged in France and art history and aesthetics in Germany. These new types developed outside the field of artistic practice; their practitioners were not artists but critics, art historians, and philosophers. All of them questioned the monopoly artists had so far held in the analysis of art, perpetuated in France for more than a century through the auspices of the *Conférences* of the Académie royale de peinture et de sculpture. Members of the academy, both artists and amateurs, reacted vehemently to the publication of art critics’ brochures. That people who were not artists, or even amateurs in the sense then given to the word, dared to judge works of art threatened artists’ quasi-hegemonic status in the world of art.

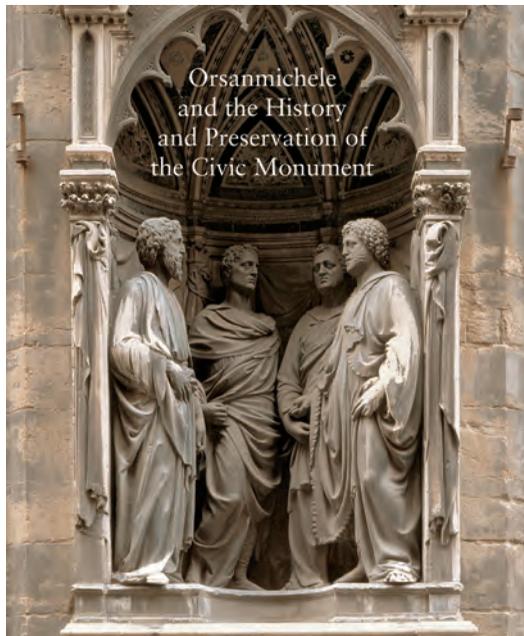
This change must be understood in connection with the emergence of a new concept of the “spectator,” one who judges works of art according to sensibility rather than knowledge and whose assessment is thus based on purely subjective criteria. This notion of autonomy in the judgment of taste developed over the course of the eighteenth century and culminated in Immanuel Kant’s definition of aesthetic judgment. The immediate and most significant consequence of this new definition was to set in opposition two ways of considering art that had coexisted since the time of Aristotle: one from the standpoint of production, the other from that of reception.

PUBLICATIONS AND WEB PRESENTATIONS

In 2012 *Orsanmichele and the History and Preservation of the Civic Monument* was published as volume 76 in the series *Studies in the History of Art*, edited by Carl Brandon Strehlke. It includes twenty-two essays that originated in an international symposium held in two parts, the first at the National Gallery of Art in October 2005, and the second a year later in the Palazzo Capponi in Florence. The volume is distributed by Yale University Press. Three new *Studies* volumes are in preparation.

The fifty-first A. W. Mellon Lectures, given by Michael Fried, The Johns Hopkins University, in 2002, and the fifty-second, by Kirk Varnedoe, Institute for Advanced Study, in 2003, are now available as National Gallery of Art audio podcasts (www.nga.gov/podcasts/mellon).

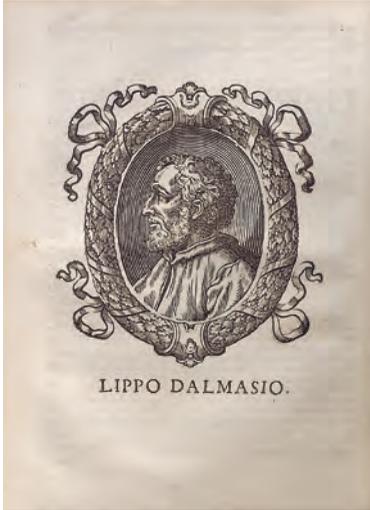
A complete list of CASVA publications can be found on the Web (www.nga.gov/casva/publications.htm).



RESEARCH

Three long-term research projects are in progress at the Center:

EARLY MODERN SOURCES IN TRANSLATION: CARLO CESARE MALVASIA'S *FELSINA PITTRICE*



Portrait of Lippo di Dalmasio, Carlo Cesare Malvasia, *Felsina pittrice* (Bologna, 1678), vol. 1. Photograph: National Gallery of Art Library, Washington, David K. E. Bruce Fund

Carlo Cesare Malvasia's *Felsina pittrice*, published in Bologna in 1678, is one of the most important early modern critical texts on Italian art. The *Felsina* provides a history of painting in Bologna that both imitates and challenges Giorgio Vasari's *Lives* (1550/1568). Indeed, it may be considered the seventeenth-century Bolognese equivalent of Vasari's Tuscan-Roman account of Italian painting. The *Felsina* has never been translated into English in full and has not been published in its entirety since 1841. An annotated English translation is in preparation under the direction of Dean Elizabeth Cropper. This translation, undertaken by a team of scholars, will appear in a series of individual monographic volumes. Each volume will include transcriptions of relevant

manuscript notes by Malvasia now in the Biblioteca dell'Archiginnasio, Bologna, as well as a modern edition of the Italian text, making the series valuable not only for teaching purposes but also for specialists. With the exception of material relating to the Carracci, which will be edited by Giovanna Perini Folesani of the Università degli Studi di Urbino, the text and notes will be transcribed and edited by Lorenzo Pericolo.

Work advanced greatly this year with the support of Lorenzo Pericolo, critical edition and project coordinator, and Jessica N. Richardson and Alexandra Hoare, research associates. The first volume, *Early Bolognese Painting*, containing the critical edition and annotated translation of the first part of Malvasia's text, has been delivered to the publisher. It includes accompanying essays by Elizabeth Cropper on Malvasia's treatment of the *primi lumi* of Bolognese painting and by Carlo Alberto Girotto on the history of the various early printings of the *Felsina*.

Naoko Takahatake, of the Los Angeles County Museum of Art, is perfecting the notes to her translation of Malvasia's important survey of Bolognese printmakers, and Alessandra Galizzi Kroegel is completing work on the life of Francesco Francia and his followers. Anne Summerscale has submitted her translation of the life of Domenichino, and Lorenzo Pericolo and Alexandra Hoare have researched and edited the historical notes for this volume, which should be the next to appear. Philip Sohm continues to work on the lives of Alessandro Tiarini and Giacomo Cavedone. Lorenzo Pericolo will complete the volume on Guido Reni, in addition to the Italian critical edition of the whole text.

Critical Edition and Project Coordinator: Lorenzo Pericolo
Research Associate: Jessica N. Richardson
Robert H. Smith and Edmond J. Safra Research Associate:
Alexandra Hoare

KEYWORDS IN AMERICAN LANDSCAPE DESIGN

The Keywords in American Landscape Design project, under the direction of Associate Dean Therese O'Malley, aims to map the evolution of a regional vocabulary of design as well as the transformation of features within the changing environmental and cultural traditions of America, as defined by the current boundaries of the United States. A digital database of images, people, places, texts, and terms will offer a comprehensive and extensively cross-referenced compendium of information on the social and geographical history of landscape design in the early period of U.S. history.

The goal of this unique resource is to provide not only a database of information about particular sites, images, and people but also a corpus of textual and visual data that can be examined comparatively by scholars, enabling them to investigate landscapes in dynamic contexts and through materials that are in many cases rare and difficult to access. Because of the flexible nature of the new digital format, scholars will be able to consider gardens and landscapes as part of a larger set of processes—social, economic, political—rather than only as static sites. An electronic database will not only allow for the addition of new terms,



John Notman, *Plan of Grounds, Fieldwood, near Princeton*, 1846. Photograph: Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library

images, and sources but, through search functions, will also permit the user to direct how the information is compiled, organized, and viewed. As a result, the user may discover new connections, for example, between garden designers and treatise writers, or may trace the dissemination of a particular term over time and space.

Currently, a FileMaker Pro database of images and citation information, an Extensis Portfolio gallery of almost two thousand digital images, and an extensive Zotero bibliography of primary and secondary sources constitute the foundation of what will become a fully searchable relational database. Project staff are augmenting the database by conducting image research, updating and correcting data, adding new images and information, scanning non-digital images in the Key-

words corpus, and upgrading image files as needed. They are also exploring model digital image databases and research websites.

The project follows the 2010 publication of *Keywords in American Landscape Design* by the National Gallery of Art and Yale University Press. The digital phase of the project will make available the research material gathered to date, which far exceeds what could be presented in a single printed volume. This innovative database reflects CASVA's ongoing commitment to the development of digital humanities research tools.

Research Associate: Kathryn Barush

Robert H. Smith Research Associate: Emily Pugh

Assistant to the Program of Research: Jessica Ruse

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



Étienne Dupérac, map of Rome, 1577, detail of the area around the basilica of Santa Maria Maggiore and the former church of San Luca. Photograph © The British Library Board

The aim of the project, under the direction of Associate Dean Peter M. Lukehart, is to create the first institutional history of the foundation of the Accademia di San Luca in Rome. Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of documentation on the website and the printed volume of interpretive studies shed light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as a teaching institution in the 1630s.

The searchable database on the website “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” provides access to a complete diplomatic transcription of every extant notarial Accademia-related record in the Archivio di Stato identified by the project team, as well as a digital image of the original document, the two viewable side by side. Transcriptions of the documents are tagged in Extensible Markup Language (XML) following the guidelines of the Text-Encoding Initiative (www.tei-c.org). Thus the user can select from multiple search parameters that link to all related documents, which are scalable for line-by-line comparisons. The user will also find summaries in English and Italian of the original documents. Search results for artists yield bibliographies and a growing database of related images, the majority of which are of works in the collection of the National Gallery of Art.

Since its official launch in 2010, the website has been presented at universities and research institutes, both nationally and internationally, and possible partnerships for further development of the site are being explored. Over the past two years, the project team has been develop-

ing a geotagging feature that will allow place names mentioned in the database's documents to link to their respective locations on interactive, historic maps of Rome. Using new technologies made available through Geographic Information Systems (GIS), the mapping project lends spatial and chronological dimension to the documentary and visual material on the site. The GIS layer will provide a powerful research tool to scholars interested in placing the academy's early history within its greater urban context. These and other new features will play an important role in the Accademia website's future growth, both as a valuable resource for historians of the visual arts and as an exemplar of the potential for digital initiatives in the humanities to foster scholarly exchange.

Funding for the Web project was provided by the Center's Andrew W. Mellon Endowment and by a grant from the Getty Foundation. The Samuel H. Kress Foundation underwrote international educational travel to promote the website with a digital resources grant in 2010. Funding for the seminars and the volume was provided by a grant from Robert H. Smith.

Research Associates: Daniel McReynolds (to July 2011), Guendalina Serafinelli (from January 2012)

Robert H. Smith Research Associate: Emily Pugh

Text-Encoding (TEI) Consultant: David Seaman

RESEARCH ASSOCIATES' REPORTS

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

Glastonbury Thorn
and Tor, Glastonbury,
Somerset, England.
Photograph: Peter L.
Herring



Kathryn Barush, *The Visual and Material Cultures of Pilgrimage in Nineteenth-Century Britain*

My research focuses on the intersection of the concept of pilgrimage and the visual imagination in early- to mid-nineteenth-century Britain, the subject of my dissertation (University of Oxford, 2012). This study, which I am preparing for publication, offers a detailed perspective on the conjunction of content, form, meaning, and process for artists and theorists in that period, when notions of the transfer of “spirit” from sacred place to representation reemerged as a key aspect of theological and artistic discourse. Intersections between pilgrimage and religious art, including the idea of painting as pilgrimage, the revival of illuminated medieval pilgrimage allegories and histories, and the refashioning of relics and religious ruins as contemporary sites of pilgrimage are examined through specific case studies. My forthcoming publications include a chapter in *The Oxford Handbook of the Georgian Playhouse* (2012) on the theater as a site of vicarious voyage and an article on the collection of Francis Douce, to appear in *Apollo* (in 2012). I am also a research affiliate for the Study of Material and Visual Cultures of Religion, a collaborative research initiative organized by Yale University.

Joseph Hammond, *Devotion at Santa Maria dei Carmini*

During my first year at CASVA, I have completed an article on the endowment and decoration of the altar of Santa Maria Madalena de' Pazzi, as well as the celebrations and wider decoration of Santa Maria dei Carmini in Venice, which were inspired by the canonization of de' Pazzi. A second article submitted for publication that aims to confirm the disputed attribution of Tintoretto's

Interior of Santa Maria dei Carmini, Venice.
Photograph: Camera-photo Arte, Venice/Art Resource, NY



Venice” in *St Andrews Journal of Art History and Museum Studies* (2011). I am also currently working on an article about the choir stalls of Santa Maria dei Carmini.

Salvator Rosa, *Self-Portrait*, c. 1647. The Metropolitan Museum of Art, New York.
Photograph © The Metropolitan Museum of Art/Art Resource, NY



Presentation of Christ in the Carmini, and to explore its liturgical function within the context of the feast of Purification. My recent publications include “Negotiating Carmelite Identity: The Scuola dei Santi Alberto e Eliseo at Santa Maria dei Carmini in Venice,” in *Art and Identity: Visual Culture, Politics and Religion in the Middle Ages and the Renaissance* (2012) and “The Cult and Representation of the Archangel Raphael in Sixteenth-Century

Alexandra Hoare, *Salvator Rosa: The Letters and Other Studies in Friendship and Identity*

This year my research on the Neapolitan painter Salvator Rosa (1615–1673) has consisted of continued analysis of his letters to friends, including the poet and playwright Giovanni Battista Ricciardi (1624–1686), to whom Rosa gave an allegorical self-portrait. My project, which will result in a critical edition and translation of the collected letters, profited from the opportunity to conduct archival research in Cambridge, Naples, and Rome. In addition to presenting on this and related topics at the annual conferences of the Centre for Reformation and Renaissance Studies and the Renaissance Society of America, I worked toward completing an article on Rosa’s self-referential painting *Philosophy* (c. 1641), in which I interpret the figure as a painter-orator.

View from the Kurfürstendamm toward the Kaiser-Wilhelm-Gedächtniskirche and Europa-Center, Berlin, c. 1966. Photograph: bpk, Berlin (Oskar Dahlke)/Art Resource, NY



Emily Pugh, *Architecture and Political Identity: Representing Divided Berlin During the Cold War*

My research focuses on the built environment of Berlin in the era of the Wall and considers how

architecture and urban planning in the city both reflected and reinforced Cold War political identities. Over the past year, I completed a revision of my book manuscript, “The Berlin Wall and the Construction of East and West Berlin, 1961–1989,” which will be published by the University of Pittsburgh Press. More recently, I wrote an essay that examines representations of the two sides of Berlin in the periods just before and after the construction of the Berlin Wall in 1961. In particular, I analyzed news and documentary and propaganda programming produced by the broadcast networks and government of the U.S., which established a visual narrative of modernist architecture that ultimately linked both this style and West Berlin itself to U.S. Cold War foreign policy.

Jessica N. Richardson, *Medieval Images in the Early Modern City*



Cross of Saints Hermes, Aggeus, and Caius, Santi Vitale e Agricola in Arena, Bologna, eleventh/twelfth century. Author photograph

One of my current research projects relates to the CASVA-sponsored session “Remembering the Middle Ages in Early Modern Italy,” which I co-organized for the annual conference of the Renaissance Society of America, held in Washington in March 2012. My paper for the panel considered the role of monumental medieval stone column crosses in Bologna, arguing that they were crucial to the construction and ultimate success of the civic cult of Saint

Petronius in that city during the Renaissance. In addition to expanding this material for publication, I am working on a new book project focusing on the prehistory, aesthetics, and typology of the miraculous images in medieval Bologna that were subsequently reenshrined within new settings. I look forward to advancing this research in the coming

year as an Ahmanson Fellow of Villa I Tatti, the Harvard Center for Italian Renaissance Studies.



Giacinto Brandi, *Saint John of Sahagún*, Sant'Agostino, Rome. Photograph: Riccardo Budini

Guendalina Serafinelli, *Giacinto Brandi (1621–1691): Documentary and Philological Research*

Since arriving in January I have devoted my attention primarily to editing a monograph on the Roman painter Giacinto Brandi (1621–1691), the topic of my dissertation (Sapienza Università di Roma, 2010). I also completed an article that provides new documentation and philological consideration of the altarpieces painted by Giacinto Brandi,

Andrea Pozzo, Ciro Ferri, and others for the feudal domain of the Pamphili family in Valmontone. In addition, I have written an essay on the importance of the Augustinian Order's patronage throughout Brandi's career, as well as several entries for catalogues and other forthcoming publications.

Following page:
Louisa C. Matthew and
Nicholas Adams





NICHOLAS ADAMS

PUBLIC BUILDINGS AND HYGIENIC WORKROOMS: GUNNAR ASPLUND'S COURTHOUSE EXTENSION IN GOTHENBURG, SWEDEN (1934 – 1938)

My book in preparation focuses on the Courthouse Extension in Gothenburg, Sweden, by Gunnar Asplund (1885–1940) and sets it in relation to other public buildings in Sweden and the rest of Europe in the interwar period. During my two months at CASVA I wrote one chapter as well as the introduction and extensively revised the other five chapters. I compiled illustration lists and placed illustrations in sequence. I made extensive use of the National Gallery's periodicals collection, notably of the architecture magazines *Byggmästaren* and *L'Architecture vivante*, as well as the newspaper collection at the Library of Congress. The opportunity to follow the debate about the contemporary competition for the town hall in Aarhus, Denmark, won by Arne Jacobsen and Erik Møller, through the Danish newspapers *Politiken* and *Berlingske Tidende* was extremely helpful. (Jacobsen was a great admirer of Asplund's building.) I also consulted Swedish newspapers. In my office at CASVA, wedged between the great dome of the Capitol and Louis Justement's E. Barrett Prettyman Federal Courthouse (1940), I occupied my time fully, though when my mind strayed I had only to look around me for inspiration.

With his addition to Nicodemus Tessin's heavily renovated seventeenth-century building, Asplund made the Gothenburg Courthouse speak a modern language of the law. Typically, critics have explained the large plate-glass inner facade and light-filled interior hall of the extension as embodying the values of the Social Democratic party (the ruling partner in the Swedish governmental coalition elected in 1932), its

Gunnar Asplund,
Courthouse Extension,
Gothenburg, Sweden,
1934–1938, staircase.
Author photograph

“everyday” character echoing socialist interest in demystifying both the law and the state. Interpretation of the traditional elements of the building varies. Some critics claim they have to do with the representational character of the site; some emphasize Asplund’s bourgeois background; still others assert his inability to shed his traditional architectural education. Most recently the design has been seen as a scenario of clashing urban and political visions (Stockholm versus Gothenburg). I argue instead that Asplund’s collage of modernist and traditional elements springs from an opposite dynamic: his effort to reconcile the complex cultural forces within Sweden during the 1930s. A more searching and balanced analysis also brings Asplund’s imaginative genius into sharper relief and reveals him as one of the first architects to represent simultaneously the modernity and the traditional sovereign authority of the state.

Gothenburg was not alone in struggling with the problem of modernity and public architecture in the interwar period, and this context was the focus of my work at CASVA. Willem Dudok’s Town Hall in Hilversum (1928–1931) was the most influential public building of the period built in the modern style. Dudok’s attitude toward the relation between history and modernity was particular: no effort should be made to blend the two. It was, rather, in their contrast that the values of each were revealed. Asplund probably learned little from Dudok. Le Corbusier’s League of Nations proposal (1927), however, had attempted to combine modernity and tradition. Denied victory in the competition, Le Corbusier publicized his project extensively, notably in his book *Une maison—un palais: À la recherche d’une unité architecturale* (1929), in which he showed how traditionally modest forms could express high representational values. Le Corbusier’s work echoes through Asplund’s design, not just in forms but in his reinterpretation of Le Corbusier’s *promenade architecturale* in symbolic terms.

Construction of the extension also took place at a time of national debate about the law, as many in the legal profession placed new emphasis on the psychological and sociological roots of crime, in contrast to abstractions of good and evil. The socialists, for example, wrapped their reforms in the mantle of nationalism. In a speech delivered on May Day, 1933, the Social Democratic premier Per Albin Hansson equated modernization of the law with the highest patriotic and historic virtues of the country. Thus Asplund’s combination of tradition and modernity

does not assert that social democracy can be equated with modernism; rather, it accurately reflects contemporary social democratic tactics and legal values. It was the reconciliation of these cultural and political tensions that stood at the center of Asplund's task and is reflected in the visitor's experience of the building.

Vassar College

Paul Mellon Visiting Senior Fellow, January 1–February 29, 2012

Nicholas Adams returned to Vassar College, where he is Mary Conover Mellon Professor in the History of Architecture.

ORAZIONE

DI
LIONARDO SALVIATI
NELLA MORTE DI
MICHELAGNOLO
BY ONARROTI.



IN FIRENZE
Con Priuilegio, nella Stamperia
Ducale. 1564.

LAURA CAMILLE AGOSTON

AMBIVALENT SOVEREIGN: MICHELANGELO'S FUNERAL AT SAN LORENZO

At his death, Michelangelo's cultural authority had the qualities of both a mountain and the sea, formidable and imposing yet also liquid and hard to grasp. The funeral obsequies held for Michelangelo at the church of San Lorenzo in Florence in 1564 presented a ripe opportunity to exploit the manifold potential of that authority. The pomp and splendor of Michelangelo's funeral, princely and even imperial in scale, were unimaginable for any other visual artist in the period: Brunelleschi's nave swathed in black cloth; a grand, freestanding catafalque with allegorical statuary at the crossing; a cycle of narrative paintings hung between the chapels, framed by gesticulating skeletons; original music; a lengthy eulogy delivered from Donatello's pulpit; an outpouring of commemorative poems; and an elaborate pamphlet to codify the event.

That Michelangelo was mourned with the trappings usually reserved for a dead prince was neither overdetermined nor inevitable, despite his great fame. While every funeral marks a rite of passage, the obsequies for Michelangelo definitively claimed his achievement at a delicate moment of dynastic succession for the Medici regime and promoted the continued cultural vitality of the city. The ritual staged a crucial translation of the artist's career from a body of works into a community of dominant concepts: power, time, fame, and virtue.

The significance of my scholarship is twofold: to subject the permanent and ephemeral products of the funeral and its commemoration to a sustained multidisciplinary analysis on a book-length scale and to frame

Lionardo Salviati,
*Orazione di Lionardo
Salviati nella morte di
Michelagnolo Buonar-
roti*, 1564, title page.
National Gallery of Art
Library, Washington,
David K. E. Bruce Fund

this unique, sprawling event within the concept of sovereignty. During my two-month residency at CASVA I worked on several chapters. The first traces the process by which arguments made for the sovereignty of the artist migrated from medieval jurisprudence to the seminal figures of Leon Battista Alberti, Niccolò Machiavelli, and Giorgio Vasari, and crystallized around Michelangelo. This chapter proposes a revisionist reading of Vasari's 1550 biography of the artist within a comparative analysis of Machiavelli's *The Prince* (1532). The second chapter turns to the specific staging of the artist's sovereignty as a public ritual with highly charged social, spiritual, political, and intellectual dimensions. This chapter reconstructs the experience of an attendee at the requiem mass using a variety of primary sources: preparatory drawings for the cycle of narrative paintings and the catafalque; an anonymous published pamphlet of the ceremony; the notebooks and payment records for the event; surviving correspondence and contemporary descriptions; and the church archives and interior itself. What survives from the funeral is largely textual. This chapter attempts to reconstruct the sensory experience of the event by addressing it in three dimensions, as a visual, spiritual, and emotional experience coordinated to overwhelm the congregation.

The obsequies braid together two kinds of authority, political and cultural, with an insistent physicality in which Michelangelo is invoked through the presence of his works in the New Sacristy and the many linkages between his career and the Medici ruling house. The imposing catafalque functions as a hinge at San Lorenzo between the past of Brunelleschi and Donatello and the future of Bronzino and Pontormo, a history Vasari was about to rewrite. The obsequies drew on a vocabulary of concepts and visual tropes of power and eternity: fame, virtue, triumph, the subjugation of envy, the obelisk, and the orb. My book as a whole is devoted to recovering the contentiousness but also the singular intensity surrounding the first efforts to give form to Michelangelo's value and legacy in rhetoric, poetry, history, the visual arts, and sacred ritual. The obsequies helped establish the parity of the visual arts among the liberal arts.

The second part of the book turns to close analysis of textual sources often treated dismissively: the published funeral orations of Benedetto Varchi, Giovanni Maria Tarsia, and Lionardo Salviati, all in the

vernacular; the unpublished Latin oration of Francesco Bocchi; and the slim collection of poems written by Bronzino, Laura Battiferri degli Ammannati, and others. My chapters seek to reframe these texts within the spiritual tensions and cultural politics of grand-ducal Florence. I argue that these authors exercised a remarkable degree of autonomy in relation to the published biographies of Michelangelo by Vasari (1550) and Ascanio Condivi (1553). All these texts in different ways navigated their distance from the artist and cleared a space for the proliferation of a new set of Michelangelos, more detached from his corpus and his biographers. Taken together, the obsequies celebrated an ambivalent sovereign, with the capacity to provoke a reordered history of Tuscan art and to point to a wider future.

Trinity University
Ailsa Mellon Bruce Visiting Senior Fellow, June 13–August 12, 2011

Laura Camille Agoston returned to her position as professor of art history at Trinity University.



BENJAMIN ANDERSON

IMAGES OF THE PTOLEMAIC COSMOS AND THE PROBLEM OF EARLY MEDIEVAL ART

Disciplinary geographies of the early Middle Ages mirror the shifts in Mediterranean geopolitics that followed the collapse of Roman hegemony and the emergence of a variety of successor states. If a Romanist is charged with mastery of European, west Asian, and north African material, a medievalist is likely to adopt a geographically delimited specialization: Western medieval, Byzantine, Islamic. These divisions have been justly criticized for obscuring the persistence of a shared late antique heritage and the extensive artistic exchanges that occurred between early medieval states. Nevertheless, the wholesale adoption of an undifferentiated “medieval Mediterranean” art history risks discarding the analytically useful concept of distinct artistic traditions. The dialectical tension between the persistence of late antique heritage and the emergence of distinct cultural identities, mediated in part through artistic production, constitutes a central problem of early medieval art.

One approach to this problem is to track the development and transformation of iconographies derived from the shared late antique substratum at the moment of emergence of distinct medieval traditions. For example, Roman and late antique artistic cultures produced a variety of techniques for imaging Ptolemaic cosmology, many of which were reproduced in the major early medieval successor states: Frankish/Carolingian, Byzantine, and Islamic/Umayyad. The early medieval reception of Ptolemaic imagery was marked by iconographic and stylistic conservatism. Sagittarius in a Byzantine or a Carolingian manuscript looks

Dome frescoes depicting constellations, Qusayr 'Amra (present-day Jordan), first half of the eighth century. Author photograph

more or less like Sagittarius on the cupola of an Umayyad bathhouse, and all would have been immediately recognizable to a Roman viewer of seven hundred years before.

However, these stylistic and iconographic continuities conceal a series of functional transformations. For the purposes of my dissertation research, two functions of Roman images of the cosmos are of primary importance: the epistemological (images as a means of transmission of knowledge about cosmology) and the symbolic (images as shorthand for the cosmos within broader signifying systems). Examples of the former type include images in school texts and surveying manuals, while an example of the latter type is the palace of Septimius Severus, in which the emperor's horoscope was depicted as a signifier of his unique destiny.

Carolingian and Byzantine monuments are marked by the continuing relevance of the epistemological function. The very brief period between c. 800 and 820 witnessed intensive production of cycles of constellation imagery in Carolingian scriptoria, most significantly in the context of manuals for the reckoning of time. In Constantinople, a scriptorium, almost certainly imperial, produced a richly illuminated compilation of astronomical charts around the year 750, but, in striking contrast to the Carolingian situation, this work had no issue, and an independent tradition of cosmological imagery never developed in Byzantium. Thus continuity of the epistemological function must be qualified by a distinction between two economies of knowledge: a distributive economy in the Carolingian world, which encouraged the transmission and reproduction of cosmological imagery as a means to forge an elite identity; and a jealous economy in the Byzantine world, in which depiction of the cosmos became a site of contest between emperors and elites, and cosmological images were hoarded as potential sources of power.

Carolingian and Byzantine works also evidence the near abandonment of the symbolic use of cosmological imagery, especially in political contexts. This constitutes a major distinction from the Umayyad material. In the frescoes in the bathhouse and reception hall complex at Qusayr 'Amra, for example, the cosmological frescoes of the caldarium dome form part of a complicated assemblage of iconographies, many of which can be related to contemporary panegyric texts produced in the caliphal court.

These functional shifts in the production of Ptolemaic imagery suggest a way of thinking more broadly about the development of distinct early medieval artistic traditions. The emergence of divergent economies of knowledge in the Byzantine and Carolingian worlds and the continuing symbolic employment of cosmological imagery in Umayyad political contexts can be connected to the differing relationships between state and society that also emerged in these three spheres. A focus on function within the context of comparative historical sociology emerges as an approach capable of reintroducing the concept of distinct traditions in early medieval art while avoiding the essentialisms that tainted earlier theoretical approaches to the subject.

[Bryn Mawr College]
David E. Finley Fellow, 2009–2012

Benjamin Anderson completed his dissertation while at CASVA. In fall 2012 he will take up a position as assistant professor of history of art at Cornell University.



CARMEN C. BAMBACH

THE QUEST FOR AUTHENTICITY IN MICHELANGELO'S DRAWINGS

In writing the book from which this report takes its title, I have devoted much of my work during my second year at CASVA to the study of Michelangelo's original drawings, related archival manuscript materials of various types, and pre-nineteenth-century printed books documenting the early collecting and critical fortunes of Michelangelo's drawings. (A conceptual description of my project appeared in *Center 31*.)

As the authorship of numerous drawings by Michelangelo (1475–1564) has been heatedly contested by scholars of the twentieth and early twenty-first centuries, I have continued my firsthand examination of his drawings and those by members of his circle (pupils, assistants, stonemasons, servants, and independent artists whom Michelangelo helped by providing them with his drawings) in Italian, British, and French collections. I have focused on the attentive comparison of autograph drawings with early drawn copies derived from these originals in order to establish Michelangelo's authorship. I have also sought to clarify problems of technique and physical condition in both the originals and the copies by studying them in the laboratory with colleagues and conservators. I have had the opportunity to see Michelangelo's drawings in private collections, including the highly finished *Madonna del Silenzio* in red chalk (Duke of Portland), previously little studied by scholars from the original, as well as the mural drawing fragment of a satyr in the Villa Michelagnoli, Settignano, to which I have devoted a separate article, to be published in *I Tatti Studies* in 2013. Although

Michelangelo, *Bearded Nude Figure Wearing a Cloak*, c. 1500/1503. Villa Michelangiolo, Settignano. Private collection, Italy

much remodeled, the building and grounds of the villa at Settignano were part of the property of Michelangelo's family beginning in the late fourteenth century.

I have been highly fortunate to study the private archive (formerly of the Rasponi Spinelli family) on deposit at the Casa Vasari in Arezzo, which has been relatively inaccessible to scholars for decades. It contains a notebook with fourteen signed original letters written by Michelangelo to Giorgio Vasari (1511–1574) between 1550 and 1557, when Michelangelo was in Rome, engaged as architect of Saint Peter's and other projects, and Vasari, mostly in Florence, was in the active service of Duke Cosimo I de' Medici. These letters have been previously published, but their examination in the original has proved crucially important and has enabled me to rethink entirely and to write the first part of my book, which focuses on Vasari's 1568 biography of Michelangelo as the divine draftsman. Two of the letters, written in 1557, include carefully constructed drawings by Michelangelo for the vaulting of the Cappella del Re di Francia, on the south transept of Saint Peter's. They describe to Vasari the errors in the centering as calculated by the master builder. Vasari cites the Arezzo drawings in his 1568 biography of Michelangelo as works "by his hand" (*di sua mano*), making them the best-documented autograph drawings by Michelangelo. (Vasari's discussion of Michelangelo's mature architectural career is the most neglected aspect of this biography.) Since the Arezzo drawings are functional outline designs in which the signs of personal expression by the artist's hand were much suppressed in favor of communicating informative detail, they provide especially important test cases for a history of connoisseurship of Michelangelo's drawings.

The papers of Michelangelo and the Buonarroti family (which date from the 1290s to about 1858), preserved in the Archivio Buonarroti of the Casa Buonarroti in Florence, continue to provide a vast, largely untapped wealth of data and insights for my project. In the past, a number of attributions and deattributions to Michelangelo have been made on the basis of early inscriptions on drawings. Such inscriptions were particularly mistrusted, and sometimes entirely misinterpreted, by the "scientific" connoisseurs of the late nineteenth and twentieth centuries, as in the case of Bernard Berenson's demotion of Michelangelo's Oxford Sketchbook (Ashmolean Museum of Art and Archaeology). The

volumes of letters written to Michelangelo and members of his family preserved in the Archivio Buonarroti have provided me with helpful samples of signatures and handwriting with which to verify or identify early authors of annotations on various Michelangelo-related drawings. This exercise has shown that the secondary literature is often incorrect on such matters.

Michelangelo was unique among early modern artists in that most of his descendants were deeply committed to the preservation of his memory over the course of nearly three hundred years. They also controlled a large part of the artist's legacy of drawings. My research in the Archivio Buonarroti has consisted of sifting through the vast quantities of unpublished manuscript material pertaining to Leonardo Buonarroti (1519–1599), Michelangelo's nephew and a close friend of Vasari; Michelangelo Buonarroti "Il Giovane" (1568–1646), the *letterato* who built the palazzo with its gallery of paintings glorifying Michelangelo and his family; the erudite Filippo Buonarroti (1661–1733), an Etruscan antiquarian of international reputation and a cultural figure visited by the great connoisseurs of Michelangelo of his time; and Cosimo Buonarroti (1790–1858), the last issue of the primogenital line of the family, who bequeathed the Casa Buonarroti, together with its art collection and documents, to the city of Florence.

As my book endeavors to clarify changes in artistic taste in relationship to the collecting of Michelangelo's drawings during the little-explored period between 1568 and 1858, my research has consisted also of reading the early Italian, French, and British authors who expressed critical and still useful opinions about Michelangelo and his drawings.

The Metropolitan Museum of Art, New York
Andrew W. Mellon Professor, 2010–2012

Carmen C. Bambach will return to her position as curator of drawings and prints at the Metropolitan Museum of Art. Her book on the drawings of Leonardo da Vinci will be published by Yale University Press in spring 2013.



DANA E. BYRD

RETHINKING THE SOUTH CAROLINA SEA ISLAND PLANTATION, 1861 – 1877

Today the very word “plantation” may conjure up images of a processional landscape leading to a large house with tall white columns, faithful workers, women in hoop skirts, and outsized hospitality. These images are problematic, not because such elements were absent from the plantation, but because they shroud the “peculiar institution” at its core, slavery. In the antebellum era, the Sea Islands of South Carolina were organized around a system of cotton plantations reliant on enslaved labor and dominated by an elite planter class; accordingly, it was one of the wealthiest regions of the antebellum United States. The arrival of federal troops in November 1861 brought the Civil War to the Sea Islands and marked the end of slavery for nearly twenty thousand African Americans on plantations there. The plantation landscape was immediately transformed. Elite planters fled; in their wake, soldiers, northern missionaries, and freedmen forged an uneasy alliance as they lived and worked together in a space that had been relieved of the institution of slavery. These events opened the Sea Island plantations for re-imagining.

My dissertation, “Reconstructions: The Material Culture of the Plantation, 1861–1877,” scrutinizes the attempt, during the Civil War and postbellum period, to remake the plantation landscape both physically and pictorially. In its association with civilizing missions and its resistance to those missions, the postwar South was a contradictory place, made even more so by northerners determined to represent it as peculiarly flawed because of its relationship to slavery. While northern

View from the big house, Cassina Point Plantation, 1835, Edisto Island, South Carolina. Author photograph

reformers saw the southern plantation as distinctively defective territory of the United States and attempted to bring it into alignment, white and black southerners resisted this formulation.

I use four case studies to ask how the shifting plantation landscape found its way into aspects of material culture: photography, architecture, decorative arts, and the very space that southerners and northerners inhabited. Photographs such as those taken by Henry P. Moore (1835–1911), a New Hampshire artist working in South Carolina during the war, highlight the perceived distinctiveness of the southern landscape and begin the process of refiguring the plantation for northern audiences as a frontier of opportunity. Architecture, including a prefabricated schoolhouse shipped by barge from Boston to the Sea Islands, was among the most significant forms deployed by northern reformers to “educate” and “civilize” the freedmen while “improving” the southern plantation landscape. Decorative arts, on the other hand, were strategically employed by freedmen to define themselves in opposition to their enslaved past and to challenge ministrations of northerners. Plantation landscapes were changed by freedom: returning planters who were formerly reliant on enslaved agricultural and domestic labor adapted to a change of circumstances that reduced agricultural output and thus a standard of living that had supported private and public displays of material wealth. The diverse constituencies of newly freed slaves, northern missionaries, and elite white planters fashioned a home for themselves on the postslavery plantation.

The plantation is a symbolic space for either celebrating or troubling over the American past. The images and artifacts used today to represent and convey the experiences of slavery were created during the Civil War and the immediate postbellum period. Thus, in a cruel twist, the materialization of freedom has been co-opted. The postslavery plantation is crucial to understanding not only the art and artifacts of the period, but also the broader developments of American history and culture.

[Yale University]
Wyeth Fellow, 2010–2012

During the 2012–2013 academic year, Dana E. Byrd will be a postdoctoral fellow in the art history division of the department of art at Bowdoin College.

JASON DI RESTA

PORDENONE AND THE TRANSLOCAL ALTERNATIVE

Itinerant artists working in Italy at the start of the sixteenth century consistently undermine art-historical correlation of styles with geographical areas. Consequently, artists who spent their careers traveling and whose works manifest translocal aspirations have been marginalized by regionally based taxonomies of style that favor the traditions of Florence, Venice, and Rome. A growing awareness of the stylistic multiplicity of early modern Italian art has foregrounded the shortcomings of such taxonomies, making the question of how to address the dynamics of artistic mobility and exchange an urgent one. Past studies have approached this question by adopting the dichotomy of center and periphery, which reifies stylistic hierarchies and all of their ethical, political, and cultural associations. The center/periphery model, however, depends on point of view, and the dynamic of filiation it proposes does not adequately account for the variability of artistic influence.

My dissertation focuses on how the religious paintings of the peripatetic artist Giovanni Antonio de' Sacchis (c. 1484–1539), known as Pordenone, respond to the artistic practices of each locale in which he worked. Pordenone's paintings resist affiliation with a single tradition by articulating a double imperative of identification with and differentiation from the artistic values that were coming to define the modern manners of Italy. The calculated heterogeneity of such imagery does not simply revise prevalent practices with an alternative vision; these paintings also have the potential to reveal what is distinctive about their place



of production, for the particularity of a place often becomes apparent in the artistic responses it generates. These responses, moreover, explore the possibilities of Christian image making just before and during the Reformation. Pordenone's paintings exploit the potential of self-reflexive motifs, confronting the contradictions of a religious culture that prioritized an imageless ideal while conceding a vital role to material images in the practice of devotion. My dissertation addresses these issues in four sections, organized by image type and place: altarpieces in Pordenone (the artist's birthplace), mural paintings in Cremona, domes in Piacenza, and organ shutters in Spilimbergo.

Following the annexation of his native city to the Venetian *terraferma*, Pordenone painted two altarpieces for the local church of San Marco. These paintings, completed between 1515/1516 and 1533/1535, deliberately contaminate Giorgione's and Titian's poetic approaches to naturalistic representation with a number of boldly satirical features and uncanny juxtapositions, such as a *mélange* of pastoral motifs with crude, indecorous details. The unresolved thematic and formal tensions of these altarpieces incite reflection on the representability of the divine just as they resist the impression of what Enrico Castelnuovo and Carlo Ginzburg call the "symbolic domination" of Venetian painters in the provinces.

In Cremona cathedral Pordenone contributed five scenes from the Passion (1520–1522) to a fresco program for the walls of the nave and counterfacade. These gruesome depictions of Jesus' suffering magnify the challenge to see beyond Christ's debased appearance by compounding it with an optically confounding assault on the beholder. By transgressing the picture frame and projecting figures into the viewer's space, Pordenone's paintings present a mode of address that is striking in its immediacy and disarming in its cognitive dissonance. Pordenone's performance at Cremona can be characterized as an extreme form of artistic alterity that is simultaneously inflected by the eschatological precepts of the Passion narrative and directed against local competitors.

Conversely, in his frescoes for the three domes of Santa Maria di Campagna in Piacenza, Pordenone renovated a local idiom of dome decoration, discarding projective illusionism to foreground the architectural superstructure with figural decoration that eschews the innovations of Antonio Allegri da Correggio's dome frescoes in nearby Parma. The

Giovanni Antonio de' Sacchis, called Pordenone, frescoes in central dome, 1530–1532, Santa Maria di Campagna, Piacenza.
Author photograph

sheer size of the fictive framework, crowded with grotesques and scenes from biblical and Roman history, intensifies the prominence of marginal imagery to the point of calling into question the very status of such artifice for visualizing Christian truth.

Pordenone's success among cosmopolitan audiences did not halt his activity in remote areas. His commitment to serving smaller towns in Lombardy, Veneto, and Friuli, I argue, stemmed from a desire to establish himself as the primary source for local practice. The organ shutters he painted for Spilimbergo cathedral, for example, include *The Fall of Simon Magus*, a rare subject in Friuli at the time. Aside from establishing local precedent, this painting, in which a maker of spectacular illusions is unmasked and destroyed by Saint Peter, itself raises questions about the trickery of a painter famous for his own daring illusionism. The imitative references and oppositional tactics that subtend the artist's unruly images do not connote cultural backwardness or delayed artistic taste, nor do they bear the mark of artistic self-alienation. Instead, Pordenone's paintings emphasize the intractable force of a translocal alternative.

[The Johns Hopkins University]
Samuel H. Kress Fellow, 2010–2012

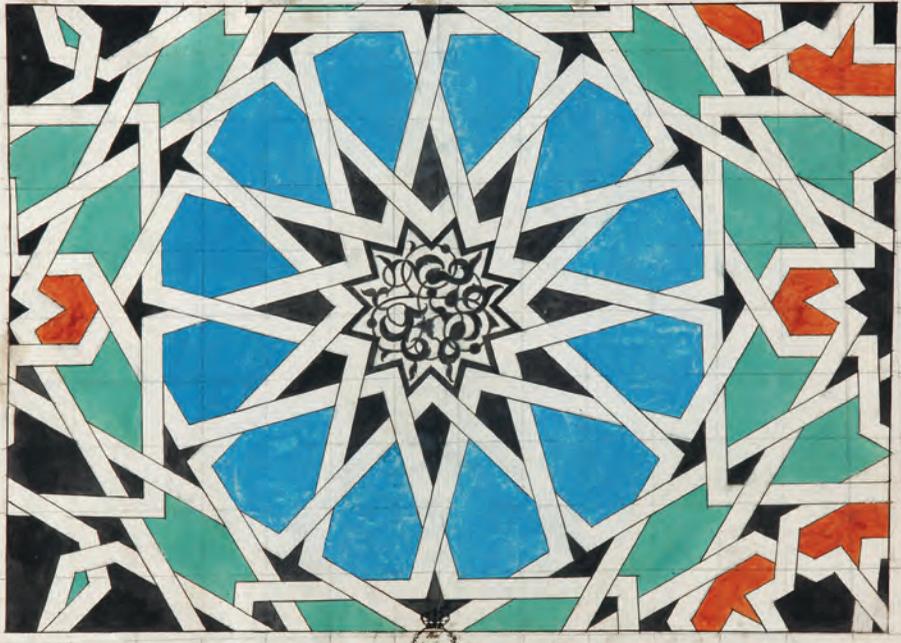
During academic year 2012–2013, Jason Di Resta will be a Dean's Teaching Fellow at the Johns Hopkins University, where he will complete his dissertation.

RAZAN FRANCIS

ISLAMIC ART AND THE MAKING OF THE SPANISH ENLIGHTENMENT

Although regarded as lagging behind in the Enlightenment, during the eighteenth century Spain sought a prestigious place among European nations, laying claim to a vital contribution to the advancement of the arts and sciences. Recent institutional transformations, along with ongoing economic and social reforms, allowed Spanish artists, architects, natural philosophers, and policymakers to engage in lively debates that led to reevaluation of Spain's literary and artistic production relative to the new science. Spain's own Enlightenment involved a reassessment of prevailing classifications of the arts as liberal or mechanical, high or low, intellectual or manual. Because Spain's Islamic heritage constituted an important component of both its natural science and craft traditions, it was also subject to reconsideration. The quest for recognition as a contributor to the Enlightenment, I argue, reveals Spain's profound ambivalence toward its Islamic past, which represented both a source of artistic prestige and a discordant element in national identity.

In 1734 in Madrid, Bernardo Montón (dates unknown) published *Secretos de artes liberales y mecánicas*, an encyclopedic book treating painting, architecture, and mechanical and optical devices and even including scientific formulas for preparation of architectural materials. In this tome, hitherto unstudied, Montón celebrates the achievements of the Spanish use of ornamental Islamic tiles, or azulejos, through an unprecedented application of the mathematical theory of probability (as developed in Jakob Bernoulli's *Ars conjectandi* of 1713) to the de-



sign of a potentially infinite number of ornamental compositions. In treating these subjects, *Secretos* speaks to the broader reaches of the European Enlightenment, endeavoring to unify empirical knowledge of the crafts and the arts in accordance with a rationalizing, Newtonian mathematical rigor. *Secretos* was published in more than ten editions within eighty years. During this period the contents gradually evolved, moving from one paradigm of science to another, and eventually omitting alchemy and magic.

In Montón's time, architectural crafts were still viewed as belonging to the hand, not the mind, and as inferior to the liberal arts, the domain of intellectual activity. With an increasing emphasis on the rationality embedded in "making," the redactions of *Secretos* gradually suppressed Islamic, material, and craft elements. Despite Montón's intention to bring ornament, by recourse to the new mathematics, into the province of abstract knowledge, subsequent editions were purged of any Islamic content, a process concurrent with the gradual disappearance of azulejos from architectural ornament. Architectural historians have traced the eclipse of forms and manifestations of Arab artistic influence that had survived after the Christian reconquest of Spain, known as Mudéjar, as well as their resurgence in mid-nineteenth-century Spain. My project explores the neglected period between the eclipse and the resurgence.

In 1752 the Real Academia de Bellas Artes de San Fernando was established in Madrid. It was intended to reinvigorate the "high" arts apparently also while excluding crafts, together with their Arab residues surviving in practice—an undertaking seemingly facilitated by royal support granting the academy control over Spanish artistic and architectural works. In these circumstances, the academy's early decision to document Spain's Arab monuments in measured drawings seems an unlikely and illogical choice. However, my research shows that what had begun as a national pedagogical project for the academy's students expanded into an aspiration to attain international influence. The academy soon decided to produce a comprehensive volume, *Antigüedades árabes de España*, to bring to Europe a new knowledge of Islamic art and architecture in Spain.

The production of such a work proved arduous; the first part of *Antigüedades* was not published until 1787. The project underwent changes in authorship, media, and subjects of representation, causing successive

Diego Sánchez
Sarabia, drawing of
azulejos, Alhambra,
1763; later engraved
for *Antigüedades
árabes de España*.
Museo de la Real
Academia de Bellas
Artes de San Fernando,
Madrid

delays that illustrate not only an ongoing process of revision but also an unreconciled schism between royal agendas oriented to the international arena and local academic and pedagogical projects and ideals. By presenting Spain's Islamic heritage as "ancient" despite its medieval origins, the academy in effect laid claim to a distinctive tradition whose asserted antiquity placed it in the same category as the classical art of ancient Greece and Rome. The term "antiquities" also created a historical distance that afforded the academy a privileged place relative to these monuments.

Despite their dissemination throughout Europe, both *Antigüedades* and *Secretos* have remained obscure and scarcely acknowledged among scholars of the Enlightenment as the impetus for a renewed interest in Islamic arts. Nonetheless, the knowledge these works conveyed was integral to Spanish architecture and ornament, with cultural and intellectual significance that must be grasped if this body of architecture and thought is to be understood in its fuller Enlightenment context.

[Massachusetts Institute of Technology]
Twenty-Four-Month Chester Dale Fellow, 2010–2012

Razan Francis will return to MIT for academic year 2012–2013 to complete her dissertation with the support of a fellowship from the Aga Khan Program for Islamic Architecture.

CECILIA FROSININI

THE BARDI AND PERUZZI CHAPELS IN THE BASILICA OF SANTA CROCE IN FLORENCE: A RECONSIDERATION OF GIOTTO'S TECHNIQUE, CHRONOLOGY, AND PATRONAGE

The wall painting cycles in the Bardi and Peruzzi chapels in the basilica of Santa Croce occupy a precise position in the artistic evolution of Giotto di Bondone (c. 1267–1337) and are the traditional touchstones of his post-Paduan phase. Although by the second decade of the fourteenth century his workshop was well established and included important collaborators such as Taddeo Gaddi, Bernardo Daddi, the anonymous Master of the Fogg Pietà, and the young Maso di Banco, this period of Giotto's career has received less attention than his earlier work, probably because of the fragmentary state of the chapels' conservation and the lack of consensus on the dating of the paintings. In refurbishing the transept of Santa Croce in the first half of the eighteenth century, the paintings were whitewashed; and during the early nineteenth century funerary monuments were installed on the walls of the Bardi Chapel, causing the loss of significant portions of the lower narrative cycle.

A campaign to uncover the frescoes in the Peruzzi Chapel began in 1841. The treatment, carried out by Antonio Marini, was particularly long and difficult because of the original painting technique, found to be almost entirely *a secco*. The removal of the lime-based whitewash caused a large amount of damage to the weak, original painting layers, and marks left by the tools used for the task are still visible. The treatment was finished with an intrusive pictorial integration consisting of general repainting in tempera over the original.



In 1850–1853 Gaetano Bianchi uncovered the Bardi Chapel frescoes. The treatment was easy compared with that of the Peruzzi Chapel paintings: the technique and execution in this case were *buon fresco*, and the paintings' intact condition allowed for more even and consistent restoration. The pictorial integration, however, was complex and invasive, since the frescoes had significant losses from the insertion of the funerary monuments. Large losses interfered with the legibility of two scenes in the first register, and the restorers decided to make a complete reconstruction in which the missing scenes were arbitrarily re-created in *buon fresco*.

After a maintenance restoration at the time of the Mostra Giottesca in 1937, in 1958–1961 both chapels were the focus of a new campaign. Carried out by Leonetto Tintori under the direction of Ugo Procacci, the treatment resulted in the removal of all the repainted areas. Since then, however, little attention has been paid to the chapels from a technical point of view. My project focuses on the elaboration of new results from an investigation carried out in 2009–2012 by the Opificio delle Pietre Dure and partners (Università degli Studi di Firenze and institutes of the Consiglio Nazionale delle Ricerche), with the support of a grant from the Getty Foundation. The goal was to examine the collected data in order to make a comprehensive study of Giotto's technique and materials. The analytical research aimed to identify the original painting materials used by Giotto and his workshop, initially through noninvasive investigations that did not require samples and later by collecting micro-samples for analysis.

The team of experts chose as case studies two scenes, one from each chapel, which incorporate the main technical features and the conservation problems of the painted cycles: *The Apparition of Saint Francis at Arles* in the Bardi Chapel and *The Resurrection of Drusiana* in the Peruzzi Chapel. Analyses have been performed on these to obtain more precise knowledge of artistic techniques and conservation issues. The documentation that I am using consists of both overall digital photography of each complete cycle in diffused visible light and graphic documentation of Giotto's original technique and its subsequent deterioration. Through close-up examination of the paintings under visible, raking, and ultraviolet light, the conservators have observed and recorded information regarding the original technique — such as evidence

Giotto di Bondone,
Prophet, c. 1310,
Peruzzi Chapel, basilica of Santa Croce,
Florence, under natural light (left) and uv fluorescence. Opificio delle Pietre Dure e Laboratori di Restauro, Florence

of preparatory drawings, snap lines, *giornate*, metal leaf, and different painting methods — and the presence of salts, flaking, losses, detachment, and so forth. All the information has been digitized so that it can be analyzed and archived. This new technical knowledge will help us understand the management of the large-scale worksite of Giotto's time and the organization of the team working there. Nowhere in these paintings does the average level of execution show any sign of weakness or compromise; this consistency suggests that Giotto's young collaborators were intimately familiar with his technique.

During my time at CASVA, I studied in depth the results of these investigations, linking the technical and material evidence with art-historical questions of dating and workshop practice. The opportunity to reflect allowed me to outline a new and long-overdue book on the techniques of Giotto's late period. Such a publication will also be very useful for a reconsideration of the chronology of Giotto's works and the key role of his late wall paintings in the later development of Florentine Trecento art.

Opificio delle Pietre Dure e Laboratori di Restauro, Florence
Ailsa Mellon Bruce Visiting Senior Fellow, March 15–May 15, 2012

Cecilia Frosinini returned to her position at the Opificio delle Pietre Dure.

MARC FUMAROLI

THE ACADEMY OF PAINTING AND SCULPTURE IN THE ANCIEN RÉGIME: NEW PERSPECTIVES

I accepted the very generous offer of a two-month appointment as Edmond J. Safra Visiting Professor at CASVA because it presented the opportunity—among many others—to concentrate for a sustained period on one of the primary subjects of my current research on the arts in France under Louis xv, particularly the work of the antiquarian, man of letters, and member of the Académie royale de peinture et de sculpture, Anne-Claude-Philippe de Tubières, comte de Caylus (1692–1765).

A particular point of interest for me is the Parisian “Quarrel of the Ancients and the Moderns,” a debate that drew parallels between Ancients and Moderns in the arts as well as in literature and that opposed science and the scientific progress of the Moderns to the enduring value of classical beauty and poetry. Another pressing question for me concerns the rise and fall, during the eighteenth century, of the anticlassical style called *rocaille* in the French arts. This rise and fall imply, in my view, a persistence and even reinforcement of the most important debate of the Quarrel: the natural legitimacy of the new and the cultural authority of the ancient. An ironic turn elicited a perception of the new (the *rocaille* style) as a decadent and “gothic” error and caused the poetry of the Ancients to recover, first, in heightened form, its moral and aesthetic authority and then, with revolutionary undertones, its republican civic exemplarity.

French art history has taken little interest in the *rocaille* phenomenon. Most of its energy has been dedicated to the neoclassical reaction



against the *rocaille*, in line with the ancien régime myth of the classical painter Nicolas Poussin (1594–1665) and the modern republican myths of revolution and empire, which are iconographically associated with neoclassical decor and art. American scholars, however, such as Fiske Kimball, Thomas Crow, Katie Scott, and Melissa Hyde, among others, have devoted serious and sympathetic study to the *rocaille* taste, mostly overlooked today in its French fatherland.

The collections of the National Gallery of Art and its library contain many *rocaille* masterpieces—paintings, sculptures, drawings, engravings, and rare books—which, in combination with the nearby Library of Congress and its almost exhaustive collection of North American scholarship on French history and art, provided me with the opportunity to discover new visual examples of the *rocaille* style and to consult numerous recent publications that treat these subjects. CASVA’s excellent resources, too, have allowed me to complete my documentation concerning the period in question and the main character of my next book—about the life and times of the comte de Caylus—whom I will demonstrate to have been instrumental in the invention and diffusion of the first version of French neoclassicism, the “goût à la grecque.”

Collège de France
Edmond J. Safra Visiting Professor, fall 2011

Marc Fumaroli returned to Paris to continue his work as the president of the Société des amis du Louvre and the Commission générale de terminologie et de néologie for the Académie française.

Anne-Claude-Philippe
de Tubières, comte
de Caylus, after Jean-
Antoine Watteau,
Street Trader, from
Jean de Jullienne, *Fi-
gures de différents ca-
ractères de paysages
et d'études dessinées
d'après nature par
Antoine Watteau, tirées
des plus beaux cabi-
nets de Paris*, 1728.
© Trustees of The Brit-
ish Museum



FRANCES GAGE

VISUAL CURES: PAINTING AS MEDICINE IN EARLY MODERN ITALY

Scholarship on collecting has tacitly affirmed Hans Belting's argument, advanced in *Likeness and Presence: A History of the Image in the Era before Art* (1994), that the Reformation brought about the abrupt decline of the miraculous cult object and the advent of art as it came into being in the Renaissance and the rise of the art collection. Joseph Koerner, writing more recently in *The Reformation of the Image* (2004), similarly locates the moment of the dissolution of the "sacred force" of icons and relics in the Reformation. Both of these scholars are primarily concerned with the role of the image in northern Europe. Historians of Italian art, such as Sylvia Ferino-Pagden, have identified a related phenomenon in the early sixteenth century: the giving way of the cult object to the cult of the artist. Recent research on the cult object in Renaissance Italy, however, strongly suggests that, far from declining in the Counter-Reformation period, this type of image actually flourished. The many implications of this observation, particularly for the history of collecting, have yet to be addressed. Since it can be demonstrated that in Italy the art object did not displace the cult object, the question inevitably arises of the conceptual and functional distinctions early modern Italians applied to these two types of image. Did they coexist within the very art collections that Belting argues eclipsed the cult object, and, if so, how were they regarded?

School of Raphael, *The Battle of Constantine*, 1519–1524. Sala di Costantino, Vatican Palace, Vatican City. Scala/Art Resource, NY

Scholars have long assumed that collected images in early modern Italy were regarded as inert objects of contemplation, admiration, or

aesthetic judgment upon which symbolic values were projected. These interpretations have begun to be challenged by recent studies that reveal how widely Italians in this period attributed extraordinary powers to paintings displayed within the domestic realm. Many early modern Italian writers provide important testimony that images other than cult objects were thought to transform their beholders. Telling evidence of this conception emerges in one of the most important theoretical treatments of collecting in the early modern period, the chapter titled “Regole per comprare, collocare e conservare le pitture” in *Considerazioni sulla pittura* (c. 1619–1621) by Giulio Mancini (1559–1630). My examination of Mancini’s guidelines for collectors—first, in relation to his arguments concerning painting and health, set forth in the *Considerazioni* and in his other literary work, and, second, within the social, intellectual, and historical contexts of contemporary art collecting in Rome—paves the way for the major reappraisal I am undertaking of the function of secular images within seventeenth-century Roman collections. This reassessment is the basis of my book in progress.

During his long career in Rome (1592–1630), which is the subject of one of the chapters completed during my fellowship at CASVA, Mancini was a physician at the Ospedale di Santo Spirito, and he became papal physician in 1623. He was also a broker and esteemed *intendent* of painting. His guidelines are routinely invoked in the history of collecting, but his most significant claim—that paintings should be collected primarily for their therapeutic and preservative effects—has been overlooked by nearly all writers on the subject. Mancini’s historical importance has been tied to his development of a theory of connoisseurship, but he must also be recognized as advocating the utility of art within the domestic context, in particular its ethical and medical functions. In this view, the collection—indeed, the entire domestic sphere—is filled with material objects that, under the command of the collector and paterfamilias, may produce varied effects on distinct classes of people in accordance with the nature of the object, the space, and the beholder. Mancini reveals that art collections were sites of negotiation between the ideas of the image as agent and as object of disinterested judgment on the part of a new class of informed beholders.

My book examines the varied mechanisms in paintings, whether miraculous, marvelous, didactic, or rhetorical, that, in the eyes of Mancini

and other Roman collectors, could exert therapeutic and prophylactic effects within the domestic sphere. At CASVA, I investigated Mancini's conception of how the composition of history painting, which mirrors the structure of a stratified society (wherein each individual performs an appropriate action in accordance with rank and office under the command of a ruler), should reinforce the idea of a harmonious and healthy social order, one that, in the unity of its parts, represents an analogue to the human body. Mancini developed these ideas in response to a perceived crisis in the genre of the *istoria*: the decline of monumental fresco painting and the corresponding rise of the cabinet picture. Although he promoted easel painting, Mancini betrayed anxiety about its tendency to promote sexual license and the values of the marketplace. Mancini argues in the *Considerazioni* that it was only by adhering to the values embodied in esteemed models of history painting, such as *The Battle of Constantine* by Raphael (1483–1520) and his school, that collectors might preserve the art of painting and its capacity to ensure the moral health and well-being of the individual and the civic body.

Buffalo State College, State University of New York
Paul Mellon Visiting Senior Fellow, June 15–August 15, 2011

Frances Gage returned to her position as assistant professor of art history at Buffalo State College, State University of New York, in fall 2011. She held a fellowship at the Folger Shakespeare Library in spring 2012.



JULIAN GARDNER

WHAT'S IN A NAME? GIOTTO DI BONDONE

Anthroponymy, the study of names, has made impressive progress as an area of research on medieval Italy. It has been aided by remarkable documentary survivals but has neglected the abundant surviving visual evidence, which clarifies the seismic changes that transformed the Italian onomastic repertory. Names are more than merely whispers from the past. The monuments may be mute, but the pictures continue to speak to us if we learn how to listen.

Many thirteenth-century artists possessed augurative names: Giunta (Bonagiunta) Pisano (act. 1236–1254), Dietisalvi di Speme (act. 1250–1291), or Deodato Orlandi (c. 1280–1331). The patronymics of Duccio di Buoninsegna (c. 1255–1318) and Giotto di Bondone (c. 1267–1337) are augurative. In thirteenth-century Tuscany most male names were auguratives, including Bencivenni, Benvenuto, and Bonaccorso; the commonest Siennese name was Bonaventura. Women's names tended to denote appearance—for instance, Belriso or Belcolore. (As Aquinas remarked, “Names are always imposed because of some quality of the person to whom the name is given.”)

The *Libro de Montaperti*, which lists Florentine combatants at the battle against Siena in September 1260, records an overwhelming ma-

Giotto di Bondone,
Madonna and Child,
c. 1330. Pinacoteca
Nazionale di Bologna

majority of male artisan names. Two important Florentine painters appear: Coppo di Marcovaldo (c. 1225–1274) and Meliore (c. 1260–1280). Coppo painted a Madonna for the Sienese Servites in 1261; Meliore signed and dated the polyptych *Christ and Four Saints* in 1271. Marcovaldo derives from the aristocratic Germanic Marcoald, while Coppo is a hypocoristic of Jacobus.

Francis (Francesco) was a new saint with a nickname prompted by his draper father's activity in France. The name Dominic was rare in Tuscany and clearly linked to names like Sabbatinus. The Dominican General Chapter of 1250 encouraged church dedications in honor of Dominic, and in 1253, the year of Peter Martyr's canonization, Dominicans were enjoined to press for his insertion into the calendars of cities and dioceses where the order was established. As saints' names became predominant, the vigorous thirteenth-century sprawl of names markedly contracted.

Naming changes coincided with the development of altarpieces. The new high altarpieces resembled Gothic church elevations, often more advanced than their architectural settings. The community of saints now inhabited a Gothic building. A libellus describing church or altar dedications became a ubiquitous requirement of thirteenth-century synodalia. Equally important, new church dedications required new images to identify the titulus of the high altar. Onomastic change gradually impinged on chapel dedications as well. Private chapels punctuated an increasingly fissiparous sacred space, and they required saints' dedications. Polyptychs within family chapels became machines for genealogical mnemonics. By about 1330 names of papally canonized saints preponderated and were increasingly reflected in altarpiece programs.

The forenames of Giotto's followers—Taddeo Gaddi, Bernardo Daddi, and Maso di Banco—reflect these onomastic trends. (Maso is a hypocoristic for Tommaso.) Simone Martini and Pietro Lorenzetti have apostolic forenames, while their surnames possess a saintly substratum.

The second strand of my research at CASVA was the painting of Giotto. What are the present-day problems confronting research on Giotto? In brief, structure, chronology, and patronage. The earlier, predominantly stylistic approaches continue to ship water. Difficulties with the traditional attribution (and dating) of the *Legend of Saint Francis* in San Francesco at Assisi, symptomatic of growing unease with this approach,

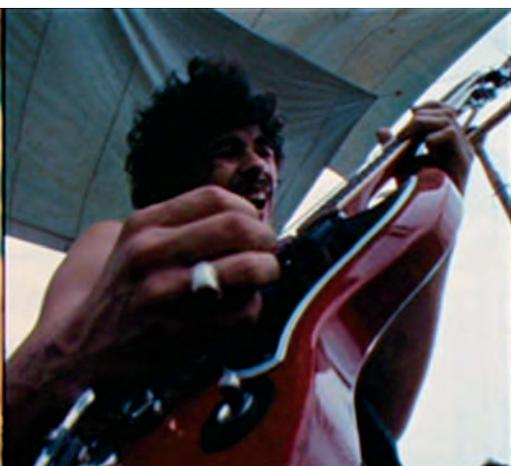
have stimulated a more comprehensive and flexible understanding of workshop procedures. The *Legend* was painted by several workshops with startlingly diverse painting methods. Discarding this work makes sense but leaves substantial problems in localizing its original designer.

Despite the lack of surviving evidence to support any biographical approach, the Vasarian model remains dominant. Giotto's painting career, which probably exceeded forty years, is not regularly signposted. The Arena Chapel is demonstrably early; the Bardi Chapel and the frescoes in the Lower Church at Assisi can be dated to c. 1316–1319; and the Bologna and Baroncelli polyptychs were painted in the last decade of Giotto's life. The dates of the Badia Altarpiece and the Ognissanti *Madonna* are uncertain, but likely to be close in date to the Arena Chapel. The interstices between these groups preclude framing an overarching stylistic development.

Growing understanding of Giotto's patrons complicates the picture. The Franciscan Order of about 1300 regarded its founder as a historic figure; he would barely have recognized the order he founded, now the preserve of university graduates and of priests rather than the laymen who initially flocked to him. The dominant conventual faction harshly persecuted a spiritual wing, which strove to return to Francis' original rule. The conventuals commissioned the complex allegory for the crossing of the Lower Church. The spirituals bitterly criticized these gaudy, painted decorations to which Giotto contributed with his Pisa *Stigmatization* and the Bardi cycle in Santa Croce. One of Giotto's institutional patrons, the papacy, changed fundamentally in his lifetime. Boniface VIII (r. 1294–1303) ruled a church immemorially based in Rome; John XXII (r. 1316–1334), a Gascon canonist who never visited Italy, was determined to bring the Franciscan Order to heel. Thus if Giotto executed either the *Navicella* mosaic or the Stefaneschi altarpiece after 1305, as some claim, they would have been for a city deserted by the popes. Achieving a better understanding of Giotto's patrons is thus an urgent task.

University of Warwick (emeritus)
Samuel H. Kress Professor, 2011–2012

Julian Gardner will return to Oxford to continue his study of Giotto.



DAVID E. JAMES

ROCK 'N' FILM

During my CASVA residency, one of the candidates for the Republican nomination for the presidency referred to the 1969 Woodstock Music and Art Fair as “the great American orgy.” Correct or not, his insight was a timely reminder of the ongoing controversies that have dogged rock 'n' roll and its associated rituals since it emerged in the mid-1950s as a synthesis of black and white vernacular musical traditions. Cinema has played a major role in these debates. Filmic depictions of musical performances and musicians' offstage lives, of concert tours, audiences, and fan cultures, have always contained implications about their meanings. Often these theorizations of rock 'n' roll have focused on questions of putative delinquency, both musical and social, with the latter including youth hooliganism and sexual promiscuity, and, especially in the 1950s, the politics of race mixing. One of the earliest rock 'n' roll films, *The Girl Can't Help It* (Frank Tashlin, 1956), satirized and exploited such fears in an early scene in which Little Richard deliriously celebrated Jayne Mansfield as a “rock 'n' roll baby” with whom he was ready to “rock 'n' roll till the early, early night.”

“Rock 'n' Film,” a book I am preparing, is an interdisciplinary history of cinema's representation of the anxieties and desires popular music evoked from the beginnings of rock 'n' roll to the mid-1970s. Just as the new music broke the hegemony of the Great American Songbook, so the first rock 'n' roll films interrupted and then restructured the classic

Still of Carlos Santana and an audience member from *Woodstock*, 1970, directed by Michael Wadleigh.
Author

film musical, obliging both the studio industry and various independent, artisanal forms of filmmaking to create new ways of representing the spectacle of musical performance and of narrating its social existence. In particular, rock 'n' roll films reconstructed two conventions of the classical musical emphasized in recent scholarship: the narrative dual focus on male and female leads that displaced Hollywood's typical focus on a single male protagonist (as elaborated by film theorist Rick Altman), and the dramatization of humanistic "folk" relations in the depicted musical productions, which conceals the actual alienated commodity relations created by the film itself as a form of capitalist entertainment (as discussed by another theorist, Jane Feuer).

In my colloquium I compared the restructuring of these two motifs, among others, in three rock 'n' roll films released within six months of each other in 1964: *Viva Las Vegas* (George Sidney), *A Hard Day's Night* (Richard Lester), and *The T.A.M.I. Show* (Steve Binder). Each of these managed rock 'n' roll's delinquency differently, but all celebrated a faux cultural commonality. *A Hard Day's Night* also relocated the dual focus from a romantic relationship between two characters in the narrative to an erotic one between the musicians and their audience.

The subsequent emergence of dissident countercultures in the United States gave new forms of rock 'n' roll, heavily influenced by folk music, a central aesthetic and ritual importance. Previous imputations of rock's musical and social menace and its associations with African American culture were reclaimed and positively transvalued as the agency of a revolutionary social reconstruction. Hollywood was not immediately able to exploit this brief utopian moment, and two cinematic developments inaugurated new modes of film production outside the studio system as well as novel forms of rock 'n' roll film. Among these were experimental, underground cinema, whose expanded visual vocabularies were often associated with psychedelic drugs, and cinéma vérité documentary filmmaking, which privileged extended shots of synchronously recorded sound and image using 16-millimeter handheld cameras rather than Hollywood's studio cameras and heavily edited visual language.

These developments matured in *Monterey Pop* (D. A. Pennebaker, 1968) and especially in *Woodstock* (Michael Wadleigh, 1970), both of which proposed that in the music festivals they documented, the alienated social relations between producers and consumers of commodity

culture had been transcended by a utopian cultural commonality shared by musicians and audience alike. In the event, Warner Bros. Studios secured distribution rights to *Woodstock*, and the film earned \$50 million in the first decade of its release, while the soundtrack album sold two million copies. Saving the studio from bankruptcy, the documentary paid for—and, in turn, made a huge profit from—the free music festival.

Woodstock's combination of underground film's expanded forms of visuality with a documentary realism derived from *cinéma vérité* was particularly evident in its spectacular representation of the musical performances, where several extended split-screen compositions depicted the interactions among the band members and between the bands and the audience. One of the best examples is Santana's performance of "Soul Sacrifice," which eventually builds, if not to an orgiastic conclusion, certainly to one that suggests an ecstatic aural and visual relationship between a Latino male musician and a white female audience member.

University of Southern California
Ailsa Mellon Bruce Senior Fellow, 2011–2012

David E. James will return to his position as professor in the School of Cinematic Arts at the University of Southern California and will reassume the chair of the division of critical studies. His coedited volume, Optic Antics: The Cinema of Ken Jacobs (Oxford University Press, 2011), received honorable mention in the best edited collection category from the Society of Cinema and Media Studies in 2012.



SONYA S. LEE

BETWEEN CULTURE AND NATURE: CAVE TEMPLES OF SICHUAN

Cave temples are a unique architectural form that changes a natural formation, such as a mountain cliff face or a large boulder, into a place for religious activities through the installation of pictorial images and other artifacts. The relative distance of these structures from urban centers and the use of durable material for their construction and decoration have allowed them to endure for centuries. As hybrid spaces that are at once natural and artificial, cave temples are an ideal means by which to explore the complex relationship between art and the environment. This project focuses on specimens from the southwestern province of Sichuan (including the Chongqing municipality) in China. The choice of subject highlights a region rich in its engagement with nature since antiquity, as evident in the local history of artistic practices, land use, social institutions, politics, religious beliefs, and technological development. It also supplies a well-defined body of materials and historical conditions for developing an earth-centered approach to art-historical issues, which I term “eco-art history.”

Like ecocriticism in literary studies, eco-art history is based on the fundamental premise that human culture is connected to the physical world, affecting it even as it is affected by it. But more than ecocriticism, eco-art history deals with this interconnectedness not only through issues of representation but also in terms of the role the physical setting plays in defining the function and meaning of a work. Thus it is necessary to set aside the object/author-centered approach—a hallmark of

The Maitreya Buddha,
early eighth–early
ninth century, Leshan,
Sichuan. Author
photograph

art history since the discipline's inception—and shift the critical focus to the space around the object. This reorientation is in many ways akin to adding another layer around the discursive space that one would formulate in social art history; the main difference is that this new layer of space pertains to the ecosphere rather than the social sphere. In short, cave-temple-based eco-art history builds on social art history and at the same time extends beyond it.

Sites in Sichuan illuminate key aspects of eco-art history. The analysis of these examples in turn helps explicate features that are unique to the cave-building tradition in southwest China. Of particular relevance is the use of monumental sculpture on the exterior to define the visual interests of a site, a practice that has been prevalent in the region since the seventh century. The carving of any large-scale religious icons along cliff faces requires not only tremendous resources and technological knowledge but also sensitivity to the physical properties of the land as well as its cultural appropriations by inhabitants in earlier times. Because the Sichuan cave temples were created out of a landscape with a complex prehistory of geological and human activities, it is crucial to examine the way in which each site was conceived and materialized in relation to this habitat. As each cave temple evolved in its setting over time, it is equally important to scrutinize the different stages at which this altered landscape came to reshape the values and worldview of its later users through reconstruction, preservation, and visitation. The dual focus on the mutual impact of the environment and the cave temple lies at the heart of an eco-art-historical inquiry, for it aims to stress the remarkable continuity of certain concepts and practices from past to present.

To fully engage the ecological approach to the cave temples of Sichuan, my book is organized into three parts (each consisting of two chapters and each dealing with a central aspect of the geography and climate of the region: rivers, rainfall, mountains). While at CASVA, I have worked on the first part, which investigates the decisive role that the Yangzi River and its tributaries assumed in shaping the distribution and function of Buddhist cave temples and other religious establishments in Sichuan. The seventy-meter-tall Maitreya Buddha at Leshan, the main subject of my CASVA colloquium, is the focus of the first chapter of the book, in which I account for the rise of monumental statuary in the eighth and ninth centuries in relation to a prehistory of monumental undertakings

along the Min River as marked by water-control systems and cliffside tombs. As a thematic counterpart to the creation of the Leshan Buddha, the second chapter examines the later reception of Sichuan's riverscapes through a discussion of two painted handscrolls from the twelfth and thirteenth centuries in the Freer Gallery of Art. Significantly, one scroll contains visual records of Leshan and other temple complexes nearby, which have allowed me to explore changes in the sacred and cultural geography of Sichuan during the Song period and afterward.

University of Southern California
Paul Mellon Senior Fellow, 2011–2012

In summer and fall 2012 Sonya S. Lee will continue her research in Sichuan, China, on a Chiang Ching-kuo Research Grant and an Asian Cultural Council Humanities Fellowship. She will return to her position as associate professor of Chinese art and visual culture at the University of Southern California in spring 2013.

CONFERENCES
D E
L'ACADEMIE ROYALE
D E
PEINTURE
E T D E
SCULPTURE.

PAR Mr. FELIBIEN;

*Sécrétaire de l'Academie des Sciences
& Historiographe du Roi.*



A LONDRES,
Chez DAVID MORTIER, Libraire dans
le Strand, à l'Enseigne d'Erasme.

M. DCCV.

JACQUELINE LICHTENSTEIN

HOW TO TALK ABOUT ART: DIFFERENCES AND LIMITS OF ART THEORY, ART CRITICISM, ART HISTORY, AND AESTHETICS

From my first book, *La couleur éloquente* (1989; English translation, *The Eloquence of Color*, 1993), to the multivolume critical edition *Conférences de l'Académie royale de peinture et de sculpture* (2007–2010), edited with Christian Michel, my research has been devoted to subjects that have generally been considered outside the field of philosophy, belonging rather to those of art theory and art criticism. My subjects were not works of art—which lie outside my discipline—but discourses on art and works of art; more specifically, on painting and sculpture. Until now I have worked mainly on the various discourses that have developed within the field of art since the Renaissance, focusing my research on theories of art that were formulated by artists themselves. The *conférences* of the Académie royale de peinture et de sculpture are undoubtedly some of the best examples of this artistic theory of art, and that is why Professor Michel and I decided to publish them.

On the one hand, my current project is quite different from my previous ones; on the other, it is entirely based on them. It is what I would call an epistemological inquiry. I want to analyze what distinguishes or even sets in opposition the different types of discourses on art that have coexisted since the middle of the eighteenth century: those of the art theoretician, the art critic, the art historian, and the philosopher.

Why the eighteenth century? Because in this period a major breach in the history of artistic discourse emerged. An earlier breach had appeared during the Renaissance with the birth of the theory of art in its modern

Title page, André Félibien, *Conférences de l'Académie royale de peinture et de sculpture* (London, 1705). National Gallery of Art Library, Washington, David K. E. Bruce Fund

sense, which represented a new mode of reflection on art and a different understanding of artistic practice as a theoretical enterprise. A second important breach occurred around 1750 with the appearance of three completely new types of discourse: art criticism in France and art history and aesthetics in Germany. These discourses are in fact very different from one another. Art criticism is a literary genre whose development was linked to the new modes of exhibition (salons) and publication (newspapers). In contrast, art history pretends to be a scientific approach to art, and it very quickly gained the legitimacy of an academic subject in the German university. Aesthetics is the name given in Germany to a new branch of philosophical study (separate from metaphysics, logic, and so on) that emerged following the publication of Gregor Baumgarten's *Aesthetica* in 1750. Beyond the theoretical concerns that differentiate them, these discourses share their development outside artistic practice. Although art critics, art historians, and philosophers do not adopt the same position toward art and artistic works, they have in common the fact that they are not artists themselves.

This position outside the practice of art is what distinguishes their discourses from that of artists. It explains the hostile reaction of the academicians to art critics like Étienne La Font de Saint-Yenne and Denis Diderot, who claimed proudly not to be artists themselves—that is, they judged art purely from the point of view of a spectator. But it also explains the French resistance or opposition to the historical, and, even more, to the aesthetic approach to art, which until the second half of the nineteenth century would be identified as a typically German mode of thinking, foreign to the French tradition of artistic theory.

In my book I will explore the properties of the various discourses on art that emerged in the eighteenth century and analyze their differences, limits, and specificity. I will also consider the “national” aspect of the opposition between different modes of discourse; that is, how this theoretical and artistic conflict was shaped, in the eighteenth and nineteenth centuries, into a more general and political antipathy between France and Germany. Last but not least, I will examine the current situ-

ation and ask: what are the relationships today among art theory, art criticism, art history, and aesthetics? I also want to address a question that is crucial for me as a philosopher: does philosophy have something specific to say about art?

Université Paris–Sorbonne
Edmond J. Safra Visiting Professor, fall 2011

Jacqueline Lichtenstein returned to her position as professor of aesthetics and the philosophy of art at Université Paris–Sorbonne.



ESTELLE LINGO

FRANCESCO MOCHI AND THE EDGE OF TRADITION

In his still highly influential 1958 account of the development of seventeenth-century Italian sculpture, Rudolf Wittkower characterized the early works of the Tuscan sculptor Francesco Mochi (1580–1654) as “a fanfare raising sculpture from its slumber,” heralding the advent of the baroque. But, in Wittkower’s view, as Mochi’s career unfolded his innovations were eclipsed by the greater talent of his younger contemporary, Gianlorenzo Bernini (1598–1680), and the embittered older sculptor reverted to a severe form of mannerism in his later works. Against this interpretation Irving Lavin argued in 1970 that Mochi progressed unwaveringly throughout his career toward heightened spirituality and dematerialization, provocatively describing Mochi’s works as “the only sculptures produced in Rome after about 1625 which one could imagine would have looked no different had Bernini never been born.” Whether one casts Mochi as a Salieri to Bernini’s Mozart or as an isolated interpreter of an increasingly outmoded, austere form of spirituality — and all subsequent scholarship on Mochi has oscillated between these accounts — these characterizations each take for granted a history of baroque sculpture centered on Bernini, without probing the historical processes that led to the dominance of his art.

The book I am preparing takes Mochi’s sculptures as the entry point for an inquiry into the historical and cultural forces driving the transformation of sculpture at the beginning of the seventeenth century. Mochi’s distinctive art took form at the intersection of two cultural fault lines

Francesco Mochi,
*Equestrian Monument
to Ranuccio I Farnese*,
1612–1629, Piazza
Cavalli, Piacenza.
Author photograph

that profoundly shaped his career: the end of the dominance of the Florentine artistic tradition in Italy and the Catholic church's explicit demands for a reformed yet highly affecting religious art in the wake of the Council of Trent. Mochi's sole seventeenth-century biographer, Giovanni Battista Passeri, reported that the sculptor "always wanted to show himself a rigorous imitator of the Florentine manner." Passeri also recorded that Mochi was very devout, and indeed Mochi devoted his career entirely to religious sculpture and portraiture. In my analysis, Mochi's determination to carry forward a Florentine and Michelangelesque tradition, while reconciling it with new religious imperatives, produced a visible tension in his art that resulted in some of the most breathtaking sculptures of the century—though it ultimately fractured his career.

This irresolvable tension also renders peculiarly visible the new representational demands being placed upon sculpture, making Mochi's works extraordinary documents of the lived negotiation of these historical changes. In sculptures such as his early *Virgin Annunciate* (1609) for Orvieto cathedral, for example, I found that Mochi undertook a systematic excavation of the Florentine tradition, reflecting upon Michelangelo, Donatello, and—more unexpectedly—the medieval Tuscan sculptor Giovanni Pisano, in whom he found a model for ways in which drapery could be newly mobilized to narrate and to enhance emotion. Throughout his career, I argue, Mochi self-consciously engaged and reinvented visual traditions in a startlingly ambitious fashion, from his interpretation of the ancient and Florentine motif of the running maiden (Aby Warburg's "Nympha") in his *Saint Veronica* (1629–1640) for Saint Peter's, to his daring translation of medieval mosaics into colossal sculpture in his late *Saint Peter* and *Saint Paul* (c. 1640–c. 1650) for the early Christian basilica of San Paolo fuori le Mura. In contrast to the prevailing historiography that equates the development of baroque sculpture with the rise of the singular talent of Bernini, my close readings of Mochi's works and their often mixed reception will offer a historically engaged account of how and why sculpture was changing in the first half of the seventeenth century and will reveal the overlooked experimentation and debate that, I contend, characterize this period.

My tenure at CASVA has been especially fruitful for my research on Mochi's bronze equestrian monuments, erected in Piacenza to the reigning and former dukes, Ranuccio I (1569–1622) and Alessandro Farnese

(1543–1592). Among later sixteenth- and seventeenth-century equestrian monuments, these sculptures are unusual in not having been commissioned by the sovereign but rather by the citizens of Piacenza, who I argue initiated the project as a strategic act of self-representation at a critical moment of political and social transition. The monuments are also unusual in appearance, and the sculptures' distinctive features, in particular Mochi's use of the visual language of the grotesque, point to the sculptor's reflection upon Piacenza's circumstances and reveal new aspects of his commitment to the Florentine tradition in a post-Tridentine climate of reform and censure. In this work on the equestrian monuments I also benefited greatly from collaboration with members of the National Gallery's departments of object conservation and sculpture and decorative arts, who assisted in the interpretation of archival documents related to technical aspects of Mochi's casting.

University of Washington, Seattle
Samuel H. Kress Senior Fellow, 2011–2012

In the 2012–2013 academic year, Estelle Lingo will continue work on her book manuscript during a sabbatical leave awarded for the fall and winter quarters. In spring 2013 she will return to her position as associate professor of seventeenth- and eighteenth-century European art at the University of Washington, Seattle.



DI YIN LU

SEIZING CIVILIZATION: ANTIQUITIES IN SHANGHAI'S CUSTODY, 1949 – 1996

In 1949 the newly established People's Republic of China (PRC) initiated an ambitious enterprise of art appropriation that converted all antiquities in the country from private to public property. This program, which has continued uninterrupted over the past six decades, reshaped China's art markets and created the largest public collections of Chinese art in the world. Using the Shanghai Museum as a lens, my research reveals how this program justified a nationwide seizure of art and cast ethnic minority artifacts and craft objects, in addition to ceramics, paintings, and bronzes, as the relics of five thousand years of Chinese civilization. I argue that the PRC's enterprise of appropriation altered the concept of Chinese cultural heritage and established a set of institutional processes that selectively erased the provenance of objects in Chinese museums.

My study focuses on a group of young professionals who built the Shanghai Museum collection. These men and women managed acquisition campaigns for the PRC's State Administration of Cultural Heritage. They seized antiquities from individuals under political scrutiny. They also requisitioned antiquities from newly nationalized work units, such as local art dealerships, archaeological institutions, and privately owned museums. Employees at Chinese museums began systematically seizing art in the early 1950s and continued the practice through the initiation of the Open Door Policy in 1978. During the height of the Cultural Revolution (1966–1969), these young professionals requisitioned more than 106,000 antiquities from private residences, expanding the Shanghai

Gu Youchu of the Shanghai Museum with reproduction bronzes based on those retrieved through salvage archaeology (lower left), as well as the tools that museum employees invented to care for bronze relics (center), Shanghai, China. Author photograph

Museum's art collections by more than 70 percent. They also managed the sale of seized art overseas, as part of the PRC's ongoing campaign to profit from the international art market.

The PRC's enterprise of appropriation also redefined Chinese art. New export regulations categorized objects created after 1795, the last year of the Manchu emperor Qianlong's reign, as commodities: handicrafts available for both domestic and overseas consumption. Art objects made before 1795 could no longer be exported without state-level intervention. Museum employees enforced these regulations both in the art market and through their own process of appropriation, making 1795 an international demarcation of Chinese cultural heritage. This policy affirmed what cultural arbiters in China and overseas had assumed: that the end of Qianlong's reign also marked the end of quality art production in China. The regulations remained unchanged until the late 1970s, when the astronomical rise in the prices of Chinese art, as well as the growth of overseas Chinese art collections, prompted changes to the 1795 rule.

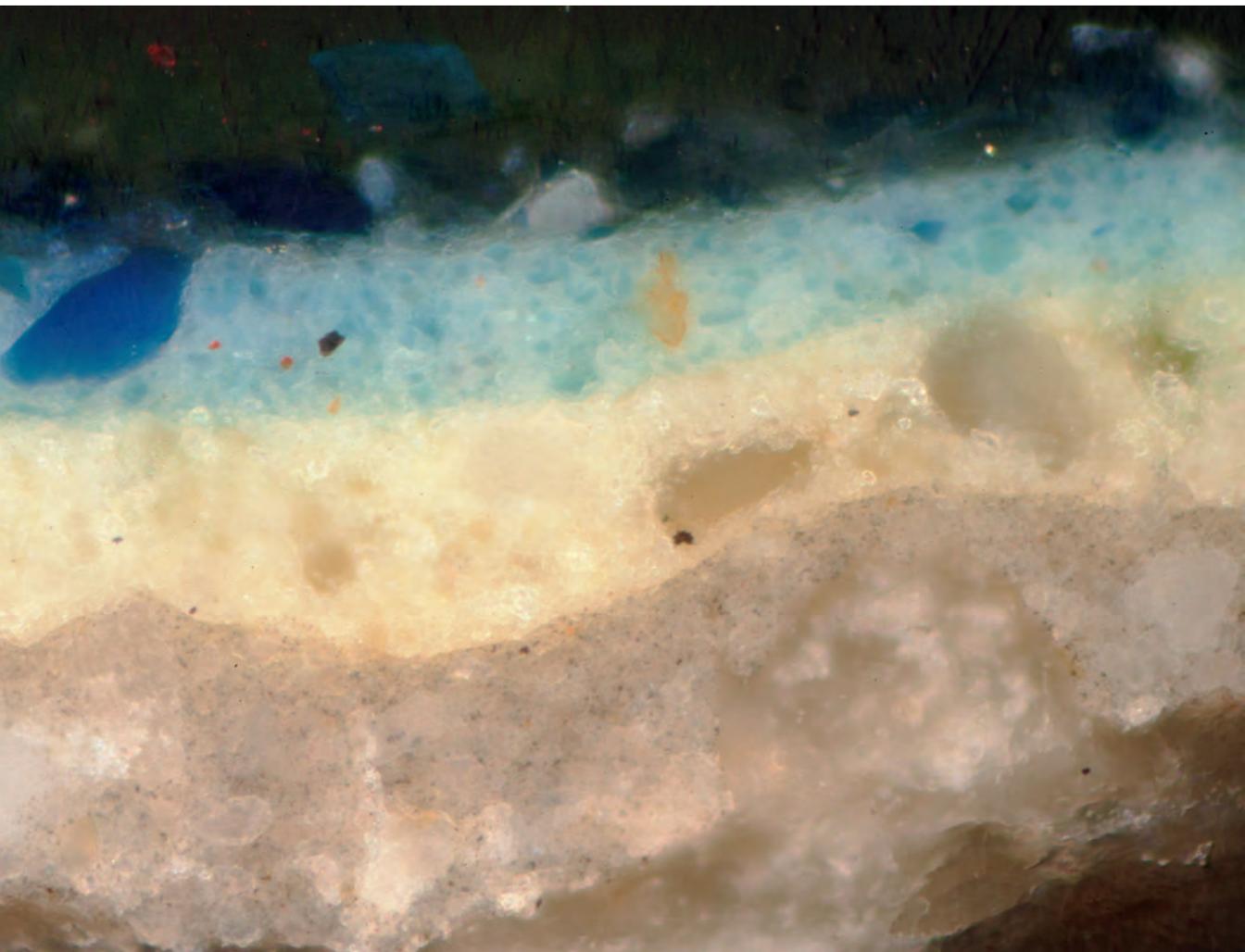
This study further identifies Shanghai Museum employees as the chief agents of salvage archaeology in East China, a program that changed the profile of bronze relics in museums across the nation. From 1949 onward, metal refineries and waste repositories were subjected to regular inspections for objects of value. Museum employees retrieved ancient bronzes from smelting pits throughout the Shanghai metropolitan area, collecting so many bronze coins, mirrors, and vessels that they recorded salvaged items by the ton. The bounty from the salvage program led to the establishment of entire bronze collections. In 1955 alone, the Shanghai Museum's salvage archaeologists sent 163 museum-quality bronzes to the Anhui Provincial Museum, 175 to the National Palace Museum in Beijing, and 32 to the Northwestern History Museum in Shaanxi province. Bronzes of lesser quality were distributed to local hotels and restaurants as showpieces. As a result, ancient bronzes gained a more substantial and identifiable presence in the PRC, while the Shanghai Museum acquired a reputation as the institution that had put bronzes on the Chinese art-historical map.

My year in residence at CASVA allowed me to rework my dissertation as a book manuscript by revising the chapters that address these issues and completing a final chapter and conclusion. These later sections ex-

amine the development of the PRC's controversial art restitution policy. In 1972 the Politburo passed a directive that allowed Chinese citizens to demand that museums recompense them for art appropriated since the 1950s. Options for such restitutions included physical return, cash compensation, and the replacement of missing appropriations with objects of similar value. I discuss the complex and in many cases decades-long negotiations that museums undertook to keep existing appropriations, assess the value of sold or destroyed appropriations, and determine the merits of substituting one work of art for another. I benefited greatly from my CASVA colleagues' suggestions regarding the revision of my preexisting chapters as well as my newly completed work.

[Harvard University]
Andrew W. Mellon Fellow, 2010–2012

Di Yin Lu received her doctorate from Harvard University in May 2012. This coming year she will work on China-related projects for the Gallup Organization.



LOUISA C. MATTHEW

COLOR AND COLORANTS IN RENAISSANCE VENICE

My book project, provisionally titled “A History of Colorants in Renaissance Venice,” is a collaborative undertaking with Barbara Berrie, chemist and senior conservation scientist at the National Gallery of Art. We are examining six colorant materials as case studies: brazilwood, vitriol, red and white lead, smalt, vermilion, and mastic. Each receives its own chapter in which we discuss the material from multiple points of view, including the history of technology and chemistry, art history, the history of artisan practice, economic history, and analytical investigation by means of conservation science. We have chosen substances that were used in many trades, in many forms, with many different results. While not all were colorants themselves, they were intimately related to the production of coloristic effects in a wide variety of objects and substances. Each colorant has a different history that expands our understanding of the material culture of Venice and illuminates the role of the Venetian Republic as a center of production and consumption. Its fame as a matchless emporium of worldly goods and the innumerable raw materials from which they were made encompassed a reputation as a center for color that went far beyond the pictures of its famous painters, praised by sixteenth-century writers on art for their “*colore*.” Color and the materials used to produce it informed virtually every aspect of material culture in early modern Venice: architecture and furnishings, inks, paper and dyes, glass, and musical instruments, medicine, cosmetics, and foodstuffs. Our focus, by contrast, is always centered on the materials

Giovanni Bellini and
Titian, *The Feast of the
Gods*, 1514/1529,
National Gallery of Art,
Washington, Widener
Collection, cross
section (horizon line
between the trees),
showing orange parti-
cles of a glassy colo-
rant in the blue oil paint

themselves—their chemical and visual properties, their presence or absence in the finished product, their nomenclature and places of origin.

Many colorants, including the blue pigments ultramarine and azurite, were imported, often in a raw or partially processed state, and then refined in Venice. Others were manufactured in the city from imported raw materials: vermilion, for example was created by heating mercury and sulfur, while glass-based colorants were produced in many hues for enameling, painting on glass, and ceramic glazing and as pigments for painters. In Renaissance Venice all these colorant materials were sold by specialist color sellers, and these shops that form a nexus of our study. We maintain that they played a significant role in the city's reputation as a center for color. We also hypothesize that they were more than places for the purchase of materials, serving also as locations in which knowledge about materials, both technological and aesthetic, would have been shared across the boundaries of many crafts. We ask whether the traditional secrets of craft knowledge were eroded even as artisan trades became more specialized (the color sellers were themselves specialists who emerged from the traditional profession of apothecary). We also investigate whether ways of understanding materials were altered in the face of increasing demand for luxury goods; the professionalization of artisan knowledge and vocation; the evolution of a new, scientific approach to observing and working with materials emerging out of traditional craft practice and alchemy; and changing trajectories of commerce and manufacture, including the more rapid dissemination of craft knowledge. Were the nature and behavior of materials more closely observed in the sixteenth century than previously? Were they understood in different ways?

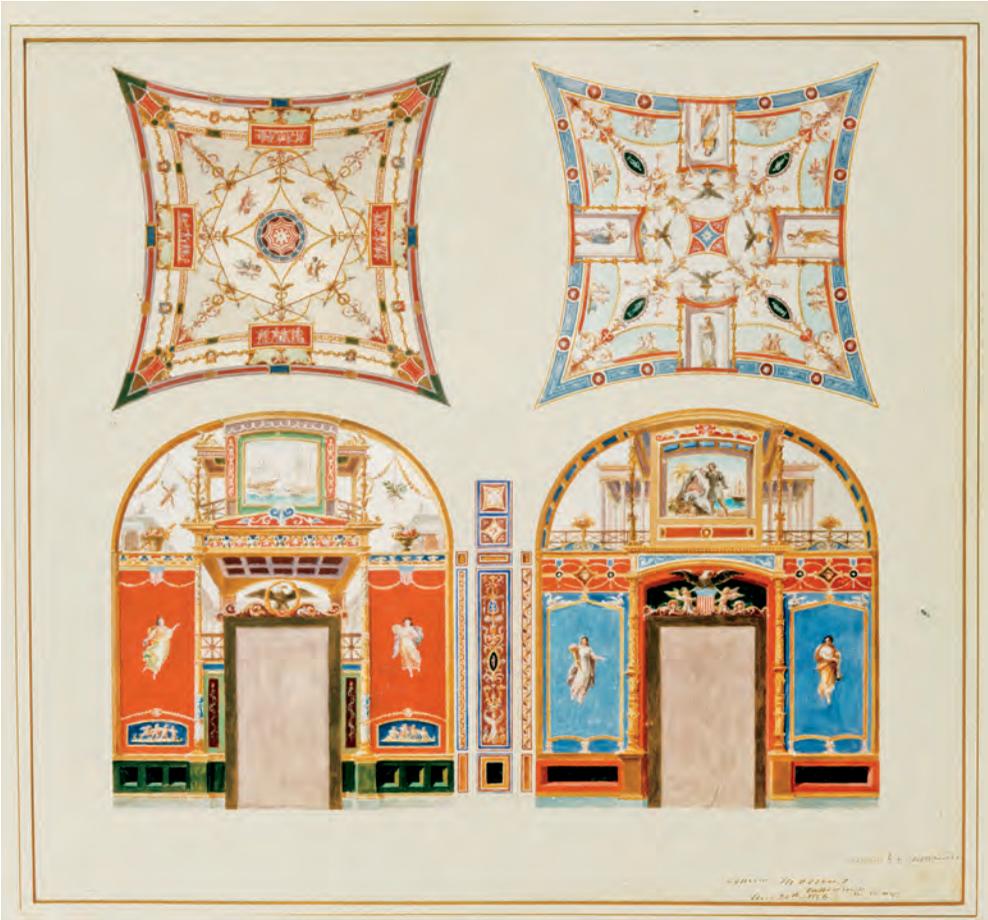
This project was first defined a decade ago when Dr. Berrie and I embarked on a Samuel H. Kress Paired Fellowship for Research in Conservation and the History of Art at CASVA. We began with a study of the inventory of a Venetian color seller's shop dated 1534 and its relationship to Dr. Berrie's analytical investigations of pigments found in sixteenth-century Venetian paintings. We have pursued a number of trajectories from this initial project over the ensuing years, with publications that have culminated in this book-length study. The two-month stay at CASVA allowed me to spend significant amounts of time conferring directly with Dr. Berrie while finalizing the structure of the chapters and start-

ing to write. The variety of fields represented by this interdisciplinary project required a wealth of library resources. The availability of these in Washington, from the National Gallery itself to the Library of Congress, and at the History of Medicine Division, National Library of Medicine, National Institutes of Health, enabled us to complete virtually all our research on the six materials.

Union College, Schenectady

Ailsa Mellon Bruce Visiting Senior Fellow, January 1–February 29, 2012

Louisa C. Matthew continued her year-long sabbatical, funded by a grant from the American Council of Learned Societies, through the summer of 2012. She will return to her position as professor of art history at Union College in Schenectady in the fall of 2012.



MARDEN FITZPATRICK NICHOLS

THE POMPEIAN REVIVAL STYLE IN THE UNITED STATES

In my second year at CASVA, I continued to revise my book manuscript, “Vitruvius on Display: Domestic Decor and Roman Self-Fashioning at the End of the Republic,” to be published by Cambridge University Press and detailed in *Center* 31. I also pursued a second project, an investigation of the conventions and connotations of the so-called Pompeian (or Pompeian Revival) interior decoration popular in American houses, hotels, and other public spaces from the mid-nineteenth to the early twentieth century. Like my book on Vitruvius’ *De architectura*, this American study analyzes the material remains of architectural interiors together with contemporary texts across a range of genres. In both projects, I am interested in how associations develop around particular styles, and in the metonymic functions interior decor assumes in social, cultural, and political commentary.

Art historians have often regarded the Pompeian Revival as chiefly a European phenomenon, a feature of aristocratic residences, royal building projects, and the Crystal Palace at Sydenham, which had limited impact on the United States. Renovation and demolition have left few American Pompeian Revival spaces intact, but the sources I have compiled, including newspaper and magazine articles, archival photographs, personal correspondence, literary references, and advertisements, reveal that the style had many American advocates, interpreters, adopters, and detractors. Widespread components include strong colors (especially red, yellow, gold, and black), wall decoration in rectangular, monochrome

Constantino Brumidi, design for frescoes in the Naval Affairs Committee Room (now the Senate Appropriations Conference Room), United States Capitol, 1856. Architect of the Capitol

fields with human (usually female) figures at the center, classical columns, furniture after the antique, and ancient (or ancient-looking) art objects. Fountains and pools, evocative of the water features prevalent in ancient courtyards, often completed the effect.

Although design of public buildings, including libraries and churches, sometimes embraced the trend, Pompeian rooms were most common in mansions and hotels, the structures referred to at the time as “palaces.” For example, Pompeian style featured prominently in the homes of Leland Stanford, John D. Rockefeller Jr., William H. Vanderbilt, and Nathan Straus. Wealthy Americans, mindful of precedents abroad, commissioned these rooms from decorators like Pottier & Stymus or Herter Brothers not simply to fulfill fantasies of ancient Rome, but also to associate themselves with European aristocrats of the present and the recent past whose palaces and manor houses had contained “Pompeian rooms” since the eighteenth century.

During the Aesthetic Movement of the last third of the nineteenth century, the beautification of the American home became a topic of heightened national interest. Kristin Hoganson uses the phrase “cosmopolitan domesticity” to describe American tastemakers’ absorption of design elements from Japan, China, and the Middle East, along with historical and contemporary European styles. A middle-class parlor might display a *mélange* of decorative objects drawn from various traditions. The mansions of the wealthy, however, offered series of themed rooms, such as a “Turkish smoking room,” a “Gothic library,” and a “Pompeian drawing room.” Among these modes, Pompeian decoration most strongly conveyed the impression of luxury and elevated social status.

The range of contemporary reactions evoked by the Pompeian style reflects national unease about the expansion of private wealth and luxury building projects during the Gilded Age and the years surrounding it. Whereas American enthusiasm for the Greek Revival style, bolstered by appreciation of the Greeks as noble democratic predecessors, had arisen from optimistic patriotism, suspicion of the Pompeian Revival style, fueled by conceptions of the ancient Pompeians as decadent, debauched, and destroyed, sprang from nagging fears that the United States, like the Roman Empire, would decline and fall. In periods of crisis, such as the years leading up to the Civil War, these fears became acute—as evidenced by the dismayed reactions to the Pompeian wall paintings

of Constantino Brumidi (1805–1880) for the Naval Affairs Committee Room in the United States Capitol building, executed in the late 1850s. By bringing together examples of Pompeian rooms and the responses they evoked, I have been able to outline the significance of the style within American popular consciousness from the 1850s into the first decades of the twentieth century and to lay foundations for further investigations of the movement.

The Walters Art Museum
A. W. Mellon Postdoctoral Fellow, 2010–2011

In November 2011 Marden Fitzpatrick Nichols joined the staff of the Walters Art Museum as assistant curator of ancient art.



ELISABETH OY-MARRA

**AN ANNOTATED BILINGUAL EDITION OF
GIOVAN PIETRO BELLORI'S *LE VITE DE'
PITTORI, SCULTORI ET ARCHITETTI MODERNI***

Giovan Pietro Bellori's biographies of painters, sculptors, and architects, the first twelve published in Rome in 1672 with three later additions, constitute one of the most important works on the history of art after Vasari—one regarded also as a manifesto of classicism. The piece that prefaces the *Vite*, Bellori's discourse titled *L'idea del pittore, dello scultore e dell'architetto*, has received more study in the German tradition than the biographies. Thanks to material gathered, principally for the major exhibition and catalogue *L'idea del bello: Viaggio per Roma nel Seicento con Giovan Pietro Bellori* (2000, Palazzo delle Esposizioni, Rome), new questions arise today, especially with regard to the *Vite*, on which no new commentary has been published since the first critical edition in 1976.

To emphasize the importance of this source for a modern audience, four years ago I assembled a group of ten researchers to prepare a translation of the *Vite* into German with a new commentary. My principal tasks for this project are the scholarly coordination of the entire work and the writing of the introduction; I am also responsible for the translation of and commentary on the lives of Giovanni Lanfranco (completed during my residence at CASVA) and Andrea Sacchi. While our German translation tries to establish an understanding of the *Vite* based on an examination of Bellori's critical language, the introduction is intended both to summarize the state of research on Bellori and our own results and to focus on the *Vite* as reflecting the development of Bellori's thinking and his life circumstances, rather than as a hermetic system.

After a drawing by Charles Errard, frontispiece from Giovan Pietro Bellori, *Le vite de' pittori, scultori et architetti moderni, parte prima*, 1672. Institut für Kunstgeschichte, Johannes Gutenberg-Universität Mainz. From the facsimile published by Arnaldo Forni Editori, Bologna, 2000

During my time at CASVA, I was able to outline the content of the introduction and to deepen my understanding of two important topics in particular: the relationship of the 1672 edition of the *Vite* to the Accademia di San Luca in Rome, of which Bellori held the post of secretary for many years; and Bellori's role as a collector of drawings as well as the function of drawing as a concept and medium in the *Vite*. I am indebted to my discussions with Elizabeth Cropper and her collaborators Lorenzo Pericolo and Jessica N. Richardson concerning the critical edition and annotated English translation of Carlo Cesare Malvasia's *Felsina pittrice*; with Peter Lukehart, who explained his Accademia di San Luca project; with Carmen Bambach on collections of drawings in seventeenth-century Italy; and with Frances Gage on Giulio Mancini's writings.

One of my chief concerns is the relationship between the 1672 edition of the *Vite* and Bellori's position in the Accademia di San Luca, which has been studied only in terms of the didactic function of the *Vite*. Various aspects suggest a closer relationship to the reform of the Accademia that had been taking place since the 1660s. Because Bellori wrote about his *Vite* in letters to Girolamo Bonini (1660) and Carlo Dati (1668) as being exclusively lives of painters and not including the sculptors and architects encompassed in the title of the 1672 edition, it seems reasonable to suppose that he changed his conception of the book just a few years before its publication, close in time to the revision of the program at the Accademia, which included the introduction of architecture into the curriculum. In proceedings of the Accademia published by Angela Cipriani and Enrico Valeriani in *I disegni di figura nell'Archivio storico dell'Accademia di San Luca* (1988) but never previously taken into consideration, the need for reform is explicitly mentioned. As an initial measure, the Accademia established exhibitions of pupils' drawings, the first held in May 1664. As another document shows, two weeks before the event, Bellori was asked to deliver a speech for the exhibition, for which the then elderly Gian Lorenzo Bernini was asked to participate in the prize committee. Because of the coincidence of date, this speech must have been the *Idea*, the date of which is given as May 1664 in the text published with the *Vite*.

Drawings also seem to have been crucial for Bellori, who was an important collector, as emphasized by Simonetta Prosperi Valenti Rodinò

in a contribution to the catalogue for the exhibition *L'Idea del bello*. I focused on Bellori's affinity for drawings in order to reconstruct the visual material from which he developed his methods and judgments. Indeed, his collection of drawings represents not only his sensibility for the medium and his personal taste, but also his activity as a connoisseur, to which his contemporary Sebastiano Resta testified. It is noteworthy that Bellori's judgments on style in the *Vite* are mostly expressed with regard to drawings. In one of his important albums of drawings, the Galleria Portatile (Biblioteca Pinacoteca Ambrosiana, Milan), of which the National Gallery of Art Library possesses a beautiful facsimile, Sebastiano Resta recalled Bellori's assessments in remarking on his authority as a connoisseur of Bolognese drawings.

Institut für Kunstgeschichte, Johannes Gutenberg-Universität Mainz
Ailsa Mellon Bruce Visiting Senior Fellow, June 1–July 31, 2011

Elisabeth Oy-Marra returned to her position as a professor at the Johannes Gutenberg-Universität Mainz in winter 2011.



AMY POWELL

THE WHITEWASHED IMAGE: ICONOCLASM AND SEVENTEENTH-CENTURY DUTCH LANDSCAPES

During the Iconoclastic Fury, which swept the Netherlands in the late summer of 1566, churches were purged of images, altars stripped, and walls whitewashed. Although it subsided quickly, the breaking of images paved the way for the revolt of the Netherlands against the Spanish Catholic monarchy and the rise of Calvinism as the official (although not the majority) religion of the Dutch Republic. Because the Reformed Church did not permit the use of religious images, the northern Netherlands saw a dramatic curtailment of church art patronage beginning in the last quarter of the sixteenth century. Deprived of ecclesiastical commissions, artists began to produce works for private patrons and, more important, for the open market, selling relatively inexpensive paintings to a largely urban middle class. The most popular type of painting sold on this open market was the landscape.

In “The Whitewashed Image,” I look at how the memory of iconoclasm shaped Dutch landscapes in the century or so after 1566. In certain landscapes by Hercules Pietersz Segers (c. 1590–c. 1638), Jan van Goyen (1596–1656), Jacob van Ruisdael (c. 1628–1682), and others, the gestures of iconoclasm—now hardened into a set of static marks, above all, scratches and whitewashes—experienced an afterlife. In appropriating this small but significant new repertoire of negating marks, seventeenth-century artists were certainly not carrying on the Protestant tradition of censoring icons. After all, the objects of their negation were their own

Hercules Pietersz Segers, *Rocky Landscape with a Path*, date unknown. Rijksmuseum, Amsterdam. © Rijksmuseum, Amsterdam

secular images. Instead they turned these marks against the illusion of three-dimensional space—the very armature of the genre of landscape.

In the post-iconoclastic period, I suggest, the genre of landscape became a primary site for working through the tensions that had erupted in the image breaking of the sixteenth century. Why landscape? More than any of the other secular genres that flourished along with it (still life, portraiture, genre scenes), landscape was vexed by the very issue at the core of the Protestant critique of images—namely, where to draw the line between the visible and the invisible. Every landscape has more or less to do with distance in general and that degree of distance in particular at which human vision reaches its limit and the visible world fades into the invisible.

Certain seventeenth-century Dutch landscape makers (of various religious denominations) internalized the Protestant critique of representation and the visual procedures associated with it: not only scratching and whitewashing but also distancing, darkening, and deforming, among others. In addition to being negative, these procedures are self-reflexive. If iconoclasts insist on the difference between the image and what it represents, these landscape makers concede their point, persistently reminding the viewer of the incommensurability of the image and what it purports to show: “[Isaiah] teaches that God’s majesty is sullied,” John Calvin writes, “by an unfitting and absurd fiction when the incorporeal is made to resemble corporeal matter, the invisible a visible likeness, the spirit an inanimate object, the immeasurable a puny bit of wood, stone or gold.” In certain post-iconoclastic landscapes, for instance, Hercules Segers’ *Rocky Landscape with a Path*, we discover that the iconoclast’s exposure of the materiality of the image reveals not only “wood, stone, or gold” but also the marks the artist makes and the (flat) surface he or she makes them on. In other words, iconoclasm had the unintended effect of freeing the mark from its subordination to representation. Unlike the marks of the image maker, which largely disappear into pictorial illusion or pattern, the marks of the image breaker are meant to be seen as such, that is, to be legible *as marks*.

It has been argued that the iconoclasm of the Protestant Reformation led to greater self-awareness among European image makers and that they imparted this self-awareness to their images. Individual artists heroically took it upon themselves—so the argument roughly goes—to

create self-justifying works of art when and where the Catholic Church ceased to provide that justification for them. But the exact mechanisms by which iconoclasm contributed to the early modern phenomenon variously known as “the self-aware image,” “metapainting,” or simply “art” remain somewhat obscure. In “The Whitewashed Image,” I hope to trace more precisely the relation between the breaking of icons and the rise of the modern work of art. In the genealogy that has begun to emerge in my work, more of the brokenness of the old image shows up in the new than a triumphant story of the birth of art in the early modern period would have us expect; and the self-consciously authored work of art is haunted by the anonymity of the iconoclast.

University of California, Irvine
Samuel H. Kress Senior Fellow, 2011–2012

Amy Powell will return to the University of California, Irvine, as associate professor of art history.



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JENNIFER PURTLE

FORMS OF COSMOPOLITANISM IN THE SINO-MONGOL CITY

In 1267 the Persian astronomer Jamal-ad-Din (act. thirteenth century) made seven astronomical and geographical instruments for the Sino-Mongol court of Khubilai Khan (1215–1294, r. 1260–1294). Among these devices was one retrospectively catalogued in the *Yuanshi* (History of the Yuan Dynasty) as *ku-lai-yi-a-er-zi*, the Chinese transliteration of its Persian name, *karahi-arz*, or terrestrial globe. The globe made by Jamal-ad-Din visualized the Mongol Empire; the expansive surface, interconnected waterways, and measurable roads portrayed on the globe aided representation of the contiguous khanates established by the Mongol conquests of the mid-thirteenth century: Chagadai (1227–1405), Qipchaq (1242–1359), Il-khanate (1256–1335), and the Chinese Yuan dynasty (1260/1279–1368). This globe postdated the planning of the new Sino-Mongol capital, Taidu (modern Beijing), begun in 1264, a collaborative project of a Chinese supervisor, Liu Bingzhong (1216–1274), and a Muslim designer, Amir al-Din (?–1312), in which Khubilai Khan sought to materialize in Sino-Mongol terms the classical Chinese urban ideal. The globe thus visualized the geographical relation of the Sino-Mongol capitals of Kharakhorum, Shangdu, and Taidu to the Chagataid capitals of Almalik and Qarshi; the Qipchaq capitals of Sarai Batu and New Sarai; and the Il-khanid capitals of Maragheh, Tabriz, and Soltaniyeh. Additionally, the globe represented a Sino-Mongol domain ordered, as early as 1266, by a quadripartite scheme of preferential racial and ethnic discrimination that promoted Mongols above people neither

Safe-conduct pass (*paizi*) with 'Phags-pa script, China, Yuan dynasty, late thirteenth century. Purchase, Bequest of Dorothy Graham Bennett, 1993 (1993.256). Image © The Metropolitan Museum of Art/Art Resource, NY

Chinese nor Mongolian (*semu ren*), Chinese who had lived under alien rule (*Han ren*), and Southern Chinese (*Nan ren*).

While the making of a worldview, the building of multiple capitals, and the rhetoric of visible difference suggest the impact of Mongolian rule on the Chinese visual field, Sinocentric histories of the arts of the Yuan dynasty have largely rendered the Mongolian colonial project in China invisible. A conquest is, however, difficult to hide. Therefore, during my residency at CASVA, I have been drafting a book, “Forms of Cosmopolitanism in Sino-Mongol Quanzhou,” which demonstrates the impact of the Mongol conquest on the visual arts in China. Primary sources for any number of sites could document the larger category of the Sino-Mongol city, but my book focuses on a single city, Quanzhou, on the southeast coast of China, also known in Arabic, Persian, and Latin as Zaitun. From the twelfth century onward, Quanzhou was a major port, described by Marco Polo (1254–1324) as one of the two largest in the world. A nexus of maritime trade routes that extended throughout Asia to India, the Near East, and the east coast of Africa, Quanzhou was known as far away as Sicily and Hamat.

To explain the impact of Mongolian rule, two chapters of the book attend to Quanzhou before the Mongol conquest of 1276, while two further chapters address the city after the conquest. The book begins by tracing the development of Quanzhou from its founding on its present site in 711 CE to the building of its most important civic monuments, the so-called Twin Pagodas of the Kaiyuan si Buddhist temple, in the first half of the thirteenth century. The book explores the ways in which the morphology of the city walls and the iconography of carved stone reliefs on the bases of the Twin Pagodas formed the urban legends and civic identity of Quanzhou. By reconstructing the trading relationships of the city to points throughout its maritime hinterland, the book then traces the transformation of the visual and material culture of Quanzhou before the conquest. The book subsequently analyzes the remaking of the city under direct and indirect Sino-Mongol patronage, including the building of three new mosques, three Catholic churches, a Brahmanic temple, and a Manichean temple, arguing that in Quanzhou the Sino-Mongol state fostered urban cosmopolitanism to generate forms neither Chinese nor Mongolian through which to exercise cultural power and political authority over a dominantly Chinese population. Ultimately,

the book posits that cosmopolitanism so powerfully shaped Yuan dynasty cultural production in Quanzhou that even media such as Chinese painting, strongly tied to the Chinese language and to calligraphy, were co-opted for the expression of Sino-Mongol ideology.

This year I have had the opportunity to extend my work into Mongolian primary sources, complementing my use of sources in Classical Chinese, Tibetan, Persian, and Latin. At CASVA, my research and writing have been supported by intensive study of modern and pre-Classical Mongolian with instructors from the U.S. Department of State Foreign Service Institute. The rare opportunity to study Mongolian has deepened my knowledge of the period, ultimately permitting me to temper my Chinese studies bias, thereby enriching my book immeasurably.

University of Toronto
Ailsa Mellon Bruce Senior Fellow, 2011–2012

Jennifer Purtle will return to her position as associate professor in the graduate program in the history of art at the University of Toronto. Her book Peripheral Vision: Fujian Painting in Chinese Empires, 909–1646 will be published in 2013 by the University of Hawai'i Press and Hong Kong University Press.



D. FAIRCHILD RUGGLES

IMAGINING THE ALHAMBRA

The Alhambra, an Islamic complex of palaces that includes the Generalife, built in the thirteenth and fourteenth centuries on a hill overlooking Granada, Spain, figured prominently in the nineteenth-century romantic imagination. Travelers who marveled at the well-preserved garden courtyards and stuccoed halls experienced a piquant form of orientalism, in which the exotic was located close to home in Europe but emptied of its original inhabitants and thus available for repossession.

The Alhambra has had many owners. After the Muslim kings were expelled in 1492, Isabel and Ferdinand took triumphant possession. With the Napoleonic invasion in 1808, the Alhambra passed briefly into the hands of the French, who repaired the roofs and restored the flow of water to the courtyards. But they also removed the pavement from the Court of the Lions and planted a garden that is widely (and mistakenly) believed to be an original Islamic *chahar bagh*. Thereafter, the various palaces were slowly parceled up and given away, sold, inherited, and abandoned.

The site, which attracts two million visitors annually, appears well preserved. But some areas of archaeological interest have in fact been obliterated to create parking lots, and throughout the nineteenth and early twentieth centuries, large and small pieces of the architectural fabric were carried away by the very visitors who admired its semi-ruined beauty. In 1891 the wooden cupola in the Alhambra's Partal Palace was removed by its owner and donated to a museum in Berlin, and museums

Jean Laurent, *Alhambra, Court of the Myrtles and the Comares Tower*. Department of Image Collections, National Gallery of Art Library, Washington

around the world now possess tile, stucco, and marble fragments that were originally collected as souvenirs. Some of the changes to the palaces and grounds were wrought by preservationists themselves. The notebook of Leopoldo Torres Balbás, the architect who oversaw the most dramatic restoration of the palace, from 1923 to 1936, reveals that he inserted columns, redug pools, and reconfigured and replaced roofs (including the fanciful domelet seen in this photograph by Juan Laurent). In some areas, Torres Balbás removed the confusing jumble of ruined walls to enhance clarity and openness. These changes did not correctly reproduce the fourteenth-century state of the palace (incompletely known, in any case), but instead fulfilled Torres Balbás' vision of how a fourteenth-century Islamic palace and its gardens *ought* to look.

Historical change is inevitable, but it seems invisible at the Alhambra, which was designated a UNESCO World Heritage Monument in 1984 on the grounds of the palace's authenticity: "[N]either destroyed . . . nor changed by the alterations of radical restorations, the Alhambra and the Generalife appear to have escaped the vicissitudes of time." The conservation experts who submitted the nomination to UNESCO saw the Alhambra as a window onto an intact past. Yet the past, as poststructural theory reminds us, is never delivered directly to the present, but rather arrives through the filter of our subjective excavation, perception, interpretation, and imagination. It is a sign and, as such, can be known only through representations, in the form of images, written descriptions, and even the palace itself, as it was creatively reproduced by its conservators to re-create what they believed it must have looked like in its golden age. The palace that we visit today—and that is often called upon to stand for the entirety of Hispano-Islamic history—is a persuasive, but not necessarily accurate, representation of its former self.

The research I conducted at CASVA will contribute to a book and a future exhibition of prints, photographs, and objects that document the many phases of the Alhambra's decline and restoration. The project does not propose to assert a correct restoration program for the palace, or to provide an authoritative assessment of the building's "original" state. Instead, it explores how the expectations and values of each age

shape the category of authenticity and how historians themselves have had a hand in the making of history through their own imagining of it.

University of Illinois, Urbana-Champaign
Paul Mellon Visiting Senior Fellow, May 23–July 1, 2011

D. Fairchild Ruggles returned to her position as professor of architectural and landscape history at the University of Illinois, Urbana-Champaign.



ANNA LISE SEASTRAND

IMAGE AND TEXT IN EARLY MODERN SOUTH INDIAN MURALS

Upon entering the Chennaraya Perumal temple at Adiyamankottai, the devotee finds herself within a small hall, under a low ceiling covered with brightly painted figures and Telugu-language inscriptions. Proceeding toward the sanctum, she passes under the cosmic body of the god Viṣṇu; in the two aisles to left and right, she may glimpse the great epics, *Mahābhārata* and *Rāmāyaṇa*, narrated in alternating registers of picture and text. The murals are captivating; but despite the singularity of their subject, distinctive visual style, and nominal protection by the Archaeological Survey of India, they languish in obscurity. The few scholarly treatments the site has attracted are so contradictory as to confuse rather than enlighten any reading of the paintings: assessments of style vary from “courtly” to “folk,” opinions on date range from the sixteenth through the nineteenth century, and the presence of inscriptions is barely noted. These contradictions and absences are characteristic of the field: South Indian paintings of the early modern period have largely remained beyond the purview of documentation, interpretation, and protection.

*The Meeting of
Daśaratha and Janaka,*
eighteenth century,
Bragadāmpāḷ Temple,
Tiru Gōkarṇam, Puduk-
kottai, Tamil Nadu.
Author photograph

My dissertation focuses on mural paintings of early modern south-eastern India in the region of Tamil Nadu from 1500 to 1800. Of the roughly eighty mural sites I have recorded, I have documented more than

twenty during my tenure as the Ittleson Fellow and have transcribed and translated many of the Tamil and Telugu inscriptions therein. The murals, which are on the walls and ceilings of temples and palaces, are organized in horizontal registers of narrative, iconic, and topographic images. Their pictorial subjects frequently relate to known texts, such as local mythologies, transregional epics, devotional poetry, and histories of sacred sites, saints, and rulers. Although narrative and label inscriptions are found only in some murals of the sixteenth century, by the eighteenth century, narrative inscriptions in the Tamil and Telugu languages consistently framed pictorial registers.

The period 1500–1800 was one of dramatic political, economic, and social change in southern India. It witnessed the dissolution of the Vijayanāgara empire, which at its height ruled most of southern India. When the empire fell (c. 1565), it splintered into smaller kingdoms controlled by *nāyakas*, Telugu-speaking warriors who had served as governors of the empire; this period is thus known as the Nāyaka period. The customs, etiquette, and language of the Vijayanāgara and Nāyaka courts persisted as signs of legitimate and cosmopolitan kingship. Telugu, as the language of the Nāyakas, was hence associated with political power and prestige, even among elites indigenous to the Tamil region.

The eighteenth-century mural paintings that cover the ceiling of the second entrance hall ceiling at the Bragadāmpāl Temple, just outside the modern city of Pudukkottai, exemplify the pictorial developments of the period. The Tamil Tondaiman kings of Pudukkottai are the assumed patrons of the murals, which narrate the first and second books of the *Rāmāyaṇa* in alternating text and pictorial registers. I show that the murals actually recount the narrative thrice over: Tamil narrative inscriptions repeat Telugu narrative inscriptions in the text registers, and in the pictorial registers, images with Telugu labels repeat the narrative described above. Because the scripts of Tamil and Telugu are visually distinct, the repetition of the telling is visually apparent, even if semantically inaccessible for some viewers. I argue that text is crucial for the interpretation of Nāyaka-period mural paintings precisely because of its potential for both semantic and iconographic significance.

At all bilingual sites, most of which are associated with courtly patronage, Telugu and Tamil languages are systematically deployed; the pattern of deployment, however, varies among sites. In those like the

Bragadāmpāl Temple, Tamil and Telugu narrative inscriptions convey the same information, while labels in the pictorial register employ one or the other language exclusively. At other sites, Tamil is the only language of narrative inscription, while Telugu is reserved for occasional inscriptions, to reiterate Tamil labels, or to indicate important persons, donors, books, or sacred sites. The specialized use of Telugu inscriptions for revered figures and objects indicates their elevated status but does not necessarily signal the imposition of an outside language or polity. I suggest that Telugu signals participation in the wider political and artistic cultures of the seventeenth and eighteenth centuries.

My study of Nāyaka-period murals combines detailed analysis of the images and inscriptions with the broader artistic, religious, and political contexts of their production and reception. In this project, I create a new archive for study and comparison and intervene in the dominant narrative of Indian painting by insisting on the inclusion and importance of the murals of early modern South India.

[Columbia University]
Ittleson Fellow, 2010–2012

Anna Lise Seastrand has been awarded a fellowship from the department of art history and archaeology at Columbia University for academic year 2012–2013 and will return there to complete her dissertation, "Praise, Politics, and Language: South Indian Mural Paintings, 1500–1800."



JENNIFER M. S. STAGER

COLOR, MATTER, VISION, AND SPACE: APPROACHES TO ANCIENT MEDITERRANEAN POLYCHROMY

The polychromy of ancient Mediterranean art is an issue with which scholars have grappled for centuries. The fugitive nature of many pigments, coupled with the neoclassical taste for the stripped antique fragment, has contributed to a fictional narrative that contradicts the material and textual records, a narrative of art and culture executed in halftones. In my dissertation, “The Embodiment of Color in Ancient Mediterranean Art,” I argue that color is a material phenomenon that forms bodies, structures vision, and shapes a beholder’s experience of the built and natural environments. In presenting this argument, I pursue four lines of inquiry: the role of replication in separating color and form; the material significance of color in the formation of sculpture; the relationship of inlaid eyes to ancient Greek theories of vision; and the use of color on relief sculpture. In each of these chapters I situate Greek artistic practice within the context of the wider Mediterranean world, for which ancient use of polychromy has always been a less controversial topic. I focus on the abundance of color still present in the material record, as well as recent discoveries in conservation, to demonstrate that color was not, as is often argued, applied in the pursuit of lifelikeness, but served as a vehicle for philosophical and aesthetic investigations of bodily experience. I argue for the active role of material polychromy in structuring ancient Mediterranean conceptions of figural and living bodies.

Zeus and Ganymede,
c. 470 BCE. Olympia
Museum. Author
photograph

I examine how something so integral to visual experience as color has come to be so suppressed in the historiography of ancient Mediterranean art and architecture. Most historiographies explain the absence of color as primarily the result of natural decay. I show, by contrast, that technologies for replicating images, such as plaques and glyptic arts, as well as Roman emulations of Greek sculpture produced using molds, and, eventually, prints and black-and-white photographs, all replicate an object's formal characteristics without replicating its color. Replications select against color and begin the process of wresting color from form, a process that is active from the moment a polychrome image comes into being.

Color in the ancient Mediterranean world was thought to inhere in materials, so that form remained inseparable from color. I argue that colored materials, such as the terracotta and pigments of the Zeus and Ganymede from Olympia, give sculptures a portion of their affect and legibility. Textual sources, such as the poetry of Homer and Sappho, deploy material terms as color words.

I explore philosophical investigations into color and vision by the early atomists, Plato and Aristotle, who theorize colors and visual apprehension as produced through the recombination of atoms. Artists produced complex inlaid eyes, such as those on bronzes from the Riace Marina, not for verisimilitude, but as a means of representing visual processes. In these eyes the interstices are as important as the pieces between which they lie, acting as pores through which colors (as atoms) of the visible world may enter the body. These sculptural bodies show their beholders how the act of beholding unfolds.

I then turn to the beholding body in space. Using the examples of the Ishtar Gate complex at Babylon and the Siphnian Treasury at Delphi, I argue that the use of color on sculptural relief could be an explicit means of destabilizing distinctions between nature and architecture. Through this destabilization, artists returned the built and natural environments to alignment, emphasizing the earth-born sources of the materials used for manmade structures.

Finally, I examine the juxtaposition of colored stones in mosaic, an artistic practice that makes manifest the fragmented mechanics of vision. It is perhaps the explicitness of mosaic that has led to its devaluation in later hierarchies of artistic media, for an image laid out in tesserae

mirrors the beholder's own fragmented nature. In beholding mosaics, one comes to know, not just the particular image, but an image of the assembled matter of the visible world. In matter, vision, and space, colors—as atoms, strokes, or colored stones—mark the pieced-togetherness of being.

[University of California, Berkeley]
Paul Mellon Fellow, 2009–2012

Jennifer M. S. Stager will be a GRI-NEH postdoctoral fellow at the Getty Research Institute in Los Angeles for academic year 2012–2013.



ŁUKASZ STANEK

HENRI LEFEBVRE'S "VERS UNE ARCHITECTURE DE LA JOUISSANCE" (1973): A MANIFESTO OF ARCHITECTURAL RESEARCH

"Architecture or revolution:" When critics such as Bernard Huet and Manfredo Tafuri, writing in the late 1960s and early 1970s, returned to this alternative proposed by Le Corbusier in 1923, the objective was no longer to promote modern architecture as instrumental for social harmony but, on the contrary, to debunk its complicity in the persistence of capitalism. While this Marxian critique resulted in such challenging works as Tafuri's *Progetto e utopia* (1973), it also led to an overarching impasse in architectural culture, which was increasingly unable to conceptualize architecture's political and social relevance.

Read in this context, the manuscript "Vers une architecture de la jouissance" (1973) by Henri Lefebvre (1901–1991) opens a different view on the debates in architectural culture in Europe around 1968. This book was commissioned in 1972 in the framework of a major research project on tourism in Spain, headed by Mario Gaviria—planner, sociologist, Lefebvre's former student in Strasbourg, and the editor of the Spanish translations of his books. The work with Gaviria—and the exchanges with other Spanish sociologists, planners, architects, and writers, including José Miguel Iribas, Ricardo Bofill, Manuel de Solà-Morales, and Manuel Vázquez Montalbán—offered Lefebvre an opportunity to develop a critical perspective on the production of space during the later years of Franco's regime.

It was Lefebvre's opposition to the "colonization" of moments of delight (*jouissance*)—the beach, the fiesta—that energized "Vers une

Still from *Esquizo*, directed by Ricardo Bofill, 1970, photograph by Taller de Arquitectura. Archive of Ricardo Bofill/Taller de Arquitectura, Barcelona

architecture de la jouissance.” While Lefebvre was among the first French theorists to show, in his *Critique de la vie quotidienne* (1947, 1961), how spaces of leisure become indispensable for the reproduction of social relationships, he also argued that “through the space of leisure, a pedagogy of space and time is beginning to take shape.” Lefebvre understood this pedagogy as a premonition of a different way of life that comes to us as a hunch during privileged moments at the beach or in a park, however commodified, fetishistic, or negligible they may appear within a traditional Marxist critique.

In this sense, “Vers une architecture de la jouissance” is an attempt at a new type of critical engagement with architecture. Rather than “repeating that nothing can be done because of capitalism, which commands and co-opts,” the manuscript begins with a call for freeing architectural imagination by “putting in parentheses” the political and economic conditions of architectural practice. It is only by thinking of architecture within the general transformations of society, labor, and the everyday, but in a relatively autonomous relationship to them, that the “forgotten, erased place of a work of architecture can be defined,” writes Lefebvre.

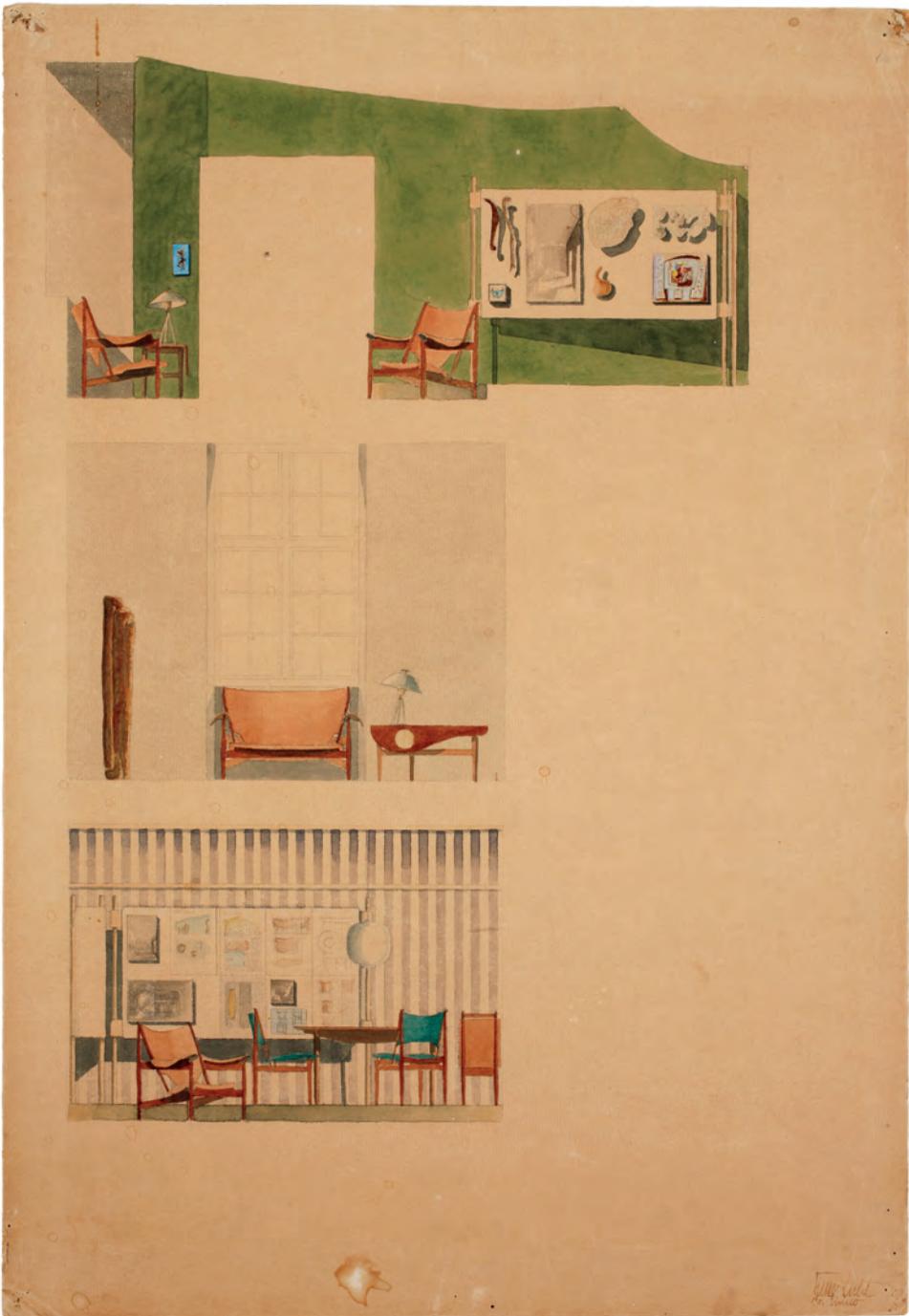
Within this research perspective, Lefebvre returns to the empirical studies in rural and urban sociology he carried out or supervised beginning in the 1940s, and in particular to the work of the Institut de sociologie urbaine, which he headed from 1962 to 1973. He reexamines the two most important case studies of the institute—on the suburban house and collective housing estates—as possibilities for an “urbanization of happiness” within the postwar French welfare state. Extending this focus through a transhistorical speculation on architectural experience, Lefebvre writes about the baths of Caracalla, Gupta temples, Renaissance towns, and the Alhambra, as well as about imaginary spaces such as the abbey of Thélème, described by François Rabelais, and Paris of the surrealists André Breton and Georges Bataille. Lefebvre looks also at his favored architectural examples, including Charles Fourier’s phalanstery, understood as an assemblage of bodies, senses, and ideas that produce new constellations of love and labor, and at research on the space of the body carried out by Ricardo Bofill’s Taller de Arquitectura and explored in Bofill’s experimental film *Esquizo* (1970).

Lefebvre’s manuscript seems to suggest that the possibilities for an architecture of delight appear everywhere, but in a distorted, ironic,

or partial way. As in Walter Benjamin's intuition that the emancipatory capacity of commodities is revealed in what has just gone out of fashion—the grotesque *dernier cri* of yesterday—Lefebvre uncovers the possibility of an architecture of delight in seemingly compromised utopias. They include a beach managed by the tourist industry; a garden where a suburbanite hopes to experience primordial nature; and a collective housing estate where new solidarities between social groups are imagined. It is this ability to discover condensed energy where others see unfulfilled promise that distinguishes “*Vers une architecture de la jouissance*” from the pessimistic climate of opinion in the emerging postmodern architectural culture of the 1970s.

Institut für Geschichte und Theorie der Architektur, Zürich
A. W. Mellon Postdoctoral Fellow, 2011–2013

During academic year 2012–2013 Lukasz Stanek will continue his research at CASVA as the 2011–2013 A. W. Mellon Postdoctoral Fellow.



MAGGIE TAFT

MAKING DANISH MODERN, 1945 – 1960

When Finn Juhl (1912–1989) was asked about the inspiration for his Chieftains chair (1949), he would explain that the idea came to him one morning when he was seated uncomfortably beside the fireplace in his home in a Copenhagen suburb. He imagined a chair that would suit the space as well as his desire to recline with the morning paper, and then drafted the design in a single day. Months later Juhl exhibited the chair at the annual cabinetmakers' exhibition in Copenhagen, presenting alongside it a careful selection of artifacts that included a large bow, a butterfly specimen, a photograph of an African tribesman poised to bite into the head of a fish, and a thick slice of a tree trunk hung vertically on the wall, like a picture. Whereas Juhl's story of origination highlights the popular postwar preoccupation with domestic culture and comfort, his exhibition employed modernism's familiar references to the natural and the native.

My dissertation mines this duality through an investigation of the fabrication, distribution, and use of Danish Modern furniture design in Denmark and abroad between 1945 and 1960. Studying Danish Modern as both a local development and an international phenomenon, I trace and analyze the interrelationship between the politics of consumption and the discourses of modernism during the early years of the Cold War.

Although Denmark exported design throughout Western Europe and the Americas, I focus on transactions with the United States, where modernism was relocated through prewar expatriation and where it was subsequently reconfigured. Denmark, with its landscape, economy, and

Finn Juhl, exhibition plan, undated. Design-museum Danmark. Photograph: Pernille Klemp

industry left largely intact during the war, appeared to offer both continuity with European modernism and distance from its failed formations.

The appeal of this combination was particularly strong in America, where designs such as the bowed Round Chair (1949) of Hans Wegner (1914–2007) became popular icons. Known simply as “The Chair,” it seated Nixon and Kennedy in the televised 1960 presidential debates, figuratively bringing Danish Modern into homes across the United States. The Chair served as a surrogate for a mythic Danish nation: its sleek functionality displayed the country’s modernity, while its constituent wood and natural fibers supplied a reassuring organicism that seemed linked to the land. My dissertation seeks not to upend such meanings but to historicize them, explaining how the material and formal properties of the furniture both carried cultural significance and intervened in national formations of modernism at a critical moment in its development. To this end, I have organized the dissertation into four chapters: materials, dwellings, exhibitions, and nations. Beginning with close analysis of the furniture objects and then broadening in scope to incorporate progressively larger contexts for analysis, each of these chapters also takes up one of the four terms most frequently attached to Danish Modern—organic, democratic, timeless, and quality, respectively. The purpose is to periodize the terminology in order to describe its discursive formation and the ways in which it simultaneously conveyed and constructed the furniture’s material and cultural power.

For instance, the first chapter, which marries materials and organicism, in fact unmoors their assumed connection; teak, viewed in America as quintessentially Danish, was actually indigenous to Denmark’s East Indian colonies. This fact was widely publicized in Denmark, where teak evoked not the pastoral, as it did in America, but instead the metropolitan, connecting Danish Modern and, by extension, the nation that created it to a burgeoning globalism. In Denmark, the organic was linked not to the land but to the body. Among designers, critics, and public alike, there emerged a subterranean discourse on the furniture as not only accommodating the body, but approximating it. Similarly, attention to the furniture’s skeletal forms, the preparation of its materials to mature over time, and similarities between upholstery textiles and period fashions connect Danish Modern’s organicism less to a natural world than to a social one.

The second chapter, on dwellings, interrogates Danish Modern's embodiment of a specifically postwar notion of democracy that was nevertheless tied to prewar modernist social values. The third focuses on how American exhibitions of Danish design that traded on the furniture's timelessness simultaneously intertwined with and broke from Danish traditions and innovations in domestic production and use. Finally, the fourth chapter, which joins the concepts of nations and quality, considers designers' paranoia about plagiarism, which dominated the international market, in order to assess how Danish Modern and the environments it created came to figure and fashion a sense of authentic Danish identity that was at once nationally defined and globally positioned.

By studying forms and materials within a social and geopolitical framework, I hope to articulate the implications of a Danish idiom for the modernist paradigm. What visual language of furnishings and environments did Danish Modern offer that made it a surrogate for Denmark, rhetorically giving form to Danishness abroad? And how, at the same time, was it employed as a mode of self-fashioning, a deliberate formal intervention into national ideology and Cold War politics? To answer these questions is not only to advance the study of Danish Modern's sculptural forms, but also to better understand the state of modernism at midcentury.

[University of Chicago]
Twelve-Month Chester Dale Fellow, 2011–2012

During the 2012–2013 academic year Maggie Taft will continue as a PhD candidate in the department of art history at the University of Chicago.



PATRIZIA TOSINI

PROJECTS FOR WALL DECORATIONS IN ROME AND LATIUM IN THE SECOND HALF OF THE CINQUECENTO: NEW DISCOVERIES AND CONSIDERATIONS ON PRACTICE

I devoted my two months at CASVA to a short survey of late Renaissance drawing in order to complete an ongoing repertory of painting in Rome and Latium during the second half of the sixteenth century. My research pursued two main tracks: first, I attempted to identify new drawings by a number of little-known artists of the period, whose work very few scholars have investigated; second, I analyzed a large number of drawings for frieze decorations in Rome, in an effort to understand the inner workings of the ateliers and the production of these projects.

The tremendous resources of the National Gallery of Art Library and its department of image collections allowed me to assign new attributions to several drawings by remarkable Roman mannerist artists. These included newly identified additions to the corpus of Girolamo Mu-ziano (1532–1592), an extraordinary late Cinquecento draftsman whose oeuvre has not yet been the subject of a systematic study. Particularly significant among these are a project for a painted oval in the apse of the Cappella Ruiz in Santa Caterina dei Funari, Rome, and a landscape drawing, both of which contribute to our understanding of the early activity of the artist. In addition, I discovered other unpublished drawings by Giovanni de' Vecchi (1543–1615), Livio Agresti (1505–1579), and Ferraù Fenzoni (1562–1645), petits-maîtres of Roman mannerism.

One of the most gifted draftsmen of the period is Raffaellino da Reggio (c. 1550–1578), whose work has often been attributed to Federico Zuccaro, his master, or Giovan Battista Lombardelli, his pupil. I found

Taddeo Zuccaro,
Mythological Figures,
c. 1561. National Gal-
lery of Art, Washington,
Ailsa Mellon Bruce
Fund

several sheets of *grotesche* possibly by his hand, mainly decorative inventions not designed for a specific project but rather skillful exercises on the *grotesca* theme, in which Raffaellino was certainly one of the specialists in Zuccaro's workshop.

The most important discovery was the identification of a set of five drawings by Giovan Battista Ricci da Novara (c. 1550–1627) for one of the frescoed ceilings in the Palazzo Colonna in Rome, commissioned by Cardinal Ascanio Colonna between 1589 and 1593. The drawings, made for the decoration of the so-called Sala da Pranzo of the Riario apartments, at that time the library of Cardinal Colonna, represent the center of the vault and four Virtues—Justice, Fortitude, Temperance, and Hope—in elaborate decorative frames. In the finished frescoes, the Virtues were replaced with allegorical figures of Theology, Philosophy, Poetry, and Jurisprudence, in emulation, as John Shearman has established, of Raphael's ceiling in another well-known library, the Stanza della Segnatura in the Vatican. The discovery expands the corpus of this artist, especially with regard to his early work. In addition, it reveals his skill in illusionistic perspective.

For the second part of my research, on the relationship between preparatory drawings and executed fresco decoration in Roman workshops at the end of the Cinquecento, I analyzed and compared a large number of drawings devoted to fresco cycles in Roman palaces. After visiting two very relevant collections, at the National Gallery of Art and the Metropolitan Museum of Art in New York, I compiled some general reflections from the study of unpublished or less well-studied sheets. Copies after the autograph drawings of the master were still an essential practice in the late Renaissance atelier. A good example is a drawing in the Metropolitan Museum (80.3.565) for a ceiling segment, undocumented but probably attributable to a Roman painter working during the pontificate of Pius IV (1559–1565), which reproduces in a simplified manner a decorative project in the Codice Resta of Palermo (copied also by a weaker hand on a sheet in the Nationalmuseum, Stockholm).

Sometimes atelier copies can be identified directly from the finished fresco, as in the case of one drawing (Kunstabibliothek, Berlin, 903) that reproduces, without variation, a section of the ceiling in the Sala di Giove in the Palazzo Farnese in Caprarola, decorated with frescoes by Taddeo

Zuccaro; it is likely an exact copy made in the workshop of Zuccaro, possibly by Antenore Ridolfi or Francesco Nardini.

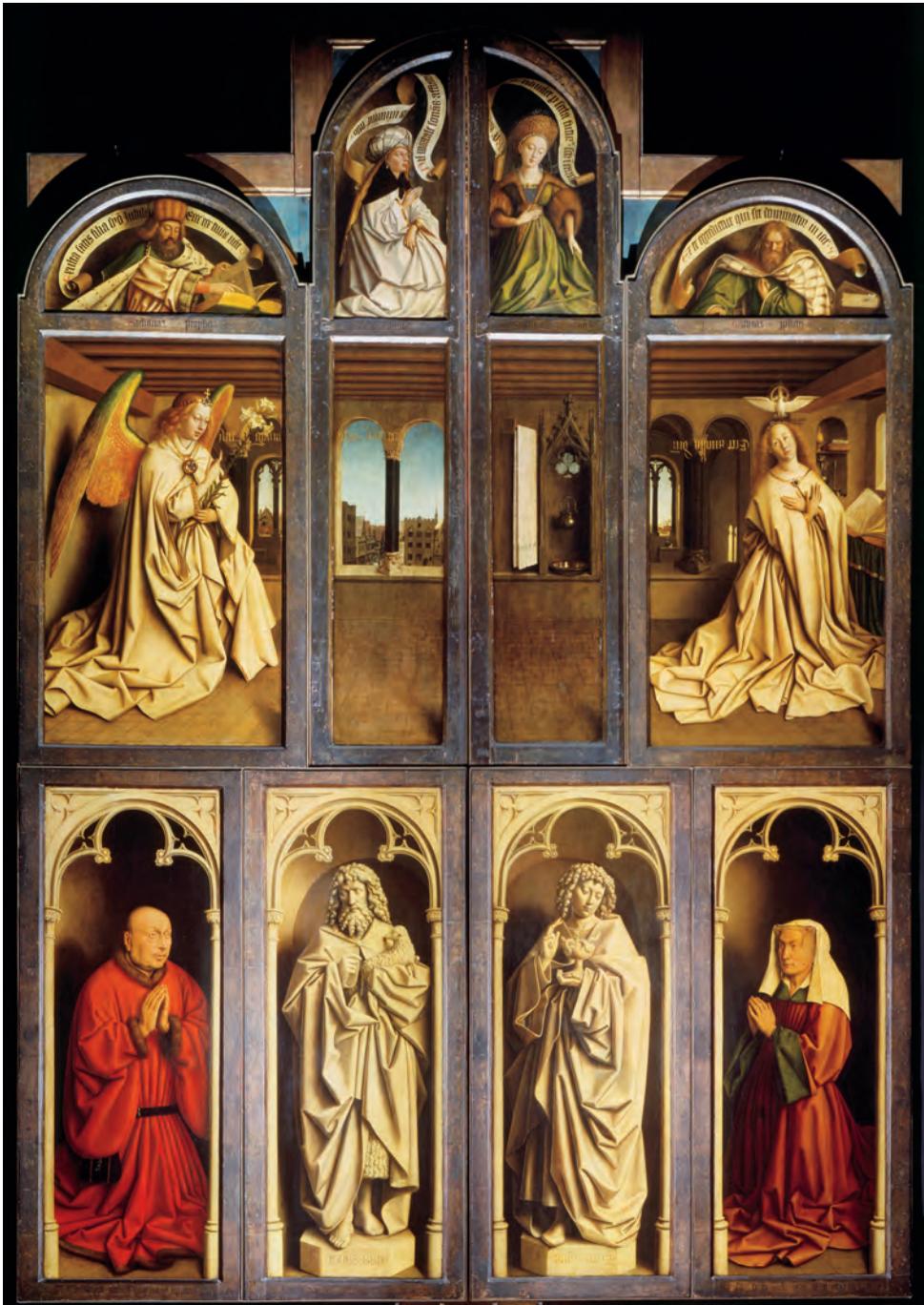
Motifs created within the great masters' workshops were disseminated among pupils, who reused them in peripheral fresco cycles; consider, for instance, a drawing by Taddeo Zuccaro in the National Gallery of Art, used by a still unidentified artist from the circle of Vasari to make monochrome medallions with tritons and nereids in the corners of one of the ceilings in the Palazzo Cesi at Cantalupo (Rieti, Lazio).

Through the second half of the sixteenth century, drawings for frescoes increasingly include detailed written indications of the colors to be used, the spaces for which they were destined, or iconographic subjects, evidence of the preponderant contribution of collaborators as opposed to the direct involvement of the master. The most famous examples are Taddeo Zuccaro's drawings with instructions for his pupils, but similar annotations appear on drawings by Daniele da Volterra, Federico Zuccaro, and Antenore Ridolfi. Furthermore, it is interesting to note that sketches for landscape friezes often include, in addition to decorative frames, the landscapes as well, suggesting that the same artist was responsible for both. Only in the most prestigious cases, such as in the major papal commissions of Gregory XIII and Sixtus V, do we find a different painter, a specialist in landscapes, engaged in executing these portions of the frieze.

The rich bibliographic and photographic material I consulted and gathered during my fellowship at CASVA has been essential to this more exacting study on sixteenth-century Roman frescoes and will prove valuable as well for my future projects on late Renaissance drawing in Rome.

Università degli Studi di Cassino e del Lazio Meridionale
Paul Mellon Visiting Senior Fellow, November 2–December 15, 2011

Patrizia Tosini returned to her position as assistant professor at the Università degli Studi di Cassino e del Lazio Meridionale.



NOA TUREL

LIFE TO LIKENESS: PAINTING AND SPECTACLE *AU VIF* IN THE BURGUNDIAN STATE

Entering Arras on a winter day in 1455, Duke Philip the Good of Burgundy (1396–1467) was greeted with a curious spectacle: on the market square, set on stages, was “toute la vie de Gédéon en personnages de gents en vie, lesquels ne parloient point; ains ne faisoient que les signes de ladicte mistère, quy estoit la plus riche chose que on avoit veu pièce, et moult bien faict au vif” (the entire Life of Gideon in characters by living people, who did not speak, but rather made only the gestures of the said play, which was the most sumptuous thing that has been seen for a long while, and very well done in live action). Such “living pictures” reflect a trend of incorporating pageantry into civic ceremonies that originated in fourteenth-century Paris and peaked in the fifteenth-century Burgundian Netherlands, a trajectory that closely parallels that of another late medieval artistic novelty: naturalistic painting. This correlation is far from a coincidence; in the fifteenth century, prominent painters were the primary designers of stages, and live and lifelike images also shared both key patrons and a formal and critical vocabulary. In my dissertation I focus on the orbit of the influential Burgundian ducal court in the period 1420–1478 to show that these connections reflect a cohesive visual culture in which the operative metaphor for realism was animation.

My CASVA fellowship enabled me to pursue the broader implications of these findings and advance the argument that this discourse of animation points to a distinct fifteenth-century paradigm of pictorial realism. Having observed that the ubiquitous Middle French terms for

Hubert and Jan van Eyck, Ghent Altarpiece (closed state), 1432. Saint Bavo Cathedral, Ghent. Scala/Art Resource, NY

realism — *après le vif* and *au vif*—were applied to both artifacts and stages, I discovered that their denotation changed over the course of the sixteenth century. It has long been known that by 1600 “painted *au vif*” meant painted from life. Scholars have thus rightly located, in the term’s deployment in early modern prints, the rise of the modern paradigm of pictorial naturalism, a paradigm anchored in an epistemological anxiety about the causal connection of the image to its referent (indexicality). However, well into the 1550s, as the description of the Life of Gideon, “moult bien faict au vif,” may attest, artists and viewers understood *au vif* very differently. To them, what we now term naturalism was figurative animation; numerous written sources show that these artists thought of their paintings not as *from* or *after* life but as *alive*-like: painted *to* life.

Anchoring my analysis in the connections between the Ghent Altarpiece (1432) and a 1420 Passion staging, in the first chapter I trace the animation metaphor that governed the production and reception of early naturalistic paintings. For instance, the first extant description of the Ghent Altarpiece, dating to 1495, concludes with the accolades: “. . . videnturque omnes imagines vive. . . . O quam mirande sunt effigies Ade et Eve: videntur omnia esse viva” (and all these images seem alive. . . . O what a wonder are the figures of Adam and Eve! They all seem alive). This viewer may well have received his ekphrastic cues from the painter; several iterations of the resuscitation-by-paint trope are discernible in this seminal polyptych. The Annunciation, for instance, is perpetually suspended, in muted hues, between life and stone; and the uncertain state of the donors’ souls, caught between redemption above and the hell scene in the now-lost predella, is pictorially articulated as an ontological ambiguity: inhabiting niches usually reserved for more petrified figures, they are differentiated by color alone from the two “sculpted” figures of Saint John. This metaphor substantively connects, as I discovered, not merely quasi-grisaille painting and resuscitated-sculpture stages, but similarly new fads ranging from effigy mannequins to pharmaceutical alchemy. The resuscitation trope is the operative metaphor for mimetic ingenuity in the long fifteenth century.

The second chapter is focused on the documented involvement of Netherlandish painters in spectacle production. Focusing on an extraordinary accounting register currently at the Archives générales du Royaume in Brussels (B 1795), I was able to establish not only that painters

were indeed the primary designers of spectacles, but also that period patrons actually thought of pageantry production *as* painting. This indistinction is indicative of a broader phenomenon: in the fifteenth century, painting was not yet conceptualized as an essentially two-dimensional medium, and encoded into imagery of any dimension was a projected viewing experience that is essentially immersive and somatic. Ontological equivalence, not a secure connection to any earthly referent, was the conceptual horizon of fifteenth-century naturalistic images.

Decoupling some of the earliest paintings in the modern canon from the rise of the modern paradigm of naturalism, in the dissertation I discredit the long-held assumption that naturalism emerged as a consequence of a budding sensibility for the empiricist rigor considered inherent in the process of drawing from life. In the third and final chapter I focus on an iterative process of visual quotation running between Netherlandish Nativity-cycle paintings and Christological enactments, to show that the truth claims of fifteenth-century images were anchored in rhetoric and performativity rather than the modern notions of immediacy and objectivity.

[University of California, Santa Barbara]

Robert H. and Clarice Smith Fellow, 2011–2012

During the 2012–2013 academic year, Noa Turel will be a resident postdoctoral fellow at the Getty Research Institute in Los Angeles, working on her first book manuscript. Her article “Living Pictures: Rereading au vif, 1350–1550,” one of several publications derived from her dissertation research, was published in Gesta 50 (2011).



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MARIA CRISTINA WOLFF DE CARVALHO

THE LANDSCAPE ART OF WILLIAM JOHN BURCHELL (1781 – 1863)

The writings, drawings, and encyclopedic collecting of British naturalist William John Burchell (1781–1863) generated what may be called a panoramic approach to studying the landscapes he intimately explored. Yet each element of his far-ranging interests became part of an indivisible whole.

Burchell first began formulating his approach during his early years as an artist in England and Wales, but it achieved sharper focus over the course of his long expeditions. During his sojourns on the island of Saint Helena (1805–1810), in South Africa (1810–1815), and in Brazil (1825–1830), and in subsequent decades in England spent systematically organizing his collections and the results of his research, Burchell came to establish a unique link between science and art. The collection, selection, and organization of flora, fauna, and ethnographic artifacts; the observation and recording of the vast range of subjects that interested him; and the artistic rendering of natural landscapes and cultural environments were fused into a comprehensive whole. By intuiting a reciprocal relationship between science and art and interspersing written observations with drawings, Burchell eventually created his own poetics, in which environments are presented with utmost concision. This is beautifully demonstrated in his only published memoirs, *Travels in the Interior of Southern Africa* (two volumes, 1822 and 1824).

The ultimate goal of Burchell's voyages was to traverse unknown regions, compiling an environmental inventory and acquiring new perspec-

William John Burchell,
A Street in São Paulo,
1827, showing Rua
Santa Ifigenia with
Igreja Matriz da Sé in
the distance. Museum
Africa, Johannesburg

tives on human nature. His aim was to reconstruct nature and culture from a vicarious standpoint, creating in drawings, paintings, and written descriptions landscapes that would conform to his own vision and values. J. M. Coetzee argues in *The Picturesque, the Sublime, and the South African Landscape* (1988) that the sense of strangeness Burchell encountered when confronted by the landscapes of that country triggered a tension between the reality of nature and his inexorably European poetics. But it is also true that Burchell sought an innate, science-based harmony in each microcosm, which he would then translate into art.

In November 2011 I went to Museum Africa, Johannesburg, where I came to understand how Burchell's method developed. As a member of the British educated class, he received a broad schooling in both the arts and natural history. His initial foray into the art of draftsmanship was shaped by the culture of the picturesque, which considered landscape through rigorous values and principles of geometry and composition. This perspective was introduced to him by his teachers, James Merigot (1760–1824), author of *The Amateur's Portfolio* (1815), and John Claude Nattes (1765–1822), who wrote *Natte's Practical Geometry* (1805). Burchell's first works, executed between 1797 and 1804, already reveal a taste for painstaking detail, dynamic architectural foregrounds and backgrounds, and encompassing vistas, all in keeping with the reigning romantic sensibility. At this time Burchell also undoubtedly visited the much-esteemed Panorama at Leicester Square in London, and he soon emulated this mode of presentation in numerous landscapes. He developed a technique of drawing 360-degree vistas by using an "imaginary cylinder," perhaps with a camera lucida.

The landscapes from Burchell's notebooks that I was able to study in South Africa included those he completed while living on Saint Helena. Depictions of the dramatic topography mesh with an underlying delicacy, emotional complexity, and visual acuity that pinpoint the exact function of each element. These drawings anticipate Burchell's later works, such as the breathtaking image of the vast, parched mountains and valleys of the Great Karoo, in South Africa, or the exuberant landscape in Brazil, completed while he was exploring the southeastern coast between Rio de Janeiro and Santos and interior regions from São Paulo to Belém do Pará, passing through the central arid savannah. Burchell's images and notes seem even more astonishing when recording human settlements,

with their indigenous tools and materials, traditional architectural forms, urban organization, and unique ways in which daily life becomes inextricably linked with the environment.

The diverse products of his scientific research and artistic creation are now all dispersed among a number of museums and other institutions, most notably the Royal Botanic Gardens, Kew (herbarium and related drawings and writings); the Linnean Society of London (correspondence); Oxford University Museum and Pitt Rivers Museum (collections of animal specimens, human artifacts, drawings, maps, and writings); Museum Africa, Johannesburg (drawings and watercolors); and the Instituto Moreira Salles in Rio de Janeiro (eighteen attributed watercolors). With the understanding of Burchell's unique method that I have gained from these archives, I plan to mine their troves further, with the ultimate goal of preparing an artistic-scientific catalogue raisonné of Burchell's written and artistic oeuvre. Along the way, I hope to organize exhibitions and symposia and to publish introductory books for a more general readership so that his contributions will receive the attention they deserve.

Fundação Armando Álvares Penteado, São Paulo
Paul Mellon Senior Fellow, 2011–2012

Maria Cristina Wolff de Carvalho will return to her position as professor of architectural history and theory at the Fundação Armando Álvares Penteado—FAAP, São Paulo. She will also resume her research on nineteenth- and early twentieth-century architecture and cultural landscapes at the firm Marcos Carrilho Arquitetos.

Following page:
Fellows' tour of the
exhibition *The Baroque
Genius of Giovanni
Benedetto Castiglione*
with curator Jonathan
Bober





FIELDS OF INQUIRY

The Center for Advanced Study in the Visual Arts fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present. The Center supports research in the visual arts from a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences. It is also exploring new media and computing technologies that promote advanced research and scholarship in the visual arts.

BOARD OF ADVISORS AND SPECIAL SELECTION COMMITTEES

The Center's Board of Advisors, comprising seven or eight historians of art or related disciplines appointed to rotating terms, meets annually to consider policies and programs. Advisors also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee is appointed for each special-initiative fellowship program. Recommendations for fellowship appointments are forwarded to the Board of Trustees of the National Gallery.

PROFESSORS IN RESIDENCE

Samuel H. Kress Professor

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

Andrew W. Mellon Professor

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

Board of Advisors of the Center, left to right: Eugene Wang, Dale Kinney, Richard Neer, Pamela Lee, Marsha Hauffler, David Joselit, April 2012

Edmond J. Safra Visiting Professor

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

FELLOWSHIPS

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

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the PhD for five years or more or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are considered. Senior fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. The Center may consider requests for alternative periods of residence in response to individual needs. Senior fellows may not hold other teaching or lecturing appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program.

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

The application deadline for senior fellowships is October 15. Each candidate must submit an online application that includes a project proposal, two publications, biographical data, and a financial state-

ment. Three letters of recommendation in support of the application are required.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships

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

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit an online application, including one article or chapter of a book. Two letters of recommendation in support of the application are required.

Benjamin Anderson





Peter M. Lukehart,
Carmen C. Bambach,
Therese O'Malley, Eliza-
beth Cropper, and
Helen Tangires

Associate Status

The Center may appoint associates who have obtained outside awards for full-time research and would like to be affiliated with the Center. These appointments are without stipend and may be made for periods ranging from one month to one academic year. Qualifications and conditions are the same as those for visiting senior fellowships and senior fellowships.

The application deadline for associate appointments for the full year or one term is October 15. The application deadlines for appointments of up to sixty days are March 21 (for September through February) and September 21 (for March through August).

A. W. Mellon Postdoctoral Fellowship

The A. W. Mellon Postdoctoral Fellowship was established in 2005 through a grant from the A. W. Mellon Foundation. During the first year of a two-year residency the fellow carries out research and writing related to the publication of a dissertation or appropriate articles or books. The fellow also designs and directs an intensive weeklong

seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the A. W. Mellon Postdoctoral Fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. The application deadline is October 15. Each candidate must submit an online application, including a brief proposal for the topic of the predoctoral seminar and the university course, and one article or chapter of a book. Three letters of recommendation in support of the application are required.

Resident and Nonresident Predoctoral Fellowships

The Center awards a number of one-, two-, and three-year fellowships to PhD candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, coursework, and general or preliminary examinations. Students must have certification in two languages other than English. Certain fellowships are designated for research in specific fields; others require a twelve-month period of residency at the Center that may include participation

Presentation in print study room, "Encounters in the Galleries," February 14, 2012



Jennifer M. S. Stager
and Dana E. Byrd



in a curatorial research project at the National Gallery of Art. A candidate must be either a United States citizen or enrolled in a university in the United States. In addition to a stipend, predoctoral fellows receive allowances for research-related travel and expenses, depending on the terms of the fellowship. Fellows in residence are provided with apartments near the Gallery, subject to availability.

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

Predocctoral Fellowships for Historians of American Art to Travel Abroad

The Center awards up to four fellowships to doctoral students in art history who are studying aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fel-

Anna Lise Seastrand
and Sonya S. Lee



Cammy Brothers and
Cecilia Frosinini



lowship is intended to encourage a breadth of art-historical experience beyond the candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15 for the period June through May.

Facilities and Resources

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 420,000 volumes is available to members. The Gallery's collections, as well as the Library's Department of Image Collections of more than 13 million photographs, slides, and digital images, are accessible during regular business hours. Members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution.

Further Information about Application and Tenure

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

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

Fellows' tour of object conservation with Andrew W. Mellon Fellow Marie Stewart



MEETINGS, RESEARCH, AND PUBLICATIONS

Meetings

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

Lukasz Stanek and
Maria Cristina Wolff
de Carvalho

Special meetings occur periodically throughout the year and include symposia, conferences, curatorial/conservation colloquies, incontri,



seminars, and lectures. These meetings involve participants from local, national, and international communities of scholars.

Such gatherings, along with the Center's annual reception in honor of new members, introductory meeting with the curatorial departments of the National Gallery of Art, and weekly luncheon and tea, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2011–2012 may be found on pages 23–41.

Research

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 48–51.

Reports by members of the Center are published annually. An index of reports written by members in 2011–2012 begins on page 183.

Publications and Web Presentations

A complete list of CASVA publications as well as audio and video presentations can be found at www.nga.gov/casva/publications.htm.

NEW PUBLICATION

Orsanmichele and the History and Preservation of the Civic

Monument, edited by Carl Brandon Strehlke, Studies in the History of Art, vol. 76, Symposium Papers LIII, 2012

PUBLICATIONS IN PREPARATION

Modernism and Landscape Architecture, 1890–1940, edited by

Therese O'Malley and Joachim Wolschke-Bulmahn, Studies in the History of Art, vol. 78, Symposium Papers LV

Rediscovering the Ancient World on the Bay of Naples, edited

by Carol C. Mattusch, Studies in the History of Art, vol. 79, Symposium Papers LVI

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

Carlo Cesare Malvasia's Felsina pittrice (1678): Lives of the Bolognese Painters, vol. 1, *Early Bolognese Painting*, critical edition by Lorenzo Pericolo, introduction and translation by Elizabeth Cropper; copublished with Harvey Miller/Brepols Publishers

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

NEW AUDIO PRESENTATIONS

Fifty-First A. W. Mellon Lectures in the Fine Arts, 2002

The Moment of Caravaggio

Michael Fried, The Johns Hopkins University

www.nga.gov/podcasts/mellon/index.htm#2002, released August 2011

Fifty-Second A. W. Mellon Lectures in the Fine Arts, 2003

Pictures of Nothing: Abstract Art since Pollock

Kirk Varnedoe, Institute for Advanced Study

www.nga.gov/podcasts/mellon/index.htm#2003,

released January/February 2012

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Yukio Lippit, exhibition curator, *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū*, and Ōta Aya, curator, Sannomaru Shōzōkan (The Museum of the Imperial Collections), "The Art of Itō Jakuchū," conference, March 30, 2012





Previous spread:

Colorful Realm: Japanese Bird-and-Flower Paintings by Itô Jakuchū (1716–1800), exhibition, March 30–April 29, 2012. Organized by the National Gallery of Art, The Imperial Household Agency, and Nikkei Inc., in association with the Embassy of Japan and made possible through the generous support of Toyota, Nikkei Inc., Airbus, the E. Rhodes and Leona B. Carpenter Foundation, and The Exhibition Circle of the National Gallery of Art. Additional sponsorship from Japan provided by Daikin Industries, Ltd., Ito En, Ltd., Mitsubishi Corporation, and Panasonic Corporation. Supported by an indemnity from the Federal Council on the Arts and the Humanities

