

CENTER 34

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

CENTER34



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Record of Activities and Research Reports
June 2013 – May 2014

Washington, 2014

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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

ISSN 1557-198X (print)

ISSN 1557-1998 (online)

Editor in Chief, Judy Metro

Deputy Publisher and Production Manager, Chris Vogel

Series Editor, Peter M. Lukehart

Center Report Coordinator, Hayley Plack

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Design Manager, Wendy Schleicher

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

Frontispiece: Members of Center, December 17, 2013

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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 2013 – MAY 2014**

BOARD OF ADVISORS

Celeste Brusati
September 2012–August 2015
University of Michigan

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

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

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September 2011–August 2014
Bryn Mawr College

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

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

Eugene Wang
September 2011–August 2014
Harvard University

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

CURATORIAL LIAISON

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

SPECIAL SELECTION COMMITTEES

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

Renée Ater
February 2012–March 2014
University of Maryland

Wendy Bellion
February 2012–March 2014
University of Delaware

Howard Singerman
February 2014–March 2016
Hunter College

*A. W. Mellon Postdoctoral
Fellowship*

Stephen Campbell
October 2012–February 2015
Johns Hopkins University

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

Alexander Potts
November 2011–February 2014
University of Michigan

STAFF

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

RESEARCH

Robyn Asleson, Project Art Historian
(from March 2014)
Kathryn Barush, Research Associate
(to March 2014)
Mattia Biffis, Research Associate
(from October 2013)
Joseph Hammond, Research Associate
Alexandra Hoare, Research Associate
(to August 2013)
Lorenzo Pericolo, Robert H. Smith
Senior Research Associate
Emily Pugh, Robert H. Smith Research
Associate
Guendalina Serafinelli, Research
Associate
Nathaniel Silver, Edmond J. Safra
Research Associate (January – June 2014)

PROGRAMS

Susan Cohn, Fellowship Officer
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Meetings Coordinator
Hayley Plack, Assistant to the
Program of Research/Center Report
Coordinator
Catherine Southwick, Special
Meetings and Publications Coordinator
Courtney Tompkins, Assistant to
the Program of Research
Sarah Williams, Assistant to the
Program of Meetings and Publications

TELL IT WITH PRIDE

THE 54TH MASSACHUSETTS REGIMENT AND
AUGUSTUS SAINT-GAUDENS' SHAW MEMORIAL



LEADING THE ASSAULT ON FORT WAGNER, JULY 18, 1863. COURTESY OF THE BOSTON MUSEUM OF FINE ARTS

REPORT OF THE DEAN JUNE 2013 – MAY 2014

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

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

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

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

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

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

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

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

The Center's three ongoing research projects, designed to provide access to primary research materials for the field, are described on pages 41–46. The Malvasia project will make available a multivolume English translation and new critical edition in Italian of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), of which volume 13 was copublished in 2013 by the National Gallery of Art and Harvey Miller Publishers/Brepols Publishers. The project is under the direction of the dean, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator. Associate Dean Therese O'Malley is directing the design of a digital database for the Keywords in American Landscape Design project. This database of images, people, places, texts, and terms expands upon the book *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart

and his team have been developing a geotagging feature that will allow place names mentioned in documents in the Accademia di San Luca database (www.nga.gov/casva/accademia) to link to their respective locations on interactive, historic maps of Rome dating from the sixteenth and seventeenth centuries. They have been identifying high-quality examples of these rare maps for scanning.

A full description of CASVA's fellowship program may be found in the concluding section of this volume, and a complete list of publications may be found on the National Gallery of Art website at www.nga.gov/content/ngaweb/research/casva/publications.html. In addition to the contents of *Center 34*, the entire archive of Center reports is now accessible and searchable online at www.nga.gov/content/ngaweb/research/casva.html. This initiative, like the research programs mentioned above, represents a commitment to the exploration of digital resources for research and scholarly communication. A grant from Robert H. Smith continues to make possible the appointment of a research associate specializing in digital technologies, enabling us explore their uses and to develop and enrich the Center's contribution to the Gallery's website.

Elizabeth Cropper
Dean



S. Hollis Clayson and
Andreas Henning

Lynne Cooke



MEMBERS

S. Hollis Clayson, Northwestern University
Samuel H. Kress Professor, 2013–2014

Lynne Cooke, New York City
Andrew W. Mellon Professor, 2012–2014

Anna Ottani Cavina, Fondazione Federico Zeri, Università di Bologna
Edmond J. Safra Visiting Professor, spring 2014

Anthony Grafton, Princeton University
Sixty-Third A. W. Mellon Lecturer in the Fine Arts,
spring 2014

SENIOR FELLOWS

Mahvash Alemi, Rome
Ailsa Mellon Bruce Senior Fellow, fall 2013
The Persian Garden from a Safavid Perspective

Louise Bourdua, University of Warwick
Ailsa Mellon Bruce Senior Fellow, 2013–2014
What Petrarch Saw: Venice Revisited

Nina L. Dubin





Michel Hochmann and
Ulf Küster

David M. Lubin





Mario Carpo, Yale University / École nationale supérieure
d'architecture de Paris La Villette
Ailsa Mellon Bruce Senior Fellow, spring 2014
*Leon Battista Alberti's On Sculpture: A Study in Early
Modern Science and Art*

Nina L. Dubin, University of Illinois at Chicago
Samuel H. Kress Senior Fellow, 2013–2014
Love, Trust, Risk: Painting the "Papered Century"

Andreas Henning, Staatliche Kunstsammlungen Dresden
Samuel H. Kress Senior Fellow, 2013–2014
*Catalogue Raisonné: Bolognese Painting in the
Gemäldegalerie Alte Meister, Dresden*

David M. Lubin, Wake Forest University
William C. Seitz Senior Fellow, 2013–2014
Embattled Visions: American Art and the First World War

Andrés Mario Zervigón, Rutgers, The State University of New Jersey
Paul Mellon Senior Fellow, 2013–2014
*Die Arbeiter-Illustrierte-Zeitung (The Worker's Illustrated
Magazine), 1921–1938: A History of Germany's Other
Avant-Garde*

AILSAL MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW

Eleonora Luciano, National Gallery of Art, Department of Sculpture
and Decorative Arts

*More Than a Masterpiece: Portraiture and Biography of
Italian Renaissance Brides, Wives, and Widows*

VISITING SENIOR FELLOWS

Christine Göttler, Institut für Kunstgeschichte, Universität Bern

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–

August 15, 2013

*Inventing Newness: Local History and Global Ambitions
in the Art and Visual Culture of Early Modern Antwerp,
c. 1560–1630*

Michel Hochmann, École pratique des hautes études, Paris

Paul Mellon Visiting Senior Fellow, January 5–

February 28, 2014

*Colorito: Painting Techniques in Venice during the
Sixteenth Century*

Michael Kiene, Universität zu Köln

Paul Mellon Visiting Senior Fellow, September 1–

October 31, 2013

*Jacques-Ignace Hittorff: The Discovery of Polychromy in
Ancient Architecture in Sicily and the Consequences for
Contemporary Art and Archaeology in France*

Ulf Küster, Fondation Beyeler, Basel

Ailsa Mellon Bruce Visiting Senior Fellow, January 5–

February 28, 2014

Courbet's "Amphibologie"

Barbara Mennel, University of Florida

Paul Mellon Visiting Senior Fellow, June 15–August 15, 2013

*Reproducing Europe: Women and Labor in the Cinemas of
the New Europe*

Raffaella Morselli, Università di Teramo

Ailsa Mellon Bruce Visiting Senior Fellow, March 1–

April 30, 2014

*The Artist's Portfolio: Creating, Producing, and Earning in
Bologna in the Seventeenth Century*

- J. Nicholas Napoli, Pratt Institute
 Paul Mellon Visiting Senior Fellow / Millon Architectural
 History Guest Scholar, June 8–August 8, 2013
*Trust, Industry, and Justice at the Certosa di San Martino in
 Naples*
- Ulrich Pfisterer, Institut für Kunstgeschichte, Ludwig-Maximilians-
 Universität München
 Ailsa Mellon Bruce Visiting Senior Fellow, September 1–
 October 31, 2013
*The Episteme of Lines: The Movement of Visual Knowledge
 and the Earliest Printed Drawing Books in Europe, c. 1575–
 1635*
- Dominique Poulot, Université Paris 1 Panthéon-Sorbonne
 Ailsa Mellon Bruce Visiting Senior Fellow, November 4–
 December 31, 2013
*Making Things Precious across the Atlantic: Negotiating
 Values, Possession, and Knowledge in the Early Development
 of National Museums in France and America, 1780–1840*
- Lucia Simonato, Scuola Normale Superiore di Pisa
 Paul Mellon Visiting Senior Fellow / Millon Architectural
 History Guest Scholar, November 4–December 31, 2013
*Literary Description and Visual Experience of the Vatican
 Palace in the Seventeenth and Eighteenth Centuries*
- Arnold Witte, Universiteit van Amsterdam
 Ailsa Mellon Bruce Visiting Senior Fellow, June 1–
 July 31, 2013
*Seicento Religious Theater and the Visual Arts:
 Contemporary References in Art Treatises*



Mattia Biffis,
Louise Bourdua, and
Caroline O. Fowler

Stephen Hart
Whiteman



POSTDOCTORAL FELLOWS

Stephen Hart Whiteman

A. W. Mellon Postdoctoral Fellow, 2012–2014

*Vocabularies of Culture: The Landscape of Multiethnic
Emperorship in the Early Qing Dynasty (1661–1722)*

Caroline O. Fowler

A. W. Mellon Postdoctoral Fellow, 2013–2015

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

PREDOCTORAL FELLOWS (IN RESIDENCE)

Emmelyn Butterfield-Rosen [Princeton University]

David E. Finley Fellow, 2011–2014

The Disposition of Figures in Modern Art, 1886–1912

Subhashini Kaligotla [Columbia University]

Ittleson Fellow, 2012–2014

*Shiva's Waterfront Temples: Reimagining the Sacred
Architecture of India's Deccan Region*

Kristopher W. Kersey [University of California, Berkeley]

Andrew W. Mellon Fellow, 2012–2014

Emperor GoShirakawa and the Image of Classical Japan

Samuel H. Kress
Professor S. Hollis
Clayson (center right)
with predoctoral
fellows in residence
Susan M. Wager,
Elaine Y. Yau, James M.
Thomas, Subhashini
Kaligotla, Joshua
O'Driscoll, Kristopher
W. Kersey, and Emme-
lyn Butterfield-Rosen



- Joshua O’Driscoll [Harvard University]
 Paul Mellon Fellow, 2011–2014
Picti Imaginativo: Image and Inscription in Ottonian Manuscripts from Cologne
- James M. Thomas [Stanford University]
 Twenty-Four-Month Chester Dale Fellow, 2012–2014
The Aesthetics of Habitability: Edward Wortz, NASA, and the Art of Light and Space, 1969–1973
- Susan M. Wager [Columbia University]
 Samuel H. Kress Fellow, 2012–2014
Boucher’s Bijoux: Luxury Reproductions in the Age of Enlightenment
- Elaine Y. Yau [University of California, Berkeley]
 Wyeth Fellow, 2012–2014
Vision, Painting, Placing: Sister Gertrude Morgan’s Material Performances and the Sensory Cultures of New Orleans, 1960–1983

PREDOCTORAL FELLOWS (NOT IN RESIDENCE)

- Nicola Cronin Barham [University of Chicago]
 Twelve-Month Chester Dale Fellow, 2013–2014
Ornament and Art Theory in Ancient Rome: An Alternative Classical Paradigm for the Visual Arts
- Esther Chadwick [Yale University]
 Paul Mellon Fellow, 2013–2016
The Radical Print: Experiments in Liberty, 1760–1830
- Kate Cowcher [Stanford University]
 Andrew W. Mellon Fellow, 2013–2015
Between Revolutionary Motherland or Death: Art and Visual Culture in Socialist Ethiopia
- Nikolas Drosos [The Graduate Center, City University of New York]
 Twenty-Four-Month Chester Dale Fellow, 2013–2015
Modernism with a Human Face: Synthesis of Art and Architecture in Eastern Europe, 1954–1958
- Hannah J. Friedman [Johns Hopkins University]
 Paul Mellon Fellow, 2012–2015
Blind Virtue and the Practice of Prophecy in the Art of Jusepe de Ribera

- Robert Fucci [Columbia University]
David E. Finley Fellow, 2013–2016
*Jan van de Velde II (c. 1593–1641): The Printmaker as
Creative Artist in the Early Dutch Republic*
- Adam Jasienski [Harvard University]
Samuel H. Kress Fellow, 2013–2015
*In the Guise of Holiness: Portraiture, Dynastic Politics, and
Sanctity under the Spanish Habsburgs*
- Miri Kim [Princeton University]
Wyeth Fellow, 2013–2015
*“Right Matter in the Right Place”: The Paintings of Albert
Pinkham Ryder*
- David Pullins [Harvard University]
David E. Finley Fellow, 2012–2015
Cut and Paste: The Mobile Image from Watteau to Robert
- Rachel Saunders [Harvard University]
Ittleson Fellow, 2013–2015
*The “Illustrated Life of Xuanzang”: Poetry, Painting, and
Pilgrimage in Medieval Japan*
- Jessica Stevenson Stewart [University of California, Berkeley]
Robert H. and Clarice Smith Fellow, 2013–2014
*Rules of Engagement: Art, Commerce, and Diplomacy in
Golden Age Antwerp, 1500–1576*

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

- Craig Lee
[University of Delaware]
- Caroline M. Riley
[Boston University]
- Audrey Sands
[Yale University]
- Juliet Sperling
[University of Pennsylvania]

MEETINGS

SYMPOSIA

November 8–9, 2013

THE CIVIL WAR IN ART AND MEMORY

Friday, November 8, 2013

Session 1: Portraiture

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

James Oakes, The Graduate Center, City University of New York
The Summer of 1863: Lincoln and Fort Wagner

Deborah Willis, Tisch School of the Arts, New York University
The Black Civil War Soldier: Conflict and Citizenship

Henry J. Duffy, "The Civil War in Art and Memory," symposium, November 8, 2013



Gwendolyn DuBois Shaw, University of Pennsylvania
*Memory and Migration: Portraiture, Place, and the Preservation
of Family Ties During the Era of the Civil War*

Richard J. Powell, Duke University
Wounded Zouave (and the Cyrenian Paradigm)

Session 2: Monument

Nancy Anderson, National Gallery of Art
Moderator

Thomas J. Brown, University of South Carolina
Death and the Civil War Monument

Micki McElya, University of Connecticut
Unknowns: Commemorating Black Women's Civil War Heroism

Henry J. Duffy, Saint-Gaudens National Historic Site
Consecration and Monument: The Shaw Memorial

Robert H. Bell, Williams College
The Memory of Glory and the Work of Mourning

Charles H. Karelis, Washington, DC
*The Problem of Racial Hierarchy in the Shaw Memorial,
Revisited*

Saturday, November 9, 2013

Session 3: Place

Richard J. Powell, Duke University
Moderator

Maurie McInnis, University of Virginia
"To Strike Terror": Equestrian Monuments and Southern Power

Dana E. Byrd, Bowdoin College
*Northern Vision, Southern Land: Designs for Freedom on Hilton
Head Island, 1862–1880*

Evie Terrono, Randolph-Macon College
*Confederate Memories, Southern Sympathies: Memorializing
Lee and Jackson in Baltimore and Washington, DC*

Joshua Brown, The Graduate Center, City University of
New York
*"Our sketches are real, not mere imaginary affairs":
The Visualization of the 1863 New York Draft Riots*

Session 4: Memory

Sarah Greenough, National Gallery of Art
Moderator

Martha A. Sandweiss, Princeton University
Beyond the Edge: The Civil War, Reconstruction, and the American West

Kirk Savage, University of Pittsburgh
The Corpse and the Name: The Civil War and the Origins of Modern Commemoration

Shawn Michelle Smith, School of the Art Institute of Chicago
The Photographer's Deferral: Sally Mann at Antietam

Dell Upton, University of California, Los Angeles
The Long Shadow of the Civil War

March 7–8, 2014

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

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

Friday, March 7, 2014

University of Maryland, College Park

Evening session

Meredith J. Gill, University of Maryland
Welcome and introduction

Daryle Williams, University of Maryland
Greeting

George Levitine Lecture in Art History

Nicholas Penny, The National Gallery, London
Imperial Anxiety in Painting and Poetry

Saturday, March 8, 2014
National Gallery of Art

Morning session

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

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

Nathan S. Dennis
[John Hopkins University]
Liminal Bodies, Transfigured Minds: Visualizing Perichoresis in the Albenga Baptistery
Professor Nino Zchomelidse: *introduction*

Elliott Wise
[Emory University]
Sacramental Vision and the Eucharistic Christ Child in the Mérode Triptych
Professor Aneta Georgievska-Shine: *introduction*

Cali Buckley
[The Pennsylvania State University]
Ivory Anatomical Models and the Early Modern Physician
Professor Charlotte M. Houghton: *introduction*

Sara Bordeaux
[University of Delaware]
Faith on the Fringes of Emanuel de Witte's Sermon Paintings
Professor Perry Chapman: *introduction*

Annika Johnson
[University of Pittsburgh]
Illustrating Mass Execution: Images and Agency during the US-Dakota War
Professor Kirk Savage: *introduction*

Afternoon session

Maryl B. Gensheimer, University of Maryland
Moderator

Juliet Sperling
[University of Pennsylvania]
What Lies Beneath: Winslow Homer's Late Marines and the Culture of Surface and Depth, 1885–1902
Professor Michael Leja: *introduction*

Alexis Clark
[Duke University]
The Cultural Politics of Poussinisme: Paul Cézanne and Gustave Moreau at the Musée du Luxembourg
Professor Neil F. McWilliam: *introduction*

Owen Duffy
[Virginia Commonwealth University]
Anish Kapoor's 1000 Names
Professor Catherine Roach: *introduction*

Raino Isto
[University of Maryland]
A Specter Is Haunting Tirana, the Specter of Pavarësia: Displaced and Re-placed Histories in Tirana's Contemporary Monuments
Professor Steven Mansbach: *introduction*

COLLOQUY

May 12–13, 2014

STEPPING OUTSIDE THE ARTIST'S STUDIO:
LANDSCAPE AND THE OIL SKETCH, C. 1780–1830

Robert H. Smith Colloquy
Co-organized with Anna Ottani Cavina, Edmond J. Safra
Visiting Professor, spring 2014

Participants

Nina Amstutz, *Yale Center for British Art*
Dina Anchin, *Straus Center for Conservation and Technical Studies*
Emily Beeny, *Museum of Fine Arts, Boston*
Emerson Bowyer, *Fine Arts Museums of San Francisco*
Jo Briggs, *The Walters Art Museum*
Anna Ottani Cavina, *Center for Advanced Study in the Visual Arts*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Marcella Culatti, *Federico Zeri Foundation, Università di Bologna*
Margaret Morgan Grasselli, *National Gallery of Art*
Ann Hoenigswald, *National Gallery of Art*
Frauke V. Josenhans, *Los Angeles County Museum of Art*



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

Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Gwen Manthey, *Chrysler Museum of Art*
Elena Marchetti, *Institut national d'histoire de l'art*
Mary Morton, *National Gallery of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Rebecca Pollak, *Philadelphia Museum of Art*
Robert Schindler, *Birmingham Museum of Art*
Sophie Scully, *Metropolitan Museum of Art*
Nathaniel Silver, *Center for Advanced Study in the Visual Arts*

INCONTRO

November 21, 2013

Jennifer L. Roberts, Harvard University

Currency as Metaprinting

Wyeth Foundation for American Art Incontro

The humble paper banknotes we use every day are not only very fine engravings but also represent the condensation and perfection of hundreds of years of the most advanced thinking about print, its meanings, its capacities, and its limitations. The printing of paper money requires the mass reproduction of thousands of identical imprints, and yet each of those prints must be unquestionably original and irreproducible (uncounterfeitable). The production of paper money thus not only stretches the limit of print production technology but also *sets printing against itself*, demanding of each bill that it display both its exact resemblance to the other bills in its series and its absolute, impregnable singularity. Throughout American history, this paradox has meant that currency design has been a laboratory for technical innovation as well as an activity that has required a high degree of self-consciousness about complex problems in referentiality, symbolization, abstraction, materiality, and the manual-mechanical interface. Beginning with the radically innovative currency designs of Benjamin Franklin in eighteenth-century Philadelphia and ending with a close look at John Haberle's painted invocation of currency in his *Imitation of 1887*, on view in the West Building of the National Gallery of Art, this session explored some of the key principles of currency printing as metaprinting, including its relationship to the decorative arts and to photography, its enrollment of natural processes as guarantees of authenticity, its complex relationship to signatures and their automation, and its engagement with questions of recognition and individuation.

SEMINARS

May 28–31, 2013

ISSUES IN CONNOISSEURSHIP AND THE CONTEMPORARY PRACTICE OF ART HISTORY

A. W. Mellon Predoctoral Seminar

In both popular and scholarly cultures, great importance is attached to the authenticity of a work of art. Often, works are framed as occupying one of two absolute and diametrically opposed poles, and the words art historians use to describe them—real or fake, right or wrong, good or bad, early or late—speak not only to the question of authorship but also to the values we place on that idea. It is evident, however, that this view is in many regards specific to the contemporary moment: in other times and other places, the lines between inspiration, replication, and forgery were not so clearly drawn or the status of the object as unique product of the individual master’s hand so clearly valorized.

Implicated in these concerns is not only the work of art itself but entire networks of significance that surround it: the collector’s prestige, the scholar’s reputation, and the connoisseur’s eye, to say nothing of the material value of the object. Within art history, a division between the connoisseur and the nonconnoisseur is perhaps as old as connoisseurship itself. More recently, it has been compounded by a theoretical and methodological turn away from the object in academic art history, creating something of a division between those who view connoisseurship as essential to understanding art and those who see it as beside (or even against) the point. Meanwhile, debates about authenticity, the status of the object, and the role of the museum in contemporary society continue, further complicated by the rapid development of scientific methods that complement and complicate the connoisseur’s traditional tool, “the eye.”

Acknowledged or not, however, the object remains at the center of our practice as art historians, whether as members of the academy, the museum, or both. How do we understand the historical object in contemporary society? What roles does connoisseurship play in art history today? What are the stakes in understanding what an object was, what it is, and what it represents? This seminar sought to address these concerns through encounters with curators and works of art at institutions in Washington and Baltimore.

CASVA participants

Stephen Hart Whiteman, *A. W. Mellon Postdoctoral Fellow, 2012–2014, organizer*
Susanna Berger, *Samuel H. Kress Fellow, 2011–2013*
Meredith Gamer, *Paul Mellon Fellow, 2010–2013*
Marius Bratsberg Hauknes, *Twenty-Four-Month Chester Dale Fellow, 2011–2013*
Jessica L. Horton, *Wyeth Fellow, 2011–2013*
Nathaniel B. Jones, *David E. Finley Fellow, 2010–2013*
Fredo Rivera, *Andrew W. Mellon Fellow, 2011–2013*
Yanfei Zhu, *Ittleson Fellow, 2011–2013*

Guest participants

Stephen Allee, *Freer and Sackler Galleries*
Martina Bagnoli, *The Walters Art Museum*
Jo Briggs, *The Walters Art Museum*
Lynne Cooke, *Center for Advanced Study in the Visual Arts*
Melanie Gifford, *National Gallery of Art*
Lisha Glinsman, *National Gallery of Art*
Mary Morton, *National Gallery of Art*
Marden Nichols, *The Walters Art Museum*

October 17–18, 2013 / April 3–4, 2014

THE CUBISM SEMINARS

Andrew W. Mellon Seminars in Modern and Contemporary Art

Participants

Yve-Alain Bois, *Institute for Advanced Study*
Emily Braun, *Hunter College and the Graduate Center, CUNY*
Harry Cooper, *National Gallery of Art*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Lisa Florman, *The Ohio State University*
Linda Goddard, *University of St Andrews*
Maria Gough, *Harvard University*
Pepe Karmel, *New York University*
Brigitte Léal, *Musée national d'art moderne / Centre Pompidou*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Charles Palermo, *The College of William and Mary*



Harry Cooper,
Catherine Southwick,
Maria Gough,
Yve-Alain Bois,
Peter Read, and
Sebastian Zeidler,
"The Cubism Seminars,"
Andrew W. Mellon
Seminars in Modern
and Contemporary Art,
October 18, 2013

Christine Poggi, *University of Pennsylvania*
Peter Read, *University of Kent*
Sebastian Zeidler, *Yale University*

COLLOQUIA CCLXII – CCLXX

October 31, 2013

David M. Lubin, William C. Seitz Senior Fellow
*Behind the Mask: World War I, Plastic Surgery, and the Modern
Beauty Revolution*

November 13, 2013

Mahvash Alemi, Ailsa Mellon Bruce Senior Fellow
The Persian Garden from a Safavid Perspective

December 2, 2013

S. Hollis Clayson, Samuel H. Kress Professor
*Episodes from the Visual Culture of Electric Paris: John Singer
Sargent, Mary Cassatt, and Edvard Munch Respond to the City of
Light, 1879–1890*

December 5, 2013

Andrés Mario Zervigón, Paul Mellon Senior Fellow
Die Arbeiter-Illustrierte Zeitung—The Worker's Illustrated Magazine, 1921–1938: Germany's Other Avant-Garde

January 16, 2014

Andreas Henning, Samuel H. Kress Senior Fellow
“Opera insigne dell’Autore”: Saint Roch Distributing Alms *and Other Paintings by Annibale Carracci in Dresden*

January 30, 2014

Louise Bourdua, Ailsa Mellon Bruce Visiting Senior Fellow
Securing Legacies in Fourteenth-Century Venice: The Procurators of San Marco and Artistic Patronage

February 27, 2014

Nina L. Dubin, Samuel H. Kress Senior Fellow
Love, Trust, Risk: Painting the “Papered Century”

March 13, 2014

Mario Carpo, Ailsa Mellon Bruce Senior Fellow
Leon Battista Alberti and Identical Copies: A Study in Early Modern Science and Art

April 17, 2014

Lynne Cooke, Andrew W. Mellon Professor
Outside In: Outliers, Institutions, and the Interwar Years

SHOPTALKS 188 – 195

October 28, 2013

Emmelyn Butterfield-Rosen, David E. Finley Fellow
Seurat's Poseuses in Response to Un Dimanche à la Grande Jatte (1884–1886)

November 7, 2013

Joshua O’Driscoll, Paul Mellon Fellow
Image and Inscription in the Painterly Manuscripts from Ottonian Cologne

December 12, 2013

Kristopher W. Kersey, Andrew W. Mellon Fellow
Text in Vivo: Writing, Picturing, and the Body in the Ajigi Manuscript

January 9, 2014

James M. Thomas, Twenty-Four-Month Chester Dale Fellow
*The Edge and the Field: Larry Bell and the Habitable Space of
Abstraction, 1968–1974*

February 20, 2014

Stephen Hart Whiteman, A. W. Mellon Postdoctoral Fellow
*Picturing the Qing: Style, Genre, Technology, and the Multivocal
Landscape*

March 6, 2014

Susan M. Wager, Samuel H. Kress Fellow
D'après Boucher: Luxury Reproduction in Eighteenth-Century France

March 20, 2014

Elaine Y. Yau, Wyeth Fellow
*Possessing Traditions: Sister Gertrude Morgan at the New Orleans
Jazz and Heritage Festival, 1970–1974*

April 28, 2014

Subhashini Kaligotla, Ittleson Fellow
Against the Hybrid: The Formally Eclectic Architecture of Pattadakal



LECTURES

WYETH LECTURE IN AMERICAN ART

November 20, 2013

Jennifer L. Roberts, Harvard University

Reversing American Art

The lecture explored one of the fundamental operations of printmaking—reversal—in order to trace its impact on American art across a spectrum of media. Behind every print lies a matrix (from the Latin for *mother*): a plate or block or stone or screen from which the print has been “pulled.” And in most printing processes, the final print is a reversed version of the matrix. Although reversal may seem at first to be a simple geometrical switching operation, its material and philosophical complexity is profound; indeed, one may posit a kind of “negative intelligence” that informs any work of art that deploys reversal. Given its status as the result of contact between surfaces and its connection to symmetry, orientation, and handedness, reversal creates its own poetics of bodily experience. Inasmuch as the reverse lurks as the invisible “other side” of any form, it is often coincident with mystery or secrecy. In its close association with reproduction, reversal informs thinking about patterning, generation, and fecundity. And it embodies critique, negation, and the visualization of alternative dimensions and forms.

Jennifer L. Roberts,
“Reversing American
Art,” Wyeth Lecture in
American Art, Novem-
ber 20, 2013

To focus on reversal is to open up new ways of thinking about connections among the fine, decorative, and industrial arts in America, not least because so many prominent American artists from the eighteenth through the twentieth century had backgrounds in print and printmaking. “Apprenticed as an engraver”; “trained as a lithographer”; “found initial success as a commercial artist”: such are the typical preludes of American artists’ biographies. A rigorous analysis of reversal offers an opportunity to expand the adventure of print from the preludes into the main narratives of the stories we tell about American art. The lecture addressed reversal in several contexts, from the nature prints of Joseph Breintnall in the 1730s to the handprints of Jasper Johns in the 1960s, with a core focus on the later nineteenth century in the work of James McNeill Whistler and the American trompe-l’oeil painters.

THE SIXTY-THIRD A. W. MELLON LECTURES IN THE FINE ARTS, 2014

Anthony Grafton, Princeton University

*Past Belief: Visions of Early Christianity in Renaissance and
Reformation Europe*

March 30 How Jesus Celebrated Passover: The Jewish Origins of
Christianity

Anthony Grafton,
April 13, 2014



- April 6 Bearers of Memory and Makers of History: The Many Paths to Christian Antiquity
- April 13 Christian Origins and the Work of Time: Imagining the First Christians
- April 27 Relics and Ruins: Material Survivals and Early Modern Interpretations
- May 4 Martyrdom and Persecution: The Uses of Early Christian Suffering
- May 11 Constantine and Conversion: The Roles of the First Christian Emperor

LECTURE

May 13, 2014

Anna Ottani Cavina, Fondazione Federico Zeri, Università di Bologna
 Vivere all'antica: *The Past as a Model for Aesthetic Renewal*

The splendid villa for Cardinal Alessandro Albani, erected in Rome along the via Salaria around 1760, represents the first dazzling achievement of a dream: to bring antiquity to life. Albani's conception was inspired by the impact of recent archaeological discoveries at Herculaneum and Pompeii and by the renewed taste for classical Latin literature, which provides ample description of Roman aristocratic residences surrounded by gardens, including those of Lucullus and Sallust. In the villa's scenic sequence of gardens, porticoes, and galleries, the cardinal displayed his collection of antiquities discovered in Rome and in Hadrian's Villa at Tivoli. The villa became an important meeting place for archaeologists, antiquarians, and Grand Tourists, not to mention a model of fashionable living for the European aristocracy.

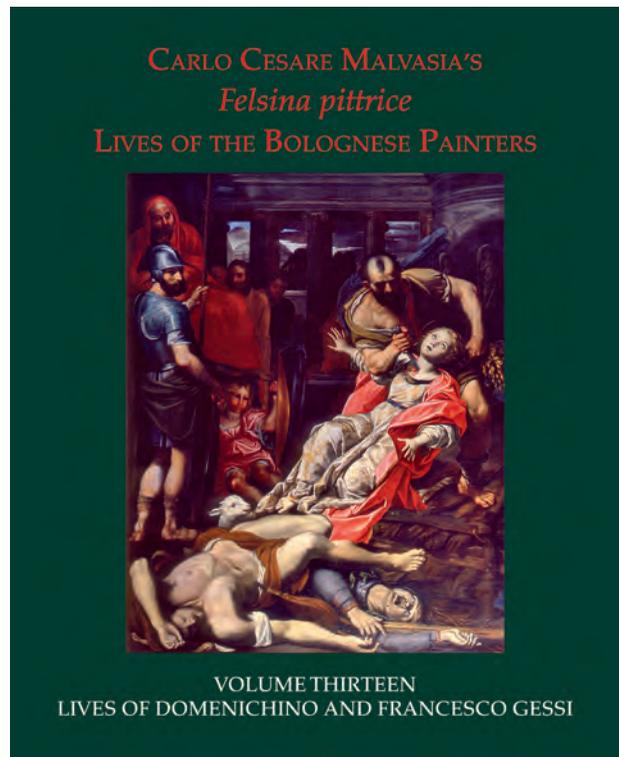
Villa Albani is the premier eighteenth-century example of an antiquarian fantasy that generated many imitations. Following Cardinal Albani's example, the titled nobility of Europe sought to create their own variations in new residences constructed in France, Russia, and Great Britain. This conception of antiquity was unique to its time, radically transformed by the resurrection of cities buried by a volcano and rediscovered by contemporary archaeologists. Ideas of ancient Rome

were shaped anew, not by canonical buildings like the Colosseum but by the excavation in Pompeii and Herculaneum of lamps, furnishings, and paintings depicting their citizens. These quotidian traces of antiquity fueled the imagination of neoclassical artists and influenced modes of living, fashion, and cultural models. The myth of ancient Rome passed from individual and subjective experience to collective identification with an exemplary and unrecoverable past, evoked now through poignant nostalgia.

PUBLICATIONS AND WEB PRESENTATIONS

In 2013 *Carlo Cesare Malvasia's Felsina pittrice (1678): Lives of the Bolognese Painters*, volume 13, *Lives of Domenichino and Francesco Gessi* was copublished by the National Gallery of Art and Harvey Miller Publishers/Brepols Publishers.

The sixtieth A. W. Mellon Lectures in the Fine Arts, given by Mary Beard, University of Cambridge, in 2011, are now available as National Gallery of Art video podcasts, and Barry Bergdoll's A. W. Mellon Lectures, the sixty-second in the series, and Anthony Grafton's, the sixty-third in the series, are available as audio podcasts (all at www.nga.gov/content/ngaweb/audio-video/mellon.html). A complete list of CASVA publications can be found online at www.nga.gov/content/ngaweb/research/casva/publications.html.



RESEARCH

Three long-term research projects are in progress at the Center for Advanced Study in the Visual Arts:

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



Domenichino
(Domenico Zampieri),
Sibyl, early 1620. The
Wallace Collection, Lon-
don/Art Resource, NY

Directed by Dean Elizabeth Cropper, this project will result in a full critical edition and annotated translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), one of the most important early modern texts on Italian art. The *Felsina pittrice*, or *Lives of the Bolognese Painters*, provides a history of painting in Bologna that both emulates and challenges Giorgio Vasari's *Lives* (1550/1568). Indeed, it provides a seventeenth-century Bolognese alternative to Vasari's Tuscan-Roman account of Italian painting. The *Felsina pittrice* has never been translated into English in full, and no critical edition has appeared since 1841–1844. This edition and

translation, undertaken by a team of international scholars, will appear in sixteen monographic volumes. Each of the projected volumes will include transcriptions by Lorenzo Pericolo (University of Warwick) of the relevant manuscript notes made by Malvasia in preparation for his book, and now in the Biblioteca dell'Archiginnasio, Bologna. Professor Pericolo will also provide a new critical edition of the Italian text. The series is published for the Center for Advanced Study in the Visual Arts and the National Gallery of Art by Harvey Miller Publishers/Brepols Publishers.

Volume 13, *Lives of Domenichino and Francesco Gessi*, appeared in 2013. In addition to the translation by Anne Summerscale, it includes an essay by Elizabeth Cropper and historical notes to the texts by Anne Summerscale, Alexandra Hoare, Lorenzo Pericolo, and Elizabeth Cropper. This critical edition and English translation offer access to the life and work of two great masters of seventeenth-century Bolognese painting. Domenichino's life plays a seminal role in Malvasia's definition of

the “fourth age” of painting in Italy. From the very beginning, Malvasia pits against each other Guido Reni and Domenichino, the two champions of the vanguard style that emerged from the Carracci reform of painting. If Guido becomes the idol of the Lombard and Bolognese school, “more attuned to tenderness and audacity,” Domenichino embodies an ideal of perfection more in keeping with the Florentine and Roman school, “fond of finish and diligence.”

Malvasia reports that he did not know Domenichino, and his reconstruction of the career of the master as he moved among Rome, Naples, and Bologna stands in stark contrast to Giovan Pietro Bellori’s more sympathetic account, published in 1672. If, to redeem the supremacy of the Bolognese school, Malvasia downplays the problem of Domenichino’s “erudition” and “fertility” of invention, he does so with hesitation and among unresolvable contradictions. His assimilation of Domenichino’s art to the Roman and Tuscan canon is profoundly polemical. In this light, Malvasia’s life of Domenichino can be defined as a tormented and ultimately unsuccessful eulogy: a great piece of art-historical criticism about an artist whose achievement Malvasia could not deny.

Malvasia’s assessment of Francesco Gessi turns upon the painter’s rivalry with his master, Guido Reni. In the process, Malvasia has much to say about Giovan Giacomo Sementi, another of Guido’s disciples and Gessi’s lifelong rival.

In the course of this year members of the research team advanced the completion of volume 2 (Francesco Francia, Lorenzo Costa, and the Bolognese printmakers) and volume 9 (Guido Reni).

Critical Edition and Project Coordinator: Lorenzo Pericolo

Research Associates: Alexandra Hoare (to August 2013), Mattia Biffis (from October 2013)

Edmond J. Safra Research Associate: Nathaniel Silver (January–June 2014)

Assistant to the Program of Research: Hayley Plack

PROJECTS IN AMERICAN LANDSCAPE DESIGN HISTORY



John Rubens Smith,
west front of the United
States Capitol with cows
in the foreground, c.1831.
Library of Congress

*Keywords in American
Landscape Design*

*Lewis Miller's Chronicle of
American Landscape at
Mid-Century*

The History of Early American Landscape Design (HEALD) is an online archive that is breaking new ground in the practice of digital humanities

scholarship. The project evolved from the book *Keywords in American Landscape Design* (National Gallery of Art and Yale University Press, 2010) and shares that publication's goal of tracing the changing meaning of landscape and garden terminology as it was adapted from European sources and transformed into an American landscape vocabulary. The HEALD archive will surpass *Keywords* in terms of functionality, providing a comprehensive and extensively cross-referenced compendium of information on the social and geographical history of American gardens through a fully searchable relational database.

Under Associate Dean Therese O'Malley's direction, the project team continues to update and correct data, add missing information, and upgrade image files, while also building pages in HEALD for a pilot phase. Each of these keyword pages will cross reference and link to related terms, images, objects, people, sites, and textual sources in a dynamic format that will afford unlimited flexibility in navigating the site, making connections, and organizing information. In creating the initial group of pages, in consultation with the Gallery's Digital Media Hub the team is establishing standards for formatting and production that will guide construction of the database as a whole. Ultimately, the site will comprise entries for one hundred keywords, approximately eight hundred people, eight hundred sites, two thousand images, two hundred objects, and an annotated bibliography.

Therese O'Malley and Robert H. Smith Research Associate Emily Pugh were invited to present digital art history projects, including HEALD, at the symposium "American Art History and Digital Scholarship: New Avenues of Exploration," organized by the Smithsonian Institution's Archives of American Art (November 15, 2013, at the Donald W. Reynolds Center for American Art and Portraiture in Washington; see www.aaa.si.edu/symposium). The purpose of the symposium was to highlight the "innovative use of digital tools [to] augment traditional art historical methodologies and contribute new knowledge to enduring issues in the field." In addition to discussing work in progress on HEALD, they demonstrated the interactive scholarly article "'In the Park': Lewis Miller's Chronicle of American Landscape at Mid-Century," published in the spring 2013 issue of the online journal *Nineteenth-Century Art Worldwide* (www.19thc-artworldwide.org/past-issues). As explained at the symposium, the Lewis Miller project presented an opportunity to meld traditional scholarship with digital tools by linking the original text and associated images with relevant materials from newspaper, library, and museum archives. The project required the research team to conceptualize the nature of the online reading experience and to select and customize digital tools to support that experience.

Picking up where *Keywords* left off and expanding well beyond the scope of traditional publishing, both HEALD and the Lewis Miller project suggest directions that art-historical research may take in the future with the aid of digital tools. The two projects also illustrate the possibilities that emerge when existing research corpora are repurposed in a manner that supports the new questions and methodologies emerging from digital scholarship.

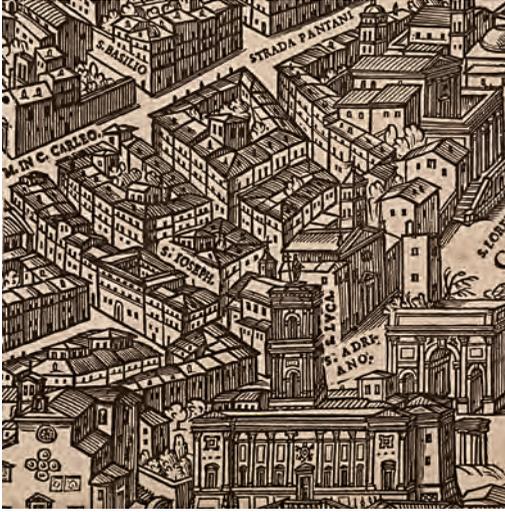
Research Associate: Kathryn Barush (to March 2014)

Robert H. Smith Research Associate: Emily Pugh

Project Art Historian: Robyn Asleson (from March 2014)

Assistant to the Program of Research: Courtney Tompkins

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



Giovanni Maggi and Paul Maupin, *Map of Rome*, 1625, detail showing the Campidoglio at bottom with the church of San Luca partly visible behind its tower to the left and the church of San Adriano behind it to the right. The Pepys Library, Magdalene College, University of Cambridge

Under the direction of Associate Dean Peter M. Lukehart, this project is designed to provide the first institutional history of the foundation of the Accademia di San Luca in Rome.

Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of documentation on the website and the printed volume of interpretive studies, *The Accademia Seminars:*

The Early History of the Accademia di San Luca in Rome, 1590–1635, shed light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as a teaching institution with its own important church designed by Pietro da Cortona in the 1630s.

The searchable database on the website “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” (www.nga.gov/casva/accademia) provides access to a complete diplomatic transcription of extant notarial records related to the Accademia in the Archivio di Stato, 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. Summaries in English and Italian of the original documents are also provided. Search results for artists yield bibliographies and a growing database of related images, the majority of which are works in the collection of the National Gallery of Art.

Since its official launch in 2010, the website has been presented at universities and research institutes, both nationally and internationally. During the past year team members have been selecting historic maps of Rome that will be added to the website in order to locate both the original sites of the Accademia and the places in which the members of the Accademia conducted their official business in the various *rioni*, or districts, of the city. Because these sixteenth- and seventeenth-century maps are scenographic rather than ichnographic, they challenge attempts to rectify them with modern digitized maps. At the same time, close comparison of the points of intersection of the Accademia with Rome over time and space demonstrate just how much the urban fabric of the Eternal City did indeed change—with palaces built and churches obliterated or roads created or redirected—in the course of a century.

Research Associate: Guendalina Serafinelli

Robert H. Smith Research Associate: Emily Pugh

Assistant to the Program of Research: Courtney Tompkins

Text-encoding (TEI) Consultant: David Seaman

RESEARCH ASSOCIATES' REPORTS

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

Giovanni Bellini,
The Infant Bacchus,
1505/1510, formerly
in the collection of
Frederick R. Leyland.
National Gallery of Art,
Washington, Samuel
H. Kress Collection



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

The British shipping magnate Frederick R. Leyland (1832–1892) is best known today for his quarrel with James McNeill Whistler (1834–1903) over the Peacock Room (1876–1877)—the dining room Whistler spectacularly redecorated without Leyland’s sanction and that Leyland subsequently refused to pay for. My project will set this incident in context by examining the totality of Leyland’s activities as an art patron and collector. In addition

to reconstructing his collection of contemporary British paintings, I am investigating Leyland's influence on the artistic theory and practice that ultimately became known as the Aesthetic Movement. In particular, I am interested in Leyland's promotion of synesthesia as a concern of Aesthetic painting; his role in the development of the Aesthetic interior; and the impact of his collection of Italian Renaissance paintings on the works he commissioned from contemporary artists.

Book of Hours, for Use of Rome, detail, Paris, c. 1470–1480. Bodleian Library, University of Oxford, MS Liturg. 41, fol. 199v



Kathryn Barush, *The Sacred Journey: Art and Ritual*

My work focuses on the art and material culture of pilgrimage and the notion of the transfer of “spirit” from sacred sites and objects to artistic representations. My thesis (University of Oxford, 2012) examined these ideas in a nineteenth-century British context, but the parameters of my recent endeavors have expanded both temporally and geographically.

Following a research trip along the Camino from Lourdes to Santiago de Compostela, I am working on a new book that aims to explore artistic representations of pilgrimage from the Middle Ages to the present. In connection with this project, I have given a lecture, “Sacred Sight, Sacred Site: Art and Ritual at Notre-Dame de Lourdes,” at the Graduate Theological Union, Berkeley, and am acting as a consultant for a pilgrimage mapping project for the Museo das Peregrinacións e de Santiago. I am also a research affiliate for the Yale University Material and Visual Cultures of Religion project, directed by Sally Promey.

Kathryn Barush has been appointed assistant professor of art history and religion at the Graduate Theological Union and the Jesuit School of Theology of Santa Clara University, Berkeley.

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

This year I continued my project on the relationships between art and knowledge, exploring the notion of artistic research as it was formulated

From a design by
Giuseppe Salviati,
Giardino di Pensieri,
1540. Metropolitan
Museum of Art,
New York



and forged by artists and theorists at the end of the Renaissance (c. 1550–1600). My research has focused primarily on the painter Giuseppe Salviati (c. 1520–1575), who was Tuscan by origin but mainly active in Venice, reexamining his position in the context of contemporary scholarship and reassessing his remarkable intellectual achievements. In this respect, I have devoted particular attention to the study of the Codex Marcianum It. IV, 30, a manuscript formerly in the Contarini collection in Venice, which includes Salviati's studies on astrology and phonetics. What emerges, and will be the subject of a monograph, is the profile of a true *peintre savant* who in many ways anticipated a social and cultural category characteristic of intellectual life during the Seicento.

Giovanni Girolamo
Savoldo, *Elijah Fed by
the Raven*, c. 1510,
possibly commissioned
for a Carmelite church
in Brescia. National
Gallery of Art, Wash-
ington, Samuel H.
Kress Collection



Joseph Hammond, *Carmelite Devotion,
Patronage, and Art*

This year I published an article on the festivities accompanying the canonization of Saint Maria Maddalena de' Pazzi, in which I question common assumptions about the correspondence between altar decorations and their dedications. In a second published article investigating the authorship, patronage, and liturgical context of Tintoretto's *Presentation of Christ in the Temple*, I demonstrate that it is by Tintoretto and is a very carefully calibrated response to the liturgy at Compline on the feast of Candlemas. I presented research at the Renaissance Society of America conference, where I also chaired three panels. My project on the patronage of the Carmelites continues.

Joseph Hammond is relocating to Toronto, where he will continue research and writing on the patronage of the Carmelite Order in northern Italy.

Edmund V. Gillon,
Donald Judd House
and Museum, 101
Spring Street, c. 1974.
Museum of the City of
New York



Emily Pugh, *SoHo, Kreuzberg, Prenzlauer Berg: Activism and Urban Renewal in the Late Cold War*

Much of my research explores the relationships between those who finance, design, and build architecture and those who inhabit, visit, work in, or otherwise use the finished structures. This aspect of the built environment is a focus of my book, *Architecture, Politics, and Identity in Divided Berlin*, which was published this year by the University of Pittsburgh Press. It is an avenue of inquiry I will continue to pursue in my new research project on activism and urban renewal in the late Cold War. This study will consider the intersections between cultural production, social and political change, and urban development in the neighborhoods of SoHo in New York, Kreuzberg in West Berlin, and Prenzlauer Berg in East Berlin from the 1970s through the 1980s. Essays related to this project will appear in upcoming issues of the journals *Space and Culture* and *Centropa*.

Emily Pugh will take up a position as digital humanities specialist at the Getty Research Institute in fall 2014.

Giacinto Brandi, *The Ecstasy of Blessed Rita da Cascia, Sant' Agostino, Rome*. Photograph: Mauro Coen



Guendalina Serafinelli, *Art and Faith: Martyrdom, Conversion, and Devotion in the Early Modern Period*

This year I completed a monograph on Giacinto Brandi (1621–1691) as well as an essay on the artist's varied commissions from the Augustinian Order. I have also concentrated on parallel interests related to sacred subjects. I published an essay devoted to the iconography of Santa Barbara in the proceedings of the conference “L'Eroe sensibile: Evoluzione del teatro agiografico nel primo '600,” organized by the Centro Studi sul Teatro Medievale e Rinascimentale in Rome, and wrote catalog entries

for an exhibition on baroque art that was shown in China. I organized a panel under the title “Art and Politics in the Chapels of Early Modern Rome” for the annual meeting of the Renaissance Society of America, and delivered a paper on Pietro Boncompagni Corcos and the commission of Alessandro Algardi’s sculpture *San Filippo Neri* in the sacristy of the church of Santa Maria in Vallicella in Rome. At the colloquium “Malta as a Crossroads of Art and Culture in the Baroque Period” at the Warburg Institute in London, I delivered a paper on the relic of the right hand of Saint John the Baptist.

Domenico Veneziano,
Saint John in the Desert, panel from a predella, c. 1445/1450.
National Gallery of Art,
Washington, Samuel H.
Kress Collection



Nathaniel Silver, *The Place of the Predella in the Renaissance*

My research focuses on the predella. Found in churches in Italy, Spain, and northern Europe, this long, narrow, and compartmentalized space beneath the altarpiece and above the altar was a locus of experimentation and creativity for painters, sculptors, and goldsmiths for more than two centuries. Yet even the most basic questions regarding the genre remain unanswered. The initial aim of my project has been to establish a coherent definition of the predella, providing a critical account of the genesis and extinction of this peculiarly Renaissance concept, with particular attention to the structural, devotional, and rhetorical needs that it served.

RESEARCH REPORTS OF MEMBERS



MAHVASH ALEMI

SAFAVID GARDENS FROM A PERSIAN PERSPECTIVE

My research at CASVA focused on Safavid gardens in Iran, which will form part of a book I am writing that is based on the study of examples in different cities. My previous work was devoted mainly to reconstructing the physical features of Safavid garden cities, a necessary task as there were no maps of Persian cities from the Safavid period. By sifting through information from Safavid chronicles and the accounts and drawings of European and Ottoman travelers, I was able to reconstruct a number of Safavid plans of cities relevant to my inquiry. Drawings by Pietro della Valle (1586–1652), in the Vatican Library, and by Engelbert Kaempfer (1651–1716), in the British Library, together with painted maps by the sixteenth-century Ottoman polymath Nasuh Matrakçı, were the principal visual documents I used to re-create the plans of Safavid capitals (Tabriz, Qazvin, and Isfahan); Caspian shore hunting resorts (Ashraf, Farahabad, and Sari); and smaller towns such as Khuy, Qom, Shiraz, Kirman, and Kashan.

During my fellowship I also finished a reconstructed city plan of Ardabil, the Safavids' power base, and I identified Persian miniatures to be discussed in the book. The preparation and presentation of my colloquium prompted me to revise the structure of my account and make significant additions. The book, initially designed to present each major city and its gardens in turn, is now reorganized thematically. The first four chapters, which cover, respectively, the history of the Safavids and their gardens, sources of garden diversity, structuring the city, and

Artist in the workshop of Shah Tahmasb, Qazvin, *The Enthronement of Khusraw*, fol. 60v from Nizamī Ganjavi, *Khamsa*. The British Library, Or. 2265:60v. © British Library Board

stimulating pilgrimage, will be followed by chapters on the major garden types (*dawlatkhāna* and *chahārbāgh*), as well as other types; elements of garden composition; garden rituals and ritualized practices; and Safavid reception of gardens in poems and paintings.

I have finished drafting the new chapters. The subject of the last chapter, the reception of gardens in poetry and painting, was discussed in part in an essay I published in 2012, but it needs further development. The essay presents the poems of Abdi Bayk Navidi (1515–1580) on the garden city created by Shah Tahmasb (1524–1576) in Qazvin. The Safavid kings are likened in these poems to the mythical Persian kings Jamshid, Feraydun, and Iskandar. Their tribute to ancient Sasanian rulers is reflected in their Sufism, indebted to the Zoroastrian gestalt absorbed into the Shiite version of Islam, as discussed in the works of Henry Corbin. The king is the shadow of God and the Prophet's light.

These Sufi ideas were manifested not only in Navidi's poetry but also in the paintings created in the royal workshops. Navidi praised Shah Tahmasb's painter Ali Mirak, comparing him to the great Zoroastrian painter Mani. Navidi saw the arts as issuing from the Prime Intelligence: God, the First Painter, has created with his pen the post of light that holds up the tent of the sky.

Navidi explained how Ali Mirak, the court painter, through "licit" magic, reflected the picture of the created world in his heart, as in a mirror, engaging with each created being and presenting a like one. He then recounted a competition, prompted by Alexander the Great, between European and Chinese painters. The latter polished the walls of the loggia of a house for forty days, to the point where it was as reflective as a mirror. Thus when Alexander and his men stepped into the building, they saw not only the image of people of great beauty and magnificence but also the motion of whoever entered. Chinese art was thereby deemed superior since it produced a reflection rather than an imitation of nature.

Navidi used this story to point to the mirror as a means of perceiving true reality. To be licit, an image should reach beyond the appearance of things, and the viewer should see beyond the image to what it does not show. The garden of the king contained licit paintings that reflected what is beyond the images; that is, creation itself. Thus we can see in a miniature from Shah Tahmasb's workshop, *The Enthronement of Khusraw*,

that the royal loggia is depicted as a gilded book of poetry open to the garden. As the king was regarded as the shadow of God on earth, so too was the royal garden seen as a manifestation of the entire created world.

Rome
Ailsa Mellon Bruce Senior Fellow, fall 2013

Mahvash Alemi has returned to her work as an architect and is pursuing publication of her book on Safavid gardens.



NICOLA J. CRONIN BARHAM

ORNAMENT AND ARTISTIC THEORY IN ANCIENT ROME: AN ALTERNATIVE CLASSICAL PARADIGM FOR THE VISUAL ARTS

My dissertation identifies an overlooked classical conceptual paradigm of visual culture in ancient Rome. It contends that, alongside the Greek-derived narrative of great painters and sculptors, which conceptualized visual works in terms of their internal dynamics and the artist's skill, there existed an alternative, highly respected Roman narrative that esteemed a visual work's external impact. This paradigm celebrated the power of works of art to adorn their environment, conceptualizing them as *ornamenta*.

Ancient writers such as Cicero commonly refer to objects as *ornamenta*, using this term to denote media as different as floor mosaics and colossal sculpture, paintings and gardens, architecture and jewelry. In contrast to the dominant scholarly account of Roman art, which often focuses on apparently high-culture sculptural works and analyzes them as discrete entities, the concept of *ornamentum* embraced the adorning power of all visual media. Thus, at Emperor Hadrian's villa in Tivoli, for example, the statues long privileged in the reception of the complex would have been recognized as inalienable from a network of concatenated ornament, together with the media of architectural structures and garden pools. The designation of these statues as *ornamenta*, moreover, would have in no way suggested expendability or superfluity; on the contrary, as dedicatory inscriptions make clear, it emphasized the importance of each medium's aesthetic power over its environment, as

Canopus, Hadrian's
Villa, Tivoli. Art
Resource, NY
(Werner Forman)

well as the honor such power brought to a patron. *Ornamenta* were thus perceived as vital.

The first chapter of my dissertation presents the textual evidence for this conceptual category. In those that follow, I demonstrate how this notion fundamentally shaped Roman visual culture, influencing the dynamics of civic space, domestic interiors, funerary commemoration, and items of personal adornment and illuminating key iconographic trends, especially those that have traditionally seemed problematic to the field.

In my discussion of civic environments, for example, I demonstrate how the concept of *ornamentum* governed the reception of Greek visual forms and directed their reappropriation in Rome. Taking replicas of works of Greek sculpture as a case in point, I argue that Roman reproductions of Greek statues were conceptualized not as copies of great Greek works but rather as powerful ornaments, which, in the fame and beauty of their much-replicated poses, held a cachet that brought honor to a recipient community.

Domestic ensembles, in their valorization of form, were also shaped by the prioritization of *ornamentum*. Roman visual culture shows a marked appreciation for nonfigural schema—a preference that has in the past appeared to conflict with ancient theories of aesthetic value based on naturalistic representation. But the concept of *ornamentum* embraced abstract works and naturalistic representations alike, thus making ample space for such forms to be valued. Furthermore, a perspective that celebrates maximum impact rather than harmony of form accounts for the visual cacophony that dominates abstracted Roman domestic assemblages on the Bay of Naples, where wall patterns contend with floor mosaics in separate attempts at ornamentation.

In my study of the funerary context, I trace the impact of the value of *ornamentum* across the peoples who inhabited the Roman Empire. I argue that *ornamentum* located Roman identity in a concept that was visually flexible and so allowed for a proliferation of successfully honorific localized monumental forms. Thus, in a group of late antique Romano-Hispanic tomb mosaics of a style long criticized for awkward representation, naturalism was not the issue. Achieving *ornamentum* carried primary importance, and these grave portraits sought not so much to represent the deceased accurately as to lend beauty and honor

to their resting places. The accompanying inscription, *sepulchrum adornavit*, makes the intention clear.

Finally, focusing on objects of jewelry, I demonstrate how the breadth of the category of *ornamentum* led to a cross-fertilization of media that has traditionally been overlooked. Possibilities of reference among jewelry, painting, and sculpture were richly developed in Rome, for example, with jewels inserted into the painted walls of the Horti Lamiani palace. We also see quotations of form and motif across these media, from fourth-century domestic frescoes such as those on Rome's Clivo di Scauro, which employ jewelry's tessellations of colored shapes, to hairpins modeled in the pose of the famous Venus Pudica statues. Arts currently treated separately were then clearly in dialogue with one another.

The core value of *ornamentum* thus provides insight and suggests solutions for key problems across the material repertoire of Roman visual forms. Informing conditions of viewing and values of making and design, it is a governing concept for Roman visual culture.

University of Chicago
Twelve-Month Chester Dale Fellow, 2013–2014

In the coming academic year, Nicola J. Cronin Barham will complete her dissertation as an Andrew W. Mellon Foundation Chicago Object Study Initiative Research Fellow at the Art Institute of Chicago.



LOUISE BOURDUA

WHAT PETRARCH SAW: VENICE REVISITED IN THE LATER MIDDLE AGES

Despite the impressive scholarly attention that the Venice of the high Middle Ages and the Renaissance has commanded, **there is as yet no over-**arching study devoted to the city's artistic output during the fourteenth century. This oversight is not for lack of surviving buildings, objects, or documentation. Petrarch (1304–1374) described Venice as “a wonder of the world,” and Giovanni di Conversino da Ravenna (1343–1408) called it “the richest and most elegant and outstanding of all its neighbors.” Yet historiography has forgotten the Venetian Trecento, in part because it falls between a century in which Venice benefited enormously from the sack of Constantinople in 1204 and territorial expansion eastward and one in which the city consolidated its mainland possessions on the Italian peninsula.

My aim is to produce a book-length study of artistic production in Venice that merges published findings with new evidence from the archives of the numerous magistracies involved in the business of public art, starting with **the Procuratia of San Marco**. This state institution consisted of six procurators who held office for life and whose responsibility in artistic decision-making in this period was central. The experience of these men in secular government as ambassadors and provincial or overseas governors raised them above other elite groups, and they have with reason been compared to Renaissance cardinals. As representatives of the state and testamentary executors for nearly all citizens of Venice, they played a role in virtually every commission for churches, hospitals,

Measuring four Venetian statuettes from the Samuel H. Kress Collection, National Gallery of Art. Author photo

confraternity halls, tombs, or altars as well as for public projects, such as San Marco and the ducal palace.

My research on the commission for the portal of San Lorenzo in Vicenza (1341–1345) (the subject of a chapter in my book *The Franciscans and Art Patronage in Late Medieval Italy*) illustrates the richness of a single case study and reveals at the microlevel the complex mechanisms of patronage and aesthetic choices available to the two procurators who oversaw the project. It also exposes the potential for wider analysis that my current project addresses. Further research in the archives suggests that Venice presents a rare example of a governmental, bureaucratic approach to patronage that is ripe for investigation. Numerous questions arise: How did the input of the procurators of San Marco affect the production of art? How did it measure against that of the individual patrons whose trusts the procurators administered? Did individual patrons' wishes outweigh those of the procurators? Did the Venetian government ever impose an aesthetic?

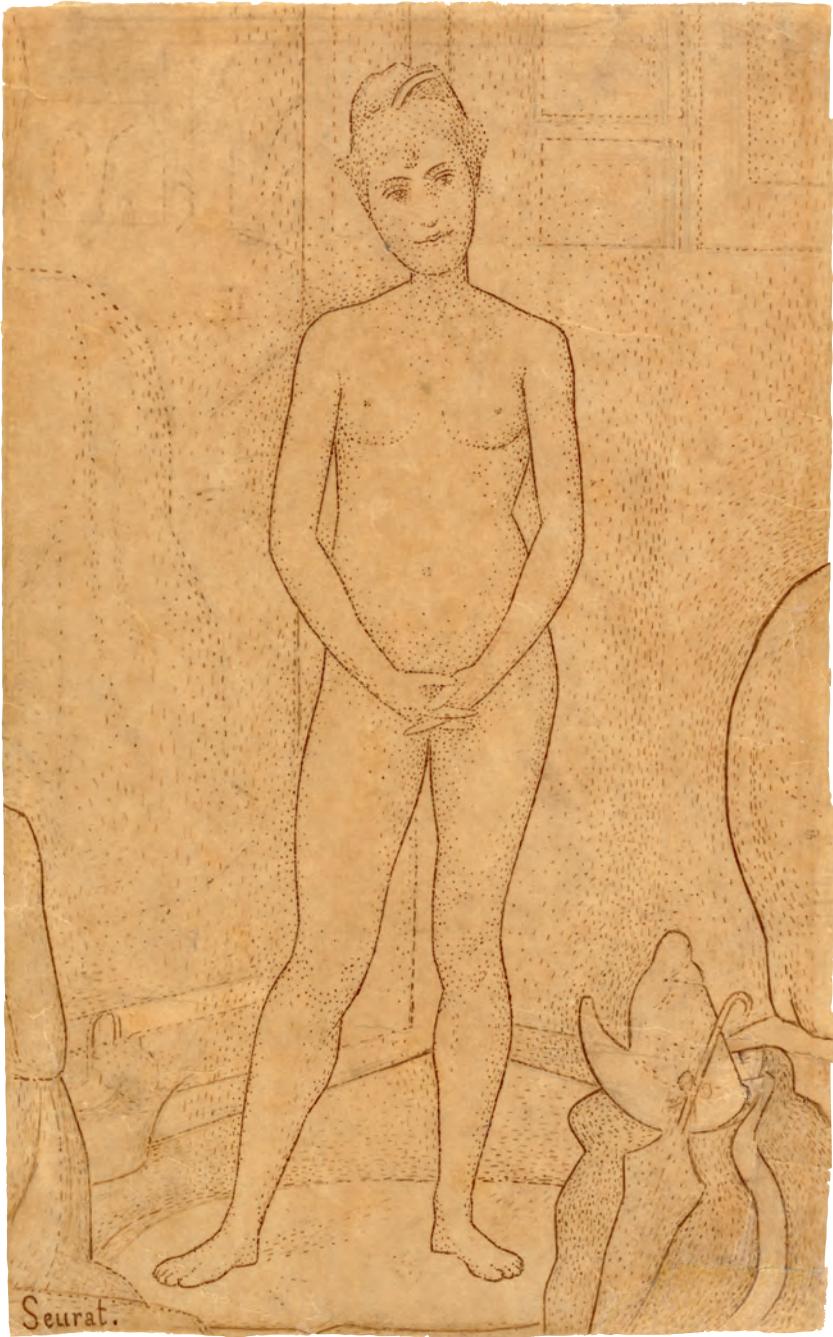
Much of my attention this year has been devoted to studying data collected from the Archivio di Stato in Venice, particularly that pertaining to ducal tomb commissions. At CASVA, I have also been able to expand my analysis in an unexpected way, by studying at close quarters four Venetian statuettes, currently in storage, from the Samuel H. Kress Collection of the National Gallery of Art: *Virgin of the Annunciation*, *Angel of the Annunciation*, *Saint Paul*, and *Saint Peter* (1960.5.10–13). Alison Luchs, curator of early European sculpture, and Shelley Sturman, head of object conservation, carried out detailed measurements on my behalf and shared technical analyses that enabled me to make a partial reconstruction. I suggest that the four figures may well have come from the same wall-mounted tomb monument, perhaps one resembling the tombs of Ubertino da Carrara (d. 1345) and Jacopo da Carrara (d. 1351) in Padua, each featuring a sarcophagus and an overhead canopy with pilasters. New photography of the Kress sculptures has been commissioned, and investigation will continue with a view to publishing an article jointly with the conservation team.

I have also carried out reconstruction of a second tomb, that of Enrico Scrovegni (d. 1336) in the Arena Chapel, Padua, and presented my findings at the annual conference of the Renaissance Society of America. Better known as the patron of Giotto's famous frescoes in this chapel,

Scrovegni died while in exile in Venice, and the execution of his will was thus overseen by the procurators of San Marco. Challenging the current consensus, I have argued that Scrovegni's tomb was originally conceived as a sarcophagus with a tilted effigy surmounted by a superstructure supporting sculptures by Giovanni Pisano of two angels and the Virgin and Child, and that the funeral chamber currently visible was a later addition. Enrico's tomb in turn became the prototype for a ducal tomb of unusual typology commissioned for his son-in-law Marco Corner (d. 1368), with which it shares its combination of Venetian and Tuscan elements. The two reconstructions were informed by my work on the Procuratia and will form case studies for the broader examination of fourteenth-century patronage in the Veneto.

Warwick University
Ailsa Mellon Bruce Senior Fellow, 2013–2014

Louise Bourdua will return to her post as associate professor (reader) at Warwick University, where she will take up the chair of the department of history of art.



EMMELYN BUTTERFIELD-ROSEN

THE DISPOSITION OF FIGURES IN MODERN ART, 1886 – 1912

My dissertation addresses the changing valuation of the human figure in late-nineteenth- and early-twentieth-century modernism by focusing on the emergence of new conventions for posing and positioning figures in art. When Georges Seurat (1859–1891) exhibited *A Sunday on La Grande Jatte*—1884 (1884–1886) at the final impressionist exhibition in 1886, the originality of his monumental figure painting was understood to consist not simply in its application of the new technique of pointillism, but also in the peculiarity of its presentation of bodies within the painted tableau. *A Sunday on La Grande Jatte* implemented a rigid, repetitive, formally abbreviated postural language that disregarded articulations of the extremities, minimized flexions and extensions of limbs, and limited the disposition of bodies to three generic aspects at right angles to the picture surface: “ou de dos ou de face ou de profil,” as the critic Félix Fénéon observed.

Seurat’s restrictive, conspicuously contrived manner of *mise-en-scène*, and, more specifically, his generic repertoire of *de dos*, *de face*, and *de profil* positions, were employed by many artists working in diverse environments, styles, and media in the decades around 1900. My dissertation considers figural disposition as an element of artistic practice in which formal, compositional preferences concretely intersect with historical ideas about the identity and temperament of the human subject. By so doing, it interrogates what was at stake, both formally and philosophically, in this new approach to posing human figures. I offer extended

Georges Seurat, *Study after “The Models,”* 1888. National Gallery of Art, Washington, The Armand Hammer Collection

interpretations of three works of art that operate within an aesthetic terrain opened by the departure, in *A Sunday on La Grande Jatte*, from earlier paradigms of bodily presentation—Seurat’s painting *Poseuses* (*The Models*; 1886–1888), the mural *Beethoven Frieze* (1902) by Gustav Klimt (1862–1918), and the ballet *Afternoon of a Faun* (1912) by Vaslav Nijinsky (1889–1950). I situate visual analyses of these individual works and textual analyses of their reception in contemporary criticism alongside a range of late-nineteenth- and early-twentieth-century writing in the fields of archaeology, art history, sociology, psychology, and psychoanalysis.

The appearance of strictly dorsal, frontal, and lateral postures within modernism indicates a widespread departure from the range of poses inherited from classical and Renaissance art. Centered on the mimetic representation of humans, these aesthetic traditions developed enduring conventions for conveying corporeal and emotional liveliness through pose. Techniques that had been standard in Western figural art up through impressionism—the oblique torsioning and ponderation of bodies, for instance, and the variation of postures and gestures between discrete figures—aided in simulating figural volume, responsiveness to gravity, capacity for movement, interaction, and self-expression. By aligning bodies directly parallel or perpendicular to the support or the viewer and often arraying multiple bodies in identical positions, modern artists embraced a mode of presentation perceived as less technically adept and expressively nuanced. This manner was understood at the time as preclassical, characteristic of older or less developmentally advanced representational systems.

Turn-of-the-century critics consistently interpreted artists’ use of dorsal, frontal, and lateral postures as evidence of archaic art’s influence on modernism. At the same time, however, they frequently associated these poses with objects and behaviors specific to contemporary culture: mechanically manufactured representations of the body (including display mannequins, mass-produced toys, and figures in motion photographs or animated film strips) and new attitudes of comportment, varying from blasé reserve to attention seeking, in the public sphere. The dissertation as a whole locates the widespread interest in archaism in the decades around 1900 in relation to new experiences of modernity and new conceptions of psychological constitution, emphasizing the return

to a repertoire of purportedly preclassical poses as part of a broader modernization of figural representation.

My study of *Poseuses* addresses Seurat's approach to body posture as a self-conscious historical rupture. Often described as Seurat's "most academic" or "most naturalistic" work, *Poseuses* oriented *A Sunday on La Grande Jatte* in relation to a figural tradition it abandoned by turning back reflexively to inherited studio practices and to art history as a repository of canonical figural images. Seurat assembled in front of the scandalously "hieratic" figures in *A Sunday on La Grande Jatte* a trio of nude models in recognizably classical poses. The central model, reproduced from the completed painting in a drawing in the National Gallery of Art, stands in a pose that I believe mimics a specific classical statue copied on the facade of Seurat's school, the *École des Beaux-Arts*. *Poseuses* made a calculated relapse into academic classicism, I argue, to deconstruct its techniques of "pose," ultimately authorizing a move further away from those conventions in Seurat's subsequent work.

My studies of the works by Klimt and Nijinsky look forward to the turn of the century, to address the operation of new postural language in relation to specific problems in contemporary culture. My discussion of *Beethoven Frieze* focuses on concurrently emerging concepts of stylization and ornament in aesthetic theory and sociology around 1900. The culminating chapter, on *Afternoon of a Faun*, addresses the relationship between archaic figural poses and changing conceptualizations of stillness and motion. I argue that the ballet, by insistently connecting archaic art with cinematic and precinematic procedures, dramatizes a concept of interrelated, contradictory psychic impulses toward the fixation and activation of images that finds a close analogue in psychoanalytic theory of the period.

[Princeton University]

David E. Finley Fellow, 2011–2014

During the 2014–2015 academic year, Emmelyn Butterfield-Rosen will complete her PhD in the department of art and archaeology at Princeton University.



MARIO CARPO

LEON BATTISTA ALBERTI'S *ON SCULPTURE*: A STUDY IN EARLY MODERN SCIENCE AND ART

De statua, which Leon Battista Alberti (1404–1472) composed in Latin at an uncertain date but close to the peak of his career, is one of the most frequently cited early modern treatises on the arts; yet, surprisingly, there is no critical edition of Alberti's Latin text. Hubert Janitschek's editio princeps (in *Leone Battista Alberti's kleinere kunsttheoretische Schriften* [Vienna, 1877]) cited and collated four manuscripts. More recently, the eminent Renaissance scholar Cecil Grayson listed ten extant manuscripts but used and published only one (Oxford, Bodleian) as the basis of his English translation (1972); the noted Swiss art historian Oskar Bätschmann used eight manuscripts to establish his edition, itself translated into German (2000) and French (2011).

Consequently, in order to provide the first critical edition and a new English translation of Alberti's *De statua*, I started a collaboration with Latin philologist Francesco Furlan, of the Centre national de recherche scientifique and Institut universitaire de France, and Peter Hicks, of the University of Bath, a linguist specializing in the translation of Renaissance art treatises. With the same team and others I recently published a critical edition and English translation of Alberti's *Descriptio urbis Romae* (2007). In addition to editorial supervision and coordination, my independent contribution to the new book will be an essay on the import of *De statua* in the history of early modern artistic theory, mathematics, and mechanical arts and on its circulation and influence as seen through the history of its editions in print.

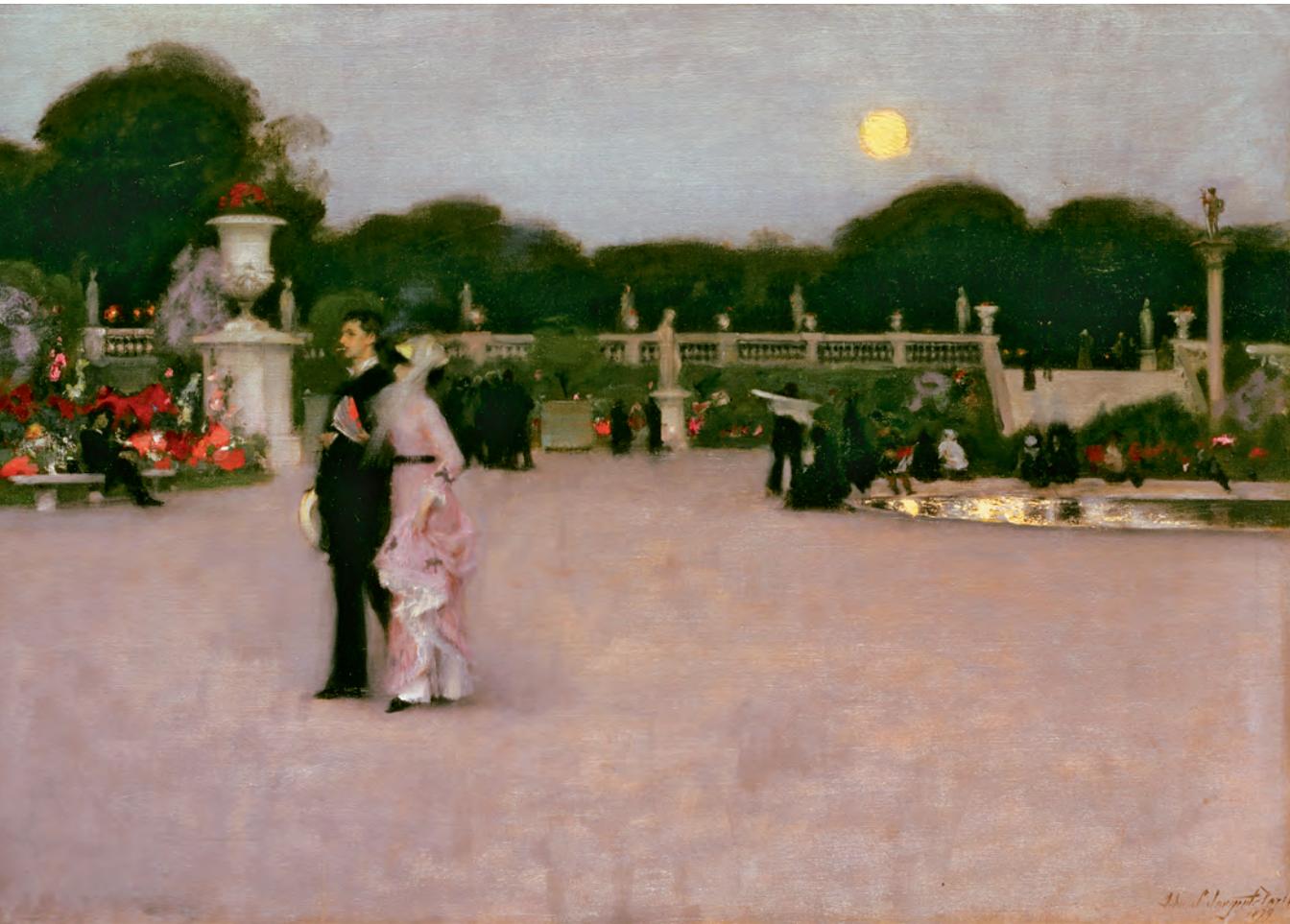
Leon Battista Alberti,
Self-Portrait, bronze,
c. 1435. National Gallery of Art, Washington,
Samuel H. Kress
Collection

The technology Alberti describes in *De statua* is very similar to that used in his *Descriptio urbis Romae*, on which I have commented at length, starting with an essay first published in Italian in 1998, later included in the French edition and translation of *Descriptio urbis Romae* (2000) and, revised and updated, in the English edition and translation just mentioned. This interpretation of the spirit and purpose of Alberti's media technologies is now generally accepted by the scholarly community. Alberti described a number of unusual processes and machines meant to record, transmit, and replicate identical copies of objects of all sorts, using alphabetical and number-based notational tools. In *De statua*, these technologies are applied to the identical (or proportionally identical; that is, scaled) three-dimensional reproduction of human bodies. Alberti emphasizes the mechanical—or, as we would say today, automatic—nature of these processes with an insistence that has baffled many of his readers, both recent and earlier. His intention, namely, the making of identical copies of an original in the absence of the same, or when the original is distant in space or time, is nonetheless stated with perfect clarity and rigor; and to achieve this end Alberti developed in *De statua* notational tools of unprecedented mechanical and mathematical complexity. Again, these tools need to be seen in the context of the early modern pursuit of identical reproduction—a subject of great cultural, artistic, and technological significance.

I presented some of these arguments (in preliminary, introductory form) in my CASVA colloquium and received useful feedback on that occasion. I availed myself of my remaining time in residence at CASVA to collate the recent translations of *De statua*, from Grayson to Collareta (1998), Spinetti (1999), and Bättschmann. Remarkably, high-resolution scans of both Cosimo Bartoli's translation (1568) and Janitschek's editio princeps are now freely downloadable from Google Books, and the French translation by Claudius Marcel Popelin-Cucarre (1869) can be found in an online edition on the website of the Bibliothèque nationale de France. I also investigated some early references to *De statua* and some hypotheses with regard to Alberti's possible sources suggested by Bättschmann and by Ulrich Pfisterer.

Yale University / École nationale supérieure d'architecture de Paris–La Villette
Ailsa Mellon Bruce Senior Fellow, spring 2014

Mario Carpo will take up a new position as professor of architectural history at the Bartlett School of Architecture (University of London). The new critical edition and English translation of Alberti's De statua, which he will coedit with Francesco Furlan with the collaboration of Peter Hicks, will be published by Yale University Press.



S. HOLLIS CLAYSON

ELECTRIC PARIS: EPISODES FROM THE VISUAL CULTURE OF THE CITY OF LIGHT IN THE ERA OF THOMAS EDISON

“Electric Paris,” the book I have been writing during my time at CASVA, takes root in the often overlooked fact that lighting (*éclairage*) was a key attribute of nineteenth-century Paris, the City of Light. The French capital had been known as *la ville lumière* since the eighteenth century because of its prominence during the Enlightenment, but the nickname as metaphor acquired a descriptive valence for the first time in the nineteenth-century glory days of Parisian gaslight, the 1840s and 1850s. It was, however, one of the first cities to experiment with the newest forms of highly technologized outdoor light, electric arc lighting. Arc lamps were installed as streetlights on an experimental basis in prominent sites from 1878 to 1881. The first Exposition Internationale de l’Électricité took place in Paris in 1881, and the era of what I call illumination discourse began.

The culture-wide preoccupation with lighting drives my study of diverse artistic practices and works in which visual culture was entangled with the visualities and hardwares of artificial illumination. Engaging a discussion of *éclairage* in the domain of the history of later nineteenth-century art provides a counterweight to art history’s century-and-a-half-long romance with natural light. The most conspicuous examples of heliocentric artistic practices were landscape and cityscape photography and the innovative landscape painting of the later 1800s, headquartered in the Paris region, which probingly investigated natural light, especially the flux of sunlight and clouds. My approach to naturalistic art in and

John Singer Sargent,
*In the Luxembourg
Gardens*, 1879. Phila-
delphia Museum of Art,
John G. Johnson
Collection, 1917

around Paris does not seek to reinterpret sunshine based art practices as Luddite but rather repositions daytime plein-air art making as a more deliberate, even quirky choice.

The pitched social, aesthetic, and technical debate about the new forms of artificial illumination took shape along an axis defined by dazzle (blindness) at one end and illumination (visibility) at the other. I maintain that the new lights, their visual properties, and the era's debates about them provided circumstances that stimulated the conception of aesthetically innovative art gingerly balanced, vis-à-vis the lights themselves, between rejection and embrace, disavowal and enthusiasm.

Thanks to the assistance of research associate Joseph Hammond and the stimulating critical environment of CASVA, I completed a long book introduction as well as several chapters that study the reactions of three visual artists and many caricaturists to aspects of the French capital's brash new lighting environment. My participation in a National Gallery of Art symposium about the work of Charles Marville (1813–1879) enabled me to consider and to incorporate into the compass of the book a subject I had not previously studied: Marville's remarkable corpus of streetlamp photos.

My interpretation of works by John Singer Sargent (1856–1925), Mary Cassatt (1844–1926), and Edvard Munch (1863–1944) demarcates their use of a language of metaphor, displacement, and/or indirection to acknowledge, deflect, and redefine the controversial visualities of the new lights. Sargent's two paintings from 1879 of the Jardin du Luxembourg are singular modern urban nocturnes that pastoralize a locus under assault by new lights while also disenchanting a tonalist moonlight.

In one chapter I argue that a moderator lamp prominently featured in a corpus of monochrome intaglio prints that Cassatt set in her own apartment (c. 1880–1882) is a displaced reference to arc streetlamps and the shattering of luminophilia by luminophobia. Another chapter analyzes products of Munch's stint in France (Paris, Saint-Cloud, Le Havre, and Nice) between 1890 and 1897, when he set no fewer than seventeen works—paintings, pastels, and etchings—in threshold space at night. Their key elements are nighttime settings, people looking intensely through windows, and modern *éclairage*.

A third chapter discusses material I thought about for the first time at CASVA: the responses of three of the great caricaturists of the era—

Cham (Amédée Charles Henri de Noé, 1818–1879), Draner (Jules Jean Georges Renard, 1833–1926), and Albert Robida (1848–1926) — to the new illuminations. Thomas Edison’s seemingly boundless ingenuity and the dazzling lights of the era were godsend to the caricaturists and illustrators of Paris. The confusion, excitement, novelty, and visual dazzle of the new lights inspired the invention of novel occasions for sexual mischief and interpersonal deceit in the Parisian theater of everyday life. New subjects drove comic art onto boisterous and profoundly imaginative terrain. That developments in electricity closely coincided with Albert Robida’s founding in 1880 of the magazine *La Caricature*, an outlet for many of these visual works, was a tremendous boon for Parisian visual culture.

Northwestern University
Samuel H. Kress Professor, 2013–2014

S. Hollis Clayson will return to her position as Bergen Evans Professor in the Humanities and professor of art history at Northwestern University. Her book “Electric Paris” will be published by the University of Chicago Press.



LYNNE COOKE

OUTSIDE IN: A STUDY OF THE INTERFACE BETWEEN MAINSTREAM AND SELF-TAUGHT ART IN THE UNITED STATES IN THE TWENTIETH CENTURY

Fueled by the current wave of interest in the self-taught artist within the contemporary art world, this project aims to restore to the notion of the outlier its historical specificity by charting the debates that have shaped and contextualized its generation by generation. An in-depth, historically grounded analysis of the marginalized creator—identified under various rubrics: folk, naïve, vernacular, visionary, and outsider artist—exposes the forms of investment, at once theoretical and instrumental, made by professional artists, critics, gallerists, collectors, and curators in the United States in this contentious concept at key moments over the past century.

Typically, the work of the outlier enters the public arena either through the advocacy of artists or in major museum exhibitions. During the interwar period, the locus of this burgeoning exchange was New York. In 1932 the Museum of Modern Art staged a large-scale presentation of traditional folk art, then considered a primary source of inspiration for a uniquely American vanguard modernism, and subsequently, by means of acquisitions, collection display, and solo and group shows, promoted the work of contemporary self-taught artists from the United States and abroad under the rubric “Modern Primitives.”

Beginning in the late 1960s, claims were advanced that a living, as opposed to a traditional, form of folk art could still be found in certain parts of the country, notably in small rural communities in Appalachia and the South. Previously conceived as a historically bounded category

Kerry James Marshall,
Great America, 1994.
National Gallery of Art,
Washington, Gift of the
Collectors Committee

rooted in the preindustrial culture of the Northeast, circa 1750 to 1870, the realm of the self-taught practitioner was now broadened. In addition to the work produced in poor, and in many cases rural, African American communities in the South, it came to encompass the work of reclusive artists, purportedly indifferent to all forms of high art, who, in the 1970s and 1980s, came to be labeled as “Outsider” or “Isolate.” Or it might take the form of environmental installations—private dwellings and compounds, gardens, and visionary edifices—constructed by autodidacts in remote parts of the country. As previously, such recharged conceptualizations of the outlier were figured through seminal exhibitions. These, however, were now often hosted by museums in regions throughout the nation, in accordance with the widely dispersed nature of this increasingly diverse phenomenon. For the first time, critiques generated from a range of disciplines—folklore, ethnography, and material culture—contested entrenched methodologies that had conceptualized folk art only in terms of painting and sculpture and evaluated it according to aesthetic criteria normative to fine art. From a modernist model based in notions of center and periphery, the paradigm governing relations between the schooled and the unschooled artist was revised: henceforth they would be seen to occupy parallel worlds.

Forebodings that Outsider art would come to an end because of the vast social, cultural, and political changes reshaping the later twentieth century, not least the impact of mass media communications and enhanced mobility, have proven ungrounded, as the “discovery” in recent years of significant oeuvres by James Castle (1899–1977), Judith Scott (1943–2005), Morton Bartlett (1909–1992), and Rosie Lee Tompkins (1936–2006), among others, has demonstrated. Ironically, at a time when stewardship of the work of the outlier has come under the auspices of institutions dedicated specifically to the collection and display of works by the self-taught, in contrast to the earlier twentieth century, when this work was channeled through museums of modern and contemporary art, vanguard artists have discerned a timely relevance in its protocols, legacies, and lineages. Calls to abandon such classifications as “outsider” and “folk artist,” which marginalize the autodidact, in favor of positioning the self-taught and professional on an even playing field, where the honorific of artist is unproblematically available to all, have taken on greater urgency.

Encompassing the years from the mid-1990s to the present, the third section of this project (currently in preparation as an exhibition and accompanying catalog) examines the current context by means of three case studies organized around pivotal issues, including the recuperation of African American folk art lineages into establishment circuits explored, for example, in the work of Kerry James Marshall (b. 1955), David Hammons (b. 1943), and Kara Walker (b. 1969).

New York City
Andrew W. Mellon Professor, 2012–2014

Following her fellowship, Lynne Cooke will take up an appointment as senior curator of special projects in modern art at the National Gallery of Art. Her research at CASVA will form the basis of an exhibition at the Gallery scheduled for May 2017.



NINA L. DUBIN

LOVE, TRUST, RISK: PAINTING THE “PAPERED CENTURY”

“We had it. He stole it. Learning to believe again in a post-Madoff world.” With some adjustments, the 2009 headline — from a *Condé Nast Portfolio* cover story on trust — would likely have appealed to members of a mass audience who similarly felt defrauded, nearly three hundred years earlier, of both their wealth and their willingness to believe: those victimized by the South Sea and Mississippi bubbles of 1720. The parallel bears further fruit given the emergence in the eighteenth century of a body of works of art that compelled reflection on the theme of trust in the aftermath of the financial catastrophes: namely, French epistolary pictures. Encompassing canvases by the likes of Jean-Baptiste-Siméon Chardin (1699–1779), François Boucher (1703–1770), and Jean-Honoré Fragonard (1732–1806); prints including revolutionary-era fashion plates by Philibert-Louis Debucourt (1765–1832); and hundreds of works by lesser-known artists, the genre remained the object of a veritable cult over the course of the century.

The vogue for pictures featuring women penning and, more typically, perusing love letters may be interpreted as an outgrowth not merely of the age of the epistolary novel but also of what one commentator dubbed “the papered century.” The phrase encapsulates the disorienting effect of proliferating forms of monetary instruments, from stock certificates to credit and debit notes. It specifically evokes the chaos of 1720 unleashed by the bubbles. Both ventures involved the use of state-sponsored notes by members of a mass public who had been cajoled

Jean-Honoré Fragonard, *The Love Letter*, c. 1770. Metropolitan Museum of Art, New York, The Jules Bache Collection, 1949

into believing in the essentially fictive value of mere paper. The year 1720 was a landmark, ushering in not only the boom-and-bust cycles of the modern economic world but also, arguably, an accompanying transformation in the life of the emotions. As evidenced in epistolary pictures that dwell upon the fragility of paper promises, in the wake of 1720 the precariousness of love and the unpredictability of financial markets became defined as inescapable analogs.

Eighteenth-century conceptions of romantic life as implicated in an economy of risk—famously explored by Pierre Choderlos de Laclos (1741–1803) in his *Dangerous Liaisons*—may be traced to 1720. That year, Bernard Picart (1673–1733) produced a print lampooning the folly that permitted fortunes to evaporate. It features the nude goddess Fortuna haloed by contracts, stock certificates, and bubbles of air. The work illustrates the dawning of an economic universe premised on nothing more substantial than credit and sustained only by a willingness to endow mysterious financial instruments with imaginary value. Strikingly, Picart produced a second version featuring a dramatic interaction between a young woman and an aged male. The former is shown resigned to the advances of the latter, who kisses her hand while bribing her with a promissory note as well as a contract for South Sea Company shares. Picart evidently saw fit to complete his image of mass hoodwinking with a scene of malevolent seduction. In so modifying his print, he not only underscored the riskiness of amorous and business relations alike; he also exhibited a conception of the two as intimately intertwined in the modern world.

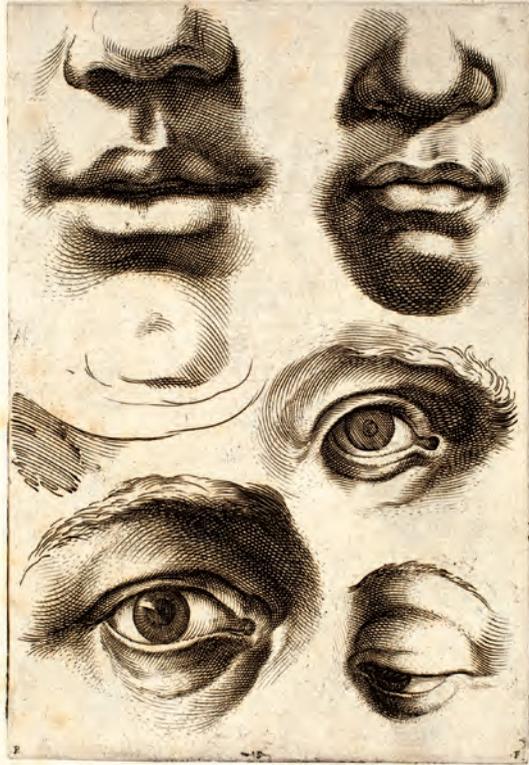
A similar point may be made of a painting produced fifty years later: Fragonard's *The Love Letter*. The coy expression worn by Fragonard's pretty protagonist, seated before a stack of love letters, suggests that she is as risky an investment as Picart's Fortuna and that her absent lover will fall victim to the very disillusionment suffered by the guileless stockholder. Along with legions of works featuring the epistolary theme—beginning with prints satirizing the disasters of 1720 under the sign of female duplicity—the painting suggests that bestowing emotional trust through the medium of letters is akin to investing one's financial hopes in paper.

I contend that epistolary pictures marked the coming to grips with itself of a society consigned to belief in promissory notes. The genre's

ascendancy coincided with the expansion of credit and, more specifically, of social trust (*confiance*) as the basis for economic prosperity. As historians of the period have shown, economic exchange was considered an emotional affair comparable to friendship or love insofar as it rested on trust. Moreover, the love-letter theme—inspired by seventeenth-century Dutch precedent—appeared in France at the very moment when that country was looking to emulate Holland’s commercial culture. In their day, such works prompted in viewers a double-sided awareness that remains relevant to our own time: namely, that the social order was mediated by increasingly dematerialized forms whose trust value was necessarily suspect, and that belief in such empirically suspect media was nonetheless inevitable.

University of Illinois at Chicago
Samuel H. Kress Senior Fellow, 2013–2014

Nina L. Dubin will return to her position as associate professor of art history at the University of Illinois at Chicago.



CAROLINE O. FOWLER

ABSENCE MADE PRESENT: DRAWING THE MEMORY BODY, 1400 – 1750

Leon Battista Alberti wrote in *De pictura* (1435) that painting is divine because, “as they say of friendship, a painting lets the absent be present.” My book “Absence Made Present: Drawing the Memory Body, 1400–1750” examines this relationship between absent and present objects and subjects in early modern artistic pedagogy. Alberti’s statement refers to portraiture’s ability to capture a face so that presence endures in likeness. Yet the philosophical complications of what it meant to create the illusion of a person’s or object’s presence in the condition of absence has yet to be addressed fully by scholars as a guiding force behind early modern artistic theory. As my research demonstrates, this dialectic between presence and absence guided artistic pedagogy. Artists first learned to draw from present objects: prints, drawings, sculptures, and bodies. In the final stages of training, draftsmen became masters once they could draw from the intellect with no object or body present.

Whereas recent studies in art history have focused on the “visible” (particularly life drawing, or drawing *ad vivum*), my book argues that drawing pedagogy did not, in fact, seek to teach how to imitate what was before the eyes. Instead, an artist’s virtuosity manifested itself when he brought forth histories and images that stimulated in the viewer the sensation of being present before the historical moment, the person, the still life. The manifestation of presence remained not only in the sensation of sight but also in the sense of being before an extended body that exists in all the sensory perceptions of touch, taste, and smell and in

Luca Ciamberlano,
print from drawing
book, c. 1610/1620.
National Gallery of Art,
Washington, Gift of
Arthur and Charlotte
Vershbow

the sixth sense: that of sensing, the experience of existence. Although the camera obscura and Keplerian theories of vision may have emerged as pervasive models for describing early modern artistic practice (particularly in the seventeenth century), my book demonstrates that the Aristotelian conception of impression persisted. In this system, objects impressed themselves into the psyche of the artist through the outer sensory organs with the aid of the inner senses, such as memory, cognition, and imagination. Indeed, pedagogical theory aimed to train those inner capacities so that the artist might master the ability to evoke the outer sensations of sight, touch, taste, smell, and sound.

To define the contours of draftsmanship in early modern pedagogy, my research focuses on the emergent genre of printed drawing manuals, authored by major artists to teach drawing. Famous examples include Albrecht Dürer's *Underweysung der Messung* (1525), Luca Ciambelano's *Scuola perfetta* (1610/1620), Crispijn van de Passe's *Licht der teken en schilderkonst* (1643), Abraham Bloemaert's *Artis Apellae liber* (1650–1656), and Johann Daniel Preissler's *Gründliche Anweisung zu richten Entwürffen* (1737).

My work identifies two genres of drawing manuals. Treatises such as Dürer's *Underweysung der Messung* begin with the geometric elements of the point and the line. Instruction proceeded from these geometric universals to “the particular.” Other manuals, such as Ciambelano's *Scuola perfetta*, initiate draftsmanship in copying sensory organs (eyes, ears, noses) and include no geometric images. This pedagogy developed in the early seventeenth century in response, as I argue, to the publication of Federico Zuccaro's *L'Idée de pittori, scultori ed architetti* (1607). In this treatise, Zuccaro argued that it is impossible to start at a universal form (such as a geometric shape), for knowledge unfolds by progressing from the particular to the universal. Thus an established workshop practice of copying ears, eyes, and noses became a popular subject for printed drawing manuals as artists visually explored a conception of draftsmanship founded within a progression of learning from the particular experience of the object to the “universal” form. My book maps the artistic manuals, from Dürer's *Underweysung* to Preissler's *Gründliche*, that both define and transgress these two pedagogical systems.

By examining the products of early modern artistic pedagogy from printed drawing books to theoretical works, my book explores a period

in artistic practice when art, mathematics, and philosophy were founded upon the interlinking of sensory and suprasensory worlds, entities in which the physical and the metaphysical were interwoven, from Euclidean points and lines to eyes, ears, and noses. After 1750 artistic pedagogy became divorced from the suprasensory and was instead devoted to the empiricism of the five senses, particularly the ocular world. In unraveling the pedagogical threads from 1400 to 1750 we can chart the foundational presence of the metaphysical in early modern drawing practice and explain why this presence became untenable in the “absence” of God.

A. W. Mellon Postdoctoral Fellow, 2013–2015

During academic year 2014–2015 Caroline Fowler will continue her research at CASVA as the 2013–2015 A. W. Mellon Postdoctoral Fellow.



CHRISTINE GÖTTLER

INVENTING NEWNESS: LOCAL HISTORY AND GLOBAL AMBITIONS IN THE ART AND VISUAL CULTURE OF EARLY MODERN ANTWERP, C. 1560 – 1680

Thanks to its dominant position in Portugal's sea trade, at the beginning of the sixteenth century Antwerp developed into an international hub of knowledge and commerce. Using the rhetoric of novelty, encomia of the city underscored Antwerp's interconnectedness with the world (*mundus*). In his *Descrittione di tutti i Paesi Bassi* of 1567, the Florentine merchant and humanist Lodovico Guicciardini (1521–1589) described Antwerp as a “world city” where merchants, traders, and highly skilled craftsmen across the arts set the tone and where information and new kinds of mercantile, technological, and craft knowledge were circulated and exchanged. Among the master craftsmen, Guicciardini singled out the painters, commending them as masters of innovation and imitation who epitomized the new virtues and values of the city's achievements. Similarly, in 1577 the Calvinist city fathers defined Antwerp as “not only the first and principal commercial city of all Europe, but also the source, origin, and storehouse of all goods, riches, and merchandise, and a refuge and nurse of all arts, sciences, nations and virtues.”

Using such eulogies as a point of departure, my book addresses two interrelated sets of questions. First, I investigate imagery that made reference to the idea of Antwerp as a storehouse where goods from all parts of the world were accumulated, traded, and collected. Circulated in European centers of art and exported to overseas markets, these images presented the city as the site of a new collecting culture that embraced old and new worlds and embodied both intellectual curiosity and com-

Jan Brueghel the Elder,
Fire, c. 1621. Musée
du Louvre / The Art Ar-
chive at Art Resource,
NY (Alfredo Dagli Orti)

mercial interests—the new virtues of a globalizing world. Second, I explore how the collecting activities of artists, merchants, and members of the learned elite linked urban spaces with the new maritime and world spaces that Portuguese merchants had helped create and shape. Third, I consider the ways in which Antwerp’s visual arts positioned themselves in relation to other arts and fields of knowledge, both poetry (painting’s traditional sister art) and the newer arts grounded in geometry and mathematics, on the one hand, and medicine and alchemy, on the other.

I am particularly interested in visual representations of spatial environments and physical settings that make reference to the accumulation both of learning and knowledge and of riches and material goods. Among other topics, my project focuses on the following three iconographies and themes.

First, linked with alchemy, the theme of Vulcan’s forge provided an arena where the space of production and the space of display were combined. In the widely disseminated *Le imagini degli dei antichi*, by Vincenzo Cartari (c. 1531–1569), Vulcan was further identified with “natural and generative warmth” as the necessary foundation of all arts. Remarkably, in Antwerp the first depictions of Vulcan’s forge coincided with the first writings about northern art, thus helping to fashion a northern art and visual culture that intersected with craftsmanship and virtuoso skills. In the early seventeenth century, in several paintings that Jan Brueghel the Elder (1568–1625) executed predominantly for Italian patrons, Vulcan’s forge serves as a site both for the display of artifacts wrought by heat and fire (as they were produced, traded, and collected in Antwerp at the time) and for invention and creation featuring stoves, ovens, and various tools.

Second, most scholarly literature has overlooked the fact that depictions of the five senses in northern art frequently include instruments and mechanisms for the artificial stimulation of the senses—thus in fact evidencing effects on the senses produced by the images themselves. Perhaps the most prominent (but by no means the sole) example is the series *The Five Senses* (Museo Nacional del Prado) by Jan Brueghel the Elder and Peter Paul Rubens (1577–1640), which shows, among other things, the distilling of fragrances and perfumes, the cooking of food, the forging of armor and weapons, and the performance of music.

Finally, as suggested by the earliest responses from both artists and writers to the art of Hieronymus Bosch (c. 1450–1516), the images of a continuously metamorphosing nature created by Bosch and his numerous followers may also represent the interior spaces of the artist’s mind. The unprecedented response to Bosch’s art in the decades after his death thus also resonate with period ideas of laboratories of the mind. It is on the basis of these examples and considerations that I hope to shed new light on representations of spaces in which the transformative powers of nature, of various “sciences” and arts, and of the artist’s imagination merge.

Universität Bern

Ailsa Mellon Bruce Visiting Senior Fellow, June 15–August 14, 2013

Christine Göttler has returned to her position as professor of art history at Universität Bern. From January to June 2014, she pursued her research project as a Getty Scholar, contributing to the yearly theme “Connecting Seas: Cultural and Artistic Exchange.”



ANDREAS HENNING

CATALOGUE RAISONNÉ OF BOLOGNESE PAINTINGS AT THE GEMÄLDEGALERIE ALTE MEISTER, DRESDEN

Systematic catalogs represent the most important contribution that museums can make to scholarly research, and their production ranks among a curator's essential tasks. Through years of familiarity with a collection, a curator gains detailed knowledge not only of the material aspects of a work of art but also of its collection and research history. Naturally, many museum departments, first and foremost conservation, play their part in this undertaking. Research carried out within the museum generates a foundation for further scholarly work at universities across all areas of the humanities. At the same time, the insights that a systematic catalog yields can inform development of educational programs and ideas for exhibitions.

Given the considerable challenges of funding programs and personnel that face many museums, however, curators and conservators often do not have time to research and work on the collection's holdings. Therefore, I am all the more grateful to CASVA for offering me the truly exceptional opportunity of devoting an entire academic year to concentrated research on the catalogue raisonné of Bolognese paintings in the Gemäldegalerie Alte Meister in Dresden.

Although the origins of the Gemäldegalerie can be traced to the *Kunstammer* founded by Augustus, elector of Saxony, in 1560, the present holdings of Bolognese artists are largely the result of acquisitions made by Augustus III, elector of Saxony and king of Poland, in the mid-eighteenth century. Because he was chiefly interested in such well-

Annibale Carracci,
*Saint Roch Distributing
Alms*, 1594/1595.
Gemäldegalerie Alte
Meister, Staatliche
Kunstsammlungen
Dresden. Photo:
Herbert Boswank;
© Gemäldegalerie Alte
Meister, Staatliche
Kunstsammlungen
Dresden

known Bolognese baroque artists as Annibale Carracci (1560–1609), Guido Reni (1575–1642), Francesco Albani (1578–1660), and Guercino (1591–1666), the Gemäldegalerie has extensive holdings for many of them. Among the more than 840 Italian paintings, the Bolognese works, comprising 113 paintings and one pastel from the late fifteenth to the mid-eighteenth century, are a pillar of this collection, in terms of both quality and quantity (although twenty of the Bolognese paintings were destroyed or irretrievably lost as World War II was coming to an end).

Producing a systematic catalog first entails extensive research into each work and putting the findings in the context of a critical summary of existing scholarly opinion. This process starts with the work's material condition and conservation history. Second, research has to be conducted regarding the method of painting and the existence of any preliminary sketches. Third are the work's attribution, its date, and its position in the artist's oeuvre. Fourth are interpretation of its iconography and elaboration of its art-historical context. Fifth is reconstruction of the provenance of the work, including its history within the collection.

During my stay at CASVA, I carried out research on the core group of works produced by Bolognese artists between 1580 and 1660. My research began with the Gemäldegalerie's outstanding collection of nine paintings by Annibale Carracci. Since all these works were completed between 1583 and 1595, they also offer insights into the Carracci's new aesthetic approach, which was so prominent in shaping the development of the Bolognese school. This research also integrated findings from recent investigations using modern imaging technologies at the Staatliche Kunstsammlungen Dresden. As a result, it was possible to elaborate for the first time the complex process of pictorial composition, with all its pivotal changes, in Annibale's *Saint Roch Distributing Alms*. This multifigural work was a milestone not only in the artist's oeuvre but also in the genre of Seicento history painting. Similarly, it proved possible to reconstruct the working process for *Saint Sebastian*, an early work by Annibale, as well as the complex network of references, comprising works by Veronese (1528–1588), Titian (c. 1488–1576), Correggio (1489–1534), and Denys Calvaert (1540–1619), in which the new style of composition of Annibale's altarpiece *Madonna Enthroned with Saint Matthew* is located. I also conducted close research into the extensive group of works by Guido Reni and Guercino. Finally, I reviewed a sig-

nificant part of the literature on the holdings of works by, among others, Agostino Carracci (1557–1602), Leonello Spada (1576–1622), and Alessandro Tiarini (1577–1668). I integrated my research with a series of trips to examine comparable works in, among other places, Boston, Chicago, Los Angeles, New York, Pasadena, and Raleigh.

The staff and fellows at CASVA provided a truly inspiring environment for this work, especially the members of the Malvasia project. A wide range of other departments at the National Gallery of Art, in particular the library and image collections, also provided crucial support. Moreover, my fellowship brought the added benefit—one that also makes CASVA especially important to museum research—of the exchange of views with colleagues in the departments of Italian and French paintings, prints and drawings, and painting conservation.

Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden
Samuel H. Kress Senior Fellow, 2013–2014

Andreas Henning will return to his position as the curator of Italian painting at the Gemäldegalerie Alte Meister, Dresden.



MICHEL HOCHMANN

COLORITO: PAINTING TECHNIQUES IN VENICE DURING THE SIXTEENTH CENTURY

During my stay at CASVA, I finished writing a book about painting techniques in Venice during the sixteenth century. The volume summarizes the many scientific studies that have been conducted in the last decades in museums and collections around the world. It reconsiders ideas about the art of the period, on subjects including the role of drawing, the evolution of preparations and colored grounds, and oil as a binding medium. I integrate these observations with all that the historiographical tradition (treatises, books of recipes, literature on art) tells us about these matters. Venetian *colorito*, the Venetian aesthetic and practice of color, for example, has been the topic of many assumptions, and painters from the Seicento onward have tried to recreate what was sometimes called the Venetian secret. My book outlines all these theories and traces their evolution.

The documents are few, but some are very important, such as painters' inventories, of which Palma Vecchio's is very useful. Recent publications have focused on the pigments trade and the *vendicolori* in Venice: everyone knows how central this trade was at the time in Italy, and inventories and letters have been published showing the nature of the materials that were in use at that time. Matteo Mancini, for example, has published correspondence between the king of Spain and Venetian painters, Titian in particular, that reveals the fascinating personality of one of these merchants, Alvise della Scala, who was Titian's purveyor. More recently, Tristan Weddigen and Gregor Weber have shown that the

Giorgione, *The Adoration of the Shepherds*, 1505/1510. National Gallery of Art, Washington, Samuel H. Kress Collection

famous portrait of a man with a palm by Titian, now in Dresden, represented Alvisse himself, demonstrating how close he was to the painter, who wanted to pay homage to him and to the quality of the materials he sold (as indicated by the box full of pigments depicted next to him).

The book encompasses the main aspects of this topic, starting with the role of drawing. Everyone knows Vasari's vituperative attacks against the Venetians' ignorance in that regard, but the use of infrared reflectography has completely upset such received commonplaces by revealing the great variety of the use of *disegno* in these artists' practices, from invention to reproduction. Recent studies of the great *botteghe* of Titian and of the members of the Bassano family allow a better understanding of the use of drawing in that context. One chapter studies binding media, showing how long and complex the process of the adoption of oil was for Venetian painters and questioning the varieties of additives that may have been in use in the sixteenth century, such as varnishes and essences. It describes how the Venetians contributed to launching the canvas as a support for oil painting, but also how these artists participated in experiments such as painting on marble, stone, or copper. Many commonplaces on these topics, such as the use of colored grounds, have recently been a subject of debate.

The book reviews everything that we know about the various pigments, their trade, their manufacture, and their alteration, using all available archival material, published and unpublished. Then it explores painters' techniques, including their brushwork and the many discussions it gave way to in the artistic literature of the time. Venetian painting has also been exalted for its *unione*, or combination of sfumato with vibrant color, and the book discusses famous commentaries (those of the French Academy on the use of colored reflections, to give one example). Scientific examinations may also be applied to understanding such complex matters as the depiction of shadows and the use of glazes. I further try to outline the great tradition of the German *Koloritgeschichte* and to describe some of the choices made by artists of the period (Titian, Giorgione, Tintoretto, Veronese) in the rendering of color and chiaroscuro.

During my residency in Washington, I explored the resources not only of the National Gallery of Art Library but also of the files of the conservation department. I enjoyed the opportunities to discuss this topic with the Gallery's curators, scientists, and conservators. In particular, I

benefited from many very useful meetings with Barbara Berrie, who is a great specialist in the field of old master painting techniques and who is studying the pigments used in Venetian paintings of the Renaissance.

École pratique des hautes études, Paris
Paul Mellon Visiting Senior Fellow, January 5–February 28, 2014

Michel Hochmann has returned to his position as professor of art history at the École pratique des hautes études (Paris).



SUBHASHINI KALIGOTLA

SHIVA'S WATERFRONT TEMPLES: REIMAGINING THE SACRED ARCHITECTURE OF INDIA'S DECCAN REGION

Since India's colonial period and the publication of James Fergusson's *History of Indian and Eastern Architecture* (1876), architectural discourse has undervalued the Deccan temple and misinterpreted its formal structure as the organic outcome of its location. This facile understanding has been carried forward to the present day by a succession of scholars who posit the vast Deccan plateau as a "borderland" in which the "natural" temple forms of North India (Nāgara) and South India (Drāvida) come together, either wholly or as "hybrids." Deccan temples have thus been relegated to a secondary position by a binary taxonomy that denies both their intrinsic artistic value and the agency of their makers. Most studies instead emphasize chronology, and all have privileged the agency of the region's Chālukya rulers and their affiliates (543–757 CE) on the basis of a handful of securely attributable buildings. Moreover, the hegemonic Nāgara-Drāvida binary has resulted in the fragmentation of the Deccan's dense temple clusters, with treatment of component buildings separated across independent volumes of temple architecture and divorced from the landscapes that situate and sustain them. By contrast, the actual design of the sites militates against such division, and the monuments likely shared builders, patrons, and worship communities.

My dissertation challenges the canonical understanding of the Indian temple to foreground the intelligence and intentionality underpinning the design of the Deccan's earliest extant sacred spaces and to redress

Temple cluster at
Pattadakal, Karnataka,
India, seventh to eighth
century, view from the
north. Photograph:
Caleb Smith

their conceptual fragmentation. First, I show that the Deccan temple is in fact constitutively distinct from its Nāgara and Drāvida counterparts. Second, by adopting the Deccan temple cluster as a holistic analytical category, I draw attention to the interrelationships between, and disposition of, its component buildings and to the locative, symbolic, and organizing role of water bodies.

My study analyzes sacred sites founded from the sixth to the eighth century, clustered in the Malaprabha and the Krishna-Tungabhadra river valleys, in today's postcolonial states Karnataka and Andhra Pradesh, respectively. I call this dynamic architectural period Early Deccan, self-consciously avoiding the dynastic labels applied so far and the implication that political agents were the sole architectural and stylistic innovators. I argue, rather, that architects, artists, and regionally specific factors played a vital role. The dissertation establishes the formal distinctiveness of Early Deccan architecture by challenging the normative practice of classifying Indian temples solely on the basis of tower form. My extensive study of the Early Deccan corpus, comprising nearly two hundred structures, and analysis of previously unexamined formal features—particularly architectural representations that appear as relief sculpture on temple interiors and exteriors and as miniature built forms—show that Deccan builders established a dialectical relationship between the Nāgara and Drāvida architectural systems. It is not only the knowledge of multiple building traditions but also their combination, translation, and reconstitution in purposeful and meaningful ways that distinguish Deccan buildings from their Nāgara and Drāvida counterparts. Epigraphic evidence that has so far been deployed only to establish chronologies further allows me to underscore the intentionality of Deccan architects and their status in contemporary society.

The dissertation also highlights the temple cluster's organization and establishes the water body as its symbolic and spatial focus. Though water bodies—natural, engineered, or a combination of the two—are visually and ritually constitutive of sacred centers throughout the Deccan, this aspect has received little scholarly comment. Indeed, landscape studies of the premodern Deccan remain in their infancy. My dissertation contributes to this nascent field by reading traditional art-historical evidence alongside literary constructions of premodern landscape cultures and phenomenological and experiential perspectives. For example, I

read architectural manuals and treatises and a range of prescriptive texts, exhorting waterfront locations for sacred sites and providing directives on the design and siting of water monuments, against the topography and spatial layout of Early Deccan sites to find correspondences and departures. Sculptural and epigraphic sources add another valuable perspective: they establish a homology between kingship and the control and management of water, demonstrate aristocratic patronage of water monuments, and record the donation of water resources, gardens and groves, and fertile, irrigated lands to Brahmins and sacred centers. Finally, since the topography and layout of the cluster can direct the reception and experience of the site, I consider ways of circulating within the cluster and show how component structures relate to one another and the organizing water body. I am therefore able to present Early Deccan sacred spaces not as a conglomeration of disjointed monuments but as integrated environments in which built structures interact with, and engage, natural elements, and vice versa.

[Columbia University]
Ittleson Fellow, 2012–2014

During the 2014–2015 academic year, Subhashini Kaligotla will complete her dissertation as a predoctoral fellow at the Getty Research Institute in Los Angeles.

KRISTOPHER W. KERSEY

EMPEROR GOSHIRAKAWA AND THE IMAGE OF CLASSICAL JAPAN

Few emperors in Japanese history rival the renown, if not the infamy, of emperor GoShirakawa 後白河天皇 (1127–1192 CE). The tenor of his patronage and depth of his engagement with painting, poetry, and especially song are remarkable — all the more so considering that he ruled, as retired sovereign, during a period marred by frequent violence, sly intrigues, and incessant machinations. Given this context, some see in his patronage and acquisitiveness the workings of an adept soft-power strategist, while others lampoon him as a feckless dilettante whose profligacy cost the imperial family its political might. For with his death in 1192, the “classical” Heian era (784–1192) came to a close, and real political power shifted to what was to be the first of several martial governments that would rule Japan in the imperial family’s stead for nearly eight centuries thereafter. While at the Center this year, I have worked to complete a dissertation that addresses the complex interplay of inscription and depiction found in the objects created during this politically tumultuous and yet artistically innovative era.

It is a historical situation ripe for elegy and nostalgia, and indeed the history of Japan, its literature, and its art reflect this. For art historians, the name GoShirakawa immediately calls to mind the Hall of the Lotus King (Rengeōin 蓮華王院), a temple founded by the emperor that housed his vast and storied collection of paintings, among which numbered several of what are now the most celebrated examples of Japanese painting. Rather than take up these canonical paintings, I have

Calligraphy attributed to Fujiwara no Sadanobu 藤原定信 (1088–1156), page from the *Tsurayuki II* volume (貫之集下) of *Anthology of the Thirty-Six Poets* (*Sanjūrokunin kashū* 三十六人歌集), early twelfth century. Freer Gallery of Art, Washington, DC

turned my attention instead to several fragmentary contemporaneous manuscripts. Despite the centrality of these artifacts in the visual culture of the period, their relative marginality in the history of Japanese painting is due, I argue, to persistent methodological biases that have sometimes erected illusory divisions between sculpture and painting, the secular and the sacred, and—most problematically—the processes of inscription and depiction.

The first of these manuscripts is the provocatively titled *Eyeless Sutra* (*Menashikyō* 目無し経), a once-five-volume set of handscrolls with monochromatic line drawings and Buddhist sutra text layered in a complex palimpsest. Epigraphical and textual analysis of the colophons paired with close looking at the stratigraphy of the marks calls into question the dating and the romantic creation story of this National Treasure. Unfettered by the mythos of its creation, one can look anew at perhaps more salient features of the work, such as the peculiar relationship of the inscribed sutra text and the airily faint underdrawings. Upon close inspection, it becomes clear that these two strata inflected one another, effecting an estrangement through allegoresis, as multiple narratives—pictorial, historical, textual, and so on—were woven together. Thus we are able to recover, arguably, a mode of viewing long lost to modern readers.

My shoptalk provided a forum for indispensable feedback concerning another beguiling manuscript, *The Significance of A* (*Ajigi* 阿字義), a handscroll that contains two striking paintings of seated aristocratic figures, each with the Siddham grapheme *A* inscribed within his chest. These pictures are preceded by two texts concerning a ritual advocated by esoteric Buddhist exegetes whereby the Siddham *A* is visualized, imagined, or envisioned as text inscribed upon an efflorescent, lotus-shaped heart. Rather than take an illustration-based approach, my analysis and focuses on how the materiality of the sign, as ink on paper, is held in tension with the figures' pictoriality in such a way as to reify more complex aspects of the esoteric Buddhist semiotic philosophies that underwrite this practice. Such attention to the physicality of the material is then extended in the dissertation to similar artifacts, especially those found within the cavities of joined-wood sculptural icons.

The final central artifact is *Anthology of the Thirty-Six Poets* (*Sanjūro-kunin kashū* 三十六人歌集), a monumental thirty-nine-volume series of

manuscripts in codex. The discussion here returns to the issue of overlay and scrutinizes how the collaged paper ground inflects the processes of inscription. The chapter argues that the indiscrete blending of inscriptive and depictive marks in these works provides insight into the affective performativity of inscription, an approach that yields results concerning the treatment of calligraphic morphology that often run counter to style-based discourse. A key issue in this chapter is the manufactured polysemy achieved through the use of collaged paper grounds (*tsugigami* 継ぎ紙; literally, “joined papers”). Taken together, these analyses are meant to suggest the need for an epistemological and methodological reassessment of the parameters of “word” and “image” in the art of this period and beyond.

[University of California, Berkeley]
Andrew W. Mellon Fellow, 2012–2014

During the 2014–2015 academic year, Kristopher W. Kersey will hold the Anne van Biema Fellowship at the Freer Gallery of Art and Arthur M. Sackler Gallery. In fall 2015 he will begin a position as assistant professor of Asian art at the University of Richmond.



MICHAEL KIENE

JACQUES-IGNACE HITTORFF: THE DISCOVERY OF POLYCHROMY IN THE ANCIENT ARCHITECTURE OF SICILY AND THE CONSEQUENCES FOR CONTEMPORARY ART AND ARCHAEOLOGY IN FRANCE

Jacques-Ignace Hittorff (1792–1867) achieved one of the most remarkable artistic careers of the nineteenth century, linked to renowned European scholars and artists and to royal houses, yet he also embodied some of the broad contradictions of the age. The son of a Cologne tinsmith, he became a highly distinguished architect and scholar, showered with honors and elected to many of the most prestigious academies and scientific associations in Europe and the Americas. His political and diplomatic skills enabled him to serve five quite different regimes in France from 1810 to 1867.

In 1810, at the beginning of his artistic life, he left Cologne and went to Paris, where the masterpieces of Western art acquired in Napoleon's campaigns, which would eventually be returned to their original collections, were on display in the Musée Napoléon (now the Musée du Louvre). From 1817 onward Hittorff served as inspector of the Menus-Plaisirs du Roi, the royal institution responsible for the decoration of court festivals. His office was in a building where the decorations were put together in a seven-story-high space, like a gigantic assembly hall, resembling to a certain extent the much later Hollywood studios.

In 1818 Hittorff and his friend and colleague Jean-François-Joseph Lecoq (1783–1858) followed their teacher, François-Joseph Bélanger (1744–1818), as joint directors of the Menus-Plaisirs and *architectes du roi*. Hittorff was rewarded with an annual salary of thirty-five hundred francs, housing, and royalties for special commissions. Although thus

Moritz Daniel Oppenheim, *Jacques-Ignace Hittorff*, 1824. Kölnisches Stadtmuseum

successfully occupied, in 1822 he was granted an eighteen-month sabbatical to study the artistic heritage of Italy. In Sicily he researched the use of color in ancient art. A portrait by Moritz Daniel Oppenheim (1800–1882) shows him on site, equipped with his instruments, with the ruins of ancient Akragas (Agrigento) in the background. Behind him is the best-preserved Doric temple of Greek antiquity, known as the Temple of Concordia (mid-fifth century BCE). Visible also are the columns of the so-called Temple of Juno Lacinia. Hittorff's arm rests on a piece of an entablature from a monumental Roman building, more fragments of which may be seen today in the Museo Archeologico Pietro Griffo in Agrigento.

Hittorff and his traveling companion, Karl Ludwig Wilhelm Zanth (1796–1857), exhibited their watercolors of ancient and modern Sicily in Paris, in particular during the exhibition of contemporary artists in the Salon Carré of the royal museum, the present-day Louvre. They were repeatedly rewarded with gold medals. They also published engravings serially by subscription for members of four major European royal houses: the Bourbons of France (Charles X, 1824–1830), the Hohenzollerns of Prussia (Frederick William III, 1797–1840), the Wittelsbachs of Bavaria (Louis I, 1825–1848), and the Bourbons of Naples and Sicily (Francis I, 1825–1830).

Hittorff was among the first modern scholars to recognize that Greek architecture and sculpture were originally brightly polychromed. He published his discoveries in his monumental *Restitution du temple d'Empédocle à Sélinonte, ou L'architecture polychrome chez les Grecs* (Paris, 1851), focusing in particular on the application of polychromy in contemporary art. He enumerated previous attempts to revive polychromy in architecture under the historical and, as he deemed it, unfavorable climatic conditions of Paris. His masterpiece of modern polychrome architecture was the church of Saint-Vincent-de-Paul in Paris, in which he incorporated large panels of *lave émaillée* (slabs of lava stone painted in enamel). Archaeologists' acceptance of ancient polychromy came only at the end of his career, although specifics were and remain a subject of debate. The paintings at Saint-Vincent-de-Paul were taken down after a short time and reinstalled only in 2011.

On March 14, 1844, Hittorff accepted his nomination for membership in the National Institute in Washington, founded in 1840 with the

hope of receiving the Smithson bequest and merged into the Smithsonian Institution after the latter was founded in 1846. Francis Markoe Jr. (1801–1872), a clerk in the diplomatic bureau of the State Department and secretary of the National Institute, conceived the project to nominate 150 French scientists and artists in preparation for the institution's assumption of its new role, and indeed they contributed substantially to the establishment of the Smithsonian two years later. Immediately upon receiving the news of his appointment, Hittorff expressed his desire to collaborate in “the beautiful and glorious work of a strong union of two great peoples” (*la belle et glorieuse œuvre d'une forte union entre deux grands peuples*). Because of their historic importance the Library of Congress preserves to this day some of Hittorff's monumental publications bearing the stamp of the Smithsonian on their title pages.

Hittorff was thenceforth the first scholar American artists visited upon arrival in Paris. The Gare du Nord, constructed in 1859–1865 for Baron James de Rothschild (1792–1868), was his last and perhaps greatest building. Possibly because of his advanced age, Hittorff was assisted by his son Charles-Joseph (1825–1898) and by the second American, after Richard Morris Hunt, to study architecture in France at the École des Beaux-Arts, Henry Hobson Richardson (1838–1886).

Universität zu Köln

Paul Mellon Visiting Senior Fellow, September 1–October 31, 2013

Michael Kiene returned to his position as professor of the history of art at the Universität zu Köln.



ULF KÜSTER

COURBET'S AMPHIBOLOGIE

Eugène Delacroix used the word *amphibologie* in his personal journal to criticize Gustave Courbet for creating the illusion of what Delacroix called “vrai ciel” at the center of the programmatic painting *The Artist's Studio* (Musée d'Orsay, Paris). *Amphibologie* (amphibology) is not a common term in artistic theory. Following César Dumarsais's definition in Diderot and d'Alembert's *Encyclopédie*, it is a “terme de grammaire” describing a phrase that has two different meanings. Dumarsais concludes his entry with a warning: Amphibology has to be avoided, especially when talking to small children, who have to be addressed with clarity (*clarté*) of language. Delacroix may have been drawn to use this term by Courbet's depiction in *The Artist's Studio* of a small boy at the center of the painting who watches the artist working on the illusionistic sky and who, according to Delacroix, may represent a child misled by lack of clarity. For Courbet the boy seems to be a metaphor for the ideal viewer of his work, the true witness, who, not spoiled by any tradition, looks with a fresh eye, totally unprejudiced. This image of a myth of modernism seems to have been neither understood nor accepted by Delacroix, who considered pictorial clarity to be lacking in a painting that he in fact truly admired.

The Artist's Studio was exhibited in 1855 as the central work in Courbet's realist pavilion, next to the Exposition Universelle. There Courbet presented another painting using the motif of a child looking at something. In *The Wheat Sifters* (Musée des beaux-arts de Nantes), one sees

Gustave Courbet, *The Wheat Sifters*, 1854.
Musée des beaux-arts de Nantes, 874.
© RMN-Photographie
(G. Blot)

Jean-Auguste-Dominique Ingres after Titian, *Reclining Venus*, 1822. The Walters Art Museum



to the right a boy peering into a boxlike winnowing machine. What he sees is invisible to the viewer; he looks into one of Courbet's famous voids, like the dark zones of water in his river paintings, the dark center in his grotto images, or the grave in his monumental *A Burial at Ornans*. Is this childish curiosity or juvenile inventiveness? If the boy stands for the future, is the machine he examines meant to take over the work of the two women in the foreground of the picture? Courbet's father was an agricultural inventor, and his son seems to have been aware of the profound structural changes in agriculture going on during that time. Indeed, a new winnowing device had just been invented by a miller in Lyons named Vachon and presented successfully at the Great Exhibition in London in 1851, and the Exposition Universelle of 1855 in Paris saw the triumph of the first McCormick reaper.

Courbet had not invented the motif of looking inside something without letting the viewer see what is there. Indeed, in his realist manifesto of 1855 Courbet declared that he had developed his individuality as an artist in the full awareness of artistic tradition, and he may have based his *Wheat Sifters* on motifs from one of the most famous Renaissance images, transforming (and thus vulgarizing) it as a scene of rural labor: Titian's *Venus of Urbino*. I do not suggest that Courbet copied this painting, but he seems to have found inspiration in it and may have

paraphrased parts of it. The kneeling woman in the background, looking inside a *cassone*, or marriage chest (its interior invisible to the viewer); the standing woman in her red dress and white blouse with rolled-up sleeves; the sleeping dog: these are all motifs Courbet seems to have used in varied form in his composition. Particularly interesting are the edges of the *cassone* and the grain-sifting box, which define pictorial space in each painting respectively.

Had Courbet seen Titian's painting in Florence? No, but he may have seen Jean-Auguste-Dominique Ingres' copy of it (The Walters Art Museum, Baltimore), which later became part of the collection of Khalil Bey, owner of Courbet's *Origin of the World*, among other paintings. *The Wheat Sifters* is not the only painting Courbet based on the inspiration of tradition. Reusing and varying famous models seem to have been a strategy for questioning and playing with the expectations of viewers and for developing something like an individual iconography.

The insights gained during my residency at CASVA will contribute to a larger intensive study of Courbet that also includes curating an exhibition, to be shown at the Fondation Beyeler, and publication of a related book.

Fondation Beyeler, Riehen/Basel
Ailsa Mellon Bruce Visiting Senior Fellow, January 5–February 28, 2014

Ulf Küster returned to his position as curator at Fondation Beyeler, Riehen/Basel, where the exhibition he is curating, Gustave Courbet, will open in fall 2014, accompanied by publication in German and English of his book on the artist as well as by a catalog.



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DAVID M. LUBIN

GRAND ILLUSIONS

More than half a century ago, in his influential book *American Painting from the Armory Show to the Depression* (1955), the art historian Milton Brown (1911–1998) asserted: “The total effect of the [First World] war on American art was not great. It was more an interlude than anything else.” This view has never been seriously challenged, but I believe it should be. At CASVA I have pursued a project to do precisely that.

My book in progress, “Grand Illusions: America’s First World War and the Politics of Vision,” argues that World War I had a deep and lasting effect on the fine arts in the United States and on the nation’s broader visual culture. It seeks to accomplish this through interwoven art-historical studies of the World War I period and its aftermath: roughly from the Armory Show to the stock market crash or, in more political terms, from the sinking of the *Lusitania* to the rise of the Third Reich. My study assesses the effect of the war on approximately two dozen American painters, designers, photographers, and filmmakers from 1914 to 1933.

These include traditionalists and modernists, innovators and reactionaries, patriots and anarchists. Among the figures considered are avant-garde modernists such as Man Ray, Marsden Hartley, and Marcel Duchamp; figurative artists such as George Bellows, Childe Hassam, and John Singer Sargent; photographers Edward Steichen, Alfred Stieglitz, Paul Strand, Lewis Hine, and James VanDerZee; and filmmakers D. W. Griffith and King Vidor. Such a wide array of creators allows for no one-

Unknown photographer,
“Soldier with Mutilated
Face Protected by
One of Anna Coleman
Ladd’s Masks,” 1918.
Library of Congress,
Prints and Photographs
Division, American
Red Cross Collection,
Washington, DC

size-fits-all conclusion; but a series of microconclusions can indeed be drawn, revealing a striking diversity of artistic responses to a traumatic moment in American cultural history. The goal of the book is to help the reader of today imaginatively inhabit a vital, tumultuous, and, in unexpected ways, still-relevant past by seeing it through the eyes of its finest or most persuasive crafters of visual awareness.

To varying degrees, each chapter of the book mixes together fine art, commercial art, and material culture. One chapter that absorbed much of my attention during the fellowship year focuses on the relatively unknown makers of prosthetic masks for disfigured French and American soldiers. The Great War was the first major conflict to rely extensively on trench warfare. While trenches protected men's bodies, they often left their heads exposed. A sniper's bullet could shear off the jaw or tear away the nose of a soldier who raised his head at the wrong moment. Advances in battlefield medicine and ambulance services proved remarkable in saving the lives of those who in previous wars would have succumbed immediately, or within days. As never before, soldiers could have their faces pulverized beyond recognition but not die from the wounds—circumstances that compelled new developments in plastic surgery and facial prosthetics.

For those most severely wounded, full repair was rarely possible, and the faces of disfigured veterans haunted postwar society. Modern artists reacted to the war's lingering brutality in aesthetically opposed directions. Some sought to expunge all ugliness and impurity from their art (the "return to order"), while others, primarily from the defeated nations, reveled in violent and misshapen forms. Either way, the conflict left its mark.

The public recoiled from the sight of patched-together or tin-masked faces. No one wanted to be reminded of the terrible mental suffering the war had exacted and, for the permanently disfigured, continued to exact. Nonetheless, improvements wrought through surgical and prosthetic intervention were impressive. They demonstrated that the human countenance is malleable and that badly damaged appearances can be changed for the better. Women in particular picked up the charge; if faces half blown away could be made more passable, how much more could be done with theirs? Before the war, cosmetic surgery and the cosmetics industry had been regarded as morally dubious, but afterward

they won mainstream acceptance. Both rapidly expanded as commercial enterprises in postwar America, more than in any other country.

The United States as a whole experienced a moral letdown after the war. The semi-obliterated faces of wounded doughboys symbolized, at a profound and largely unarticulated level, the desecration of civic values. Close analysis of American visual culture in the decade or so following the armistice suggests that physical beauty became an all-consuming passion to a public haunted as much by ravaged bodies and as by eroded ideals.

Wake Forest University
William C. Seitz Senior Fellow, 2013–2014

David Lubin is the Charlotte C. Weber Professor of Art at Wake Forest University and the co-curator of a centennial exhibition on American art and World War I that will open at the Pennsylvania Academy of the Fine Arts in Philadelphia in November 2016. His book "Grand Illusions: America's First World War and the Politics of Vision" will be published in 2016 by Oxford University Press.



ELEONORA LUCIANO

MORE THAN A MASTERPIECE: A PORTRAIT OF ELISABETTA GONZAGA

The genres of portraiture and biography developed in parallel during the fourteenth and fifteenth centuries in Italy — evidence of a culture newly interested in individual fame and accomplishment. Overwhelmingly, by a ratio of about ten to one, men were the subjects of these works; yet at the very top of society a few highly privileged women shine through both in great masterpieces of portraiture and in the extensive documentation of their lives in contemporary sources of all kinds. In these cases lineage trumped gender. My study focuses on a group of important portraits representing well-documented female sitters. I have examined their biographies and portraiture side by side to form case studies of the lives of Renaissance women of the ruling class. During my time at CASVA I have chosen to focus on one sitter in particular, the duchess of Urbino Elisabetta Gonzaga (1471/1472–1526), and on her iconic portrait by Raphael (1483–1520), now in the Galleria degli Uffizi, Florence.

Elisabetta Gonzaga is best known as the much-admired but almost completely silent presiding genius of Baldassarre Castiglione’s *Book of the Courtier*. It is both fitting and misleading that *The Courtier* should include among its protagonists one of the most profeminine voices of the Renaissance, going so far as to claim equality for the sexes — a position with which none of the book’s interlocutors, probably not even the women, clearly agrees. Here, Elisabetta’s courtly fame is congruous with her refined, virtuous personality. By contrast, her actual life was full of dramatic and difficult turns requiring strength of character, for

Raphael (Raffaello Sanzio), *Elisabetta Gonzaga*, c. 1500. Galleria degli Uffizi, Florence. Scala / Art Resource

which women were seldom praised. She was the youngest daughter of Federico Gonzaga, the hunchback third marchese of Mantua, and his German wife, Margarete of Wittelsbach. On February 9, 1489, she married Guidobaldo da Montefeltro, the cultivated but sickly son and heir of the great Federico, duke of Urbino. Though they grew to be devoted to one another, the union was marred by Guidobaldo's impotence and consequent lack of an heir. Their refined and initially wealthy court in Urbino was under frequent threat from the papacy, and Elisabetta was forced into dangerous exile twice, first by Cesare Borgia and later by the Medici Pope Leo X.

During the research phase I became keenly aware that the extant primary sources for Elisabetta are vast, far exceeding what may be considered the norm for a Renaissance princess. This abundance is due to the diligent recordkeeping of the Gonzaga family (so well preserved and studied in the Archivio di Stato, Mantua), to the zealous reportage of chroniclers and ambassadors, and to the large literary and biographical output emanating in the first decade of the sixteenth century from the court at Urbino. The intersection and comparison of these rich and varied sources, in conjunction with the distinguished visual record, have made my research particularly rewarding. Elisabetta's unique position as a literary patron is attested to by not one but two biographies by the most influential writers of the day: Baldassarre Castiglione (*Vita di Guidubaldo duca di Urbino*, written in 1508–1509, circulated in manuscript, published in print, 1513), and Pietro Bembo (*De Guido Ubaldo Feretrio deque Elisabetha Gonzagia Urbini ducibus*, written in 1508–1511, circulated in manuscript, first published in print, 1530). In keeping with conventions of the time, Elisabetta's life is to some extent subsumed into that of her husband, but her character comes through clearly in both texts. In addition, she inspired more than one thousand works of poetry, large and small, forming what amounts to an "Elisabettan" school. All evidence indicates that these tributes were motivated as much by the duchess' extraordinary personal virtue and kindness as by courtly custom.

Raphael's portrait *Elisabetta Gonzaga* is the earliest instance in Renaissance painting of the representation of a woman in a frontal pose. An indication of the young painter's precocious genius, this innovative directness gains additional complexity if we consider its motivation in

the context of the sitter's character. As an exemplar of Renaissance feminine virtue, Elisabetta is allowed to face the viewer, her gentle, dignified character undisguised and unprotected by the artful placement of a three-quarter or profile view. Her unavoidable gaze and melancholy expression have been considered a result of the sad events of 1502–1503, when Urbino was taken by Cesare Borgia, and so the painting is usually dated to about 1502. Elisabetta's dress and hairstyle, however, belong to the late 1490s, suggesting an earlier date. As David Alan Brown has proposed, a date of about 1500 is also consistent with the stylistic idiosyncrasies of the painting, which may be due to the artist's not yet fully developed style.

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow,
February 1–March 31 and May 1–June 30, 2014

Eleonora Luciano returned to her position as associate curator of sculpture and decorative arts at the National Gallery of Art.



May 28th 1968
RIVER PLANT Machinists Section

BARBARA MENNEL

WOMEN AND WORK IN CONTEMPORARY EUROPEAN CINEMA

“Work as the object of art’: this is surely a topic worthy of the pen of a good Marxist, and one that would also constitute an important chapter of cultural history,” wrote Béla Balázs (1884–1949) in 1924. Only film, he continued, “the representative art of modern life,” has come to portray modern industry “with terrifying expressiveness,” showing “the machine’s fantastic nightmares.” What happens in our postindustrial times to such filmic depictions of work when the factory is no longer the site of labor and a growing service sector demands qualities previously considered feminine, such as flexibility, caring, and devotion to service? These questions led me to conceptualize a research project on the depiction of women and work in European cinema since the fall of the Berlin Wall.

The book I am researching traces continuities in the representation of gendered labor and accounts for the ruptures created by the collapse of communism in the former Eastern Bloc, on the one hand, and the erosion of welfare states, on the other. Over the past two decades, films have told stories of women working in the context of migration both within and into Europe, unemployment and underemployment, and outsourcing. As a whole, current films about work depart from the traditional iconography of labor that depicted a collective of male industrial workers confronting the bourgeois capitalist in a strike. As feminine qualities increasingly define contemporary labor, women characters are better vehicles than men for addressing social concerns. Filmmakers in

Still from *Jas Sum Od Titov Veles* (I Am from Titov Veles), 2007, directed by Teona Strugar Mitevska.
Author photograph

the former Eastern Bloc, in particular, reject the celebration of labor that defined socialist cinema in the past.

My fellowship came at a critical juncture in my research. During my stay at CASVA I gained an overview of the study of representation of women in mass media in the former Eastern Bloc, which contrasts radically with the earlier imposition of socialist ideals in the theoretical scholarship of political scientists and scholars in media and cultural studies. I also viewed films that show young women in a wide range of professions in Eastern European countries, noting similarities and differences in depictions of the function of work under the new capitalism. Finally, I immersed myself in feminist scholarship on contemporary media, which argues that dominant films and television in Europe and the United States advance a postfeminist world view, one that shows women retreating from work to a domestic existence.

Most important during my stay was scholarly exchange with other fellows at CASVA, which informed the planning of my book's outline. Each of four chapters connects one aspect of film form—gesture, image, sound, genre—to a discussion of issues central to academic approaches to women and work. Chapter 1, “Gesture: Repetition and Reproduction,” analyzes actors’ gestures that highlight repetitive movement in industrial and domestic labor and the expression of intimacy in caregiving and childrearing. Chapter 2, “Image: Commodity and Consumption,” takes the feminist argument about the sexualization of the female image on screen as a point of departure for analyzing films that depict the commodification of femininity and sexuality in the beauty and sex industries. Chapter 3, “Sound: Migration and Music,” focuses on the ability of sound to transcend the space created on screen in the movie theater and thus to evoke places beyond the visible. The chapter analyzes sound in films about work-related migration, portraying female migrants from poorer countries outside Europe who increasingly sustain households and families in Europe. Film directors repeatedly separate sound from image, using sound to create a link to the past and the place of origin, with images representing the present in Europe. Voiceovers tell stories of the former home, or a soundtrack of music from a country left behind accompanies images of women working in a host country. Chapter 4, “Genre: Capitalisms and Crises,” traces the tension between melodrama, the traditional woman’s film genre, and documentary, closely associated

with the filmic portrayal of work, and highlights the innovative ways in which contemporary films make use of melodramatic, documentary, and experimental cinematic conventions. In sum, the chapter organization reflects my methodology of integrating aesthetic and formal analysis with attention to social and political contexts.

The National Gallery of Art and CASVA provided an ideal setting for me to gain this insight and translate it into the organization of my book. It was also the perfect setting to respond to Béla Balázs's call to write a history of the filmic representation of work, taking seriously his discussion of film as art, on the one hand, and the status of work as depicted in art, on the other.

University of Florida
Paul Mellon Visiting Senior Fellow, June 17–August 15, 2013

Barbara Mennel has returned to her position as associate professor of English and German studies at the University of Florida.



Annib. Carac. In.
Simon Guillain Scul.

RAFFAELLA MORSELLI

THE ARTIST'S PORTFOLIO: CREATING, PRODUCING, AND EARNING IN BOLOGNA IN THE SEVENTEENTH CENTURY

I am investigating the art world of Bologna at the height of its success, its golden age, distinguished by great international figures such as Guido Reni (1575–1642) and Guercino (1591–1666), which lasted from the beginning to about the middle of the seventeenth century. Bologna stood out from the other centers of the production, commercialization, and collection of art because of a sort of cultural autarchy that enabled the guild of painters to take part in an expanding economic system, one that guaranteed everyone a market niche. It was a base of artistic production whose foundations were laid in the fourteenth century, and it continued successfully until the end of the eighteenth century. What changed at the turn of the sixteenth century was the professional identity of artists, their economic status, and the role they played in the business sectors of the city, despite the disaster of the plague epidemic of 1630.

My project began with documentary and bibliographical research: I looked at manuscripts and early printed sources, modern sources, and recent bibliography, as well as paintings and drawings by artists working in Bologna in the seventeenth century. Using these documents, I delineated the internal mechanisms of the guild of painters, analyzing and evaluating the social boundaries of the Bolognese community, the cost of living, and artists' pricing policies. My work traces the outlines of artists' careers by analyzing their social status through examination of their real estate holdings (land, rents, income), professional rank, and type of earnings. It compares contracts and payments, distinguishing

Simon Guillain after
Annibale Carracci, *The
Picture Seller*, plate 19
from *Cries of Bologna*,
seventeenth century.
Harvard Art Museums /
Fogg Museum, Gift of
Belinda L. Randall from
the collection of John
Witt Randall, R8074

paintings on canvas with secular subjects from public commissions with religious subjects; investigates the production of frescoes in Bologna and outside its territory in comparison with movable paintings; and factors in the costs of pigments, frames, transportation, and travel. It also takes into consideration the different terminology used in sources to distinguish among atelier, workshop, academy, and school in order to lead the critical debate toward a correct use of these terms within the sphere of seventeenth-century criticism. And it evaluates the use of copies as an opportunity to increase the market value of the support industries and describes their utilization.

My residency at CASVA gave me the opportunity to finish two chapters of the book, as well as to organize my notes. Exchanges of opinion and comments with colleagues aided me greatly in bringing my original aims into sharper focus and in opening up new paths of research. Particularly rich in suggestions and ideas were long discussions with colleagues working on the critical edition of Carlo Cesare Malvasia's work.

One of the chapters I finished is a comparison and critical analysis of a fundamental source for the reconstruction of an artist's career: account books. This type of document speaks to modern-day scholars using a concise language that is nonetheless full of information. Account books of different types—including Bartolomeo Cesi's *libro mastro* (ledger), Guido Reni's *taccuino* (notebook) in Rome, Guercino's *computo* (business plan), Elisabetta Sirani's diary, Marcantonio Franceschini's notes, and Jan Jacobs' international record book—aid a better understanding of the artist's business. For example, only Guercino kept true account books; all the others made notes in their family day books or cash records. Jan Jacobs kept two books: one for objects supplied to markets in Flanders and another for his own personal production. Of Guido Reni's accounts, only his Roman diary survives, even though Malvasia had access to other notebooks, which he used in writing his *Felsina pittrice* (published in 1678). The same is true for Bartolomeo Cesi, Guido's first teacher, whose heirs gave Malvasia his precious papers. Elisabetta Sirani kept a diary such as a woman of her time would have kept, where we find not the prices of works, only the names of patrons. Marcantonio Franceschini wrote down everything that happened to him, arranging his reports by year, with occasional lacunae.

These account records of six artists running throughout the course of the seventeenth century, following one after another with different durations starting on January 1, 1600, represent a highly unusual cluster of sources for the artistic society of Europe in those years. Read in chronological sequence, they give a broad, intriguing picture of the methods, working hours expended, and patrons of these six outstanding artists. They help us in identifying procedures for the organization of work and in examining the choices made by purchasers, merchants, friends, and intermediaries that define more clearly the artistic biographies of the painters themselves and their role in the market.

The other chapter on which I worked at CASVA reexamines a very important and unjustly neglected manuscript account, the *Ricordo dell'accordo* (Report of the Agreement), thirty-five pages long, on the commission given to Guido Reni for the altarpiece *The Triumph of Job* (1636, now in Notre-Dame, Paris), which was destined for the altar of the silk workers' guild in the church of the Mendicanti in Bologna, the seat of the city's guilds. The document, rediscovered in the Archivio di Stato in Bologna and published in extracted form in 1840, traces the various phases, interventions, and decisions in the discussions between the members of the Arte della Seta and Guido Reni. This episode, which lasted a good fourteen years, from 1622 to 1636, brings into focus Reni's influence in the art world of his time, his relations with the city's richest and most influential guild, the possibilities of bringing other painters like Domenichino and Guercino into the deal, Reni's own personality, and the versions of the painting to which the surviving drawings bear witness. A close reading of the original text through the lens of the history of Bolognese art thus offers a unique opportunity to understand numerous mechanisms of the Bolognese art market.

Università di Teramo, Italy

Ailsa Mellon Bruce Visiting Senior Fellow, March 3–April 30, 2014

Raffaella Morselli has returned to her position at the Università di Teramo, where she is professor of modern art history. The results of her research at CASVA will form part of her forthcoming book, "Il distretto delle arti: Creare, produrre e guadagnare a Bologna nel Seicento."



J. NICHOLAS NAPOLI

THE HIGH ALTAR OF SAN MARTINO IN NAPLES: TOWARD ENLIGHTENED MAGNIFICENCE

The inlaid-marble interior of the church of the Carthusian monastery in Naples, the Certosa di San Martino, is so dazzling that it eclipses the high altar. The altar is in fact a full-size wooden model dating from the early eighteenth century with gilt-wood angels added in 1768 to the flanks of the console that backs the mensa. In a church revetted with marbles and precious stones, the presence of a wooden high altar is curious.

The altar is the product of a series of initiatives stalled by indecision and conflicting preferences as to materials and design. The Carthusians had tried to commission and construct a suitably magnificent high altar since the early seventeenth century. The sculptor-architect Cosimo Fanzago (1591–1678) undertook the task but quickly abandoned the project. The monks were displeased with his use of base, ignoble building materials when he attempted to produce inlay work on rough piperno stone, as recorded in the monastery's archives (ASNA, *Monasteri Soppressi*, fasc. 2158):

The monastery remains astonished because in our entire complex we have no inlay work that is mainly on piperno or on any other second-rate materials whatever they may be. The works in this church made of inlay that are on its walls are works of great expense and of much planning, and its facade likewise has also been very well considered. And then finally the high altar should be not only of noble architecture but of precious stones and gilt bronzes and other pertinent work, not of rustic stone or of inlay on piperno.

Certosa di San Martino, Naples, high altar, designed by Francesco Solimena, early eighteenth century. Photograph courtesy of Fabio Speranza, Soprintendenza Speciale per il PSAE e per il Polo Museale della Città di Napoli

The statement makes the Carthusians' interest in the finest possible materials explicit, and it demonstrates their willingness to spend handsomely for an appropriately grand centerpiece of their church. After Fan-zago's failed campaign, the monks resumed the project at the beginning of the eighteenth century. Filippo Juvarra (1678–1736), Andrea Canale (active 1670–1710), Lorenzo Vaccaro (1655–1706), and Francesco Solimena (1657–1747) each submitted drawings or received payment for tasks related to the construction of the altar in what appear to be a series of independent commissions. From 1705 to 1707 Francesco Solimena designed and directed construction for what was supposed to be a full-size wooden model of the high altar. Such a model was not unusual in Naples: Solimena constructed a similar one for the Deputazione del Tesoro di San Gennaro in 1707. Whereas the Deputazione eventually converted this altar into a porphyry and silver structure in 1721, the wooden model at San Martino was never replaced. Its relative incompleteness is all the more perplexing because the monks commissioned a balustrade of marbles and precious stones from Nicola Tagliacozzi Canale (1691–1764) and Giuseppe Sanmartino (1720–1793) in 1757. Sanmartino returned in 1768 to replace the gilt-wood angels of the altar itself. The provisional model became the permanent solution for the monastery.

My summer's research at CASVA explored the meaning of this episode in the decorative history of San Martino. It is not consistent with the Carthusians' tendency to commission interventions using the most precious materials possible, but as the ceremonial and spatial focus of the church, the altar is too central to be dismissed as an anomaly in the patronage record of the monks. I am inclined to interpret the episode instead as an allegory of the values of the order, and of the city and the kingdom of Naples as a whole, at the dawn of the Enlightenment. It represented a shift in the expression of magnificence. In the late sixteenth century (the early years of Catholic reform) the use of marble revetment in the church interior confirmed the superlative dignity of the house of God. The preciousness of materials and the virtuosity of manufacture were both central to this expression. By the early eighteenth century,

however, the skill of the sculptor began to take precedence, so that now the claim could be made through the commissioning of a distinguished artist. Although the Carthusians used marble in later initiatives, Solimena's wooden model retained the monks' esteem.

Pratt Institute
Paul Mellon Visiting Senior Fellow / Millon Architectural History Guest Scholar,
June 10–August 8, 2013

Trained as an architectural historian, J. Nicholas Napoli began work on an MArch degree at the City College of New York in September 2013.

HIC ERIT CONTEMPLANDUM.
QUO MODO ANGE LUS CE LESTIS TES
TABAT² XPI RESURREXIS SE
LORUM TUIS ?



JOSHUA O'DRISCOLL

IMAGE AND INSCRIPTION IN THE PAINTERLY MANUSCRIPTS FROM OTTONIAN COLOGNE

Around the year 1000, painters and scribes working in Cologne developed a distinctive approach to the illumination of sacred and liturgical manuscripts that paired full-page miniatures with corresponding *tituli*—that is, Latin inscriptions composed specifically to accompany an image or an object. The use of such inscriptions in conjunction with works of art draws upon a tradition that reaches back ultimately to the monumental pictorial cycles from the basilicas of Christian antiquity. By the ninth century the practice of composing *tituli* flourished in Western Europe as a literary genre in its own right, and patrons commissioned extensive cycles of inscriptions from several major poets of the period. Their verses adorned not just wall paintings and altars but also objects covering the entire gamut of material culture, from textiles and caskets to windows and doorways. Yet within this firmly established tradition the manuscripts from Cologne distinguish themselves through both the originality of their content and the use of an unusual, often technical vocabulary employed specifically in reference to the corresponding miniatures.

Most art historians have overlooked these curious texts, focusing their attention instead on the sumptuous illumination of the manuscripts, which is characterized in part by a rich and eclectic style as well as an innovative approach to otherwise standard iconographies. Already at the beginning of the twentieth century, scholars recognized the earliest manuscripts from Cologne—the so-called painterly group from the late

Women at the Tomb,
c. 1000, Cologne.
Bibliothèque nationale
de France, MS Latin
817, fol. 59v. Photo-
graph © BnF, Paris

tenth and early eleventh centuries—as marking a stylistic high point of the entire school. The distinctive painterliness of these manuscripts results from the fluid, at times frenetic handling of pigment, which lends the miniatures a particularly expressive quality. In probing the roots of this painterly style, art historians have uncovered an array of influences, ranging from the art of the Carolingian past to the highly prized treasures imported from Byzantium, as well as to contemporary developments in important neighboring centers of art such as Trier and Mainz.

My research on the painterly manuscripts of Cologne moves beyond a purely stylistic analysis by considering how their two most salient features—their *tituli* and the formal qualities of their miniatures—work in tandem to transform the book into a contemplative medium. In writing my dissertation, I focused my efforts on an analysis of the extensive miniature cycles of three nearly contemporary luxury manuscripts from the group: two gospel books and a sacramentary. For two of these manuscripts, preserved today in Milan (Biblioteca Ambrosiana, MS C 53 Sup) and Paris (Bibliothèque nationale de France, MS Latin 817), I offer not only the first comprehensive study of their respective pictorial programs—revealing how the innovative formal qualities of their miniatures are deeply rooted in the exegetical discourse surrounding the corresponding subject matter—but also the first sustained examination of their unusual inscriptions, which I approach from a rigorous philological perspective.

The third manuscript under consideration, the so-called Hitda Codex in Darmstadt (Universitäts- und Landesbibliothek, Hs. 1640), represents, in the scope and complexity of its miniature cycle, the culmination of the painterly group of the Cologne School and marks a milestone in the employment of pictorial narrative in illuminated manuscripts from the Middle Ages. My analysis contributes in two respects to the discussion in the vast scholarly literature on the manuscript. First, by firmly situating this important codex within the context of its less studied sister manuscripts in Paris and Milan, I have been able to uncover previously overlooked points of convergence within the group while casting the innovations of the Hitda Codex into sharper relief. Second, I demonstrate that the *tituli* of the codex play a crucial role in shaping the complex approach to narrative exhibited by the miniature cycle—an approach that

distinguishes the manuscript from the majority of known contemporary pictorial cycles depicting the life of Christ.

Throughout the dissertation I maintain that the inscriptions, by way of both context and syntax, establish a critical discourse with their corresponding miniatures that goes beyond a mere labeling of the subject matter. The inscriptions challenge the reader to look diligently at the image, to contemplate not only *what* it depicts, but also—I argue—*how* it depicts. At its core, my research reconciles the strong wording of the inscriptions with the equally striking nature of the paintings within the larger context of what contemporary sources, visual as well as textual, can tell us about early medieval attitudes toward images in general.

[Harvard University]
Paul Mellon Fellow, 2011–2014

Joshua O’Driscoll will return to Harvard University for the academic year 2014–2015 to complete his dissertation with the support of a Harvard University Dissertation Completion Fellowship.



ANNA OTTANI CAVINA

LANDSCAPE STUDIES: EXPLORING VISUAL REPRESENTATIONS OF NATURE

My current undertaking is a book that explores landscape painting in Italy at the end of the eighteenth and beginning of the nineteenth century. It focuses on turning points at which the genre of landscape played a leading role, revealing broader implications for the direction of contemporary painting. As curator of a series of exhibitions on this topic (1993, 2001, 2003, and 2009) and author of a comprehensive three-volume examination of landscape painting in Italy (*Storia del paesaggio in Italia*, 2003–2005), I have sought to shed new light on this often-overlooked practice at a time when landscape made the transition from a background feature in large scenes to a principal object of artistic experimentation. My previous studies have enabled me to construct a narrative for the evolution of the genre over the course of two centuries.

Thanks to my residence at CASVA, I have had the opportunity to examine the mythologizing of the Italian landscape by the French and northern European artists who painted it and the revelatory or cathartic potential that they identified in the Roman countryside. To Thomas Jones, Italy was “Magic Land,” a regenerative place where light, nature, and antiquity came together to refresh artistic imagination. For Jacques-Louis David and others, it was a revelation.

Painting *en plein air* is one of the most vivid and concrete manifestations of the transformative power of the Italian landscape for the work of French, German, Swiss, Swedish, Danish, and English artists. The painters who breathed life into the depiction of independent landscapes rode

George Augustus Wallis, “Le bouquet des peintres” (In the Park of the Villa Montalto Negroni, Rome), c. 1794–1806. Image © Galerie Eric Coatalem, Paris

the wave of a cultural revolution, animated by new ideas about nature from the writings of Jean-Jacques Rousseau, Friedrich Joseph Schelling, and the *Naturphilosophen*. Landscape oil sketches on paper emerged at the forefront of experiments that sought to define a new praxis. During my residency at CASVA, I explored this pivotal chapter in the history of landscape, a task that would have been impossible without the generous collaboration of colleagues in the departments of French and European paintings and prints and drawings as well as the conservation division of the National Gallery of Art, and one that was enhanced by lively discussions with my fellow scholars at CASVA.

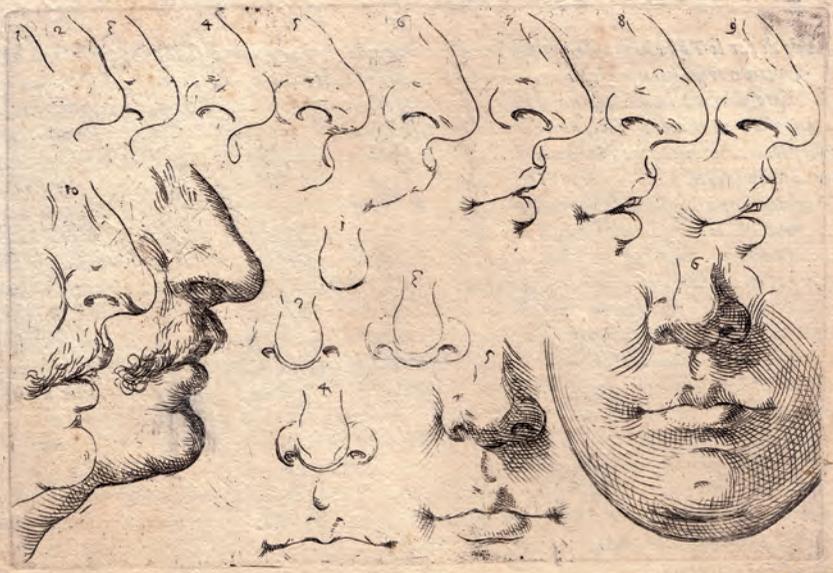
The Edmund J. Safra Colloquy “Stepping Outside the Artist’s Studio: Landscape and the Oil Sketch, c. 1780–1830” focused on the extraordinarily rich but understudied collection of landscape oil sketches in the collection of the National Gallery of Art, the first of its kind in the United States. New technical examinations of individual works undertaken by conservator Ann Hoenigswald revealed the diverse approaches of individual artists who were working under pressure to capture the fleeting effects of sunlight and sunset. Curators Mary Morton (French paintings) and Margaret Morgan Grasselli (old master drawings) generously shared their expertise and offered our group of emerging art historians unprecedented access to the collections in their care. Together, we tested new hypotheses and reflected on the many material and compositional breakthroughs pioneered in landscape oil sketches by painters including Thomas Jones, John Robert Cozens, Giovan Battista Lusieri, Pierre-Henre de Valenciennes, Jacques-Louis David, André Giroux, Simon Denis, Johann Jakob Faber, Christoffer Wilhelm Eckersberg, and others. All of the participants offered new and illuminating perspectives, not only on the objects but also on the textual sources addressed in our roundtable discussions, including *Éléments de perspective pratique, à l’usage des artistes* by Pierre Henri de Valenciennes (Paris, 1800).

Conversations during the Safra Colloquy were enriched by a study day organized by David Freedberg and Jennifer Tonkovich at the Morgan Library and Museum, New York. The panel brought together art historians, curators, and conservators to address the role of drawing in the creation of oil sketches. The fortuitous timing of this event and the extraordinary expertise of its participants stimulated further questions and prompted new observations that contributed to the shape of the

colloquy and to my own research in Washington. At CASVA, enriched by unique access to the National Gallery of Art library, I was perfectly positioned to explore both the practical and the conceptual aspects of my research, to engage profitably with scholars whose expertise spans many fields of art history, and to complete the central chapters of my book.

Fondazione Federico Zeri, Università di Bologna
Edmond J. Safra Visiting Professor, spring 2014

Anna Ottani Cavina will return to her position as adjunct professor of Renaissance art history and culture at the Johns Hopkins University School of Advanced International Studies in Bologna. As honorary president of the Fondazione Federico Zeri she is editing a number of scholarly publications, including the proceedings of a symposium, "Lo specchio della realtà: I falsi e la storia dell'arte." For the Fondazione Musei Civici Venezia she is co-organizing an exhibition on John Ruskin at the Museo Correr, Venice, scheduled for 2016.



B DELLA

ULRICH PFISTERER

THE “EPISTEME OF LINES”: PRINTED DRAWING BOOKS IN EUROPE, c. 1525–1625

In the course of the sixteenth and early seventeenth centuries, drawing became a vital category of art, thought, and social competence throughout Western Europe. In Italy, for example, *disegno* was established not only as the “father” of three “daughters”—painting, sculpture, and architecture—but also as the principle on which all artistic-aesthetic assessment was based. “Drawing” as an intellectual concept was henceforth postulated as the foundation of all human cognition and activity: of art, science, and virtuous deeds. Around 1600, accordingly, the theory and practice of drawing could be understood as a metadiscourse on the nature of human thinking. This holds (at least partially) true also outside Italy, especially in the German-, French-, and English-speaking countries. Even in the Netherlands, Karel van Mander, whose *Schilder-Boek* (1604) seemed to be intended as an alternative to Vasari’s model, laments, in his opening poem on the basic principles of the art of painting (“Den Grondt der Edel vry Schilder-const”), the lack of a Netherlandish instructional “ABC” of drawing (*teykenconst*, literally, the art of inscribing).

It is thus all the more remarkable that the most important and widely distributed medium that conveyed the principles of drawing to artistic dilettanti or the “uneducated” public—the printed drawing books that became increasingly popular after 1600, with rapidly rising numbers of publications—have remained understudied compared to other genres of art literature. These manuals, some with, others without explanatory

Odoardo Fialetti, illustration for “Del naso, bocca, et barbuccio,” chapter 2 of *Della regola, misura, o simmetria delle teste de gli huomini, donne, e fanciulli* (Venice, 1609). Private collection

text, present what might be called printed pedagogies in an encompassing sense. Their aim was not merely to demonstrate that even a dilettante could acquire the skill of drawing the human figure in complex movement and perspective space by starting to practice from the first line. The manuals—and this is the first of my principal hypotheses—fundamentally conveyed and standardized the perception and criteria for the evaluation of art by a greater public and to a much greater extent than the comprehensive and complex art treatises compiled by Leon Battista Alberti, Giovanni Paolo Lomazzo, Federico Zuccaro, van Mander, and others. They explored the way in which the lines, markings, and references deduced from visual observation recorded a knowledge and an expertise that were implemented and passed on in the form of practical instruction. The genre of drawing manuals and the methods they conveyed by and large standardized and shaped social and scientific practices of thought and conception—or, to put it another way, the epistemes themselves—in early modern Europe, during which period some of the books were reprinted, over two and a half centuries, in ever larger editions.

Within this context, crucial questions remain unresolved, and not only for the early drawing books published in Italy. The earliest-dated drawing book printed in Italy, *Il vero modo et ordine per disegnar tutte le parti et membra del corpo humano* by Odoardo Fialetti, was published in Venice in 1608. It was followed around the same time by the so-called *Scuola perfetta per imparare a disegnar*, supposedly compiled by the Carracci (Annibale, Agostino, and Ludovico) and engraved by Luca Ciamberlano, and then by the manuals of Giovanni Luigi Valesio, Giacomo Franco, and Giacomo Palma il Giovane; the illustrated manuscript by Francesco Cavazzini, which was prepared for printing but never actually printed; and the works of Guercino / Oliviero Gatti, Gasparo Colombina, Giuseppe Caletti, and Guido Reni—all appearing up to about 1625. The difficulties in scholarly assessment begin in some of these cases with the most basic questions, such as the dates of first printing and subsequent editions—which, at this point in my research, I can identify for three hitherto unknown manuals, thereby presenting a very early addition to the known corpus of texts and images. Also to be reconsidered is the question of which kinds of published books, collections of prints, and single sheets could serve, and should also be

understood, as drawing manuals (prints of antique statues and publications on geometry and perspective, military architecture, anatomy and physiognomy, and other subjects).

The second of my main working hypotheses is that the history of the early drawing book must be understood to arise from a situation of double competition. With regard to Italy, we can reconstruct rather precisely how rival artists and publishers in Venice and Rome competed over the best didactic concepts, which is to say the right mode of cognition and the interpretive priority for art. More important, however, is an aspect that so far remains undiscussed: this rivalry has to be assessed as a phenomenon affecting all of Europe at the time. Thus, in the German-speaking regions there existed an important tradition following the publications of Albrecht Dürer and the model books of Heinrich Vogtherr, Sebald Beham, Jost Amman, and others. Dutch engravings on the drawing of the human figure came into print around 1575; in France, Jean Cousin's *La vraye science de la pourtraicture* was first published in 1595 and became probably the most popular manual on drawing of all (with twenty-four known editions up to the mid-nineteenth century); and in England Henry Peacham published his *Art of Drawing* in 1606. Even some of the Italian manuals prove to be responses to examples previously compiled north of the Alps. As evidence of autonomous traditions of the depiction, perception, and definition of "lines," the various publications deserve consideration in the context of the formation of "national" schools of art, and possibly also of differing epistememes of cognition and thought.

Institut für Kunstgeschichte, Ludwig-Maximilians-Universität München
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 31, 2013

Ulrich Pfisterer will return to his position as professor of art history at the Ludwig-Maximilians-Universität München. During his sabbatical, he will finish a book on early modern European concepts, models, and metaphors of creativity and their relation to ideas about biological procreativity, to appear under the title "Kunst-Geburten: Kreativität, Erotik, Körper."



DOMINIQUE POULOT

MAKING THINGS PRECIOUS ACROSS THE ATLANTIC: NEGOTIATING VALUES, POSSESSION, AND KNOWLEDGE IN THE EARLY DEVELOPMENT OF NATIONAL MUSEUMS IN FRANCE AND AMERICA, 1780–1840

My project concerns the transatlantic culture of museums during the French and American enlightenments, when these institutions exhibited precious objects of exotic and primitive provenance, their power multiplied by their display in numbers. The Indian Hall at Monticello, containing Thomas Jefferson’s collection of Native American and European art and objects, is a fascinating example of Norbert Elias’ concept of professional public life in a private setting. So it is interesting to compare Monticello with Malmaison—which represented the work of numerous curators, critics, art historians, and garden theorists, including Jean-Marie Morel (1728–1810), Alexandre Lenoir (1761–1839), and Antoine-Chrysostome Quatremère de Quincy (1755–1849)—as well as with the Louvre or with the Musée des monuments français. Conceived as an American cabinet of curiosities, Jefferson’s collection was intended to prove the “indigenous puissance and incipient potential of the New World” (in the words of Joyce Henri Robinson), a focus of debate between Jefferson and the French naturalist George-Louis Leclerc, comte de Buffon.

Another intermediary between the two worlds, of much more modest reputation than Jefferson, was Pierre Eugène Du Simitière (1737–1784), a Swiss miniature painter, who settled in Philadelphia in 1774 and in 1782 opened his cabinet to the public, calling it the American Museum and displaying, as he described it, “items collected from most parts of America, the West Indies, Africa, East Indies and Europe.” His hope was

Rembrandt Peale,
*Rubens Peale with a
Geranium*, 1801.
National Gallery of Art,
Washington, Patrons’
Permanent Fund

to build the first American national collection: to invent what Joel Orosz has called a “cultural nationalism.” Later the French curator Alexandre Lenoir used American objects and Mexican archaeology to provide a general explanation of humanity and of its images in his *Parallèle des anciens monuments mexicains avec ceux de l’Égypte, de l’Inde et du reste de l’ancien monde* (1834).

The museum that Charles Willson Peale (1741–1827) opened in Philadelphia in 1786, after the death of Du Simitière and with some pieces from his collection, was the result of extraction, appropriation, and commercial exchange, as well as of organized violence (the Sullivan Expedition of 1779). In French museums of the revolution the new relics—bones, pieces of hair and skin—of the kings exhumed at Saint-Denis were avidly collected and displayed. In both these cases, a new nation was built on bodies designated as those of “others” (the kings supposedly belonging to the race of the Gauls). All the museum objects crystallized work and energy, but above all the goal was to multiply knowledge of nature and history through the information they represented (as Lorraine Daston has written of scientific objects). The American museums, like the French revolutionary ones, formed part of the visual representation of the state, in the same way as the new flags, emblems, monuments, banknotes, and stamps. (Du Simitière also worked on the design of the Great Seal of the United States.)

David Brigham, writing in 1995, demonstrated that Peale’s museum was socially constituted by the diverse interests and investments of its public, which not only used it but helped to create its meaning. Lenoir’s museum was also an example of a successful projection of meanings and feelings. We now have excellent studies of the ideas and resources behind certain curators’ creations of paintings or prints of objects and rooms, as well as the museums that they invented and represented. Laura Rigal, for instance, interprets Peale’s *The Exhumation of the Mastodon* (1804) as a combination of genres—allegory, biblical references, history painting, and portraiture—to recast the event according to the interpretation of a Jeffersonian republican culture. The mammoth, she wrote, “brings into focus a national interior, in both the geographic sense of a continental interior and in the disciplinary sense of a subjective interiority which is inseparable from the production and display of objects.” It is a good example of the Foucauldian “exhibitionary complex” described by Tony

Bennett. The successor to Charles Willson Peale's museum established by Rembrandt Peale (1778–1860) was not successful, but Rembrandt's botanical still life *Rubens Peale with a Geranium* (1801), with what is perhaps its pendant—a portrait of a young man wearing a Hawaiian feathered cloak and helmet, analyzed by Adrienne L. Kaepler as an ethnographic still life that may also be a portrait of the African American silhouette maker Moses Williams—are fascinating testimonies to the dynamics of museums at the beginning of the nineteenth century. Performing racial alterity and advertising their purposes of natural science, entertaining education, and nation building, these early museums exemplified what Ellen Fernandez Sacco calls “a practice of visual order.”

Université Paris 1 Panthéon-Sorbonne
Ailsa Mellon Bruce Visiting Senior Fellow, fall 2013

Dominique Poulot will return to his position as professor of art history at the Université Paris 1 Panthéon-Sorbonne. In January 2014 he was elected president of the Comité des travaux historiques et scientifiques.



LUCIA SIMONATO

LITERARY DESCRIPTION AND VISUAL EXPERIENCE OF THE VATICAN PALACE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

After Paul v's papacy the Vatican Palace gradually began to lose its importance as a reference point for the latest developments in Italian art. Perceived as finished, the historic papal residence next to Saint Peter's was rarely an object of personalized commissions on the part of seventeenth-century popes, who were intent instead on promoting either their own family palaces or the Quirinale. As various archival sources confirm, the Vatican Palace continued to be a basic item in the budget of the Papal States for decorative works, painting conservation and restoration, liturgical updating, and the construction of important environments, such as the armory and the mint (both dismantled later). However, the lack of important contemporary artistic undertakings under papal patronage in the Vatican complex has directed the attention of recent studies away from this phase of its history, and until now there has been no adequate critical in-depth analysis of what happened in the palace next to Saint Peter's from the seventeenth century to the second half of the eighteenth century, when, redesigned as a museum space, it became again the center of new architectural and decorative interventions of great importance.

Alessandro Specchi,
Scala Regia, plate 83
from Filippo Buonanni,
*Numismata summorum
Pontificum Templi Vati-
cani fabricam indicantia,
chronologica eiusdem
fabricae narratione ac
multiplici eruditione ex-
plicata* (Rome, 1715).
National Gallery of Art
Library, David K. E.
Bruce Fund

During my residency, I tried to shed light on the known uses of the palace in the baroque period. First, with regard to the pope and his court, I seek to understand whether there was a relationship between the papal ceremonials that took place within certain areas of the palace and the restoration or redecoration of those spaces in the seventeenth and early

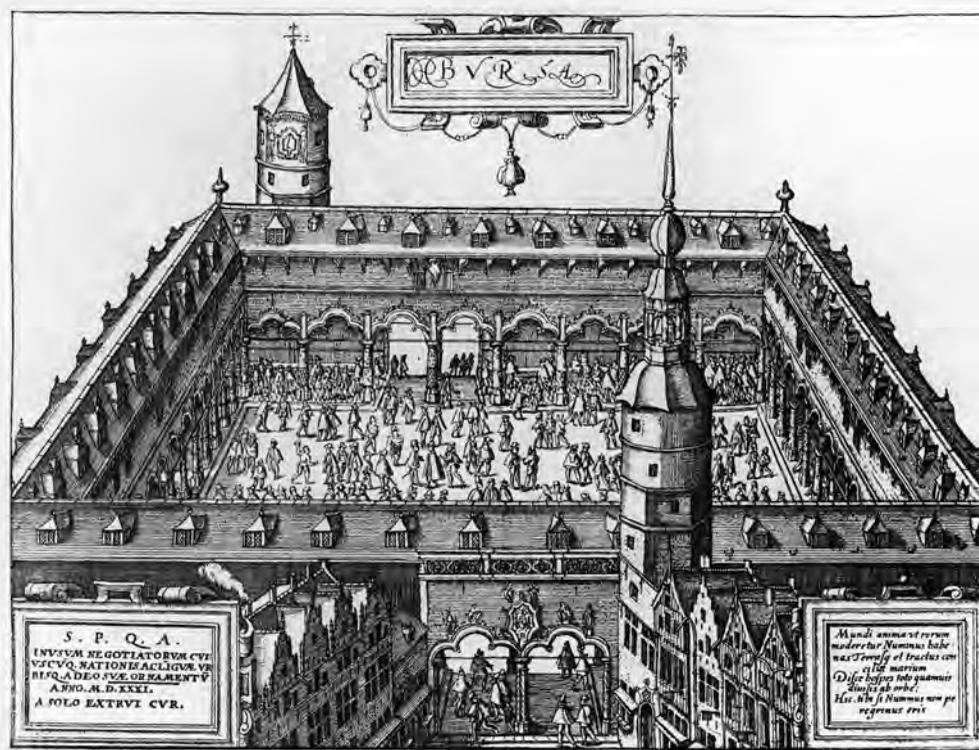
eighteenth centuries. Here, I had the opportunity to use the rich material conserved in the Italian Architectural Drawings Photograph Collection of the National Gallery of Art Library, where photographs of many maps (such as the so-called King's Maps of the British Library) and drawings for many projects (under the patronage, for example, of Urban VIII Barberini or Alessandro VII Chigi and today preserved in the Vatican Library) allowed me to identify the functions of different areas of the palace, the distribution within its rooms and halls of the various departments of the papal court (and their contemporary modifications), and the interior routes followed by the pope and visiting diplomats or rulers. Moreover, photographs of numerous sketches of the Vatican building complex, made by artists from different countries who passed through Rome in the baroque period and now preserved in European archives and libraries, have been important visual resources while I was confirming, as systematically as possible, information in various seventeenth- and eighteenth-century literary sources available in the Gallery's library. Of particular interest were the rare books, especially biographical sources, guides, and diaries or letters written by visitors to the papal residence.

To reconstruct the pre-museum use of the palace by artists, distinguished visitors, and travelers who were admitted to the Vatican, I compared texts in various languages (by Romans, Italian travelers from outside Rome, and visitors from other countries, including America, from the second part of the eighteenth century onward), representing different perspectives (by Catholic and Protestant authors and by men of letters or simply young nobles), and in various forms (books mostly based on other literary sources, autoptic descriptions written to be published, and private reports originally intended only for limited circulation). In the end, this investigation permitted me to establish, among other things, which areas of the palace were accessible to visitors and which were not; to determine the reasons for such exclusions (such as ceremonial or residential use); to understand the variation in tastes at the time; and finally to assess the influence of Vasari in the use and experience of the palace in the baroque period. Although it is well known that the centuries-old evolution of the papal residence offered, with its own historical and stylistic stratifications, an extraordinary visual support for Vasari's *Lives*, it is still worth establishing to what degree, especially from the second half of the seventeenth century, choices in the palace took into consideration

Vasari's consecration of the Vatican as the most prestigious site of Italian Renaissance art. A related question is what role this literary tradition played in the transformation of the papal palace into a destination for young artists and into a place to be preserved and never changed, as the topographic rereading of Vasari in eighteenth-century monographic guides to the Vatican complex seems to suggest.

Scuola Normale Superiore di Pisa
Paul Mellon Visiting Senior Fellow / Millon Architectural History Guest Scholar,
November 4–December 31, 2013

Lucia Simonato has returned to her position as assistant professor of art history at the Scuola Normale Superiore di Pisa and has recently obtained the national scientific qualification as associate professor in Italy.



JESSICA STEVENSON STEWART

RULES OF ENGAGEMENT: ART, COMMERCE, AND DIPLOMACY IN GOLDEN AGE ANTWERP, 1500 – 1576

An epigraph reproduced in an engraving of 1567 depicting the Antwerp Stock Exchange was originally displayed near the building's entryway. The dedicatory inscription proclaimed that Antwerpeners "erected this structure . . . for the use of merchants of all nations and languages." In championing the structure as an achievement of civic patronage and as the hearth of the city's commercial cosmopolitanism, the text refers to the exchange's incorporative function. Commissioned as an illustration for Lodovico Guicciardini's *Descrittione di tutti i Paesi Bassi* (Antwerp, 1567), the propagandistic value of which had also compelled the benefaction of the Antwerp city council, the engraving promoted the exchange to foreign audiences as an architectural and a financial innovation.

The establishment of the exchange and the city's sponsorship of Guicciardini's text stand as important moments in the evolution of Antwerp's self-fashioning as a worldly metropolis, a theme that is more fully explored in the first chapter of my dissertation. Antwerp's success as an international hub during its so-called golden age depended not only on sustaining the diversity of its trading partners, but also on the city's manifold efforts to forge an inclusive, outward-looking civic culture. The first chapter offers an interpretation of how the city and its residents developed strategies for containing the heterogeneity of the very merchants who contributed to the vitality and commercial prosperity of the city. Providing a cultural analysis of two different types of civic ritual, the chapter considers the exceptional involvement of foreign mer-

Pieter van der Borcht,
*The New Exchange
in Antwerp, 1567.*
Foto Marburg / Art
Resource, NY

chants in the production of urban ceremonies. As these were occasions when merchants acted as corporate entities, this analysis illuminates certain communal contexts of patronage that informed civic identity in Antwerp, setting the stage for later chapters that focus on individual foreign merchants.

The journal and the paintings collection of Lucas Rem (1481–1541), a south German financier, is the subject of the second chapter, “Portals.” Between 1508 and 1532 Rem resided for various lengths of time in Antwerp, where he purchased at least four landscapes by Joachim Patinir (c. 1485–1524) and an altarpiece from Quentin Massys (1466–1529). As a merchant and agent for the Welser family, Rem principally traveled the overland routes that connected regional mining operations to port cities, but he also completed several pilgrimages during his lifetime. Physically weakened by his travels, Rem frequented thermal spas to convalesce. In distinguishing qualitatively between these different journeys, my chapter ascribes visual and intellectual value to Rem’s commercial, religious, and therapeutic experiences of landscapes. Having discovered that Rem inherited an operational mine, I attempt to make both the religious folklore of mining regions and the methods of reading and assessing the significance of landscapes expressed in mining, alchemical, and balneological texts important to Rem’s reception of paintings by Antwerp artists.

The third chapter, “Orbs,” presents an analysis of the collecting practices of Portuguese merchants in Antwerp, focusing on the art collection and writings of Damião de Góis (1502–1574). While serving as treasurer of the Portuguese factory in Antwerp (1523–1545), Góis oversaw several iconologically unique commissions, including an illuminated royal genealogy and the cosmographically complex tapestry series *The Spheres*. Góis amassed an important personal collection, which included works by Bosch, Massys, and Simon Bening (c. 1493–1561). Because Góis was deeply engaged in theorizing overseas expansion, discoveries, and cross-cultural contacts, the chapter situates his personal collection and his activities as an art agent within broader networks of exchange, considering how the art of Antwerp factored into the material practices of diplomatic gifting and missiological pedagogy.

“Movable Walls,” the fourth chapter, treats the textile export business of English merchants, the Gresham family. In addition to commission-

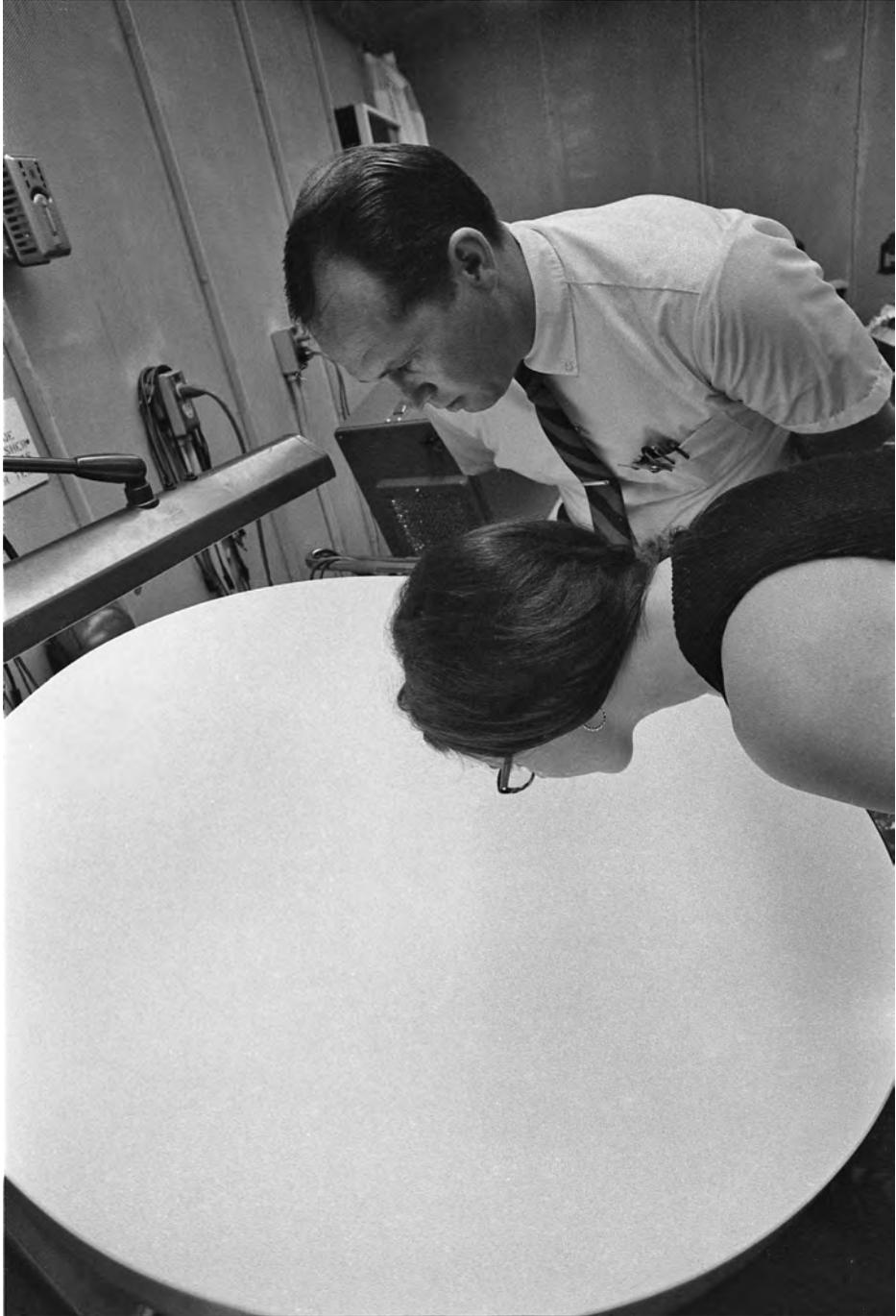
ing portraits and other luxuries in Antwerp, the Greshams devised a London exchange after the Antwerp model, importing Flemish materials and laborers across the Channel for the project. Constructed in 1566, the Royal Exchange represented an important moment in the transmission of architectural and financial knowledge from the Low Countries to England. Drawing parallels between the trade in textiles and that in tapestries, the chapter argues that the rationalization of the financial transactional space of the Royal Exchange according to proportional harmonies meaningfully corresponded to the function of the building and to the quantitative business of the merchants who used it. This chapter thus considers how material connoisseurship and the marketing of cloth fostered specific kinds of spatial and mathematical knowledge, and how architectural and decorative ideas migrated with printed texts and monumental textiles.

Underlying the inquiry that draws my dissertation together is an interest in exploring the incipient topologies of mobility that shaped representations of Antwerp as a city of commerce. From the experience of travel as a form of sociospatial connectivity to the transcultural communicativeness of works of art produced in Antwerp, the topologies investigated are not mathematical or geometrical, but cultural. The topological aspects of travel are not fully developed in the writings of the early modern merchant protagonists of my dissertation, but Antwerp artists gave discernible visual form to various emerging world pictures as well as to the commercial and cultural mobility that was reshaping their city. Thus one of my overarching theses is that the responsiveness of Antwerp artists to the transformational dynamics of global trade engaged foreign merchants as patrons, offering the merchants alternative ways of imagining or perceiving their experiences of both spaces and places.

[University of California, Berkeley]

Robert H. and Clarice Smith Fellow, 2013–2014

After the completion of her fellowship, Jessica Stevenson Stewart will continue in residency at the University of California, Berkeley.



JAMES MERLE THOMAS

THE ADMINISTRATION OF SPACE: HABITABILITY AND ABSTRACTION DURING THE APOLLO ERA

1969. A few months before the National Aeronautics and Space Administration (NASA) would send three men to the surface of the moon, Edward C. Wortz, a perceptual psychologist in the aerospace industry, and Jane Livingston, a curator at the Los Angeles County Museum of Art (LACMA), gaze into a Ganzfeld, a large visual field of undifferentiated light. Standing in a laboratory in southern California, their faces bathed in bright white light, the two figures enact the intersection of Cold War-era art and science at the height of the so-called space race. As Livingston wrote in her catalog entry for *Report on Art and Technology*—the publication of a LACMA project of 1967–1971 that paired leading avant-garde artists with corporations—Wortz was fundamentally concerned with the problem of “actually walking on the moon” and with questions of space, perspective, locomotion, and orientation. Prompted by their shared interests in charting the limits and horizons of human perception under extreme conditions (such as those modeled by staring into a Ganzfeld), Robert Irwin (b. 1928) and James Turrell (b. 1943), members of the Los Angeles-based artistic movement in abstract sculpture and architecture known as Light and Space, collaborated with Wortz throughout 1969 and 1970 under the auspices of Art and Technology, exploring the scientific and aesthetic dimensions of perceiving abstract space.

Beginning with a close examination of this unique collaboration and its impact on Irwin’s and Turrell’s subsequent practices, my dissertation

Edward C. Wortz demonstrating a Ganzfeld to LACMA associate curator Jane Livingston, Garrett Corporation, Los Angeles, 1969.
© Malcolm Lubliner
Photography

regards the nexus of abstract sculpture, experimental architecture, and radical interior and graphic design as it intersected with the aerospace industry during the late 1960s and early 1970s. Understood more broadly, my study focuses on the confluence of art, technology, and politics during the Cold War and draws parallels between the aesthetic space of the work of art (for example, the “interior” space of postwar abstract sculpture and painting) and its various institutional settings (the artist’s studio, the art school, and the museum). Ultimately it investigates how such artistic and institutional practices are related to questions of ideology in the post–World War II period.

Motivating my study is a word central to Wortz’s research, *habitability*—a technical term used during the earliest years of the Cold War to describe the physiological and psychological limits of the upper atmosphere and outer space, and, in turn, the technologies devised to sustain life within them. My work expands this term in order to rethink the stakes of a revised account of minimalist (or “minimal”-looking) body of work by a group of artists who explicitly engaged, through their work with Wortz, the concept of habitability at the dawn of the 1970s. Focusing on the wider aesthetic importance of defining, experiencing, and “administering” space, my study contributes to a deeper understanding of a discourse that shaped a cultural preoccupation with a host of spaces during the 1960s and 1970s (outer space, urban space, gendered space), while addressing a set of concerns and desires about the affective and intersubjective implications of dwelling within such domains. We might therefore think of habitability as a kind of applied phenomenology, or a physical manifestation of what the philosopher Alfred Schutz (1899–1959)—an author whose writing is central to my project—once richly termed a “meaningful construction of the social world.”

The first two chapters of my study focus respectively on the psychological (Turrell) and sociological (Irwin) importance of habitability as a means for conceiving and constructing abstracted physical environments that surround the viewer. While Turrell’s earliest light-based projection works and rooms of extreme darkness and undifferentiated light (built between 1967 and 1974) prompted thinking about how habitual vision structures our perception, Irwin’s increasingly social understanding of habitability—and his ongoing collaborations with Wortz throughout

the 1970s—extended his architectural abstraction beyond the confines of the studio and the museum, into the built environment.

During my residency at CASVA, I have had the privilege to discuss this project with many of my colleagues, and in doing so, have refined this concept across two additional chapters and completed my dissertation. The third chapter considers how Larry Bell (b. 1939) used the concept of habitability to define his sculptural practice in terms of dwelling within abstracted domestic space. A final chapter examines the experimental graphic design and principled pedagogy of feminist designer Sheila Levrant de Bretteville (b. 1940) in relation to her feminist critique of Wortz's conception of habitability. In addition to allowing me to further refine my study of abstraction and technology of the twentieth century, my time at CASVA has helped me to cultivate a deeper historical appreciation for the political economy of artistic production across a broader historical spectrum.

[Stanford University]

Twenty-Four-Month Chester Dale Fellow, 2012–2014

Beginning in the fall semester of 2014, James Merle Thomas will be a Provost's Post-doctoral Scholar in the Humanities at the University of Southern California, with a two-year appointment in the department of art history. In addition to developing his dissertation into a book manuscript, he is preparing an exhibition on Robert Rauschenberg's Stoned Moon series of NASA-commissioned lithographic prints and collages (1969–1970), which will open at the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University in December 2014.



Girardou
de la
Pierre

Sar
doi-
ne

Bacchus Enfant

Boucher del.

Pompadour Sculp.

SUSAN WAGER

BOUCHER'S BIJOUX: LUXURY REPRODUCTIONS IN THE AGE OF ENLIGHTENMENT

On the death of the royal mistress Madame de Pompadour (Jeanne Antoinette Poisson, 1721–1764), her estate included eighteen paintings and three drawings by François Boucher (1703–1770), four prints after Boucher, ten chairs upholstered with tapestries woven after designs by Boucher, some sixty porcelain figurines sculpted after paintings and drawings by Boucher, two porcelain vases painted with “enfants de Boucher,” a gold snuffbox decorated with a miniature enamel copy after Boucher, and a cameo carved after a Boucher drawing. Although images circulated in a vertiginous array of reproductive media in the eighteenth century, scholarship on artistic reproduction has focused on technological innovations that facilitated the dissemination of relatively inexpensive and increasingly exact prints. My dissertation rethinks eighteenth-century reproduction to account for otherwise little-studied copies that were expensive, scarce, and materially assertive and that sometimes were produced or consumed through outmoded technologies or economic models. Each chapter centers on a different medium: engraved gems, porcelain, tapestry, and gold snuffboxes and *objets de vertu*. By displacing financial value—and in some cases artistic value—from original to copy, and from the author’s touch to the reproductive material, these objects complicate our understanding of reproduction in eighteenth-century France.

The study of reproductions in luxury media destabilizes the line conventionally drawn between original and copy, forcing us to redefine

Jeanne Antoinette Poisson, marquise de Pompadour, after François Boucher after Jacques Guay, *Bacchus enfant*, published 1782. National Gallery of Art, Washington, Rosenwald Collection

these terms in relation to eighteenth-century standards. During this period, the development of connoisseurship and the growth of the modern art market placed ever more value on the physical traces of the artist's original touch—the seemingly unmediated expression of the artist's creative genius. Copies, lacking this freshness of touch, were thus generally considered intrinsically inferior. And yet, many of the most luxurious media in this period were inherently reproductive. Reproduction is by definition derivative, and copies generally derive their exchange value from that of the original. But luxury reproductions also *generated* exchange value through their own materiality. What did it mean for a reproduction to be generative rather than derivative?

I propose that the production and collection of luxury copies had less to do with conspicuous consumption than with the transformative potential of intermedial reproduction. Images in the eighteenth century frequently underwent multiple layers of material transposition, and each translation generated new possibilities for the reproductive medium to conjugate the image, whether stylistically or semiotically. A print in the collection of the National Gallery of Art, entitled *Bacchus enfant*, is an example of this palimpsestic accumulation of mediative layers. The print belongs to a set of etchings made in the 1750s by Madame de Pompadour herself after cameos and intaglios carved by the gem engraver Jacques Guay (1711–c. 1793). Each etching is the result of a relatively complex trajectory of the original image through multiple hands and media. The sard intaglio depicted in *Bacchus enfant* was carved by Guay after an extract from a print after a Boucher drawing. Boucher then made a drawing of the intaglio, and Pompadour produced an etching after Boucher's drawing. The *enfant*, in other words, migrated from drawing to print to gem to drawing to print.

Engraved gems were an unlikely vehicle for the transmission of Boucher's images. In the eighteenth-century imagination, glyptography was closely associated with antiquity and with a lithological durability that stretched simultaneously back to the ancients and forward to a distant future. Merging future with past, one eighteenth-century critic described gem engraving as “the genre of the debris of antiquity.” Boucher's fugitive color palette and preoccupation with the sensual pleasures of the human body, in contrast, were bound up with rococo transience and decadence. When transposed onto engraved gems, Boucher's work was

transported from the ephemeral to the durable, from a thickly painted facture to an economy of incised lines, and from the voluptuousness of *style moderne* curves to the elegant austerity of classical linearity. I suggest that these translations served as a visual retort to anti-rococo and antiluxury criticism.

In her etching of the *Bacchus enfant* intaglio, Pompadour enacted yet another conjugation of the original image by reintroducing Boucher's authorial presence after it had been partially erased by the intervention of Guay and the physical limitations of precious stone. She employed Boucher to make the drawing on which her etching was based. This interpolation is at odds with the diagrammatic format of the print, in which Pompadour includes schematic ovals indicating the gem's actual size and geological identity, as if to emphasize with a quasi-scientific rigor the physical reality of the gem. And yet that semblance of empirical precision is simultaneously destabilized by the reinsertion of Boucher's authorial specificity. Pompadour thus calls attention both to the material conditions and to the transformative processes of reproduction itself.

[Columbia University]
Samuel H. Kress Fellow, 2012–2014

For 2014–2016 Susan Wager will be a Mellon Postdoctoral Fellow at The Walters Art Museum in Baltimore.



STEPHEN HART WHITEMAN

PICTURING THE QING: STYLE, GENRE, TECHNOLOGY, AND THE MULTIVOCAL LANDSCAPE

In the late summer of 1711, the Kangxi emperor (r. 1661–1722), second ruler of the Qing dynasty (1644–1911), ordered several artists to tour his recently completed summer palace, known as the Mountain Estate to Escape the Summer Heat (Bishu shanzhuang 避暑山莊). They were to produce an album of images recording the so-called Thirty-Six Views of the Mountain Estate, sites of particularly rich sensory and intellectual experience.

The exact constitution of the group of artists is not known, but between 1712 and 1714 three markedly different versions of the album were produced. The first, by the master Wang Yuanqi 王原祁 (1642–1715), joined scenes in Wang’s Orthodox School manner with the emperor’s own verses, a combination of text and image often seen in albums recording literati gardens of southern China. The second, a woodblock-printed book, in some sense recreated Wang’s painted album using designs by a lesser-known court painter, Shen Yu 沈喻 (1649–after 1712). Finally, the emperor instructed an Italian missionary at the court, Matteo Ripa (1682–1746), to train two Qing apprentices in copperplate intaglio printing, a process heretofore unknown in Asia, to create an engraved version of the woodblock prints “in the European style.”

Each version not only employed different media but was also intended for a different audience. The paintings were, of course, the emperor’s private possession, while the woodblock prints conveyed that personal object to a wider, albeit still quite limited, audience of imperial

Attributed to Matteo Ripa, with others, *Morning Mist along the Western Ridge* (*Xiling chenxia* 西嶺晨霞), from the copperplate edition of *Imperial Poems on the Mountain Estate to Escape the Heat* (*Yuzhi Bishu shanzhuang shi* 御製避暑山莊詩), 1712–1714. Philadelphia Museum of Art, Purchased with the Joseph E. Temple Fund, 1961

intimates. The engravings not only translated images of a Qing garden into a foreign technology; they also carried those images abroad, as many of the sets traveled to Europe through one form of diplomatic exchange or another.

The series of albums of the Thirty-Six Views raises questions about the stakes of style, genre, and technology in the early Qing; the introduction of Western pictorial techniques into Qing court practice and the evolution of their use; and the way in which pictorial and literary art was strategically produced and deployed to address a varied host of domestic and global audiences. The combination of stylistic, generic, and technological inputs created works of art that mirrored the multi-ethnic, global dynasty in its diverse composition, landscapes that were uniquely and quintessentially Qing.

These issues of transcultural exchange, pictorial technologies, and conceptualizations of imperial identity are at the center of my current work, a monographic study of Qing imperial landscape, entitled “Constructing Kangxi: Landscape and Authority in the Early Qing.” The text first explores the Mountain Estate as a physical, pictorial, and conceptual landscape under the Kangxi emperor before turning to consider Kangxi’s legacy as conveyed through the site in both the eighteenth-century court and popular culture of the nineteenth and twentieth centuries.

One goal of the book is to counter a prevailing emphasis in Qing history and art history on the reign of Kangxi’s grandson, the Qianlong emperor (r. 1735–1795). By understanding how Kangxi’s conception for, and realization of, the Mountain Estate differed from those of his successors, particularly Qianlong, I hope to be able to use the imperial park as evidence in larger arguments about evolving ideologies and understandings of emperors during the Qing. In the coming months, I will turn to new sources of evidence, particularly archival materials, as I gather data useful for mapping the Mountain Estate under the Kangxi emperor. Digital mapping and spatial analysis offer historians of gardens and landscapes powerful new tools for peeling back layers of change at a site in order to expose earlier strata of development.

These projects, in turn, have stimulated my interest in the movement of objects and images in the early modern world, as well as the role of art and exchange in international diplomacy of the era. To this end, I am working on an edited volume exploring the role of landscape in the

articulation and exercise of state identity, ideology, and power across the early modern world. Stemming from a panel organized at the College Art Association 2014 annual meeting, “Early Modern Imperial Landscapes in Comparative Perspective,” the volume gathers contributions that address East and South Asia, the Islamic world, and Europe in order to understand ways in which changes in communication, mobility, technology, and the economy, all of which influenced the nature of state-society relations, were negotiated through landscapes produced by, or in response to, early modern courts.

A. W. Mellon Postdoctoral Fellow, 2012–2014

Stephen Hart Whiteman will take up the position of lecturer in Asian art in the department of art history and film studies at the University of Sydney. His book, “Thirty-Six Views: The Kangxi Emperor’s Mountain Estate in Poetry and Print,” coauthored with Richard E. Strassberg, will be published by Dumbarton Oaks in 2015. This past year, he was named a fellow in the Kress Summer Institute on Digital Mapping and Art History.



SEICENTO RELIGIOUS THEATER AND THE VISUAL ARTS: CONTEMPORARY REFERENCES IN ART TREATISES

Vasari's *Lives* contains many references illustrating the relationship between the visual arts and the theater, indicating that Renaissance artists were frequently involved in the staging of plays, often as part of liturgical festivities. These examples also imply reciprocity of influence between theatrical performances and religious art in this period. The discovery of a play written for the Carmelite church of San Martino ai Monti in Rome that is an almost perfect fit with decorations commissioned in 1647 from Gaspar Dughet (1615–1675) suggests that this exchange between the visual and the performing arts continued well into the Seicento. The theatrical character of baroque art has become a truism, but the real exchange between the visual arts and dramatic performance is only rarely studied. Therefore, my research focuses on ways in which Seicento biographers such as Filippo Baldinucci (1624–1697) referred to crossover between these two artistic disciplines and on how it can be understood as an artistic phenomenon. On another level, this inquiry leads to the question of how early modern concepts of narrativity and the link between images and words developed around 1600 from a sequential reading of multiple images to the equation of a narrative with a single image.

The lives of artists in Baldinucci's *Notizie de' professori del disegno* (1681) contain numerous references to theater. General terms indicate theatrical performances: *commedia*, *rappresentazione*, and *spettacolo* refer to actual performances while *scena* and *prospettiva* point to the design of backdrops. Baldinucci mentions *macchina* and *apparato* when

discussing stage machinery, which was often designed by architects and artists. Quite a few biographies elaborate on artists whose work functioned in theatrical contexts, and often a positive verdict shines through; for instance, Baldinucci states that in his designs for the theater “Buontalenti surpassed himself.” Specifics, however, are exceptional. On the other hand, Baldinucci’s biographies regularly refer to the activities of artists as actors or musical performers but leave undiscussed any interaction between the performing and the visual arts. In the life of the Florentine sculptor Antonio Novelli (1600–1662), an acquaintance of the playwright and poet Michelangelo Buonarroti the Younger (1568–1646), for example, we learn that he collaborated in the festive decorations for the marriage of Cosimo III de’ Medici in 1661 and that he was a prolific poet and able musician, but no mention is made of his artistic involvement in the staging of either secular or religious plays.

This silence seems to have been the result of the ubiquity of such commissions; Baldinucci wrote in the life of Buontalenti, “If I wished to mention here all the stage machinery, floats, triumphal arches, and other noble inventions made by our Bernardo Buontalenti . . . for comedies, jousts and tournaments, farces, masquerades, ball games, banquets and feasts, decorations for funerals, and other sacred events, I would never arrive at the end.” Furthermore, the ephemeral nature of these events entailed a loss of the artistic material that formed the basis of Baldinucci’s biographies. Religious plays were mostly commissioned by confraternities and monastic communities, and this type of patronage further limited the survival of relevant material. Finally, the very recurrence of these events led to a scarcity of references to religious theater in diaries and chronicles, as had been the case with Brunelleschi’s famous stagings in Florence, the only account of which comes from a Russian prelate visiting the city. The lack of descriptions of religious theater in seventeenth-century sources therefore cannot be taken as an indication that this tradition had vanished in the Seicento. On the contrary, the quantity of printed and manuscript theatrical texts indicates a prolific culture of popular sacred plays in the seventeenth century, whether staged inside churches or in front of them, in public squares, as documented in an exceptional drawing of such an event by Guercino (1591–1666).

The hybridization of theatrical genres in baroque Italy resulted in a plethora of terms denoting these plays: *poema sacro drammatico*, *rap-*

presentazione spirituale, tragirappresentazione sacra, and many more. Nevertheless, the literary form of these plays followed rather constant narrative formats, in which the main story, invariably the life of a saint or an Old Testament character, was preceded by a prologue and interspersed with *intermezzi* that spelled out for the audience the moral and religious lessons to be drawn from the story. As the example of San Martino indicates, these various levels of poetic abstraction could all be translated into visual form. This potential in turn raises the issue of how sequences in theatrical narrative predetermined the way the contemporary audience “read” decorative fresco cycles in churches and chapels, and how this influence changed around 1600 as a result of new theories of word and image as formulated in the concept of *ut pictura poesis*.

Universiteit van Amsterdam

Ailsa Mellon Bruce Visiting Senior Fellow, June 3–July 31

Arnold Witte has returned to his position as associate professor of cultural history and head of studies at Universiteit van Amsterdam. He will continue to work on his project during his sabbatical leave in 2014–2015.



ELAINE Y. YAU

SISTER GERTRUDE MORGAN'S MATERIAL PERFORMANCES AND THE SENSORY CULTURES OF NEW ORLEANS, 1960–1983

Sister Gertrude Morgan (1900–1980) has been variously celebrated as a unique voice of the southern United States, a psychological and geographic “outsider” genius, and a quintessential “American” folk artist of the twentieth century. These interpretive rubrics contain grains of validity. Morgan was born and spent her childhood in rural Alabama, then longer periods in Columbus, Georgia, and New Orleans. Her membership in African American Baptist and Holiness-Pentecostal churches endowed her with a religious vocabulary and expressive repertoire resonant with gospel music. Furthermore, her art, which demonstrates a preoccupation with her status as a “Bride of Christ,” is replete with exuberant colors and gestural immediacy intended to induct viewers into otherworldly, biblical realms about which Morgan preached. The objectifying impulses of these discourses, however, sustain a rhetoric that hinges upon demarcations between a mainstream center and its periphery. Mobilizing constructs of a regional South or the “black” folk artist, they have also tended to set restrictive analytical parameters around essentializing questions of identity and authenticity.

Although those topics are not irrelevant, in my dissertation I argue for the permeability of the boundaries delimiting notions of artistic subjectivity and status of the folk art object through a study of the situations in which Morgan produced and presented her work. Critical in my approach is the artist’s agency in performance scenarios, and these instances structure each of my chapters. By seizing the transformative

Michael P. Smith, *Sister Gertrude Morgan at the New Orleans Jazz and Heritage Festival*, 1972. The Historic New Orleans Collection, 2007.0103.2.210

potential of performance—its capacity to enact meaning in doing, making, writing, or saying within contexts for which social roles may be prescribed, but never uncontested—I demonstrate the ways in which Morgan actively participated in the construction of her identities as sanctified believer, missionary, and artist. This entry into Morgan’s art through performance advances my larger argument for Morgan’s religious modernity—her place within mass culture, her performative facility within urban environments, and her engagement with mainstream agents of culture—which was always tethered to the concerns of tradition rather than kept outside it. Driving Morgan’s artistic practice were concerns with sustaining bonds with her divine groom and her community of supporters as well as with the competent deployment of song and speech to transmit her gospel message.

Chapter 1 presents Morgan’s self-portraits as a contemplative space in which she negotiated the personal implications of her Bridal Crowning, or revelation that she was the “Bride of Christ,” which she received in 1957. I employ visual and narrative analysis of her drawings and writings alongside readings of archival evidence, including census records, notarial documents, and city directories, to clarify the liberation accorded to Morgan in her sanctification, as well as the social constraints she had to negotiate in creating her visual self-representations.

Chapter 2 considers Morgan’s position beneath the banner of “heritage” through her inclusion in the New Orleans Jazz and Heritage Festivals from 1970 to 1974. Examining documentary photography, sound recordings, and Morgan’s correspondence, this chapter recovers the role of her art within a history of New Orleans jazz and African American performance. This trajectory was followed (if not also obscured) by national and regional visibility engendered by her paintings as “folk art.” The commodification of her oral performances and visual art provides an account of Morgan’s economic agency and weighs the ramifications of her pursuit of visuality in relationship with audibility.

Chapter 3 investigates the vectors of race, gender, and artistic training as they converged when two artists took Morgan as a subject for their paintings. Construing these gestures as modern alliances with an ostensibly traditional subject, I situate the art of Noel Rockmore (1928–1995) and Bruce Brice (b. 1942) within the cultural politics connected to these two artists in the 1970s and the place of “the folk” within those

politics. In these cases, the space of the studio as a site of performance opens up onto local manifestations of black power and the civil rights movement, which motivated their work.

My CASVA fellowship provided generous resources for following art-historical hunches and visiting unpredictable repositories, such as archives of popular music, to enrich the primary source materials of my investigation. Through that research and with the benefit of conversations with the other fellows, I have completed a draft of the dissertation that departs from a monographic structure. Instead, it offers a fine-grained analysis of aesthetic communication that acknowledges the way movements and textures of bodies and sounds, in addition to the visual, transmit knowledge. My analysis aims broadly to suggest an approach to studying self-taught artists that does not insist on their marginality but grapples with the contingency of their work upon—even within—the conditions of the modern.

[University of California, Berkeley]
Wyeth Fellow, 2012–2014

During the 2014–2015 academic year, Elaine Y. Yau will complete her dissertation in the history of art department at the University of California, Berkeley.

13 JAHRE HINDENBURG



Oben: Der Soldatenfriedhof von Verdun, auf dem die Deutschen begraben liegen, die auf dem Felde der Ehre gefallen sind für Gott, Kaiser und Vaterland.
 Unten: Das Symbol des erhaltenen Deutschlands.

Oben: Die deutsche Legation in Paris, die auf dem Felde der Ehre gefallen sind für Gott, Kaiser und Vaterland.
 Unten: Die deutsche Legation in Paris, die auf dem Felde der Ehre gefallen sind für Gott, Kaiser und Vaterland.



VOR 13 JAHREN:

Ladenmeyer und Hindenburg während des Krieges.



Wilhelm II. links aus herrlichem Gürtel steigt, Hindenburg aus braunem Umhang, folgt ihm nach.



HEUTE:

Hindenburg, der Präsident des Reiches, begrüßt die Soldaten, die bei der Gründung von Hindenburg beim Pflanzfest in Orléans.



Sicher Hindenburg, der an Wilhelms Stelle getreten ist, zeigt sich ebenfalls als ein Mann von Ehre. Seine Forderung ist, Hindenburg Reichspräsident zu sein.

ANDRÉS MARIO ZERVIGÓN

***DIE ARBEITER-ILLUSTRIERTE ZEITUNG*
(THE WORKER'S ILLUSTRATED MAGAZINE),
1921 – 1938: A HISTORY OF GERMANY'S
OTHER AVANT-GARDE**

The *Arbeiter-Illustrierte Zeitung* (*AIZ*) was a popular radical-left magazine that pioneered startlingly new uses of photography and graphic design and significantly defined the cutting edge of Europe's visual culture between the wars. Yet standing behind the aesthetic innovations of this popular German weekly was a staff of extremist politicians and traditionally trained print professionals. My book-length research project at CASVA explored the history of the *AIZ* to redefine what it meant to be part of the avant-garde. I can now propose that in this case, far from being the invention of a lone aesthetic genius or group of spirited artists, a modernist visual language was produced by people working in professions far removed from the arts.

Opening the pages of the *AIZ* in the second half of the 1920s was like peering into a kaleidoscope of photographic fragments. As a reader turned its pages, multiple pictorial shards slid against each other, arrows pointed, graphs indicated, and text divulged the news that mainstream press outlets had seemingly concealed. To create these eye-catching visions, which magazines such as *Life* and *Vu* later adopted, the *AIZ* developed formal and content-based strategies that attracted one of Germany's largest interwar magazine readerships. In the process, it disseminated the most forward-looking aesthetic innovations to a mass audience, particularly in the realm of photography.

My evidence for this proposition consists of archival material that betrays the *AIZ*'s fundamental difference from its printed competitors.

"13 Jahre Hindenburg"
(Thirteen Years of Hindenburg), centerfold photoessay, *AIZ*, September 28, 1927: 8–9. Staatsbibliothek zu Berlin – PK / Abteilung Historische Drucke / Signatur: 2" Ue 526/12:R

Unlike most illustrated magazines, which relied on large-scale advertising programs for their income, this one received the greater part of its funding from its secret sponsor, the Communist International (Comintern) in Moscow. It therefore responded to an entirely different set of demands that help account for its astonishing inventiveness. The popular *Berliner-Illustrirte* [sic] *Zeitung*, for instance, sought large circulation numbers to keep its advertising rates high and correspondingly avoided controversial content that might offend readers. As the magazine's picture editor Kurt Korff explained, "it was not the importance of the material that determined the selection and acceptance of our pictures, but solely the allure of the photo itself." By contrast, the *AIZ*, as a Comintern-funded propaganda paper unconcerned with advertising revenue, specifically *sought* tendentious photographic content.

To aid this quest, the *AIZ* staff devised creative and highly partisan forms of captioning, cropping, juxtaposition, and montage to prompt a jolting political interpretation of just about any photograph. What the magazine's storied publisher Willi Münzenberg (1889–1940) said of his competitors applied best to his own product: by employing "a combination of several pictures with their captions and accompanying text . . . a skillful editor can reverse the significance of any photograph and influence a reader who lacks political sophistication in any direction he chooses." This mistrust of photography as an inherently unstable yet persuasive mode of communication, expressed by a publisher who specifically sought the medium's combative use, demonstrate what I term photo-ambivalence, a simultaneous suspicion of and attraction to photography's documentary capacity. This conflict, particularly under Comintern pressure to use photography aggressively, made the *AIZ* continually rethink the medium's persuasive potential in creative ways.

As my analysis stresses, Münzenberg and his staff were not alone in their photo-ambivalence but shared it with another circle of people to a similarly powerful effect: the artistic avant-garde. Both groups thought that mimetic representation, even in its most modern forms—photography and film—was simply inadequate in the unprecedented conditions of modern reality. Bauhaus professor and pioneer photographer László Moholy-Nagy (1895–1946), for example, dismissed mimesis as the stultifying re-presentation of given relationships, while Russian avant-gardist Alexander Rodchenko (1891–1956) insisted that no single

photograph could adequately grasp or “synthesize” contemporary reality. Their innovations in cameraless photography (photograms), photomontage, and photographs made from vertiginous vantage points resulted from their ambivalence about the medium. For both the avant-garde and the *AIZ* staff, photography had to be radically reinvented if it was to be used at all in the modern age.

Yet, the magazine counted no artists among its full-time staff, and certainly no one of Moholy-Nagy’s or Rodchenko’s stature. Instead, the *AIZ* was produced by communists, who saw themselves as a political vanguard, and customarily formed print technicians, who remained isolated from the avant-garde, at least until the mid-1930s, well after developing their signature style. My book explains how these women and men devised their own approaches to photography based on the strongly mixed feelings about the medium they held and the extreme conditions and dictates they confronted. The *AIZ*’s staff was Germany’s other avant-garde, a politically energized collective capable of pioneering new uses of photography and graphic design that often advanced well beyond the achievements of contemporary artists.

Rutgers, The State University of New Jersey
Paul Mellon Senior Fellow, 2013–2014

Andrés Mario Zervigón will return to his post as associate professor of the history of photography at Rutgers University–New Brunswick. In academic year 2014–2015 he will serve as acting chair of the art history department.

Following page:
“Stepping Outside the
Artist’s Studio: Land-
scape and the Oil
Sketch, c. 1780–
1830,” Robert H. Smith
Colloquy, May 12,
2014



ABOUT THE CENTER



FIELDS OF INQUIRY

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

BOARD OF ADVISORS AND SPECIAL SELECTION COMMITTEES

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

PROFESSORS IN RESIDENCE

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 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: Cécile Whiting, Steven D. Nelson, Sheila R. Canby, Eugene Wang, Celeste Brusati, Alexander Nagel, Dale Kinney. Absent: John R. Clarke

Edmond J. Safra Visiting Professor

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

FELLOWSHIPS

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

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

Lucia Simonato and
Dominique Poulot



Senior conservator
Marian Dirda and
Ulrich Pfisterer



made for the academic year, although awards for one academic term are possible. Senior fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. Senior fellows may not hold other teaching or lecturing appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program.

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

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

Fellows' tour of the National Mall, October 24, 2013



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 fellow's relocation and research materials. Each is provided with a study and other privileges while in residence at the Center. Visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

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

Associate Status

The Center may appoint associates who have obtained outside fellowships and awards. These appointments are without stipend and may be made for periods ranging from one month to one academic year.

Qualifications and conditions are the same as those for visiting senior fellowships (for residency for up to sixty days) and senior fellowships (for residency for the academic year or one term).

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

A. W. Mellon Postdoctoral Fellowship

During the first year of a two-year residency the A. W. Mellon Postdoctoral Fellow carries out research and writing for publication and designs and directs an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the fellow is expected to teach one course

Arnold Witte,
Barbara Mennel,
J. Nicholas Napoli,
and Christine Göttler





Fellows' tour of painting conservation with Jay Krueger, October 22, 2013

(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 Dissertation Fellowships

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

Application for resident and nonresident predoctoral dissertation fellowships may be made only through nomination by the chair of a

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

Predoctoral Fellowships for Historians of American Art to Travel Abroad

The Center awards up to four fellowships to doctoral students in art history who are studying aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fellowship is intended to encourage a breadth of art-historical experience beyond the candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15, 2014, for the period June 2015 through May 2016.

Raffaella Morselli,
Mario Carpo, and
Anna Ottani Cavina



Facilities and Resources

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

Further Information about Application and Tenure

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

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

MEETINGS, RESEARCH, AND PUBLICATIONS

Meetings

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

Special meetings, which occur periodically throughout the year, include symposia, conferences, curatorial/conservation colloquies, incontri, seminars, and lectures. These involve participants from local, national, and international communities of scholars.

Such gatherings, along with the Center's annual reception in honor of new members, introductory meeting with the curatorial departments of the National Gallery of Art, and weekly luncheon and tea, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2013–2014 may be found on pages 24–35.

Research

Each of the deans directs a project designed to be of value to the wider scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 41–50.

Reports by members of the Center are published annually. An index of reports written by members in 2013–2014 begins on page 198.

Publications and Web Presentations

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

NEW PUBLICATIONS

Carlo Cesare Malvasia's Felsina pittrice (1678): Lives of the Bolognese Painters, vol. 13, *Lives of Domenichino and Francesco Gessi*, critical edition by Lorenzo Pericolo, translation by Anne Summerscale, essay by Elizabeth Cropper; copublished with Harvey Miller Publishers/Brepols Publishers, 2013

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

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

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

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

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

NEW AUDIO PRESENTATIONS

Sixty-Second A. W. Mellon Lectures in the Fine Arts, 2013

Out of Site in Plain View: A History of Exhibiting Architecture since 1750

Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design, The Museum of Modern Art, and professor, Columbia University

www.nga.gov/content/ngaweb/audio-video/mellon.html, released November 2013

Sixty-Third A. W. Mellon Lectures in the Fine Arts, 2014
*Past Belief: Visions of Early Christianity in Renaissance and
Reformation Europe*

Anthony Grafton, Henry Putnam University Professor of History,
Princeton University

www.nga.gov/content/ngaweb/audio-video/mellon.html, released
April/May 2014

NEW VIDEO PRESENTATION

Sixtieth A. W. Mellon Lectures in the Fine Arts, 2011
*The Twelve Caesars: Images of Power from Ancient Rome to
Salvador Dalí*

Mary Beard, professor of classics, University of Cambridge
www.nga.gov/content/ngaweb/audio-video/mellon.html, released
October 2013

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 Judy Ozone, November
 5, 2013

